

A Critical Stylistic Analysis Of Cobhams Asuquo's Rap Song "Boosit"

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Abstract: The lyrics of music are discourse texts in their own rights, and can be traced to social occurrences or events. Although linguists have subjected several songs to linguistic, stylistic and discourse studies, identity and ideology in the socio-political songs of Cobhams as well as rap songs in general, has received little attention. This study attempts a critical stylistic analysis of the socio-political song, 'Boosit' to show how it applies to the Nigerian political, social and religious structure and conditions. These are the issues eked out and represented in the discourse. Using the critical stylistics approach with the mutual theories of transitivity and modality, the study shows that the ideologies of imperialism, socio-political activism/Darwinism, feminism and social constructionism in the Nigerian political, religious and social systems are represented in 'boosit'. Results also show that indexicals and references are used to signify the identities of politicians and other power blocs as well as the masses who are their subjects. The study also avers that the rap song, 'Boosit' reaffirms collective social responsibility of the political class to imbibe good moral, religious, political and social value in leadership and the social responsibility of the masses to rise and fight against injustices in the nation.

Keywords: socio-political, critical stylistics, social Darwinism, ideology, feminism

I. INTRODUCTION

Music is an integral part of the human society, and it is used to communicate feelings, react to situations and project socio-cultural values. However, contemporary audience are split between the divide of 'a ubiquitous and an invisible presence' (Coleman and Ross, 2010) when it comes to reacting to music, especially that that has a socio-political undertone. Assessing music from the former, which is the basis for this study, relates to evaluating the themes, values and situations, which reflect the sociocultural milieu, while the later audience focuses only on the entertainment aspect of the songs. Scholars have provided evidence that music and language are inter-related (Steinbeis and Koelsch 2007). Music is part of social life, having different genres ranging from 'R & B', 'reggae', 'rock', 'country', 'hip hop', 'rap', 'pop', 'Apala', and 'Juju' among others. It also has various 'styles' which are portrayed by subject matters. In view of this, we have neo-political songs, love (rhythm and blues) songs, dirge, and so on. 'Boosit' falls into the category of neo-political songs in the scope of musicology. This brings us to the relationship between music and discourse and why it is necessary to study music from the perspective of discourse and subsequently, critical stylistics.

Fairclough, Jessop and Sayer (2004) express this relationship as the semiotic elements of social life which involves language, visual semiosis, that is, signs and body language. From the foregoing, we can surmise that music is a gamut of texts including signs and visual demonstrations or gestures that constitute the language structure of music. Fairclough (2000) puts it that discourse is a particular way of representing social life, which is also what neo-political music does. The notion of music expressing social realities is expanded by Faucault (1984) and Fairclough (1992, 2003). They refer to social realities as 'social events' which have one to one relationship with social structure, the configuration of the society. Language brings together the semiotic systems and the relationship between the society, music and discourse. In a rudimentary fashion, Simpson (2003:1) defines discourse as the 'level of language organization that supersedes that of the sentence' and has 'meaning potential' that arises out of the interaction between text, what is said and the particular contexts surrounding what is said. This brings to fore the need to study the musical discourse of Cobhams, which are socio-politically and experientially grounded, especially the rap song, *Boosit*. According to Taiwo (2008:1), 'music is derived from the linguistic and cultural experience of the composer or singer'. The composer and singers, in this case, are Cobhams Asuquo and Falz.

The songs comment on 'how things are, and have been', in the concrete - obvious sense, and 'how things might or could or should be' in the imaginary or utopian sense (Fairclough, 2000a:6). Cobhams' concern falls within the purview of 'contemporary processes of social transformation' which are made obvious by conditions like 'neo-liberalism', 'globalization', 'transition' (Fairclough, 1992, Chaipello and Fairclough, 2002). *Boosit*, which is the primary data for this study, mirrors the Nigerian socio-political terrain. Thus, the study is aimed at identifying the ideologies and identities that are represented in the rap song and how these conceptual features 'contribute to establishing, maintaining and changing social relations of power, domination and exploitation' (Fairclough 2003:9). A number of works have been done on music discourse, identity and ideology, but scarcely had any attention been paid to the rap songs of Cobhams, especially the ideologies in the rap song *Boosit*.

II. STATEMENT OF THE PROBLEM

Ntiga (2014) focused on 'Language use and context in the campaign songs of the Chuka community in Kenya' identifying within the songs certain words; proper nouns, verbs and adjectives purposively used in campaign songs to sway the mind of the electorate for political gain.

