THE USE OF LANGUAGE IN NIGERIA'S MUSIC INDUSTRY (A CASE STUDY OF FALZ THE BAHD GUY)

BY

ADEMINIYI OREOLUWA MICHAEL

Matric Number: 15020401003

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CERTIFICATION

I certify that this work was carried out by ADEMINIYI, OREOLUWA MICHAEL at the Department of Languages, Mountain Top University, Ogun State, Nigeria under my supervision.

Professor Emmanuel Adedun

Signature & Date ....

DEDICATION

This work is dedicated to my parents Mr. and Mrs. Ayodeji Ademiniyi

ACKNOWLEDGMENTS

TABLE OF CONTENTS

ABSTRACT

The subject matter of this research work is to examine the use of language in Nigeria's Music Industry, with a closer look at Folarin Falana's (A.K.A, Falz the Bahd Guy) language use. The concept of language is carefully elucidated in this paper. One of the objectives of this research work is to find out the style of language used by Falz, more so, the research paper also aims at explicating the concept of Yorubanalisation. The research design used for the study is a descriptive survey method. The theory used in this research is stylistics focusing on the graphological, phonological, lexical and grammatical (syntax and morphology) aspects of Falz's language use. Five songs were downloaded and analyzed. Four research questions were formulated to guide the study.

CHAPTER ONE

1.0   INTRODUCTION

1.1   Background of the study

Conspicuously, language is an excellent means of communication. The use of language in any society cannot be overemphasized as it has been an outstanding tool for communication, and interaction right from the evolution of man, and has evolved. According to Sapir (1921), language is a purely human and non-instinctive method of communicating ideas, emotions, and desires by means of voluntarily produced symbols. (Sapir, 1921). These symbols referred to here are auditory, and are produced by human "organs of speech". However, Sapir's definition is only restricted to the oral use of any language is it: Chinese, English, German, French, Spanish, etc. Adedun 2014 opines that "whenever people come to work, play or fight, they talk using language" (Adedun & Yaw, 2014). Furthermore, every individual makes use of language one way or the other to communicate or to convey thoughts, emotions, and feelings to an individual or group of individuals. Stork and Widowson (1974) affirm that:

> All languages are highly developed and sophisticated communication systems, capable of meeting the demands of the society in which they are used, and the personal need of the individual of the society in terms of expressing emotions, giving and receiving information. (Stork E. & Widowson, 1974)

From the definition of Stork and Widowson, Language cannot be separated from society; likewise, can society be separated from language vis-à-vis. This is because language use is done in society; however, language use can be done in different linguistic domains. These linguistic domains include Churches, Mosques, walkways, living rooms, offices, bus stations, classrooms, social media platforms, board rooms, etc. Without language, societies, communities, countries, continents, and the world at large will be shambolic, and out of place. For any individual, or group of individuals to blend in society, despite the race, and colour differences, there must be an averagely firm grasp of the language of that community, to ease cooperation, communication and interaction of that individual to the society.

It is an observable fact that language makes up human beings, and humans invariably make language. This simply means that humans can only be referred to as humans because they use language, more so, to imply that humans make language simply means that the use of language can only be ascribed to human beings who developed and make use of it daily. This assertion is supported by Fromkin et al (2003) who hold that: "the possession of language, more than any other attribute, distinguishes humans from other animals. To understand the nature of language that makes us human." This postulation means that language gives humans social identity and inevitably provides a distinctive demarcation between humans and animals. Adedun 2014 states that: "The possession of language distinguishes humans from other animals". Many scholars have defined what language is, however, few of these definitions will be discussed in this paper.

According to Halliday et al. (1964:224), language is defined as a: "patterned, social activity of human beings, displaying patterns of substance (phonic and, at least potentially graphic), from (grammar and lexis) and context". More so, the electronic English dictionary defines language as: "a body of words, and set of methods of combining them (called a grammar), understood by a community and used as a form of communication".

These definitions point to the fact that language is an inbuilt structure within the structure of a society. Again from the above definitions, it can be deduced that language comprises phonology and grammar. However, these assumptions are incomplete, because language comprises: grammar (the study of rules, regulations, and principles that govern the use of a language), phonology and phonetics (study of the physical sounds of human speech, and the functional study of sounds in a language), semantics (the study of meaning in a language), pragmatics (the contextual usage of language meaning), syntax (study of the rules that govern the formation of sentences), and morphology (the study of the form and structure of morphemes). Saussure in his work *Course in General Linguistics*, views language as: "a system of signs" (Sassure, 1960), while Halliday describes language as a:

> system for making meanings: a semantic system with other systems for encoding the meanings it produces. The term "semantics" does not refer to the meaning of words, it is the entire system of meaning of a language, expressed by grammar as well as vocabulary (Halliday 1985: xvii).

The use of language is basically for communication that is, when a language is used, the main purpose of using that language is for communication. According to Amberg and Vause,

> When we use language, we communicate our thoughts, as well as the cultural beliefs and practices of the communities of which we are a part: our families, social groups, and other associations. (Amberg & Vause).

Language use may be described as the conscious application of the principle of speaking, writing, and sign making of a particular language. Through language, emotions, feelings, ideologies, philosophies are expressed and transferred. More so, social context (a form of pragmatics) is a significant factor that drives our language choices, and usage.

According to linguistic analysis, there are over eight thousand existing languages in the world, and some of these languages have their variants due to language contact. In a world characterized by technological development, and scientific discoveries, the English language became one of the most influential, if not the most language in the world. Before the English language rose to the peak it finds itself today, a series of colonization processes took place which gave rise to its varieties across the globe. Existing varieties of English Language include British English, American English, Canadian English, Australian English, New Zealand English, South African English, Ghanaian English, Nigerian English, Kenyan English, Zimbabwean English, Zambian English, Tanzanian English, Ugandan English, Lesothan English, Indian English, etc. These varieties emerged as a result of the language contact between native speakers of English, and natives of the above-listed countries. The main aid of the spread of English across the globe was an economic factor, while political factor helped stabilize its spread in the countries it came in contact with. According to Dadzie & Awonusi et al, "economic considerations aided the spread of English across the globe, while, politically considerations helped in stabilizing such influences" (Dadzie & Awonusi 2009). However, for this research, only one language (English Language) and its variant (Nigerian English) will be examined. Few of the objectives of this paper include: to find out the language used in Falz the Bahd Guy's selected songs, to examine the extent to which Nigerian English is used in Falz the Bahd Guy's selected songs, to also examine the stylistic patterns in Falz the Bahd Guy's selected songs.

1.2   Statement of Research Problem

This research is because its results can go a long way to finding out other stylistic patterns employed in the Nigeria Music Industry, or other music Industry of the world. This research is also important so that the philosophy, ideology that farmed an artiste's language can be understood and appreciated.

In any literary work, language use is prominent as it contributes to the development of the literary work. A language used in any music or text is basically to convey the thoughts, ideologies, and philosophy of the Singer or Author. Furthermore, the language of communication in any literary work whose speaker's language came in contact with the English language due to the colonization of the whites or any other form of language contact is also as heterogeneous as the many tribes and culture that exist. It will, therefore, be likely that different mother tongues will be employed in singing and writing giving rise to interference, and language transfer. Often, the employment of different languages in writing results in different stylistic expressions. More so, it might result in grammatical infelicities if transliteration occurs. These grammatical infelicities by the singer or writer which is not identifiable with the standard use of such variation may be seen as a stylistic way of speaking or writing.

To resolve these lingering problems of grammatical errors among musical artistes whose second language is English, there is a need for comprehensive teaching of grammar (English grammar), and incontrovertible explication of the rudiments of writing and speaking. This paper will explore how the artiste's (Falz) socio-cultural thoughts lead to his style.

This work will in no doubt contribute to one's knowledge and it will highlight some issues in educational planning. It will be a guide for the Federal Government in planning for an effective educational system.

1.3   Research Questions
To guide this study, the following questions will be answered;

1. What is the variety of English used in Falz's selected songs?
2. How frequently does Falz use his language variant in his songs?
3. What communicative style does Falz employ in his songs?

4. What are the conspicuous features in Falz's selected songs?

1.4   Objectives of Research

1. To describe the variety of English used in Falz's selected songs.
2. To describe how frequently Falz uses his language variant in his songs.
3. To describe the communicative style Falz employs in his songs
4. To describe the conspicuous feature in Falz's selected songs.

1.5   Significance of the Study

The significance of this study cannot be overemphasized, as its results can go a long way to find out the stylistic patterns in the songs of Falz, more so, it punctiliously identifies the socio-political thoughts observed in some of his selected songs. Readers and listeners will find this study useful because the study also explores the socio-cultural thoughts that gave rise to his stylistic expressions.

More so, readers and listeners will be able to identify the lighthearted expressions used my Falz in some of his selected songs. The study explores the uniqueness of Falz's style toward his music. It will be an infallible guide for individuals or group of individuals who would like to embark on the journey of songwriting and singing.

The study will also be a guide for the Federal Government to encourage cultural practices in different regions of Nigeria. This study is beneficiary to all intellectuals and the educational arm of the government.

1.6   Scope and Delimitation of the Study

The scope of this paper is on the use of language in Nigeria's music industry with a closer look at the songs of Falz. This research is limited to the examination of the use of language in Falz's selected songs. It examines the stylistic use of language, code-mixing, and switching situations, observed socio-political thoughts, mispronunciations, rhythmic use of language, yorubanised expressions, symbolic or the abnatural use of language in the Artiste's selected songs.

1.7   Research Limitations

The following are factors or limitations that affected the research process negatively:

1. One significant setback that affected the research process is the limited resources gathered in libraries and the internet.

3. The inability to communicate with the case study for data gathering (Falz the Bahd)

4. The inability of most libraries to lend books and research paper needed for research.

1.8   Definition of Terms

Use: refers to the function, a purpose for employing something or someone; the benefit of something.

Language: This refers to the expression of ideas, feelings, and emotions with the use of graphology, phonology, and phonetics.

Music: Music is the sound produced by singers or musical instruments which sound pleasing to the ear, or interest the listener.

Industry: The people or companies engaged in a particular kind of commercial enterprise (Lewis, 2018)

Nigeria: A republic situated in the Western part of Africa on the Gulf of Guinea with over seven million populations.

1.9   Operational Definition of Terms

Use: operationally, the word 'use' in this paper refers to the function, of the mode of communication employed by Falz in his music.

Language: In this research, language refers to the mode of communication that comprises phonology, semantics syntactic and grammatical levels of a language which could be written, spoken, or gesticulated to convey thoughts from an enunciator to the enunciatee.

Music: Operationally, it refers to the career of an individual in this case Falz.

Industry: The people or companies engaged in a particular kind of commercial enterprise (Lewis, 2018)

Stylistics: This refers to the study of linguistic style employed by Falz.

Nigeria: A republic situated in the Western part of Africa on the Gulf of Guinea with over seven million populations.

1.10   BRIEF PROFILE OF FOLARIN FALANA (FALZ THE BHAD GUY)

Afolarin Falana popularly known as Falz the Bahd Guy was born October 27, 1990, in Lagos State, South-Western Nigeria to well repute lawyers Femi and Funmi Falana. He had his primary education at St. Leo's Catholic Primary School, Ikeja. He finished his secondary education at Olashore International Secondary School, Osun state and furthered to the University of Reading (United Kingdom) he returned to Nigeria to attend law school and was called to bar in February 2012.

His musical career is said to have started from his secondary school days, at Olashore International Secondary School, Osun state. He started his first music group called "The School Boys" where he developed his passion and tremendous love for music. He did not step into the music industry's limelight until 2009 when he released his popular single titled "Marry Me" featuring Poe and Yemi Alade. This won him an award of "The Best Collaboration of the Year" category at the 2015 Nigeria Entertainment Awards. Due to his exemplary talent, he was nominated for two awards. They include: "Best Rap Act of The Year" and "Best New Act to Watch". These categories of the award were at the same event. On the 3rd November 2015, he won the Headies 2015 "Best Street Hop Artiste of The Year" after his single release titled "Ello Bae" On 31st January. His distinct identity is his speech mannerism which he calls "the faux accent" (meaning fake accent). This accent has esthetical and hilarious qualities. In one of his Interviews with MTV BASE, he revealed on how he got his faux accent, he said it all started back at his days in Unilag and he developed it which today has become his identity.

FALZ THE BAD GUY: NOMINATIONS AND AWARDS

Year of Award	Event/Award Name	Prize	Receiver	Outcome
2014	Scream Awards	Best New Act of The Year	Himself	Nominated
2015	2015 Nigeria Entertainment Awards	Best Rap Act of The Year		Nominated
		Best New Act to Watch		Nominated
		Best Collaboration of The Year	Falz for "Marry Me"	Nominated
	The Headies 2015	Best Street Hop Artiste of The Year	Falz for "Ello Bae"	Nominated
2016	2016 Africa Magic Viewers Choice Awards	Best Actor in a Comedy Movie/Series	Himself	Won

	2016 BET Awards Viewers' Choice	Best New International Act		Won

He came out with his own style, unique creativity and wowed his fans, now everybody wants to be associated with the bad guy.

LITERATURE REVIEW

2.0 INTRODUCTION

In this chapter, the review of relevant literature will be made on music. Various academic works of literature on music, as well as different approaches employed by different scholars in the study of music, will be reviewed. In addition, a thorough review of empirical studies by various researchers will be analysed.

2.1   LANGUAGE IN GENERAL

2.1.1   MEANING OF LANGUAGE

Language is core in any society;this is because the growth of any society solely depends on the language. It is through language a society progresses economically, physically, psychologically, etc.More so, it is an accessible tool used to aid human communication and interaction. Furthermore, language is a means of social identity. One distinctive factor that separates humans from animals is the ability to use language in linguistic situations. According to Lewis sited in(Algeo, 1974):

> The gift of language is the single human trait that marks us all, genetically setting us apart from the rest of life. Language is, like nest building or hive making, the universal and biologically specific activity of human beings. Weengage in it communally, compulsively, and automatically. We cannot behuman without it; if we were to be separated from it our minds would die assuredly as bees lost from the hive.

Linguistic scholars have tried to give several opinions of what language is and how best todefine its nature.

Language is a communication structure that elucidates the intents of an individual to other individuals or group of individuals. According to the Oxford Advanced Learner's Dictionary, language is "the system of communication in speech and writing that is used by people of a particular country or area". Likewise, Macmillian English Dictionary for Advanced Learners defines language as "the method of human communication using spoken or written words". From

these definitions, a language is a tool essential for communication between two or more people. In the words of Murthy 1998, "language, as a matter of common knowledge, is the medium of communication through which we express our emotions, ideas, feelings and thoughts to our fellow people" (Murthy, 1998). From Murthy's view, language is a representation of a person's thoughts, ideologies, philosophies, etc to other people within the same geographical location. Language is a fascinating means of human interaction and communication. It provides an avenue for social integration.

2.1.2   ORIGIN OF LANGUAGE

Language as existed for several centuries that is, both spoken and written forms of language. However, whatever form language takes in any society, its origin can only be speculated. Many language scholars have tried to date the origin of language. Yule 2010 opines thatthe spoken form of language is speculated to have developed "between 100,000 and 50,000 years ago..." while the language in its written form "...developed about 5,000 years ago" (Yule, 2010).

In 1861, a German-born philologist, Orientalis, and historical linguist MaxFriedrich Muller asserted that there are five hypothetical theories about the origin of spoken language. He further divides these theories into five: Bow-wow (otherwise known as the cuckoo theory), Pooh-pooh, Ding-dong, Yo-he-ho, Ta-ta.

BOW-WOW/ CUCKOO

Max explains that the *bow-wow* or *cuckoo* theory involves the replication of animals sounds most especially bird sounds by human begins. Max ascribes this theory to the German philosopher, Johann Gottfried Herder.

POOH-POOH.

The *pooh-pooh* theory enunciates that the first words ever produced were as a result of emotional interjections and ecphonesis initiated by surprise, anguish, pleasance, etc.

DING-DONG.

Muller suggested what he called the *ding-dong* theory, which states that all things have a vibrating natural resonance, echoed somehow by man in his earliest words.

YO-HE-HO

According to the yo-*he-ho* theory, the origin of language can be linked to the combination of different rhythmic efforts. For instance, the attempt to contemporize muscular effort which resolves in sounds as *heave* if put side by side with sounds such as *ho.*

TA-TA

This theory of language origination was projected by Richard Paget in 1930. According to the *ta-ta* theory, humans made the earliest words by tongue movements that mimicked manual gestures, rendering them audible.

Most scholars today consider all such theories not so much wrong—they occasionally offer peripheral insights—as naïve and irrelevant.The problem with these theories is that they are so narrowly mechanistic. They assume that once our ancestors had stumbled upon the appropriate ingenious *mechanism* for linking sounds with meanings, language automatically evolved and changed.

2.1.3 CHARACTERISTICS OF LANGUAGE

Language has performed several functions and exhibited several characteristics for several years. The following are the conspicuous characteristics of language: flexibility, discreetness, extinction (death), rule-governed, arbitrariness, orality, written, systematic, specie-specific, creative, conventionality, displacement, dynamism, learnable, rapid fading, productivity, culture reliant, congenitality, symbolic, etc. Some of these characteristics will be explicated in relation to society.

Incontrovertibly, language exhibits a flexiblecharacteristic. Flexibility here refers to the ability to experience change (Wordweb, 2006).The language used by a community or society can experience change over the years which can be obvious in the phonological, semantic, syntactic, pragmatic aspects of language. For instance, in the 15th century in England, words like 'thou',

'wilt', 'shalt', answerth, goeth, etc were common however, these words changed over time to 'you', 'will', 'shall', 'answers', and goes. Fallibility here simply means that properties or aspects of a language can change from time to time.

The language also exhibits creative and more importantly productive characteristics. This simply means that, through language, new words (never-before-heard utterances) that are understandable are created. Another way of explicating the creativity of language is the careful observation on the twenty-six letters of the English letters of the alphabet for instance, which can be used to create new words to an individual or group of individualsto suit the writer's or speaker's intention(s).

Another noticeable characteristic of language is its dual nature. Although some linguists have tried to explicate that language is only written, or spoken, however, language can either be written or spoken. This concludes other linguists' postulations that language is a system of making meaning. Through speaking or writing, meanings are made and are understood by its speakers. The spoken form of language is often called phonology (the scientific study of a speech sound) while the written aspect of language is called graphology (the study of writing, handwriting).

Every language has its rules and regulations that govern its constructions. Language, in this case, has rules that govern the formulation of sentences, sounds, meanings, all embedded in what linguists call grammar. For instance, in the English language, for effective communication, a verb must agree with its subject. For example,

"The baby*are* sleeping". Immediately this kind of statement is altered, it simply shows that such an individual has committed an error and has little proficiency in the use of English. A more preferable sentence is: "The babies are sleeping", or "the boy *is*sleeping".

Language is also arbitrary in nature. This simply means that there is no existing lucid relationship between the words or sounds of a language that the idea it conveys. For instance, there is no relationship between the word *fan*and the object it refers to. So is there no relationship between the word *food* and the object it refers to. In Finegan's explanation aboutlanguage's arbitrariness, he made referenceto arbitrary signs which include: railroad crossing indicators, wedding rings, traffic lights, and the national flag. He asserted that "there is no causal or inherent

connection between arbitrary signs and what they signify or indicate and so can be changed"(Finegan, 2008).

Language possesses discreet characteristics. This simply means that the sounds employed in any language vary. That is, they are not the same in any way. When a language is spoken, natives of that language can identify and understand what is been said. In the English language, for instance, there exists forty-four discrete sounds. Speakers of the English Language can identify the difference between the word 'tap' and 'top'. The difference is in the sound at the medial position.

Another observable characteristic of language is its symbolism. This means that language has graphological qualities and sound symbols that help speakers identify and understand the language. These symbols are used for message encoding and decoding. Some of these symbols are: /p/, /b/, /dʒ/, /ʒ/, /ŋ/, etc.

Next to symbolism is the systematic character of the language. The systematic characteristic of language deals with the orderly and correct arrangement of language symbols. Symbols arranged haphazardly will only confuse language speakers due to their inability is recognise and decode such symbols. The systematic characteristic of language also means that language has laid down rules it abides by. These rules govern the formulation processes of the language across all aspects of language such as syntax, semantics, morphology, phonology, etc. For instance, it would be wrong to say *the boys is eating* this is because such construction does not follow the syntactic construction rule (subject, verb agreement). Rather, such a sentence would be *the boy is eating*, or *the boys are eating*.

Demonstrably, language is a social phenomenon and specie-specific. There is no society that does not make use of language to communicate and pass information. The language itself is social, this is because it is used in a social situation to resolve problems, compound problems, interact, advertise, convey information, etc. More so, language use occurs in the society although in different contexts. No doubt, language is specie-specific. This simply means that man is the living being that makes use of language. The ability of man to understand and make use of language makes him human and differentiates him from other animals. According to Noam Chomsky cited in Fromkin V. et al., 2003,"No human being is born with a particular language but man is endowed with an innate capacity known as Language Acquisition Devices (LAD)"

(Fromkin V. et al., 2003). This device aids human language acquisition immediately a human comes in contact with it. Humans alone possess the quality of speech production using the necessary organs of speech. Language use is essential and reserved only for human use.

One essential characteristic of language is its capability to refer to things that are not within the range of the speaker in terms of time and space. This simply means that when a speaker speaks at any point, he/she can refer to the past, present and the future. The speaker can refer to a situation that is happening at the current time and a situation that has happened five years ago. A speaker can refer to people that are living and people who are no longer living.

Another fascinating characteristic of language is its conventionality. Convention in this context means rules that are not recorded or put to writing. Conventionality as one of the characteristics of language refers to the fact that there is no connection between a word and its meaning. For instance, words such as clay, fan, soil, bag, etc do not have any rule that stipulates that they are called such words. However, it is due to the fact that people address such objects with such words.

 The language also exhibits a dynamic characteristic. This simply means that there is a permissible role of language to change in its functions and roles. Due to this dynamic role of language, new words are formed and used. More so, these characteristics of language allow just invented objects to have new names.

Without any iota of doubt, language is teachable and invariably learnable. According to Noam Chomsky, there is a language acquisition device that facilitates a child to learn a new language. He calls this device the Language Acquisition Device (L.A.D). He further posits that this device is present in everyone, and is the core of language acquisition. When a child stays/resides in an environment for a certain period of time, the child picks the language spoken in that environment/society.

Culture in this context refers to the ideologies, philosophies, and the behaviors that are peculiar to a set of society or community. Every language takes its root form the culture of a set of a social group. This can be evident in either the spoken or written form of language. Every language is ascribed to or recognized within a group of people.

The language also exhibits an innate characteristic. As enunciated above, before humans began to talk or write their brains and minds were at the state of flux (tabula rasa) but as they begin to grow with the aid of the language acquisition device, they pick up the language spoken in that community. This proves that humans have and possess a tremendous the ability to learn, understand and speak a language no matter the difficulty in the learning process. However, this language learning difficulty is only applicable to adults unless the child suffers from aphasia.

Death/extinction is another characteristic of language. Not everything that exists lasts. Some things must die for another to be in existence. In the case of language, language has the capability to die or go into extinction. It starts with the process of language contact and if not treated with extreme intelligence, caution, and care, such language will lose its speakers. Once a language loses its speakers, the language will swim in the river of extinction.

2.1.4   FUNCTIONS OF LANGUAGE

The following are functions performed by the language in the society: Referential function, abnatural function, a medium of thought, affective function, the transmission of culture, phatic function, recording function, identifying the function. Few of these functions will be explicated in relation to society.

Language performs a referential function when it conveys details of something to someone. Communication is a conspicuous function of language. It is referred to by some scholars as "the foundation of all kinds of expression". A speaker of a language demonstrates the referential function of a language when he/she wants to pass information about something. Hence, when the referential function of language is been demonstrated, there must in something physical the speaker is referring to. This simply means the thing must either be seen, felt, touched or conceived by theperson to whom the language user addresses. For instance, if speaker A says to speaker B *take away your pen from my book,* speaker A has employed language to perform its referential function because speaker A has referred to an object, *pen*, that is placed on another object speaker A referred, *book.* Language truly is the foundation for all kinds of communication. According to Eyisi (2000),

> We use language to express love, hatred, anger, happiness, praise, satisfaction and dissatisfaction, to comment on the political, social, educational or economic situations in the country; to confirm or express religious beliefs, to comment on the weather and even to fill a vacuum when there is nothing else to do especially in the exchange of pleasantries (Eyisi, 2000).

Humans, by nature, therefore have the propensity to use language to communicate and maintain a mutual social relationship with one another.

Furthermore, language performs the function of cultural transmission. Culture may be defined as the total way of life of people in a society or community. Ideologies, philosophies, traditional practices,social norms and regulations of a particular society are passed from the older generations to the younger on to the younger generations through the use of language. More so, with the aid of language, historical event are uncovered. This means that a man is able to trace his background and understand the way of life of his kinsmen who have lived before him. At a point in African traditionalism, stories that convey truth and philosophy of a community are shared at night under the stars. This was called *Tales by moonlight* (Folktales). More so, at traditional festivals, a historical introduction about culture, tradition, people, community, and society is narrated for cultural preservation. Without any iota of doubt, with the aid of language, people obtain the knowledge and understand the culture and tradition of other community or society. With this, there will be peaceful co-existence and high consideration for people who are not of the same tradition, belief, and philosophy.

Man is a thinking being, that is, man is a cognitive being constantly processing and organizing thoughts consciously and sometimes unconsciously. Man uses cognitive processes to conceive and consider things carefully. The use of language in the thought process of a man makes his/her thoughts concrete rather than abstract. Language makes thoughts communicable; it makes ideas understandable and comprehensible to whoever hears or sees it in writing.

Another impressive function of language is its capability to speak to people differently. Language can be used in an affective manner. The language employed affectively tries to convey the relationship between a speaker and the person he/she addresses.

According to this function of language, one is conscious of the relationship he holds with every speaker as well as the environment he finds himself. What is being exploited here is the ability of the same words of the language to call up different understanding and meaning in the mind of listeners. For example, a teacher (instructor) whose mother tongue is English, also fluent in Yoruba teaching Yoruba students will see it appropriate to use Yoruba to teach rather than English in order to communicate effectively with the students. Using English in a Yoruba speaking class will only lead to miscommunication. Another example is a teacher teaching children within the age of 2-4 with high lexical items such as: *big enchilada* (a significant and prestigious person), *encyclopedia*(also referred to as the book of facts having several pieces of information about several topics (often ordered alphabetically) dealing with the vast scope of human cognitive capacity or with some distinctive peculiarity), etc. These words will only leave the children confused and not communicated to.

Another example, an employee saying to his/her boss "My gee, how you day?" will automatically know that his/her job has ended that day, an employee who says to the boss "Good morning Madam. How are you today? Will also automatically receive a gratifying response compared to the first employee.

Hence, Thomas, L. et al., 2004 indicate that "by selecting one as appropriate and not another, you would be exploiting the affective aspect of language and showing yourself to be sensitive to the power or social relationship between you and the person you are addressing." They further posit that: The affective function of language answers the question? "Who is permitted to say what to whom". This function of language is profoundly connected to power and social status. For example, 'It's time you brushed your teeth' would be an acceptable comment from a parent to a young child, but would not usually be acceptable from an employee to their boss.