Iwoksetok (2009) focused on the Nigerian 'children's accretive songs'. The study highlighted the 'socio-cultural, political and aesthetic values of children lore and how children's play culture reflects broader debates about creativity'. The stand point in this study is that music is a product creativity, and didactic relationship, especially in respect to political issues. In another pedestal, Kiryalidze and Davitishvili (2012) attempted to identify the 'megametaphors' in Blake's *song of innocence*. Of course, metaphors are significant features in the lines of music. However, the study did not relate to political songs, its primary data is a romantic poetry, commenting on social life. It also did not relate the metaphors to political actors and subjects or even attribute them to socio-political identities. Their perception and focus of 'megametaphors' is on the multiple use of metaphor to express experiences. But metaphors, in scope of this present study, are used to signify identities and ideologies.

Chiluwa's (2009) study focused on a song used during traditional rites, using an ethno-pragmatics framework. The study was delimited to the traditional context, particularly the Igbo socio-cultural milieu. It thus identified pragmatic features that are acculturated to that setting. However, political issues are universal, and identities and ideology are used extensively not just in politics but also in social, cultural and religious strata.

Ademilokun's (2013) work titled, 'discursive features of selected political song texts of the 2011 electioneering campaign rallies in South-western Nigeria' viewed songs to be vehicles of significations of entertainment as well as territorial indications of political aggrandizement. It also addressed psychologically based ideologies, profiling 'socio-cultural and idiosyncratic imperatives' in the regions where the songs are used to campaign. However, the catalogues of data for such studies limit the representation of politicians to the welfarist

and democrats ideologies because such songs are used for political propaganda. It focused more on how the political office holders represent themselves while contesting or vying for political positions. This present study shows how the subjects represent themselves and how they represent the political offices holders before and after they assume political positions.

Adegoju (2013) focused on the polemics of child right and the challenges accrued to leadership in Nigeria using the songs of Beautiful Nubia as primary data. The study addressed the rhetorical devices that Beautiful Nubia used to show his anguish about failures in leadership and the neglect of children. However, the limitation of the study is that it is not only the children that have been neglected, but also the adults, the citizens as a whole which this study observes to be reflective in the song, 'Boosit'.

Albert (2009) did a stylistic analysis of Fela's music across for periods. The study focused on identifying features that mark jazz music and single out Fela's idiosyncrasies. The study thus classified genres of music and looked at the peculiarities of the music note of Fela's and Jazz music putting aside the gamut of messages and ideological concerns expressed in the songs, which this study seeks to exploit. Studying ideologies in music is like plunging into the minds and psychology of the song writers or composers to see the way they perceive, think or feel about social actors and the society which they portray in their songs.

III. THEORETICAL FRAMEWORK

Fairclough (2003:9) posits that ideologies are durable and stable when associated with discourses as genre, which is a form of enactments within the purview of critical discourse analysis. They exist as style, existing as inculcations within the ambit of stylistics. This is why the terms Critical Discourse Analysis (CDA) and Critical Stylistic (CS) are related. They are not just related because both study power related issues, but in their approaches and analytical methods. Both approaches are known for blending the theories of Systemic Functional Grammar by Halliday's (1994), specifically transitivity and modality with multimodality and speech acts. The relationship between CDA and CS is also traceable to the formation of both terms.

It is noteworthy that both stylistics and CDA are used to gain insight or read off meaning, identity and ideological representations in texts. However, the relationship between them is more of interdependence. Jefferies (2010) opines that while CDA provides 'the general theories for explaining the impact of texts on the social and political contexts, 'Stylistics provides the detailed tools for the working of the analysis of the texts. From the critical stand point, stylistic analysis is often described to be 'rigorous', 'retrievable' and 'replicable' (Simpson, 2004:2). In other words, the analytical procedures of stylistics proceed from descriptions to interpretations, which "put(s) criticism on a scientific basis" (Fish, 1980:72). The combination of these two approaches, that is, stylistics and CDA, developed the method of analysis termed as Critical Stylistics (henceforth CS) by Jefferies (2007). CS is an eclectic analytical method which takes the analysis of text beyond the

superficial feature identifying, lexical and grammar levels. It helps to uncover inherent and deep-seated issues revolving around identity and ideology in everyday texts (Jeffries, 2010).