Undoubtedly, language performs a phatic function. To say language performs a phatic function simply means that it functions as a tool for starting, developing and continuing close relationships with people. According to Thomas et al (2004), the phatic function of language pertains "the everyday usage of the language as 'social lubrication'". This means that humans employ the physic function of language to start and continue a harmonious relationship with one another. Thus, Thomas et al (2004) cite several examples of human conversations where language plays a phatic function. For instance, if someone comes to you and said, "*That*

wristwatch look good on you", and you responded *"oh really? Thank you",* Thomas et al (2004) posit that both of you at the time of this interaction used the phatic properties of language. They further opine that "although no important information is being exchanged, you are both indicating that you are willing to talk to one another, are pleased to see one another, and so on."

The language also performs an abnatural function. This simply means that languages are codes and symbols that can only be decoded by those associated with the language. Often times when people communicate, they communicate in codes that not everyone can decipher, this function of language is an abnatural function. The aim of using codes or symbols not known to everyone is to hide pieces of information from a vast majority of individuals.

Another noticeable function of language is its ability to record facts. This function of language involves using language to make long-lasting records of facts. For instance, according to records, in the Middles East (early 4000 B.C) the first writing system was developed. At this era, pictures that portrayed the things they referred were used as a writing system. Eventually, the writing system evolved to alphabets that are currently in use in the 21st century. Through the recording function of language, we are able to know certain historical facts. This function of language takes two basic forms, that is the oral form of recording and the written form of recording.

2.2   MUSIC IN GENERAL

2.2.1   MEANING

Music is a fundamental attribute of the human species. Virtually all cultures, from the most primitive to the most advanced, make music(Harvard Health Publishing: Harvard Medical School, 2011). The term music has been defined by various musical scholars around the world. Kannia 2014, defines music as "an organised human sound"(Kania, 2014). Kania believes that any organised human sound could be considered music. However, the problem of this definition is its lack of detailness. The Concise Oxford Dictionary defines music as "the art of combining vocal or instrumental sounds (or both) to produce beauty of form, harmony, and expression of emotion" (The Concise Oxford Dictionary, 1992). Music may, therefore, be described as a pleasant harmony between vocal or instrumental sounds that brings pleasure or satisfaction to the listeners. Music may also be defined as a group of pleasant sounds that produces deep

expressions and thoughts in the minds of listeners. Music is a channel of communication with the aim of improving cognition, providing comfort, easing emotional pain, lessening anxiety, motivating the listener or hearer, improving exercises, etc. Music is communicated through various mass media channels such as television, radio, and the internet. The common channels are television and radio.

2.2.2   HISTORICAL OVERVIEW OF MUSIC

The origin of music may prove difficult to establish, this is because, at some point, in the ancient era, music may have started with anything such as singing and clapping or beating the hands on different surfaces, which are not archeologically documented.

However, about 30,000 to 60,000 years ago, ancient humans underwent massive 'cultural explosion' – that is, they started creating art in the form of paintings on cave walls, jewellery and ornaments, and to bury their dead ceremonially (John Black, 2013). John Black 2013 further posits that "If we assume that these new forms of behaviour reflect the emergence of intentionality, then music as we know it must also have emerged at least during this period" (John Black, 2013).

Due to music's ability organize communication, emotion, identify a cultural group, motivate and help reduce emotional anxiety, Scientists and music scholars believe that music would have helped prehistoric human species to survive.

Although music is as old as the existence of langauge, scholars have tried to trace the origin of other genres of music such as hip-hop, concert music, Afrobeat music, funk music, juju music, fuji music, reggae, etc.

However, in this aspect, the research seeks to elucidate the history of music. With no form of doubt, music can be seen in every identifiable culture, existing or extinct. Culturally, music differs significantly in time, space and place. Music may be said to have begun during the antediluvian era before the further dispersion of people around the globe. The reason for this assumption is due to the fact that all living humans have one form of music or the other, even the most obscure tradition or culture.   Accordingly, the first form of music may have been formulated in Africa which then developed to be a known human element.

The history of music dates back to the prehistoric era. One can only guess how it started. Scholars posit that music started long before the making and use of instruments. They further opined that societies made music through singing, clapping, hitting things, etc.

2.2.3 FUNCTIONS OF MUSIC

Music is the comfort zone in which the soul finds solace. Music conspicuously is a part of everyday life. A world without music will be intolerable. Music are played and heard in banks, offices, clubs, residential homes, shops, even on the road while walking with the aid of an ipod (music storage device) or a mobile phone. The primary aim of music is to pass a message across from the addresser (singer) to the adressees (listeners/hearers). Music over the years has performed the following roles trimendiously: means of providing philosohical and cultural background of an individual or a set of people, a means of expressing desires, intentions, and pain of the singer, a means of showing appreciation or promising a thing to a person, place, event, or natural phenomenon, means of improving cognition, means of educing anxiety, means of motivation, means of providing comfort to the listeners, means of pleasure, a tool for easing emotional pain, etc. Some of these roles will be enunciated in this research.

Music provides an informative background about the culture and pholiophies of cetain people. For instance, in Asa's *Akinyele*, the Yoruba culture and their philosophies are vivid in this song. Akinyele who she uses as the main character refuses to pay a bride price (money given to the bride's family by the groom or his family). This can be seen in the following lyrics:

...bi ni e ba dun, abi inu o ba dun o la ti bamidele
...Akinyele wants to marry wife, he dont wants to pay some bride price
You better find it
Akinyele ooo Akinyele o Akinyele...(Asa, 2018)

Furthermore, music is a tool to express desires, intentions, distress, or pain the singer or a set of people face at a particular time. Over the years, through lyrics employed, music has explained in details the distress, intention, desires or pain of the singer. Good examples are Bruno Mars' *Billionaire* (it expresses the singer's dsire to be a billionaire), Timi Dakolo's *Wish me well* (it

expresses the singer's intentions to leave his present location to an advanced location) Fela's *I.T.T (International theif thief)*(it expresses the singer's pain of political maltreatment of Nigerians), Bob Marly's *Buffalow Soilder* (it expresses the singer's irritation of Africa's maltreatment by Americans) etc.

More so, music is a tool for appreciating or promising a thing to a person, place, event, or natural phenomenon. In the world at large, music is commonly used to appreciate the good deeds of a person or an organisation, a place, event or natural phenomenon. Examples include: Mr Eazi's *Property* (promising to will all his property to his girlfriend), Davido's *If* (promising his baby money, gold, and all kinds of pleasures in life), King Sunny Ade's *Dr Mike Adenuga* (appreciating the contributions of Dr Mike Adenuga), KSA's *iyin mi*(appreciating the grace of God on his life), Chief Ebenezer Obey's *Awa Sope Edumare* (Appreciating God for the year) etc.

Some scientists and neurologists believe that the use of musical tunes could aid an individual's cognition, that is, the thinking capcity of an individual. According to the position of Harvard Medical School, "...music powerful enough to be 'spine-tingling' can light up the brains 'reward center'"(Harvard Health Publishing: Harvard Medical School, 2011). When a musical tune arrives at the ear, in the form of sound waves, it is sent to the brain nerves for decoding, and when the decoding is done, the frontal lobes interpret the emotional content of the music which makes the listener respond to action called by the singer. Examples of musical tunes that improves cognition include Mozart's Serenade No. 13 a.k.a. *Eine Kleine Nacht-Musik*, Frédéric Chopin's *Nocturne in B-flat minor, Op. 9, No. 1*, Enya's *if only*, *pilgrim,* and *only time*, etc.

Music has also been used to reduce anxiety and ease stress. Music no doubt has elements of soothing relief that eases the stress or anxiety of the listener. This is the reason banks play music to sooth customers who have journeyed from afar. Examples of music that possess the element of soothing relief include Enya's *only time,* Jon Bellion's, *munny right*, Asa's *place to be*, etc.

Music is in no doubt a tool for motivation. Music that motivates the listener is called motivational songs/music. They inspire their listeners to take certain actions which may affect society negatively or positively. Examples include Swedish House Mafia's *Save The World,* Dada Life *Born To Rage,* David Guetta and Sia's *Titanium*, etc (Rishty, 2017).

Music has also performed the role of providing comfort to listeners in time of trouble or distress. According to wordweb, comfort is "the act of consoling; giving relief in affliction"(Wordweb, 2006). Songs over the years, music have performed the function of providing comfort to listeners. Examples of music that perform such function include: R. Kelly's *I Believe I Can Fly* (1996), John Lennon's *Imagine* (1971), Sarah McLachlan's *Angel* (1998), James Taylor's *You've Got a Friend* (1971), Beatles' *Let It Be* (1970), etc. things that provide pleasure to different people. One of which is music-. Some individuals listen to music based on their emotional feelings to provide pleasure. Some of these music are: Victor Ad's *waytin we gain*, Lil Kesh's *Efojoku*, T Classic's *No body fine pass you*, Lil Kesh's *Ishe*, Olamide's *WO*, Davido's *Fall*, Olamide's *Logo Benz*, Chinko Ekun's *Able God*, etc.

2.2.4   GENRES OF MUSIC

A music genre may be referred to as a set of categories that recognizes some pieces music known to a culture, tradition or society. It differs in musical form and musical style; these terms are often used equivalently. There are several genres of music. The following are common genres of music. **Electronic Dance Music, Rock Music, Jazz, classical music, Country Music,** Soul music/R&B, Funk, Country music, Reggae, Hip hop music, etc.

2.2.4.1 ELECTRONIC DANCE MUSIC

The **Electronic Dance Music** is also referred to as EDM, this genre of music is produced by Disc Jockey (DJs). According to GiGlue 2017, "DJs add dozens of tones to a piece to create unique music. You can hear them in clubs or even live, depending upon your accessibility for the same" (GiGlue, 2017). He further opines that "In the early twenties, electronic dance music was known in the form of Jamaican dub music, the electronic music of Kraftwerk, the disco music of Giorgio Moroder, the Yellow Magic Orchestra and many more"(GiGlue, 2017).

2.2.4.2 ROCK MUSIC

According to Wikipedia, the free Encyclopedia, "The Rock music is a wide genre of popular music that originated as "rock and roll" in the United States in the early 1950s, and developed into a range of different styles in the 1960s"(Wiki, Music genre, 2019).

2.2.4.3 JAZZ

Jazz has its origins in both Western African and European culture, identified with swing and blue notes. Jazz is said to be "one of the initial types of art in America" and offers a distinctive mixture of creativity, coactions and interactivity. Jazz also played an significant part in introducing the world to a number of female artists such as Ella Fitzgerald, Betty Carter, Abbey Lincoln and Ethel Waters from the late 19th to early 20th centuries (GiGlue, 2017).

2.2.4.4 CLASSICAL MUSIC

Classical music is a very general word that usually relates to the Western world's normal music. It is music composed by musicians educated in writing music (composing) and written down in music notation so that it can be played by other musicians. Classical music can also be described as "art music," although in the classical period that term was not good, it also includes types of serious modern music that are not classical (Wiki, Music genre, 2019).

2.2.4.5 COUNTRY MUSIC

Country music has its origins in American folk and western music, another famous genre of American music that emerged in the 1920s. It consists of easy tools from electric and steel guitars to drums and mandolin or mouth organ. Shania Twain, Johnny Cash Taylor Swift and Kenny Rogers are some very popular country music singers.

2.2.4.6 SOUL MUSIC/R&B

Soul music (often simply referred to as soul) is a common genre of music that emerged in the 1950s and early 1960s in the U.S. African American community. It is an aspect of music, rhythm and blues and jazz from the African-American gospel. Soul music became famous in the United States for dancing and listening, where during the Civil Rights Movement record labels like Motown, Atlantic and Stax were influential. Soul also became famous around the globe, affecting Africa's music and rock music directly(Wiki, Music genre, 2019).

2.2.4.7 FUNK

Funk is a music genre that emerged in African-American societies in the mid-1960s when African-American artists formed a rhythmic, danceable fresh type of music by mixing soul, jazz, rhythm and blues (R&B). Funk emphasizes the progression of melody and chord and focuses on a powerful rhythmic rhythm of a bass line performed by an electric bass player and a drum part

performed by a drummer, often at slower tempos than other popular music. Like many African-inspired songs, funk is typically a complicated groove with rhythm tools playing rhythms that produced a "hypnotic" and "danceable feeling"(Wiki, Music genre, 2019).

2.2.4.8 HIP HOP MUSIC

Hip Hop Music, also known as hip hop or rap music, is a genre of music that began in the U.S., especially the South Bronx in New York City, New York, during the 1970s by African-American youth from the inner cities. It can be widely described as a stylised rhythmic music that usually accompanies raping, a chanted rhythmic and rhyming speech (Wiki, Music genre, 2019).

2.2.5 MUSIC IN NIGERIA

2.2.5.1 ORIGIN OF MUSIC IN NIGERIA

In Nigeria, music is one of the ancient art forms that throve for many generations. Music is part of the culture of Nigerians and Africans at large. However, over the years, music in Nigeria has evolved and has become poplar, some of which are known worldwide. Before the development of music in Nigeria there exist Nigerian folk music which are associated with the ethnic groups present in the country. Each ethnic group has their form of music that expresses the culture of each group. For instance, Ojukwu et al. posit that:

> Most music performances in Africa go beyond the frontiers of mere entertainment activity but are geared more towards socio-cultural dimensions due to its ability to socialize, consolidate values and other utilitarian exigencies(Ojukwu et al, 2014).

There have been several acts that brought about cultural musicawareness invariably developing music in Nigeria.

The first development act recognized nationally was the establishment of the University of Lagos center for cultural studies in 1975. Timothy 2002 posits that "the establishment of the center for cultural studies in the University of Lagos was a move towards promoting and propagating our culture"(Timothy, 2002). Through this establishment, the Nigeria music industry foundits origin as this aided two popular Nigerian musical festivals which happed at the University of Lagos main Auditorium. These festivals were saddled with the responsibility of preserving and

propagating the indigenous culture of Nigeria. Over time, the vision grew, and it became more than just preserving the indigenous culture, but to entertain.

The First Festival took place from the seventeenth to the twenty-second of March, 1984 while the other took place from the sixteenth to the twenty-second of March, 1986 consecutively. According to Timothy 2002, the main objective of the festivals organized was

> to create rooms for research and performance, to practically demonstrate the mental sameness of our Nigerian traditions through the performance of music, dance, and drama and in practicalising the ideal of theatre, and the preservation and documentation of research work for the benefit of present and future researchers. (Timothy, 2002)

During the first festival, many Nigerian popular artistes participated and performed at the event. These artistes were popularly known for their different genres that brought excitement to their listeners. Artistes that performed include: Dr. Victor Olaiya (Highlife Music), Chief (Dr.) Sikiru Ayinde Barrister (Fuji Music), Sir. (Dr.) Warrior (A proponent of Ikwokirikwo type of music), Bala Miler (specialist in Northern Rhythm), (KSA) King Sunny Ade (juju music), etc. While in the second festival, performing artistes include: Alhaji Kollington Ayinla (Fuji music), Chief Oluwaremilekun, olasupo Aremu Ifabiyi popularly known as Chief Ebenezer Obey (Juju music), Nelly Uchendu (traditional folklore music), Alhaja Salawa Abeni (Waka music), Alhaji Chief Wasiu Ayinde, Anofowose (Fuji music), Isaiah Kehinde Dairo popularly known as I.K Dairo (Regional brand of juju music), The Brakes (Tee and Kay Ogunyemi) Blues funk, mixed with African soft tone type of music), Western Toppers Band (Deoem Stars), etc.

Through these festivals, music was integrated into the academic society so much so that the minds of the undergraduate, post-graduate students, lecturers, professors and all members of the academic community were fine-tuned to appreciate and further develop traditional African Music which invariably preserves traditional African music as against Western music.Timothy 2002 opines that appreciation of traditional African music brought more sales for our traditional music(Timothy, 2002). He further opines that,

The impact role of the festivals in promoting and popularizing Nigerian music as against the backdrop of the menacing threat of disco/video musical tradition of the United States of America to Nigerian Youths cannot be over-emphasized. (Timothy, 2002)

After these festivals, the Nigerian music industry produced different home-made music. Soon, young stars introduced rap into the industry giving it a new look and style.

Timothy 2002 posits that "with so much awareness, most youths from all works of life, irrespective of ethnic background, are now into one kind of music or the other"(Timothy, 2002). The festival encouraged musical participation from Nigerian Youths invariably popularizing and populating the Nigeria music industry. New talented artistes egress every day. So much so that they hold their music demo cassette every where they went hoping to see a music producer who will be willing to sign them into a record label (Timothy, 2002).

2.2.5.2 GENRES OF MUSIC IN NIGERIA

Nigeria's music includes many types of folk and popular music, some of which are known around the world. Folk music styles are related to the country's multitude of ethnic groups, each with their own techniques, instruments and songs.

Music in Nigeria, with the vibrant pop scene and the force that has become the genre, Afrobeats, has come a long way in the 2000s.There have been different genres that have reigned over several decades since independence. Variety of sounds like Disco, Juju, Rock, Fuji, Highlife and more were considered as the dominant sound in the music cape at one time or another.

2.2.5.2.1   APALA

Apala is a style of Muslim Yoruba vocal and percussive music. It arose as a means to rouse worshippers after Ramadan's fasting in the early 1930s. Apala evolved into a more polished style under the impact of popular Afro-Cuban percussion and attracted a wide crowd. Two or three talk drums (omele), a rattle (sekere), thumb piano (agidigbo) and a bell (agogo) were needed for the music. Haruna Ishola was the most renowned singer of apalas, and later he played an

essential role in introducing apalas to a wider audience as part of fuji music(Wiki, Music of Nigeria, 2019).

2.2.5.2.2   AFROBEAT

Originally from Ghana but named and owned by the late Fela Anikulapo Kuti after his return from the West Coast to the country in 1967.Afrobeat, an infusion of jazz, highlife and funk with live tools, continues one of the most dominant genres in Nigerian music, a very important component of the sound. Although there has been a variation from the sound in its truest form, Fela's legacy alongside his sons ' efforts, Femi and Seun Kuti, and their acceptance by the global audience, has ensured that the genre remains one with which a number of upcoming artists strive to associate(OHUNYON, 2018).

2.2.5.2.3   WOBE SOUND

The roads underwent their reasonable share of disasters. Fuji stays a genre associated with by the masses, ghetto songs like' Galala,'' Konto' has also catered to a street segment at one stage or another, but the' Wobe' sound attributed to Olamide is more inclusive and one that has sprung up a fast amount of disciples in a short time. The Wobe sound is a mixture of Pop, Fuji with a strong mix of road lingua and musicians like Small Doctor, Lil Kesh in latest moments have helped to encourage the noise (OHUNYON, 2018).

2.2.5.2.4   JUJU MUSIC

The Juju music genre originated in the 1920s and gained popularity around the 1950s from some artists such as Tunde Nightingale, C.A Balogun and J.O Araba. I.K Dairo grew to stardom in the same century, gaining himself the first global musical star of Nigerian. For other juju groups, this height of his paved the way. Juju music is a drum and guitar-centered dance music. Through the songs they performed juju music the likes of Chief Commander Ebenezer Obey, King Sunny Ade, Shina Peters and others also gained notoriety(ICN, 2018).

2.2.5.2.5   FUJI

From a youthful person named Sikiru Ayinde Barrister, Fuji Fuji begot its name. This music genre is extremely supported within Nigeria by the Islamic communities of Yoruba. In this genre of music, tons and loads of drama have been experienced as supporters divided into various camps in favor of their own musician.In the early 1990s, by becoming Nigeria's number one, mitsubishi started to overthrow the popularity of Juju in Nigerian music.King Wasiu Ayinde Marshall, Kollington Ayinla, Pasuma and others can not be left out when it goes to fuji performers like.

2.2.5.2.6   REGGAE

After the globe experienced the famous reggae artist's impact in person of Bob Marley's, this specific genre of songs was taken by many individuals, including Nigaerian Majek Fashek. He left the Prisoner of Consciousness album in 1990 and the Spirit of Love in 1991, which earned both home and overseas reviews from the lips(ICN, 2018).

2.2.5.2.7   HIP-HOP

Hip-hop saw the light around the mid-1990s in Nigeria. Groups like the Remedies I established in 1997 have done this. They published two distinct tracks,' Judile and Sakomo,' which turned into hits in Nigeria immediately. These genres of music have stood out with all the genres of music discussed above because they imbibed collective instruments in the form of instrumentals that produce unique and loved sounds that you can't prevent singing to.

Nigerian music's growth has shifted from the usual traditional tools ranging in size and complexity, such as xylophones and local drums, to latest tools such as brass instruments, electric guitars, horns, keyboards (organs), and so on and so on(ICN, 2018).

2.2.6   HIP-HOP IN NIGERIA

2.2.6.1 ORIGIN
Wiki posits that "Nigeria is sometimes called Naija. Nigeria's Afro hip hop dates back to the late 1980s and early 1990s. Nigeria's first-place hip hop popularity was in Lagos, Nigeria". During this era (1980s), Nigeria was under military governorship. This era of military governorship led

to a recession in Nigeria involving currency devaluation, job losses and constant unemployment, particularly for fresh university graduates(African hip hop, 2019).

During this moment, hip hop was used as a way to escape the country's crisis by youth. It became famous with the use of Nigerian languages in the songs along with traditional hip hop songs, such as those produced by the founding fathers of hip hop, DJ Kool Herc, Afrika Bambata and Grandmaster Flash. Since at this moment there were very few record labels to recruit a fresh musician, the young people chose to begin creating music on their own with a very small budget. The music videos were not great and costly, they were very easy.

The accessibility of pcs and inexpensive music editing software in the early 1990s and the first quarter of the 21st century allowed Nigerian musicians to obtain high-quality albums that rapidly gained over the Nigerian audience. This was a very inexpensive way to create music and a fresh Nigerian hip hop singer would create music and sell it on a CD.During this era, groups and individual performers included Junior & Pretty, Daniel' Danny' Wilson, Plantashun Boiz, Remedies with Eedris Abdulkareem, Eddy Remedy & Tony Tetuila employees. The late 1990s and early years of the new millennium saw an explosion of performers and organizations, many coming back from the Western Diaspora, like Eldee da Don of Trybesmen, Madarocka and S.O.U.R.C.E. Clik, Naeto C of W.F.A, and from Europe, JJC and the 419 team; and P-Square (Peter & Paul Okoye's duo) became component of Nigerian popular music after the crash of pop styles such as Yo-pop.

These up-and-coming performers in Nigeria started to locate hip hop and create songs as a means of self-expression in English and any other Nigerian language, rendering Nigerian hip hop multilingual. Just as Nigeria's Nollywood movies have accomplished with Western movies, Nigerian hip hop has started to displace Western popular music. Musicians like Eedris Abdulkareem began to make multilingual hip hop music, and the songs were generally in English, Pidgin English, and another Nigerian language like Yoruba, Igbo, and Hausa.

Modenine, U.G.O., TySu, Chris Akinyemi, B-One, Terry tha Rapman, Olamide, O.D, Junkies, Six-Foot Plus, M.I Abaga, Naeto C, Ruggedman, Styl-Plus, eLDeee, Duncan Mighty, African Kings, Blak Jesus, Whiteboy Pee, Sauce Kid, Nefe Stone, W.F.A. Ikechukwu, Mastaplan (MP), IXXXIGABARI, Kraft, Pherousheouz, Freestyle, Ill Bliss, Elajoe, Sasha, B.o.u.q.u.i,

The American counterpart influences Nigerian hip hop music. This is primarily because, after the Americans themselves, the country can be said to be the largest American hip-hop-consuming country.Nigerian music has included and affected some American hip hop musicians. For example, an episode of The Let Out radio show featuring Fela Kuti, one of the most influential Nigerian musicians of all time, featured a "Nigerian Gangsta Remix" of the Jay-Z song "Roc Boyz". One of the most popular contributors to Nigeria's hip-hop music include the astute music producer Cobhams Asuquo.

CHAPTER THREE

RESEARCH METHODOLOGY AND THEORETICAL FRAMEWORK

3.1   INTRODUCTION

This chapter presents the method and procedures used in carrying out the study. The aim of this research is to discover the language use in Nigeria music industry with a kin look at the stylistic use of language in Falz's songs. This chapter consists of various aspects, for example, research design, research population or population of the study, research methods, sample and sampling techniques, instruments, reliability of instrument, pilot study, validity, method of data collected and method of data analysis. Additionally, the theoretical framework of this research will have its base in speech act theory.

3.2   METHODOLOGY

This research uses a stylistic approach and speech act theory to analyse selected songs of Falz the Bhad Guy. More so, the research seeks to examine various linguistic features leading to the development of the Artiste's style with a kin look at several features such as esthetics, style, message or content, etc.

The corpus used for this research comprises selected songs in selected musical albums by Falz the Bhad Guy.

3.3   RESEARCH DESIGN

The Research design refers to the theoretical frame work, structure, or plan used in gathering and analyzing a set of data. The research design is a determiner to the success of a research work. Further more, it serves as a guide for arranging collected data and analysis of the data in other to reach a reasonable conclusion. Ragin 1994 posists that a research design is "a plan for collecting and analyzing evidence that will make it possible for the researcher to answer any question posed" (Ragin, 1994). Kumar (2011:396) defines a research design as "a procedural plan that is adopted by the researcher to answer questions validly, objectively, accurately and economically" (Kumar, 2011). According to Kristonis (2009), a research design is "a general strategy for conducting a research study, the steps and order to be taken in the research process" (Kritsonis, 2009). Yin 2014 also elucidates that "the research design is a plan for the entire research work. It

is an outline of what to be done, from formulating the questions to collecting of information, and completing final analysis (Yin, 2014). This study is a descriptive research. It is designed to survey the language use in Nigeria Music Industry with a closer look at the stylistic use of language in Falz's songs. Ihemere (2006) explains a descriptive research as "the best method which includes the use of questionnaire or interviews in the collection of data". In the course of this research, interview was used to obtain pieces of information needful for this study. Additionally, a case study design will be employed in this research. Crowel et al (2011:1) opines that

> a case study research as an approach that is used to generate an in-depth, multi-faceted understanding of a complex issue in its real-life context. It is an established research design that is used extensively in a wide variety of disciplines, particularly in the social sciences. (Crowel, S, et al, 2011)

Scholars and Scientists saw the case study approach to be an effective approach to examine a result, event, otcome, phenomenon, etc in profoundness and its natural state. Yin (1999) cited in Crowel et al (2011:4) maintains that "a case study can be used to explain, describe or explore events or phenomena in the everyday contexts in which they occur".

In this scenario, Falz the Bhad Guy is the case being studied. His songs are categorized as a phenomena genre in the Nigerian music industry which needs urgent elucidation, examination and exploration. The analysis of Falz's selected songs in this research was guided by the objectives of a case study research which has been stated and elucidated in the previous chapter (Chapter two). More discuss will be made after the excerption of the case(s). Thereafter, collected data will be examined, depicted and findings will be presented. Crowel 2011 puts this method as "an attempt to identify the communicative qualities (language use)". (Crowel, S, et al, 2011)

3.4   RESEARCH METHOD

Research methods refers to the procedures folloewed to obtain data for the sake of phenomena explication. According to the Business dictionary (2015), "a research method refers to the process used to collect information and data for the purpose of making business decisions". A research methodology may consist of interviews, surveys, questionaire, and other research techniques. More so, the methodology may carry present and past historical information. In the

words of Alzheimer Europe (2009), "there are four main approaches to research methods; quantitative research, qualitative research, pragmatic approach to research (mixed methods), and advocacy/participatory approach to research (emancipatory). A study based on qualitative process of enquiry has the goal to understand a social or human problem from multiple perspectives Denzin and Lincoln, (2000). Thus, qualitative researchers employed a variety of interrelated interpretive practices, hoping always to get a better understanding of the subject matter being analysed. In this research, a qualitative approach was used. Advertisements were collected and phrases, words, and all manner of linguistic elements were analysed to decipher how adverts use language to conveymeaning Franzel (2014). Documentary sources such as adverts from print media served as the data for this research work.