Olaluwoye, (2015:88) opines that CS plays a bridging role in critical language studies, which relates also to CDA. Although CS 'bridges the gap between CDA and Stylistics, it applies a more rigorous analytical approach which is hinged on 'Critical Linguistics'. Dorpar (2012) opines that the basis for this form of analysis is to answer the questions: "What is the ideology behind the text?", "What stylistic features discover this ideology?" and "What is the function of the ideology behind the text?" Despite the fact that the two approaches offer insight into the ideological issues relating to power in texts, CS's approach is more comprehensive, analytical and systematic. Putting these views together, it can be said that the cutting edge for CS is that it uses stylistic tools in discussing the representations of identity and ideology in texts.

Jeffries (2010: 15) shedding light on the tools or 'linguistic features' used for critical stylistics, posits that these features were coopted from Fowler (1991, 1996) 'critical linguistics' and Fairclough's (1989, 1992, 1998) model of CDA respectively. Coffey (2013) argues that these tools are based, accordingly, and related to the textual functions and 'possible formal (features) realisations' in texts. The link between the textual functions and their formal realisations points to the significance of Searle's (1969) model of speech acts and Halliday's (1994) Systemic Functional Linguistics (SFL), as theoretical tools for CS and CDA respectively. The textual functions, which are micro speech acts in their own rights, have formal (traditional) features identifying them, which are coopted from the theories listed above. For instance, the conceptual-textual function: representing actions, events or states is identified by transitivity processes; presenting opinions is realised by modality; naming and describing are identified by nominalizations, among others. The other conceptual-textual functions are: equating and contrasting, exemplifying and enumerating, prioritizing, implying and assuming, negating, hypothesizing, representing time, space and society, and presenting the speech and thoughts of other participants.

Jeffries (2010) opines that 'language is essentially a finely balanced combination of rules and broken rules'. This assertion takes the concept back to style as convention and the spine of stylistics apart from the relationship between the functions and realizations being mutually dependent, it shows that language itself is enhanced or fortified by metaphors in life situations that underscore ideologies and such features as political domination or subjugation, neo-capitalism sociopolitical Darwinism and manipulation.

IV. LITERATURE REVIEW

The linguistic study of music has attracted attention from scholars like Olorunyomi (2005), Omoniyi (2006), Babalola and Taiwo (2009), Akande (2012) and Ademilokun (2013). Most of these works picked on different genres of music such as: hip hop, Jazz, Afrobeat, and political campaign songs.

These genres as well as others are composed of a highly creative linguistic resource which include: "code-switching, code-mixing, cross-referencing, colloquialisms, re-interpretation, adoption of Nigerian Pidgin, English, coinages, and the like" (Adegoju, 2013:2). In most cases, these linguistic features coagulate in respective songs to appeal to the audience and also to project significant meanings. This situates musical discourse as a social phenomenon and also reinforces the effect of context in musical discourse.

If music is a social phenomenon, then the meanings read from the texts function 'as the realization of social processes, and a resource for ideological and political concerns (Threadgold, 2003:10). What this means is that music is a form of social discourse. It explicates the relationship between language and the sociocultural milieu. It is also viewed as an agent of radical sociocultural change. This is why Fiske (1994) as cited in Taiwo (2008:4) opines that "words are never neutral". Words spoken in songs project mutual and communal interests of both the speaker (composer or singer in this case) and those he speaks of. For McGregor (2003), meanings conveyed with words (through songs) are relative to our immediate and proximate social, political, and historical conditions.

Taiwo (2008:5) recounts the experiences in the Nigeria context from the early post-independence that has characterised popular songs in multifarious genres. These experiences provide the background information or socio-political context in these songs. They range from 'relative prosperity due to the expansion of oil in the early (though short-lived) period of independence to the 1970s to the halt, collapse in oil prices, unemployment, dictatorship, inflation, scarcity and other socio-political short-comings that has characterised the Nigeria from the 1980s to date, and aided by precedent and incumbent military and democratic government. For Taiwo (2008), these results to 'pentecostalism', but in other pedestals, it results to radical socio-political Darwinism in the lyrics of contemporary songs. Hunt (2000:5) puts it, although in a religious sense, that songs reflect

'collective relationships against a backdrop of severe economic decline [...] and mark a reaction to the ever changing difficulties, demands and constraints of everyday existence - not only those engendered by the political state but the broader economic and social conditions.

Blacking (1980:5-6) opines that "the marriage of words and music has been a recurrent issue in music discourse – linguistic study. On the one hand, scholars term this as 'a conversation piece for music in one act', which implies that it is a form of 'musical discourse' which focuses on the verbal exposition of both musical and social meaning. On the other hand, music as a form of discourse occupies the conscious thought of not only 'ethnomusicologists' but also the referent audience, especially discourse analysts or linguists 'who profess to explain or analyse music' (Blacking, 1980:5). The rallying phenomenon in these stand points is that music appeals to the musicologists, analysts and audience, in its rhythmic and thematic composition, which makes its analytical methods 'scientific' and discursive.