3.5   POPULATION OF THE STUDY

Research population refers to the   sum of collected data. According to Parahoo (1997:218), research population is "the total number of units from which data can be collected, such as individuals, artifacts, events or organizations". Welman, Mitchell and Kruger (2005:46) see research population as "the study object, which may be made up of individuals, groups, organization, human products and events". Burns and Grove also (2003:213) describes population as "all the elements that meet the criteria for inclusion in a study". The population of the study is made up of selected songs from the albums of Falz the Bahd Guy. The population of the study consists of five songs in total. In these five songs, collaborations with other national and international music artistes will also be used. Quota sampling technique will be used to select the population.

3.6   SAMPLE AND SAMPLING TECHNIQUE

The population sample comprises five songs in total. Simple random sampling and the quota sampling technique was used to select music for the study.

3.7   INSTRUMENT FOR DATA COLLECTION

The major research to be adopted in this study will be survey based on observation and interview with the case study (Falz the Bhad Guy). In the process of data collection, the researcher will make use of sound recorder and possibly a video recorder. During the interview, the case study will be asked to provide pieces of information pertaining to the research.

3.9   METHOD OF DATA COLLECTION

The five selected songs of Falz were downloaded from the internet.

3.10   METHOD OF DATA ANALYSIS

Data were first tabularized into four chosen stylistic compartments which are: graphology, phonology, lexis and grammar (syntax and morphology).

3.11   **THEORETICAL FRAMEWORK**
STYLISTIC ANALYSIS

Linguistic studies include, among others, semantics, syntax, pragmatics, assessment of discourse and stylistics. This dissertation focuses on stylistics. First of all, before we can offer a description of stylistics, we must consider the bedrock on which the stylistics survey is based, which is' fashion.'

THE CONCEPT OF STYLE

In literary studies, style is most frequently discussed. However, the term ' fashion' is used in various situations in its most particular context of' a manner to do stuff.' The notion of style is critical and has focused on studying from different angles for millennia. Style' refers to the distinctive use of English as a literary critical word. The style was described differently by its orientation in the character of the writer, the reader's thoughts, an individual writing, and a genre's collective characteristics. Style cannot be segregated from stylistics as sensitive style research should start with a thorough understanding of some of the main notions of style in terms of literary criticism and linguistics. Wikipedia defines style as "the manner in which a writer chooses among different strategies to address an issue and an audience, a style reveals the writer's personality and it reveals the choice the writer makes in syntactical structures, diction, and figures of thoughts".

According to Wales (2001:.370), "style relates to the presumed separate way of expressing stuff in writing or talking, just as there is a presumed way of doing stuff, in writing no two individuals will have the same style, style is often used in literary criticism and particularly in stylistics." In his definition, Joseph T, Shipley (1955) states that "Style consists of adding to a specified idea all the conditions calculated to generate the full impact that the idea should have. In his definition, Joseph T, Shipley (1955) states that "Style consists of adding to a specified idea all the conditions calculated to generate the full impact that the idea should have.

According to Carter and Malmkjaer (2002:510), stylistics is "the study of style in spoken and written texts. It can be said that style and stylistics are strongly linked in the context of this concept. This is because style can be deemed the stylistics bedrock and vice versa; style will not be valued without stylistics and stylistics will not be feasible without style.

STYLISTICS

Stylistics is an approach to analyzing (literary) materials using linguistic description, according to Short (1996:1). Stylistics covers the two topics ' boundaries; that is, literature and linguistics. As a consequence, stylistics can sometimes sound like either linguistics or literary criticism based on the reader's standpoint of the art job. Simpson (1997:4) thinks that stylistics is an integrated language research technique that utilizes text assessment to discover the composition and operate of language. Basically, Simpson's stylistic approach is to use linguistic stylistic assessment as a means of promoting a literary or interpretative thesis.

Additionally, Carter and Malmkjaer (2002: 510) explain Stylistics "as the study of style in spoken and written texts". Incontrovertibly, the coherent occurrence of certain things and constructions used by a writer calls attention to the language used by the writer to transmit his / her message to the authors or listeners. With regards to stylistics, Wales (2001:.370) has this to mention on the goal of stylistics: The goal of most stylistics is not merely to describe the formal characteristics of texts for their own sake, but to demonstrate their functional meaning for the interpretation of the text, or to relate literary effects or themes to linguistic ' triggers ' where they are deemed relevant. Statisticians want to prevent vague and impressionistic decisions about the manipulation of personal characteristics Wales seems to claim that one of the goals of stylistics is to see how language adds to a text's literacy.

Stylistics is also described as a research of the various types in a specified utterance or a printed text or paper. One of Stylistics ' main issues is the coherent presence of certain constructions, objects, and components in a voice, utterance, or text. Stylistics needs the use of traditional rates of linguistic description such as sounds, shapes, compositions, and significance. It states then that one of the main issues of stylistics is the coherent presence of certain constructions, objects, and components in texts or in a specified speech utterance. The primary purpose of stylistics is to allow comprehension of the author's intention in the way in which the author or writer communicated the information.

Therefore, the study of grammar, lexis, semantics, as well as phonological features and discursive devices, is associated with stylistics. It is the interpretation and evaluation in the real language use of a plethora of linguistic forms. The analysis of stylistics is based on the overall idea that the same material can be transmitted in more than one language type within the

language system. The uniqueness and distinctive nature in which songs are recorded become of great concern to scholarly researchers. Stylistics is associated with the research of literary language or the study of specific writers ' vocabulary practices and their composing styles. From the above, stylistics could be said to be the explanatory method that enables us to describe objectively what an author has accomplished (linguistic or non-linguistic) in his use of language. The primary goal of stylistics is to allow us to comprehend the author's intent in the manner in which the author, artist or writer conveyed the information. (McIntyre and Jeffries, 2010).

LEVELS OF STYLISTIC ANALYSIS

Linguistic academics such as Leech and Short (1981); Turner (1973); Crystal and Davy (1969), Alabi (2008); Wales (2011); Khan and Jabeen (2015); all maintain that there are different stages of stylistic evaluation through which a text can be analyzed either spoken or written, although it relies on written types. Stylistics analyzes are the distinct language characteristics that include phrase models, composition and diversity, section structure, imagery, repetition, emphasis, idea arrangement, and other cohesive instruments.

As said by Khan and Jabeen (2015), the levels of stylistic evaluation are essentially lexical, grammatical, phonological and graphological. Alabi (2008) further simplifies stages such as: "lexical-lexico-semantic models (word equilibrium, parenthesis, ellipsis, repetition; anaphora, repeat, apostrophe, synecdoche, peak, chiasmus, etc.); lexico-semantic options (normal collocates, uncommon collocates, compounding, voice components, and voice numbers)".

Graphological Level

Wales (2001, p.150) claims that the research of handwriting as a means of analyzing personality is graphology. This simply means, it also relates to the language writing scheme as reflected in topography and handwriting. Writers have sometimes experimented for emotional impacts with the element of the written medium. Crystal and Davy (1969, p.18) define graphology as "the similar research of the writing system or orthography of a language as seen in different types of writing or topography.

Leech (1969, p.39) argues that graphology transcends orthography. "It refers to the whole writing system". It deals with the skillful arrangement, framework and punctuation of the sentence and involves, among other components, the foreground, hyphens, contracted forms,

ellipses, special structures, periods and pauses such as the full stop, the colon, the comma, the semicolon, the question mark and the dash, special effects by capitalization, letters of the lower case, small print, variations in spacing. Graphology thus relates to the whole system of writing. It relies on any kind of text graphics organization, such as paragraphs, titles, typeface, colors, images if added, spelling, and punctuation. In this paper, the graphological description of style will explore the overall graphology of Falz's chosen songs ' lyrics.

Phonological level

Ajileye (2003, p.60) suggests that phonology is the linguistics component that operates with language sounds. Peter Roach (2000) defined phonology as "the way phonemes work in language and the connection between the various phonemes." Phonology describes the models in which voice sounds are arranged into a system in English. Phonology deals basically with the sound patterns, the rhyming scheme and word pronunciation in the phrase. Phonology deals basically with the sound patterns, the rhyming scheme and word pronunciation in the phrase. Phonological instruments are: rhyme components, alliteration, consonance and assonance, repetition of phrases or other phrases, alliteration, rhythms, rhythm, unique pronunciation, intonation; it examines whether the text contains any strained phrases and for what reasons. It is the scientific research of speech sounds organisation; it can also be considered as speech sounds science and their habits. A phonology-based assessment will involve the use of alliteration, consonance, and assonance.

Lexical Level

Lexis implies phrases according to Wales (2001, p. 233). It is used for vocabulary or diction as a particular more technical word. The Oxford Dictionary describes lexis as all of a specific language's words and sentences. Closely associated with lexis is semantics. Adedimeji and Alabi (2003, p.32) state that semantics "is the research of meaning both in general and theoretical terms and in relation to particular English," semantics is a broad linguistic sub-discipline that relates to the research of significance. Saeed (2009, p.1) describes semantics as the research of the meanings of language-related phrases and phrases. According to Hornby (2001:681), Lexis includes "all of a specific language's words and sentences." A style lexical study involves identifying a word's constituents/features in a phrase. It can be used in an advertisement to obtain stylistic impact. Lexical semantics is described merely as the research of the meaning of words.

Lexis relates to the language of words. Based on morphology and lexicology, it deals with vocabulary. It examines the source of the phrases, their structure, composition, abbreviations, phrasal phrases, utilizing phrases in collocations and idioms of different kinds.

Khan and Jabeen (2015:128) see the lexical phase of stylistic evaluation as the research of how stylistically personal phrases and idioms tend to model meaning levels in distinct linguistic environments. Wikipedia describes lexico-semantics as studying what a language's words mean.

Wikipedia characterizes lexico - semantics as the investigation of what the expressions of a language indicate. It alludes to the connection between the words/expression of a specific language and the different semantic classes shaped by the human personality. Lexico-syntactic examples in stylistics can likewise be accomplished in various structures among which incorporate the utilization of reiteration (anaphora, epiphora), exemplification, moral story, metonymy, representation, Synecdoche, antonomasia, ellipsis, bracket, etc. In this paper, a lexico-semantic assessment will involve the use of collocations, hyponyms, proverbs, figures of speech and precise lexical repetition.

Grammatical Level

This degree of investigation includes both sentence structure and morphology. For Khan and Jabeen (2015:128), "the point is to dissect the interior structure of sentences in a language and the manner in which they work in successions, provisions, phrases, words, things, action words and so on should be recognized and put through an investigation to discover the foregrounding and the induction".

Syntax: Radford (1997, p.1) opines that language structure is worried about the manner by which words can be joined together to structures expressions and sentences, it realizes how words identify with each other and this is generally shown by the request where the words are orchestrated. As indicated by Olujide (2007, p.41) grammar signifies "putting together" as a rule it alludes to the level at which the etymologist represents the manner in which words are assembled to frame sentences, despite the fact that words, which are essential units of syntactic examination, are significant in light of the fact that every human action include words, the word isn't the focal point of punctuation, Rather, it is a mix of words; word gatherings and sentences that language structure is worried about. Tallerman (2005, p.1) says language structure means

sentence development; how words are assembled to make important sentences. Jolayemi (2008:47) characterizes the linguistic structure as "the investigation of the example of plans of how words consolidated to frame expressions, conditions, and sentences." It is basically the punctuation of a language as it determines the standard which administers the course of action of words into expressions, provisions, and sentences. In any language, there is an ordinary request of organizing words, when an author changes the word request it might produce another significance. A complex investigation of grammar in this work will involve the utilization of enclosure, reiteration (anaphora, epizeuxis, polyptoton) and word exclusion (asyndeton and polysyndeton). Likewise, the syntactic elements of various grammatical features will be broke down. Syntactic capacities, for example, things (as subjects, objects, appositives, tenses, and others); qualifiers as modifiers, determinants, etc will be examined.

Morphology: As indicated by Adedimeji and Alabi (2003:30), morphology is characterized as " a degree of language investigation which manages the inward course of action of words and their articulations". It tries to dissect, portray and group significant syntactic units and how these units are sorted out during the time spent word development. Spencer and Zwicky (1999:1) characterize morphology "as the investigation of word structure and words at the interface between phonology, language structure, and semantics. It is the subfield of etymology that reviews the inward structure of words and the relationship among words. Imprint and Kirsten (2005:1) opined that "Morphology alludes to the psychological framework engaged with word development or to the part of etymology that manages words, their inner structure, and how they are shaped". Morphological stage thinks about the creation of new words by adding prefixes and additions to the root words. A morphological dialog of style in this work involves the utilization of abbreviation and compounding.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

DATUM 1: SONG 1 (TALK)

GRAPHOLOGY	PHONOLOGY	LEXIS	GRAMMARTICAL
talk am again	Court Support Club Talk	Talk am	Burst in
Don	holiday Again race Change	Anything	Cash-and-carry
Dey	Salary Alawee Alhaji Carry	Again	You come turn your body
Na	Church Course Someone	Legit work	Follow fly
Wetin	Body Dummy	You Your	Carry cary eye

Shey dem	Office Promise	Change	we no see am for court
never tire		Small man	Four year tenure
they wan		Big man	Pay salary
Alawee		Suffer	Tun your body
em body		Smile	Burst in
get chop		Punishment	Buy your story
yawa wey		EFCC	Set fire for em body

Table one: Talk by Falz (prod. Prodigeezy) 2018, Falz The Bahd Guy

DISCUSSION

Talk by Falz the Bahd Guy was released in 2018 within the *Moral Instruction* album. One over-riding, conspicuous feature of this song, is the use of Nigerian varienty of the English Langauge. It also makes use of the sub-standard use of English langauge. For instance, "three private jet''(three private jets), "Anything I talk'' (Anything I say). Another feature of this song is the use of Nigerian pidgin English. For instance, "carry carry eye'', "na me talk am o'', and so on.

Moreso, this song is a direct message for the government of Nigeria and the citizens of Nigeria.

Graphology Level

Spellings and writing: Here, we see spellings of unique words proving that the song is overtly done in Nigerian (Pidgin) English. Words such as:

Used Spellings – Standard English Spelling

"Shey dem''- Are the
"never tire''- Never tired

"Alawee''- Salary

"em body''-his/her body

"get chop''- have food

"Weytin'' –What

" Talk am again''- Repeat

" Yawa''- Problem

The use of Nigerian (Pidgin) Eglish at the grapho-stylistical level of this song is important for the song to pass messages to the target audience through a unified and generally accepted language which is Nigerian pidgin English.

Phonological Level

Rhyme: This refers to the symmetricalness in the sounds of two or more lines (especially final sounds). The rhymes observed here are: cou<u>rt</u> and suppo<u>rt</u>, cl<u>ub</u> and t<u>alk</u>, salar<u>y</u> and alawe<u>e</u>, s<u>a</u>lary and c<u>a</u>rry, twenty <u>nineteen</u> and <u>nineteen</u>, bod<u>y</u> and dumm<u>y</u>, Prom<u>ise</u> and off<u>ice</u>.

Alliteration: Alliteration refers to the use of the same consonant at the beginning of each stressed syllable in a line of verse. "Eh eh, she don de cash and carry'' Here we see a repeatation of the consonant sounds /d/ and /k/.

Lexical Level

Colloquialism: Connotations are the cultural or emotional associations that are commonly understood within a particular society; they are essentially stylistic additional meanings of words. Favorable adjectives frequently appear in "incongruous alliances,meaning unexpected combinations, which contribute to the memorability of slogans (Sternkopf 222). Examples include: big man (*standard English:*rich and influential person), small man (*standard English:* poor person) and legit work (*standard English:* responsible job).

Abbreviations: This refers to the shortened form of a word or phrase. An example is EFCC meaning, The Economic and Financial Crimes Commission.

Repetition

Epizeuxis: This alludes to the rehashed utilization of a similar word, word example or gathering of words as an expository gadget.. The use of repetition is basically for emphasis. Example of consistently used words in the sentence are: "Talk am'' and "Anything''. These are used to emphasize the purpose of the song (holing to the words of people who promise and fail and people).

Anaphora: This refers to the repetition of words or phrase at the beginning of successive clauses.

Example is "Na you talk am o'', "Anything I talk'', "No be me talk am o'' and "Make you talk am again''

The use of pronoun 'Your' and 'you'in the song (talk) is to elucidate the involvement of Nigerian citizens in nation-wide suffering and disunity. "Na <u>you</u> talk am o'', "Three private jet, <u>you</u> say <u>you</u> buy am for church'', " But <u>your</u> congregation no dey follow fly am of course'', "Why <u>your</u> people still dey carry carry eye for someone'', "Election don dey come they go need <u>your</u> support'', "And <u>you</u> get legit work o, na wetin <u>you</u> talk'', "We buy <u>your</u> story, but <u>you</u> no give us change'', "Instead of make <u>you</u> work, <u>you</u> dey find Alhaji'', "You come turn <u>your</u> body to cash and carry'', " Cause no be your tribe I come from?'', "You set fire for em body'' and " Cause the yawa wey we see, no be security wey <u>you</u> promise''

Gramatical Level

Morphological and Syntactic levels

Language use: The language used in this song is the Nigerian Pidgin English. This form of language is a deviation from the standard form of the English langauge. However, the language use makes use of lexis from English language. These lexis include: talk, Church, cash, club, anything, court, election, support.

Grammatico-lexical contortions,meanings and standard formexpressions

"carry eye'': In the song, it was expedient for the song-writer to use the word regarless of its deviance to the standard use of the English language. "Carry eye'' **standard form expression:** belittle (contextually and literarily means to belittle an individual).

"follow fly'': In the song, Falz uses it to butress the fact that "pastors'' steal the offering meant for developing members of the church. These Pastors buy private jets all in he name of preaching the gospel, while their members cannot all conspicuously travel with them in the private jet. **standard form expression:** travel

Transliterative patterns

Conspicuously, the song, *Talk* contains a lot of transliterations from the singer's L1, first language (Yoruba) to his second language (English). The following are transliterated expression of the Falz.

1. **Transletrated expressions:** "Brother Muric shout finish, we no see am for court''
   Transletrated source: "Egbon Muric pariwo tan, a o ri ni ile-ejo''

2. **Transletrated expressions:** "You come turn your body''
   Transletrated source: "O wa so ara re di''

DATUM 2: SONG 2 (HYPOCRITE)

GRAPHOLOGY	PHONOLOGY	LEXIS	GRAMMARTICAL
Who dey calculate	Dem Be Jusus	Bitter like bitter leaf	Under-aged
E no dey	Jesus Religious	Motherfucking	run leave us
Do like say	Calculate Figures Leave us	Real talk	So religous
People too complain	Hypocrite	Hypocrite	'na dem'
Real talk	When We Dey	Do like say	Mother-fucking
Run leave us	O	See the spec for your eye no dey point finger	People too complain but dey fear to speak up
Fear to speak up	Oh	False Prrophets	'E no dey'
No suppose	Say Sinner	Covet	Musulumi
Musulumi	Voters Two jokers	Greedy Politician	Greedy Politician

Dey theif jor	Men	So religious	
	Government		
We dey talk		Layman	
We n respect			

Table two: Hypocrite by Falz featuring Demmie Vee (prod. Prodigeezy) 2018, Falz The Bahd Guy

DISCUSSION

Hypocrite by Falz the Bahd Guy was also released in 2018 within the *Moral Instruction* album. One prevailing, feature in this song, is the use of Nigerian Pidgin English. Examples include: " People just dey do like say they no dey shit'', "why you con dey do like say'', "Nobody wan dey sow where e no dey reap o'', "People just dey do like say na dem be Jesus'' and so on. It can be posited that the language base for this song is Nigerian Pidgin English. It also has code mixing feature such as: " Bittergidi gan pass bitter leaf'' (yoruba language).

Furthermore, the song is directed to all walks of life: politicians, electorates, pastors, Christian, Muslim, etc. This is known with the use of the word "everybody''.

Graphology Level

Spellings and writing: Here, we see spellings of unique words proving that the song is overtly done in Nigerian (Pidgin) English. Words such as: "run leave us'', "Dey theif jor'', "Musulumi'', "do likw say dem no dey weak'', "They fear to speak up'', "no dey point finger'', "some say na devil's box'', etc.

Again, the use of Nigerian (Pidgin) Eglish at the grapho-stylistical level of this song is important song to pass messages to the target audience through a unified and generally accepted language which is Nigerian pidgin English.

Phonological Level

Rhyme: The rhymes observed here are: Jes<u>us</u>, religio<u>us</u> and figur<u>es</u>, t<u>ime</u> and cl<u>imb</u>, sinn<u>er</u> and fing<u>er</u>, w<u>ell</u> and h<u>elp</u>, vot<u>ers</u> and jok<u>ers</u>, min<u>or</u>, parl<u>our</u> and liqu<u>or</u>, Prop<u>het</u> and conv<u>ent</u>.

Alliteration:"People just <u>d</u>ey <u>d</u>o like'', <u>C</u>hristian and <u>c</u>orrupt Here we see a repeatation of the consonant sounds /d/ and /k/.

Lexical Level

Colloquialism: Connotations are the cultural or emotional associations that are commonly understood within a particular society; they are essentially stylistic additional meanings of words. Favorable adjectives frequently appear in "incongruous alliances,meaning unexpected combinations, which contribute to the memorability of slogans (Sternkopf 222). For example: musulumi (*muslim*).

Repetition

Anaphora: This refers to the repetition of words or phrase at the beginning of successive clauses.

Example is " Everybody is a motherfucking'', " People just dey do like say they no dey shit'', "People just dey do like say dem no dey breathe'', "People just dey do like say they get superpower'', "People just dey do like say dem no dey weak'' and " Everybody is a motherfucking hypocrite oh yeah yeah''.

*The use of pronoun 'Your' and 'you'*in the song (hypocrite) is to enunciate the participation of everyone in hypocriticsm. "<u>You</u> dey form gentle man when we dey with <u>you</u>'' "But <u>you</u> go still go home beat <u>your</u> wife to stupor'', " See the speck in <u>your</u> eye no dey point finger'', " But <u>your</u> congregation no dey follow fly am of course'', "Why <u>your</u> people still dey carry carry eye for someone'', "And what about even <u>you</u> voters'', "wey dey act like say <u>you</u> only see two jokers'', "Pastor wey dey do like say e no be sinner See the speck in <u>your</u> eye no dey point finger'', "And what about even <u>you</u> voters'', "wey dey act like say <u>you</u> only see two jokers'', "Recycle the same corrupt men, later <u>you</u> complain <u>you</u> say you hate the government'',

" You don't want to die but nothing to live for'', "And <u>you</u> claim consent when <u>you</u> messing with a minor'', " because she no be virgin <u>you</u> no meet am well'', etc.

Gramatical Level

Morphological and Syntactic levels

Language use: The language used in this song is the Nigerian Pidgin English. This form of language is a generslly recognised langauge in Nigeria especially in the eastern part of Nigeria. It is characterised by the 'dem' lexis (< English Them) used to label pronoun words, the use of the pidgin verb 'chop' to mean eat in the English language. Other examples include: 'na dem', 'E no dey', etc.

Use of the compound word 'mother-fuking'

Evidently, the compound word mother-fucking is used to illustrate the level of anger of the singer concerning the deteroriating state of humanity. "Everybody is a <u>mother-fucking</u> hypocrite oh yeah yeah'', "Everybody is a <u>mother-fucking</u> hypocrite oh oh na'', and "Everybody is a <u>mother-fucking</u> hypocrite oh''. The compound word is used in the same chorus of the song.

Ommission of the verb 'are'

In the sentence construction of " People so wicked but they so religious'' the verb are seems to be ommitted intentionally to intensify the intensity of people's hypocritical nature.

Use of intensifiers 'too' and 'so'

Intensifiers are adverbs used to offer strength or emphasis to a phrase or sentence. The use of the intensifers *'too' and 'so'* are to explicate the extent of human's hypocritical nature. Examples include: "People <u>too</u> complain but dey fear to speak up'', "People <u>so</u> wicked but they <u>so</u> religious''

DATUM 3: SONG 3 (CHILD OF THE WORLD)

GRAPHOLOGY	PHONOLOGY	LEXIS	GRAMMARTICAL
Apple of her mother's eyes	Mature	Unilag	past life
Trophy daughter	dey brag	Fool	large size
Wanna	Uncle law school	wasn't	Apple of her mother's eye
wasn't	muscle gospel	Agbaya	Trophy daughter
past life	shoulder turn over	Omo luwabi	Mummy raised her
large size	rover Stake holder	HIV	But time flies,
Child of The World	before luck stuff	so wa ye	turn over
Agbaya	rough enough	Brag	Raised
But time flies,	everyday pay	love the gospel	she cried

Uncle please stop…Shhh be silent	negotiate deteriorate	Hymen	Shola (subject)
Am I a fool?	competition politician		
Am I a victim of my circumstance?	depression redemption		

Table three: Child of the world by Falz (prod. Spax) 2018, Falz The Bahd Guy

DISCUSSION

Child of the world by Flaz was released in 2017 within the *27* music album. One blatant feature of this song, is the use of anecdotes to connect to listners and audiences. In this song, Falz discribes the tragic story of a young girl, Shola, who is presented brilliant by the singer and later became a victim of Sexual harrassment leading to her contacting HIV (Human Immunodeficiency Virus). Another feature of this song is the use of Nigerian pidgin English. For instance, " I don become a child of the world, "I be Child of the world'', " She don dey look for that thing she dey resist before'', and so on. This song also makes use of some Yourba language lexicons and expressions " Alayi ni ti ju'', " But Uncle Peter Agbaya'', " Omo luwa bi ti bo so wa ye'', etc.

Graphology Level

Spellings and writing: Here, we see spellings of unique words proving that the song has Nigerian (Pidgin) English features. Words such as: "She dondey look for that thing she dey resist before'', " She like make e rough'', " She met some ladies wey go like rub shoulder'', etc.

The use of Nigerian (Pidgin) Eglish and the Yoruba langauge at the grapho-stylistical level of this song is to illustrate the inspiration of the song (Tale of a Yoruba girl).

Phonological Level

Rhyme: The rhymes observed here are: daugh<u>ter</u> and h<u>er</u>, l<u>ife</u> and s<u>ize</u>, <u>uncle</u> and <u>hustle</u>, h<u>ustle</u> and l<u>aw</u> school.

Lexical Level

Colloquialism: Connotations are the cultural or emotional associations that are commonly understood within a particular society; they are essentially stylistic additional meanings of words. Favorable adjectives frequently appear in "incongruous alliances,meaning unexpected combinations, which contribute to the memorability of slogans (Sternkopf 222). Examples include: Aristo (*standard English:*paramour) and sugar daddy (*standard English:* paramour).

Abbreviations: This refers to the shortened form of a word or phrase. An example is HIV **meaning** Human Immunodeficiency Virus, PLC **meaning** Public Limited Company, and UNILAG **meaning** University of Lagos.