A scientific form of analyses of music subjects it a de-humanistic and empirical method of analysis focusing on the

interpretation of different symbols, scales or music notes that are the compositional features of music text. Scientific analysis is also generic because it looks into the composition and structure of respective genres of music. Thus, the scientific form of analysis is relevant in analysing the creation and use of music in the society. However, subjecting all forms or genres of music to a single method of analysis, which is scientific, would limit the scope and empty of the dogmas and ethnocentricity, subjectivity or objectivity of music. This is why treating musical texts as forms of discourse is essential in annexing the 'ethnic perceptions of the semiotics of music' (Blacking, 1980:15).

Blacking (1980) opines that the discursive form of analysis takes to cognizance that puts together the historical origins, creativity and subjectivity that make music, as a concept, 'comparable to that for speech, or at least a special way of processing information that can be used for several kinds of skill and action'. Music is a characteristic of human thought. Broadly speaking, this form of analysis concerns itself with the gamut of nonverbal (non-linguistic) communication, which belongs extends to the realm of metaphysics, and the verbal language (linguistic), which are both utilised in the transmission of information in the music. Putting together these conditions in the analysis of text surmises the relationship between music and discourse. It also explicates the context and structure of music, which are spread to the fields of religion, politics, sociology, or any other areas of human existence. The composition of texts and performance are composed of symbolic and metaphoric objects from the world view, which avers to the fact that music is way of composing world views.

THE IN-GROUP, THE OUT-GROUP AND CONTEXT

Two referent participants in the 'in-group' and 'out-group' description are the song composer and singer and the sociopolitical leaders. The out-group is the class occupied by the power bloc, that is, those wielding political, social and religious powers. This group is the minority in terms of population, but majority in terms of decision making. Those that weird political powers make all the decisions that affect and control the populace. The in-group is constitutive of the masses. The composer and singers, Cobhams and Falz take the place of the citizenry whose will and expectations are hinged on the decisions made around the corridors of power. These group of populace are indexed by the lexical - honorifics term 'ladies and gentlemen', which situates the song - discourse within the social, political and religious context. These descriptions are the highest terrains where power is used and abused.

V. METHODOLOGY

The song, 'boosit' is a sociopolitical song that has a time lapse of seven (7) minutes. The entire song comment on everyday social political responsibilities and ills. The data for this study comprise excerpts from the transcript of the song, 'boosit' obtained from an online source. The song was listened to and reviewed over and over again to merge the transcript

with the presented version. At the level of presentation, the song composer and rapper too respective turns in presenting and legitimising the socio-political ills that the rap song focuses on projecting. Excerpts were purposively selected from the song text using the conceptual ideologies, deployment of rhetorical devices and identity. These excerpts were analysed in three sections, transitivity and identity, ideologies and rhetorical - stylistic devices using the theories of transitivity and modality.

VI. DATA PRESENTATION AND ANALYSIS

A. TRANSITIVITY AND IDENTITY

To locate the rap in context and mark off the 'in-group'; the song composer and rapper introduce themselves in respective fashion. First, the composer introduces himself as 'Cobhams' and then, the next singer and rapper does the same in the same generic structure. He introduces himself with an alias '*Falz, the bad guy*', which presents him as a crusader who is about to take on the socio-political leaders who take turns in impoverishing, and depriving the masses. These sequences of introduction draw attention to 'social activism' or Darwinism which becomes the subject matter of the song discourse.

EXCERPT 1

My name is Cobhams.../See there is one thing.../I don't like in my life

Is rubbish boosit.../Infact i know somebody who can talk about boosit very well

His name is Falz... Falz o jare...

Ladies and gentlemen, (my name is) Falz, the bad guy

The two introduction sequences are in the identifying process. The 'identifier', 'Cobhams' and 'Falz' is used to identify the name of the social crusaders, standing in place of the in-group, which is made up of the masses, here referred to as 'ladies and gentlemen' who by nurture cannot speak out against the political ills in the corridors of power. These social political ills are addressed as the attribute 'rubbish' and pun 'boosit'. The first speaker, as a result of his antecedents and diplomacy metaphorises the masses who cannot speak on their own by giving way for the more radical crusader and activist. This is done in the verbal process of knowing and articulating as indicated by the processes 'know' and 'talk'. The senser is the pronoun 'I', which is in reference to the composer (Cobhams), the phenomenon is the rapper referenced by the indefinite pronoun 'somebody' to locate it in general to social activities, while the verbiage is 'boosit', the pun for all the negative trends that both participants are chauvinistic about. The speaker, in the second and third clauses in the excerpt, uses the sequence of existential and mental process. He introduces the existent, which is subsequently the phenomenon in the next clause, with an indefinite pronoun 'something' to create suspense, and show the multifariousness of the socio-political problem, which he does 'not like'.

EXCERPT 2

You wear your coat and your tie too.../You say you want to swear a oath you will abide too.../You tell the people that you're really having plans...

The dominant identity represented here is related to the politician vying for political positions. The first line is in the material process. The 'actor' participant is the politician referenced by the pronouns 'you', and has the reflexive possessive object 'your'. The 'goal' in the utterance is the 'coat' and 'tie' which represent deception. When politicians are vying for political positions, they appear decent and innocent to sway the electorate who are here represented as the phenomenon 'people' in the third clause. These people are thus represented as gullible victims of these deceptive tendencies. The second clause presents another form of deception in the verbal process. Here the 'sayer' is also the deceiver – the political propagandist vying for political office. It is also referenced by the contracted form 'you're' pointing to the fact that these politicians that make up the power bloc tell all forms of lies, they even 'swear' 'oats', the phenomenon, which they never have intentions to abide to. The 'gullible victim' identity of the masses is reflected in the third utterance, which is also in the verbal process. The politicians, which is the senser, 'you', are portrayed as 'tricksters', they sway the electorate to believe they have their best interest but turn against the values of honesty when they ascend the seat of powers.

EXCERPT 3

Wife beater like your popsi.../Kill me for my mama already with your bear hands

But every single day you are getting high as a kite.../every single night you are drunk as a skunk... When you come through the door you say whatsup with a punch

The identity of a 'tormentor' husbands is represented in the above lines of the song. The attributive process is used in the first line to locate the inhuman patriarchal treatment of the women as a social reoccurring phenomenon. The attributed here is the immediate beater, the attribute, 'like your popsi' relate to precedence of the many events that captures the torment of women by their men. This ill treatment is continued in the material process, with the same enormity of violence, but this time exaggerated with as process 'kill'. The scope here 'with your bare hands', shows the violent disposition of the husband and presents the picture of violence displayed by the 'tormentor'. The last three clauses – lines – describe, in the material process the one of the factors that leads to the violence of the tormentor husband and its result. The actor, 'you' is the husband who gets 'drunk', the goal, which is also described using two attributes or simile 'like a skunk' and 'as a kite'. Of these two metaphoric symbols, the kite is more appealing; it signifies loss of control. This implies that, when the tormentor husband gets 'drunk', he is bereaved of his conscience and control. Thus, he reacts by throwing punches at his wife, which is the verbiage in the main clause of the last clause.

EXCERPT 4

Is like you take me for a bush meat.../ am only patient am not stupid

All your lyrics and your gimmick will not fool me.../Mi o kolo, you can't colonize me...

The masses identity as 'victims' is indexed in the lines above. They are the victims of derogation, deception and enslavement all melted by the socio-political leaders. The first clause is a material process with the reference pronoun 'you' relating to the social-political power blocs, the political leaders, matrimonial leaders and the religious leaders which the song addressed directly. On the other hand, the goal is the reference pronoun, 'me', that is, the downtrodden. The scope appears also as an attribute, showing that the masses are compared to animals, which implies lower and relegated beings or subjects. The material process in the second clause shows the identity negotiation of the masses trying to refute being a lower or relegated being. The contracted pronoun, 'I'm' refers to the masses who are refuting to be 'stupid' and negate every swaying strategy that the power blocs want to use against them. Another implicature is that the masses have become wiser and repellant of any swaying technique employed by the political class.

B. IDEOLOGICAL REPRESENTATIONS

This section focuses on identifying four ideological representations in the text. These are: socio-political hegemony, imperialism, socio-political Darwinism and social constructionism. Several instances, show how politicians and husbands exercise their powers over their subjects or victims. The song also reflects traces of economic imperialism by the political class. It constructs relative and real situations of social life and hinges on Darwinism, which is a challenge to rise and fight against all forms of imperialism or hegemony.