Repetition

Epizeuxis: This refers to therepeated use of the same word, word pattern or group of words as a rhetorical device. The use of repetition is basically for emphasis. Example of consistently used words in the sentence are: " Child of the world'' and "I don become a child of the world''. These are used to illustrate the song's subject matter that is, declining from morality to immorality.

Use of Rhetorical Question

A retorical question is a question posed so as to make an emotional impact or to make a point instead of to find a solution. For instance: " Am I a fool?'', "Shey I don go astray?'' and "Am I a victim of my circumstance?''. Rehorical question here is to explicate the speker's conciousness of his downfall.

Gramatical Level

Morphological and Syntactic levels

Language use: There are several variations of language used in this song. The first is the use of the standard form of English language (SBE), the second is the use of the Nigerian Pidgin English and finanlly, the use of the Youruba langauge. These variations reveals simply, the socio-cultural view of the singer (Falz).

Use of Anecdotes: This refers to a short entertaining or intriguing tale about a genuine occurrence or an individual. In the song *Child of the world by Falz,* The singer uses the tale of a young brilliant young lady who went astray,and became a victim of sexual expoitations leading to her contacting HIV (Human Immunodeficiency Virus).

SONG 4 (E NO FINISH)

GRAPHOLOGY	PHONOLOGY	LEXIS	GRAMMARTICAL
E NO FINISH	indiscipline citizen sickening listening	So sickening (anaphoraa)	I no know how long we go dey recession My cousin tell me university no dey in session
sickening	dollar house brother chow	Baba Fela talk am But E no finish E no finish E no finish	Na real strong matter I wan talk about
a citizen	And many sister come dey prostitute for am Just to make sure they keep something in account This no be club song I no come to shout	sorrow, tears and blood	I hope you greedy motherfuckers is listening
Chow	Somebody tell baba Fela say e too talk truth Say the government still dey shoot on youth	Corruption and indiscipline With no regard for the life of a citizen Mtcheww So sickening	Our leader dem still confuse
Dem	Say get to the house	strong matter	When e go finish?

	and nothing to chow Many don kpai go		
yarn about	Yeah yeah yeah yeah	Unemployment and nepotism	Na so I put my mouth for song
My people je, applaud		Animal dem still dey put on suit and agbada	I hope you choke on your dinner this evening

Table four: E no Finish by Falz (prod. Sess) 2019, Falz The Bahd Guy

DISCUSSION

E no Finish by Falzthe Bahd Guy was released in 2019 within the *Moral Instruction* album. One over-riding feature of this song, is the use of Nigerian pidgin English. For instance, "Keep put for house'', " Na so I put my mouth for song'', "I get many things to yarn about'', and so on.

Moreso, this song is a direct message for the government of Nigeria.

Graphology Level

Spellings and writing: Here, we see spellings of unique words proving that the song is overtly done in Nigerian (Pidgin) English. Words such as:

Used Spellings – Standard English Spelling

"Yarn about''- Say

" E No Finish''- It hasn't finished

" Chow''- Eat

"Talk Finish''-Finished talking

" keep put for house''- stored in your house

Again, the use of Nigerian (Pidgin) Eglish at the grapho-stylistical level of this song is important for the song to pass messages to the target audience through a unified and generally accepted language which is Nigerian pidgin English.

Phonological Level

Rhyme: This refers to the symmetricalness in the sounds of two or more lines (especially final sounds). The rhymes observed here are: citiz<u>en</u> and sicken<u>ing</u>, sicken<u>ing</u> and even<u>ing</u>, r<u>ecession</u> and s<u>ession</u>, etc.

Alliteration: Alliteration refers to the use of the same consonant at the beginning of each stressed syllable in a line of verse. "<u>y</u>eah<u>y</u>eah <u>y</u>eah <u>y</u>eah'' Here we see a repeatation of the consonant sounds /j/.

Lexical Level

Colloquialism: Connotations are the cultural or emotional associations that are commonly understood within a particular society; they are essentially stylistic additional meanings of words. Favorable adjectives frequently appear in "incongruous alliances,meaning unexpected combinations, which contribute to the memorability of slogans (Sternkopf 222). For Example, chow (*standard English:*Eat). In this song, chow is used to describe the fact that citizens don't have food to eat.

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Repetition

Epizeuxis: This alludes to the rehashed utilization of a similar word, word example or gathering of words as an expository gadget. The use of repetition is basically for emphasis. Example of consistently used words in the sentence are: "E no Finish'', "Sickening'' and "Baba Fela''. These are used to emphasize that one can not exhust the the negative matters that are rising in the society.

Anaphora: This refers to the repetition of words or phrase at the beginning of a clauses or verse.

Example is "E no Finish'' and "Baba Fela''

Gramatical Level

Morphological and Syntactic levels

Language use: The langauge used in this song is Nigerian (Pidgin) English. The langauge used here addresses the declining state of the country (Nigeria). Futhermore, the langauge use addresses the bad government of Nigeria.

Use of Personification: Personification is a figure of speech that gives human attributes to non human entities. For instance, *"Animal dem still dey put on suit and agbada''* (Animal puts on suit   and   agbada   (Gbada is a four piece masculine dress discovered in the Yoruba region of southern Nigeria and the Republic of B enin, West Africa)). In this verse the attribute of a human putting on clothes is given to animals. However, Humans are the ones referd to a animals.

Use of intensifier 'so'

Intensifiers are adverbs used to offer strength or emphasis to a phrase or sentence. The use of the intensifer*'so'* is to explicate the plight of the speaker concerning the societal ills. Examples include: "So sickening'' and "Ahn it's so sickening''

SONG 5 (SOILDER)

GRAPHOLOGY	PHONOLOGY	LEXIS	GRAMMARTICAL
Badder	Attention Respomd Question	Superpower	Emi okunrin mesan, how can you be asking me question? You no dey look face so? It's like you don't know my name, no?
Competi	Face so? No? Though	Competi	See weapon wey you carry
Conferrti	With him? Military regime?	Soilder	Me I dey wonder
Give am	Maga Closer Matter	I'm a Hitler, I'm Abacha	I get power
Maga	Me I dey wonder (Assonance)	Oya stand at attention	I don enter yawa oh
Yawa (problem)	Oya stand at attention	See many dey claim my madam	No mess up, na wahala

Table five: Soldier by Falz featuring Simi (prod. Sess) 2017, Falz The Bahd Guy

DISCUSSION

Soldier by Falz the Bahd Guy was released in 2017. He featured the famous song-writer and artiste Bolatito Ogunleye Simisola popularly known as Simi. One prevailing, feature in this song, is the use of Nigerian Pidgin English and Yoruba lanaguage. Examples include: "I see this maga, last december'', " if i no give am number'', "Oya stand attention'', "moni don't you fall in love with me'', etc. This song has a conversational style.

Graphology Level

Spellings and writing: Here, we see spellings of unique words proving that the song is overtly done in Nigerian (Pidgin) English. Words such as: "yawa'', "give am'', "competi'', "confeti'', "Badder'', "maga'', "wahala'', "I dey run the town'', etc.

The writing system of this song is done in a conversational style.

Phonological Level

Rhyme: The rhymes observed here are: ma<u>ga</u> and decemb<u>er</u>, clos<u>er</u> and matt<u>er</u>, wahal<u>a</u> and yaw<u>a</u>, mad<u>am</u> and a<u>dam</u>, <u>ladder</u> and b<u>adder</u>, <u>gym</u> and d<u>ream</u>, etc.

Lexical Level

Colloquialism: Connotations are the cultural or emotional associations that are commonly understood within a particular society; they are essentially stylistic additional meanings of words. Favorable adjectives frequently appear in "incongruous alliances,meaning unexpected combinations, which contribute to the memorability of slogans (Sternkopf 222). For example: yawa (trouble), wahala (problem) and maga (easily fooled idiot).

Repetition

Anaphora: This refers to the repetition of words or phrase at the beginning of a clauses or verse.

Example is " Soldier go soldier come'', "Soldier go soldier go'' and " Soldier do weytin you''

Gramatical Level

Morphological and Syntactic levels

Language use: The language used in this song is the Nigerian Pidgin English. The communicative use in this song is done ina conversational style. That is, the first person speaks and the second responds against or for the position of the first person.

Declerative, interrogative sentance: These sentence types is used in this song to establish a (new) subject matter. For instance, *I see this maga, last december*, *sho mo paris? sho ti lo be ri?, is it by force to be with him? is this a military regime?*

*Conversational style***:** The song soldier makes use of the conversational style of discourse. While one speaker asks a question, the other speaker esonds to the question. This song is practically a duet. For instance, when Falz asks *sho mo paris? sho ti lo be ri?*, Simi responds *no!*

CHAPTER FIVE

CONCLUSION, FINDINGS AND RECOMMENDATION

5.1   INTRODUCTION

Chapters one and two of this study presented the general introduction as well as the review of relevant literature. Chapter three presented the research methodology while chapter four presented and analyzed the data collected. Having discussed these principal focuses in previous chapters, this chapter therefore, presents the findings, conclusion and recommendation to the research.

5.2   SUMMARY OF FINDINGS

Based on the analysed data of selected Falz's songs, various features were observed and idetified in the use of langauge in Falz's songs. Features like Anecdotes, conversational style, Nigerian Pidgin English, Nigerian English, consistent use of rhymes, repitition of words and phrases, and more imortantly, the use of colloquial expressions. Across the selected songs of Falz, a conspcuous feature is the use of Nigerian Pidgin English. Based on socio-cultural influence, Falz is observed to use the Nigerian Pidgin English in his selected songs. Words and phrases such as "yawa'', "give am'', "competi'', "confeti'', "Badder'', "maga'', "wahala'', "why you con dey do like say'', "Nobody wan dey sow where e no dey reap o'', "People just dey do like say na dem be Jesus'',"I dey run the town'', "I see this maga, last december'', " if i no give am number'', "Oya stand attention'', "moni don't you fall in love with me'' are observed. However, the use of the Nigerian Pidgin English in his songs is basically to create a social connection between his songs and the people his songs are addressed to.

Another important discovery in this research is the use of colloquial expressions. Colloquial expressions refer to words or phrases commonly spoken among a set of people. Observed colloquial expressions include, musulumi (*muslim*), Aristo (***standard English:***paramour), sugar daddy (***standard English:*** paramour), chow (***standard English:***Eat), yawa (trouble), wahala (problem) and maga (easily fooled idiot). These colloquial expressions are important to show the socio-cultural background of the song and the singer.

In the song *Child of the world*, the singer makes use of anecdotes to narrate the tale of a brilliant young Yoruba lady who later became an a victim of sexual expoitation, rape and HIV (Human Immunodeficiency Virus). This story illustrated the wickedness in the heart of men.

Furthermore, the song has rhyme schemes that makes it interesting to hear and very enjoyable. Such rhyme scheme include, co<u>urt</u> and supp<u>ort</u>, c<u>lub</u> and t<u>alk</u>, sal<u>ary</u> and alaw<u>ee</u>, s<u>alary</u> and c<u>arry</u>, twenty <u>nineteen</u> and <u>nineteen</u>, bod<u>y</u> and dumm<u>y</u>, Prom<u>ise</u> and off<u>ice</u> –(*Talk* byFalz),Jes<u>us</u>, religio<u>us</u> and figur<u>es</u>, t<u>ime</u> and cl<u>imb</u>, sinn<u>er</u> and fing<u>er</u>, w<u>ell</u> and h<u>elp</u>, vot<u>ers</u> and jok<u>ers,</u> min<u>or</u>, parl<u>our</u> and liq<u>uor</u>, Prop<u>het</u> and conv<u>ent</u> - (*Hypocrite* by Falz featuring Demmie Vee), daught<u>er</u> and h<u>er</u>, l<u>ife</u> and s<u>ize</u>, <u>uncle</u> and h<u>ustle</u>, h<u>ustle</u> and l<u>aw</u> school. (*Child of the world* by Falz), <u>citizen</u> and <u>sickening</u>, sicken<u>ing</u> and even<u>ing</u>, <u>recession</u> and s<u>ession</u> - (*E no Finish* by Falz), mag<u>a</u> and decemb<u>er</u>, clos<u>er</u> and matt<u>er</u>, wahal<u>a</u> and yaw<u>a</u>, mad<u>am</u> and a<u>dam</u>, l<u>adder</u> and b<u>adder</u>, g<u>ym</u> and dr<u>eam</u> – (*Soldier by* Falz featuring Simi).

More so, across the songs, there were repetion of words and phrases.The aim of these repeted words to emphasize on the song's subject matter. The following are repeted words and phrases, "Talk am'', "Anything'', "Na you talk am o'', "Anything I talk'', "No be me talk am o'' and "Make you talk am again'' in the song *Talk,* " Everybody is a motherfucking'', " People just dey do like say they no dey shit'', "People just dey do like say dem no dey breathe'', "People just dey do like say they get superpower'', "People just dey do like say dem no dey weak'' and " Everybody is a motherfucking hypocrite oh yeah yeah'' in the song *Hypocrite*, and so on.

5.3   CONCLUSION

The style and language used by Falz are indeed unique and interesting. It makes the listener want to pay rapt attention to what he is singing. The song takes its socio-cultural expressions from the English language, Nigerian English, and the Nigerian Pidgin English.

With the identifeied features such as anecdote, the singer pulls attention of listerners. This is because, humans are more emotional that rational. Also, humans enjoy stories and love data, facts, and analysis done in an anecdotal style.

It can also be said that the singer (Falz) employs whatever attracts listeners and adds a pinch of his personality to it. This is evident in his use of rhymes, conversational style in *Soldier*, repetition, and colloquial expressions.