Socio-Political Hegemony

The title itself, 'boosit' marks two critical conceptions in relation to the overall ideology and theme of the song. The first is the colloquia translation of the British word, 'bull-shit', implying all forms of injustices in the corridors of power. This implicature is read in the introduction of the song. The second, as used in 'don't tell me boosit' and 'you're a boosit', avers to the metaphoric amalgamation of the term 'boo', which signifies mockery or derogatory compliment and the action verb 'sit', used for ordering or commanding subjects to stay below. Other indexes of derogatory remarks the power bloc uses to define their subjects include: 'treating human being like livestock', '...take me for a bush meat'. The masses are treated with neglect and negligence. They are not given the sense of dignity and responsibility they deserve. Women particularly, are maltreated not just politically but martially by their spouses, forced to provide sexual pleasure, and worse still, turned to punching bags as indicated by: 'Wife beater...', 'Kill me with your bear hands', 'with a punch' 'climb me by force'

POLITICAL AND PATRIARCHAL IMPERIALISM

Various strategies are employed by institutional Power blocs to exploit the masses or subjects economically and emotionally. They put up innocent appearance with official attires, 'coat' and 'tie'; parade themselves on affluent campaign attire, 'wear *agbada with a sharp shoe*' and '*manufacture qualification and title*' to make them preferred for political positions. Then, they approach the people, make several promises, even '*swear a oath*'. On getting to positions of power, they lay aside the oaths they have sworn, and embark on their looting project. They embark on a mission for their own '*Stomach infrastructure*' and '*poverty neutralizing*'. Nepotism and ethnicity come in as they try to favour their on kinsmen in the '*poverty neutralizing project*'. What men do to exploit their spouses emotionally is to make sweet promises; '*you'll love me die if you get chance*' they exploit every opportunity of conversation to reaffirm their marital vow '*love me with your heart*' and when things fall apart, they make promises to '*never raise... hand anymore*' to beat their spouse.

EXCERPT 5

You wear your coat and your tie too.../You say you want to swear a oath you will abide too
And you say you gat A plan for the society
that you're really having plans/Stomach infrastructure/
poverty neutralizing
Climb up and chop money is your blueprint
Micro Acts: Deceiving, promising, exploiting, terrorising

SOCIO-POLITICAL DARWINISM

From the discourse, the people already understand the '*lyrics*' and '*gimmick*' of the politicians; as a result of this, lack of trust is developed as a way of negating or opposing capitalism, they refuse to hold on to empty promises, '*If you cannot give me something/Don't tell me nothing*'; on the other hand, getting out of the political, religious and social imperialism seem to be the collective goal of the masses who '*have heard enough of ... boosit*' (the nonsense), but some are still conservative about it, '*Wo am only patient am not stupid*'. Women should stand up against and not give chance for physical and marital subjugation; in fact, there is a collective outcry that the masses are 'human being(s)' beyond 'dispute'. The foregrounded use of climax for the pidgin word for catastrophe, '*katakata*' '*yama yama*' and '*jagajaga*' shows the height of frustration the masses have had and the desire to fight it.

EXCERPT 6

See there is one thing I don't like in my life/Is rubbish -
boosit
Me o kolo you can't colonize me
But you think am dumb and I can't talk
Wo am only patient am not stupid
Have heard enough of your boosit
Well this time I won't give you chance anymore

We don taya to dey take yama yama/So we must to speak
out against jagajaga
Me o kolo you cant colonize me
All your lyrics and your gimmick will not fool me
If you cannot give me something/Don't tell me nothing
If you cannot give the people whatever they ask for/Don't
promise them/cos we are tired of your liar
If you have to be talking.. you must try to make sense
I want to believe better days dey for front
Micro acts: asserting, promising, protesting

SOCIAL CONSTRUCTIONISM

Social constructionism, in this case, is indexed to the representation of the reality of the socio-political situations of the country and the responsibility of the masses to the society and the government to the society in the same manner. Here, the masses know they are being exploited and subjugated; their responsibility to the society is to oppose it. In the undertone, we see the responsibilities of politicians, pastors and husbands, to give the people their desire, which they have also exploited to get political, marital and social powers. Part of the responsibilities of mankind is to also see each other as '*human being*' and not the derogatory '*animal*'. To make the society better, individuals must also see 'believe, better days dey for front', that is, in a prospective country or society. The natural law of justice, 'nemesi' is implied by '*Na hin own eye alone go see the katakata*' and the religious predisposition of 'hell' is implied in '*liar will go to fire*' both as judgment for those who are not delivering in their roles to the society.

FEMINISM

The entire third stanza is dedicated to feminism. We see the rate of inhuman treatment of women in the society by their male partners. These women are treated to inequality and inferiority; they are greeted with massive suffering. They are not treated as wives, but punching bags and instruments for sexual pleasure. They are subjected to beating, '*Wife beater*' '*a punch*', rape, '*climb me by force*' and worst of all marital heart break, '*Na my heart you dey break*' and denial of marital happiness, '*na my life you dey crush*'.

EXCERPT 7

Wife beater like your popsi/ Striking resemblance
Kill me for my mama already with your bare hands
Na my heart you dey break na my life you dey crush
When you come through the door you say what's-up with
a punch
If I say no you will climb me by force/ Tomorrow
morning you say the devil was at work
Micro acts: victimising, frustrating, subjugating, lynching

C. MODALITY

Both non-modal and modal forms of epistemic and deontic choices are frequently used in the text. Notable epistemic choices showing certainty include: '*you can't colonize me*', '*will not fool me*' '*you can't dispute it*', among

others. The above choices are predicated on the certainty of knowledge the author has that the period of ignorance of the proletariat is long gone; now the level of political awareness and consciousness has increased. They have learnt from precedent deception, corruption and subjugation; hence, it has become difficult to sway or subjugate them. Another instance of epistemic choice is that of possibility, this is indexed by *'Is like you take me for a duns or a stupid'*. Every detrimental action or policy taken by the political leaders show the possibility of downgrading or relegation of the opinion or well-being of the people to the background.

Epistemic choice of necessity and/or responsibility is also seen in *'If you have to be talking, you must try to make sense'*. This shows the necessity or responsibility hinging on the political rulers to always the right thing, what is considerably commensurate to the desire of the people. We also have epistemic choice of prediction, *'I want to believe better days dey for front'*. The author, through this shows the people's belief in their future, the people are clinging to the hope that one day sanity will come to the system despite the immediate shattering of their expectation by successive government. Other examples of epistemic choices are represented in the table above.

Deontic modal choices are also evident but in the text. The few instances of deontic modality express request, *'don't call me bush meat'*. Here, the author is requesting that the power blocs should stop treating people unjustly. We also have the same modality expressed in, *'Don't tell me boosit'*. The author is requesting for equity of treatment between the political power bloc and the proletariat whose mandate got the political figures to power. He urges them to treat them like a human being. We also have the deontic modality of commanding, expressed in *'if I say no you will climb me by force'*. The index relates to the family situation where the man subjugate and exercises high level of dominion over the wife.

D. STYLISTIC CONVENTIONS

The stylistic features employed for musicality and coherence include references, colloquial expressions, such as *'boosit'* exophoric references to Fela's music, that is, the word, *'animal'*, but changing the inference, and code mixing. The song is rendered in pidgin but is introduced in English with the Ibadan accent. The purpose is to really contextualize - situate the song within the Nigerian political terrain and to make it accessible to a wider range of audience.

The speech act used are relegating, downgrading, ordering, deceiving, promising, exploiting, protesting, asserting, punishing, subjugating and blaming. However, the most dominant that pushes forward the main ideologies related to power and hegemony to the text are 'asserting', making severe political claims, promising, as in the case of politicians making promises before an election, subjugating, which is projected by using all forms of derogatory synonyms, *'animal'*, *'bush meat'*, and *'eranko'*. The material process action and the relational process action constitute the transitivity choices, the actor and attributed are indexed with the pronoun *'you'* and naming *'politician, husband or pastor'*, and other background echoes like *'barawo'*, *'lier'* while the goal is indexed with *'I'*, *'my'*.

Stylistic deviations observed in the text where English and not pidgin is used include: the elision of the personal pronoun in *'am'*, the modal operator in *'you say the devil was at work'* and subject in *'Look have heard enough of your boosit'*; syntactic disjoint in the article - noun agreement in *'a oat'*, tense disagreement or misplacement in, *'Who are you deceive who do you keep'*; as well as the nominalisation of the adjective *'stupid'* in *'you take me for a dunce or a stupid'*. Repetition and hyperbaton are marked devices in song rendition. Repetition of *'animal'*, *'boosit'* and *'stupid'* for instance, show the uneasiness of the masses about being relegated to the background, the pronouns *'you'* is used 55 times, *'your'* is used 16, the cliticized *'you're'* and *'you'll'* are used 5 times, *'me'* is repeated 31 times, *'am'* is used 11 times and *'my'* is used 6 times; the effect of these is to legitimize the claim.