5.4   RECOMMENDATION FOR FUTURE RESEARCH CONSIDERATIONS

Future research can be conducted on the langauge use of other comtemporary artistes in Nigeria. In addition, analysis of the use of language from other cultures and societies of the world can be undertaken. The langauge use analysed in this study involves only five selected songs of Falz namely *Soldier, E No Finish, Talk, Hypocrite,* and *Child of the World*. Thus, future research may include other Nigerian songs not related to hip-hop or afrobeat.

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List of Songs to be used by Falz the Bhad Guy

1. Talk
2. Child of the World
3. Hypocrite
4. E no Finish
5. Soldier

1. TALK

[Intro]
Anything I talk make you talk am again
Eh eh, talk am again
Anything I talk make you talk am again
Eh eh, talk am again

[Verse 1: Falz]
Brother Muric shout finish, we no see am for court
Eh eh, we no see am for court
Election don dey come, they go need your support
Eh eh, need your support
Since EFCC burst in, we no see you for club
Eh eh, we no see you for club
And you get legit work o, na wetin you talk
Eh eh, na wetin you talk

[Hook]
Na you talk am o
No be me talk am o
Na you talk am o
No be me talk am o
Na you talk am o
No be me talk am o
Na you talk am o
No be me talk am o

[Verse 2: Falz]
Four year tenure, three year holiday
Eh Eh, three year holiday
Our senator, don dey fight, Kung-fu again

Eh eh, fight Kung-fu again
Shey dem never tire, They wan continue the race?
Eh eh, they wan continue the race
We buy your story, but you no give us change
Eh eh, you no give us change

[Hook]
Na you talk am o
No be me talk am o
Na you talk am o
No be me talk am o
Na you talk am o
No be me talk am o
Na you talk am o
No be me talk am o

Anything I talk make you talk am again
Eh eh, talk am again
Anything I talk make you talk am again
Eh eh, talk am again

[Verse 3: Falz]
Month don end, oga pay salary
Eh eh, oga pay salary
In 2019, Nineteen (19) eight (8) alawee
Eh eh, Nineteen (19) eight (8) alawee
Instead of make you work, you dey find Alhaji
Eh eh, she dey find Alhaji
You come turn your body to cash and carry
Eh eh, she don de cash and carry

[Hook]
Na you talk am o
No be me talk am o
Na you talk am o
No be me talk am o
Na you talk am o
No be me talk am o
Na you talk am o
No be me talk am o

[Verse 4: Falz]

Three private jet, you say you buy am for church
Eh eh, say you buy am for church
But your congregation no dey follow fly am of course
Eh eh, dem no dey follow fly am of course
Why your people still dey carry carry eye for someone
Eh eh, dem dey carry eye for someone
Shey I no be person
Cause no be your tribe I come from?
Eh eh, Cause no be your tribe I come from
Small man thief for market
You set fire for em body
Big man thief money we dey hail am like dummy
We dey suffer, we dey smile
We dey fear to talk
My people no get chop, my people no get work
These days we no know if authority dey for office
Cause the yawa wey we see, no be security we you promise
And the cup e don full, we don tire for all the rubbish
All the punishment
Na me talk am o!

2. HYPOCRITE

[Pre-Chorus: Demmie Vee]
People just dey do like say they no dey shit
People just dey do like say they no dey breathe o
People just dey do like say they get superpower
People just dey do like say they no dey weak o
Oh! Nobody wan dey sow where e no dey reap o

[Chorus: Demmie Vee]
Everybody is a motherfucking hypocrite oh yeah yeah
Everybody is a motherfucking hypocrite oh oh na
Everybody is a motherfucking hypocrite oh

[Verse 1 – Falz]
People just dey do like say na dem be Jesus
People so wicked but they so religious
Who dey calculate
E no dey show the figures
Who dey demonstrate wey dey run leave us
People too complain but dey fear to speak up

You don't want to die but nothing to live for
Christian and corrupt no suppose be mixture
Real musulumi e no suppose dey thief jor
Real talk no be fight rara
Everybody get fault for inside matter
We dey talk human right
We no respect am
Who are we to crucify the homosexuals?
Most of una don dey involved from time
But no be anybody business who you wan climb
You dey form gentle man when we dey with you
But you go still go home beat your wife to stupor

[Pre-Chorus: Demmie Vee]
People just dey do like say they no dey shit
People just dey do like say they no dey breathe o
People just dey do like say they get superpower
People just dey do like say they no dey weak o
Oh! Nobody wan dey sow where e no dey reap o

[Chorus: Demmie Vee]
Everybody is a motherfucking hypocrite oh yeah yeah
Everybody is a motherfucking hypocrite oh oh na
Everybody is a motherfucking hypocrite oh

[Verse 2: Falz]
Pastor wey dey do like say e no be sinner
See the speck in your eye no dey point finger
What about the really greedy politician
Acting like he really care for the layman
And what about even you voters, wey dey act like say you only see two jokers
Recycle the same corrupt men, later you complain you say you hate the government
And the fake prophet, some dey for convent
With under-aged boys, wey they make boyfriend
And you claim consent when you messing with a minor
Some say na devil box so no telly for their parlour
Ehn ehn, because she no be virgin you no meet am well
But the one wey tie scarf you no give am hell
Oh you say you no dey smoke you no dey drink liquor
But your heart e dey evil shey you see the picture

[Pre-Chorus: Demmie Vee]
People just dey do like say dem no dey shit

People just dey do like say dem no dey breathe o
People just dey do like say they get superpower
People just dey do like say dem no dey weak o
Oh! Nobody wan dey sow where e no dey reap o

[Chorus: Demmie Vee]
Everybody is a motherfucking hypocrite oh yeah yeah
Everybody is a motherfucking hypocrite oh oh na
Everybody is a motherfucking hypocrite oh

Of course I know truth is bitter
Bitter gidi gan pass bitter leaf
What is the essence of debating
When we know the truth in our mind
Why you con dey do like say you no shit
Why you con dey do like say you no dey love o
We no fit be the same
Everybody is a mother fucking hypocrite oh

3. CHILD OF THE WORLD

Go
Ahn
Apple of her mother's eye
She be trophy daughter
Mummy raised her
Daddy never dropped a dollar
Daddy ran away, didn't wanna have a child
Mummy wasn't ready
Still remember how she cried
But time flies, all that one is in the past life
Shola ti mature, gbogbo body ti bi large size
She just collect law degree for Unilag
First class in the bag
Make her mummy to dey brag
She went to be an intern for her Uncle
Just a little hustle before she go to law school
My daughter, the Lord will be your muscle
Omo Jesu, Mummy know she love the gospel
But Uncle Peter Agbaya
Alayi ni ti ju
One late night he became wild in the sitting room

Uncle please stop…Shhh be silent
Uncle didn't stop till he broke the hymen

Am I a fool?
Shey I don go astray?
Am I a victim of my circumstance?
Omo luwa bi ti bo so wa ye
and now I'm feeling like I don loss my way
Am I a fool?
Shey I don go astray?
Am I a victim of my circumstance?
Omo luwabi ti bo so wa ye
and now I'm feeling like I don loss my way
I be Child of the world,
I don become a child of the world,
I be Child of the world,
I don become a child of the world,
I be Child of the world,
I don become a child of the world,
I be Child of the world,
I don become a child of the world,
Yah
She don dey look for that thing she dey resist before
She never had a Daddy figure so she need the luck
Uncle Peter don create beast, he can't tame the stuff
She like make e rough
She can't have enough
She met some ladies wey go like rub shoulder
on some quick business with a high turn over
Say if you ride stake, you go ride range rover
Aristo P.l.c shey you wan be Stake holder
Now with Sugar daddy coming everyday
She don dey get the pay
If you get the dollar spend the pay, no dey negotiate
She's in deeper, her whole life don deteriorate
Many belle she don get, she don terminate
Queen runs girl, she no get any competition
Gomina Senator, she's giving every politician
Somebody tell am say the consequences no dey lightly
Until She tested positive to Hiv
{Hook}
Am I a fool?
Shey I don go astray?

Am I a victim of my circumstance?
Omo luwa bi ti bo so wa ye
and now I'm feeling like I don loss my way
Am I a fool?
Shey I don go astray?
Am I a victim of my circumstance?
Omo luwa bi ti bo so wa ye
and now I'm feeling like I don loss my way
I'm a Child of the world
I don become a child of the world
I be Child of the world
I don become a child of the world
I be Child of the world
I don become a child of the world
I be Child of the world
I don become a child of the world
She promise not to disappoint
I guess she broke her vow
She let herself go
She let Mummy down
But she go fight to defeat that depression
as long as she's alive she can still find redemption
She's getting people sensitized about the virus
She's now hoping that her story might inspire us
Don't be like me, help me tell the young ones
Don't come to realize it after you're long gone
{Hook}
Please don't be a fool now
Don't go astray
Don't be a victim of your circumstance
Omo luwa bi ma bo so wa aye
I didn't know when I lost my way
Please don't be a fool nw
Don't go astray
Don't be a victim of your circumstance
Omo luwa bi ma bo so wa aye
I didn't know when I lost my way
{Outro}
I'm a Child of the world,
I just became a child of the worl
I be Child of the world
I don become a child of the world
Child of the world

I just became a child of the world
Child of the world
I don become a child of the world

4. E NO FINISH

[Verse 1]
Ahn
Corruption and indiscipline
With no regard for the life of a citizen
Mtcheww
So sickening
I hope you greedy motherfuckers is listening
Ahn
Shey you dey see the insecurity
Still no regard for the life of a citizen
Ahn it's so sickening
I hope you choke on your dinner this evening
You carry million dollar
Keep put for house
When many brother
Never see food to chow
And many sister come dey prostitute for am
Just to make sure they keep something in account
This no be club song
I no come to shout
Na real strong matter I wan talk about
I see many thief now
Dem don dey renounce oo
I wake up from sleep
I put song for mouth

[Pre-Chorus]
Baba Fela talk am
But E no finish
E no finish
E no finish
Oh oh
When e go finish
Say baba Fela talk am
But E no finish
E no finish

E no finish
Oh oh
My brother when e go finish

[Chorus]
I get many things to talk about
Yeah yeah yeah yeah
To talk about
I get many things to yarn about
I never talk finish
To yarn about
Na so I put my mouth for song
I never talk finish
Mouth for song
I say I put my mouth for song
I never talk finish
My mouth for song

[Verse 2]
Ah
Unemployment and nepotism
Ori mi gbono ema do mi si
Ejo
E je kin soro ton
Sho li gba ti gbo gbo le gba jo ni si
I no know how long we go dey recession
My cousin tell me university no dey in session
Say get to the house and nothing to chow
Many don kpai go
Many dey depression
Somebody tell baba Fela say e too talk truth
Say the government still dey shoot on youth
Animal dem still dey put on suit and agbada
Our leader dem still confuse
Nothing wey dem talk
Dem never talk before
Political robbers
All of them be fraud
Big thief talk
My people je, applaud
Wey dey still dey cause sorrow, tears and blood

[Pre-Chorus]

Baba Fela talk am
But E no finish
E no finish
E no finish
Oh oh
When e go finish?
Baba Fela talk am
But E no finish
E no finish
E no finish
Eh eh
My brother when e go finish

[Chorus]
I get many things to talk about
Yeah yeah yeah yeah
To talk about
I get many things to yarn about
I never talk finish
To yarn about
Na so I put my mouth for song
I never talk finish
Mouth for song
I say I put my mouth for song
I never talk finish
My mouth for song

[Outro]
In Nigeria of today
The irony is there is, the people are not conscious
Cost of living is...
Nigeria is even... recently now like
Where the poorest people are in the world
Sometimes I look and say Fela
Where you dey oo
Come and see oh

5. SOILDER (SIMI AND FALZ)

I see this maga, last december
he wan come closer
i say whats the matter
he say na soldier
say e go fire

if i no give am number
he wan to be my lover
i say your father
i repeat am your father
oh see me see wahala
i don enter yawa
oh oh i tell my mama
my mama tell my papa
she say see me see wahala

Soldier go soldier come
soldier do wetin you want
but don't fall in love with me
soldier go soldier come

Soldier do wetin you want

But don't fall in love with me

Oya stand attention
i'm talking to you you're respond
emi okurun mesan
how can you be asking me question
you no dey look face so
it's like you don't know my name no
mofe kama date though
eyi to pe ni boyfriend o le to
na me say so
see i stand i balance….you stand you balance
because am a chief lieutenant
you no see my car e german
you no see the swag, gallant
see many dey claim my madam
but i nono these babes from adam
they just want to follow the ladder
they know that nobody is badder…nobody is badder
she say why him dey flex like here be gym
make he dey hope dey there dey dream
is it by force to be with him
is this a military regime
i be soldier man, i say stand at ease
sheri dollar ma fi gba e leti
is only me there is no compete
i'll make it rain like is confetti
sho mo paris, sho ti lo be ri…np

i'll take you and your ebi
no mess up, na wahala
am a hitler, am abacha

You better respect, i dey run the town
even darego no fit turn me down

See weapon wey you carry

Come and be general in my army

Mummy

Soldier go soldier come

Soldier do wetin you want
but don't fall in love with me

Soldier go soldier come
soldier do wetin you want
but don't, don't you fall in love with me

Mr soldier, me i dey wonder
shey is it by force you dey form superpower
yeah am super, i get power
wa gba paper, wa fi shower….mo ti shower

I get babes the age of your mama
so just stop am, this your drama
see this man, i say your faher
oya oya repeat am

Your father
oh see me see wahala
i don enter yawa oh oh

Oh yes na yawa wey you enter
it's a one chance
i tell you no man over throne man from this romance
only coupe d'etat
soldier go soldier come
soldier do wetin you want
but don't fall in love with me
soldier me i no dey do
soldier find another boo
just don't fall in love me
soldier me i no dey do
soldier me i no dey do

so don't you fall in love
moni don't you fall in love with me
with me, don't you fall in love
don't you fall in love
yea yea