The refrain is repeated four times to point to the fact that the song is a call for social protest against socio-political hegemony.

VII. CONCLUSION

This study establishes the fact that music is an important part of the society and projects certain socio-political realities. Against this backdrop, the song *boosit* reaffirms the collective-social responsibility of both the political class and the entire people of the nation. On the part of the political class, it mirrors their exploitative tendencies and their denigration of the masses, in a satirical manner. It vies for change of these vices and calls on them to imbibe good political mannerism. At the level of the society, the song writer and performer decry injustices of various forms in politics and marital homes. It constructs or envisions the pain and suffering women are subjected to in their matrimonial homes. In many cases the rights and dignity of women are infringed through vices like beating, rape and even brutality, which the song categorically reflects. Unfortunately, the relative import of this is that most men think and employ these means to establish patriarchy and total control of women.

The song writer establishes, from the intro of the song, that, *there is one thing I don't like*, reflecting the center focus of the song, which is to arouse the dominated group of people in the society to rise and fight against all forms of subjugation and injustice, and to try to repel economic imperialism, which has become endemic of our political class. However, in doing this, they must not disperse the principle of establishing or building good social, religious and family values.

It is evident that the goal of the song writer and performer is to address the questions of identity and ideology in dominant strata where power relations are asserted and also perverse. These strata include: politics, religion and marriage. This is reflected by the line, *where you're a husband politician or pastor*. The quest to repudiate any act of deception is expressed subsequently as they elicit integrity and fulfilment of promises made by power blocs to the citizens, congregation and wife, as the case may be. Thus, the identities represented include: the power blocs as deceivers, profiteers or exploiters and tormentors, while the masses are represented as the

downtrodden, victims and subsequently, activists, because of their eventual attempt to negate all forms of *jagajaga*.

Also, in line with the mapping of identity in the song, the composer presents the masses, that is the collected many, as the in-group who have suffered enough in solidarity and now must rise in solidarity to fight against further subjugation, and the selected but privileged *politicians* and *pastors*, who are the few, as the out-group. The song presenter, using the first person reference pronoun, *I* speaks from the perspective of the masses. He puts himself in the place of these in-group, acting as a voice for social emancipation. The mutual representation of these identities are reflected in the transitivity processes employed by the composer. He uses the identifying process to constrain the context in which the song is set, and also to identify the subjects as the victims, using all forms of derogatory nomenclatures like *eranko*, *animal*, *stupid* and *bush meat*, while he employs the attributive process to address the socio-political ills, which he attributes as *boosit*.

The verbal process is used to articulate the song writer's knowledge of the entire situation. This transitivity process features more in the chorus, using the process *tell*. Also in the intro, the song writer uses the verbal process to introduce the fans or listeners to his co-singer, *Falz the Bad Guy*, who, he says can talk about the socio-political ills. This introduces us to two critical stance in the fight against the vices in the society. The first is activism by written code, as presented by the lyrics, and second taking a partisan –proactive position or approach through verbal confrontation. The material process is used to label the political class as well as the subjects of various descriptions. The tormentor husband is indexed by *wife beater*, the corrupt politician is labelled as *ole*, *barawo* and *oga*, among others. In some other cases, this class is also represented in the identifying process.

The song also raises ideological concerns such as socio-political hegemony, which is indexed by the micro acts of exploiting, deceiving, promising and terrorising. Another ideology represented is socio-political Darwinism, which signifies the call to act against any form of victimisation, imperialism and the hegemonic tendencies of the political and leadership class. Social Darwinism is mapped by the micro acts of protesting, refusing and mobilising. There is also the ideological concern of political and patriarchal and patriarchal imperialism, which is indexed by the micro acts of exploiting, promising and victimising. In terms of constructionism, the study shows that the song mirrors the socio-political space, reflecting the social and political cum religious and matrimonial life of the nation. Issues of feminism are inherent, especially in the second stanza. The plights of the women are reflected using the micro acts of victimising, frustrating, subjugating and lynching.

The song writer utilises, significantly, modality choices to particularly critically reflect the situations in the nation, cut across the political, religious and marital scenes. For instance, the uses of epistemic modality of necessity and responsibility is sighted to be the collective resolve of the subjects to stand up, turn-around and start fighting against injustice and imperialism, which is also a strong form of corruption. The deontic modality of request and command are also sighted as the song writer passes a call for partisan activism. Thus, from all significations, it can be inferred that the song, *boosit*, is a

systematic call to activism against all forms of political, patriarchal and religious imperialism or domination.

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