

**A CRITICAL DISCOURSE ANALYSIS OF SOME SELECTED NIGERIA
HIP HOP SONGS**

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UNIVERSITY OF BENIN

BENIN CITY

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CERTIFICATION

This is to certify that this study was carried by **Osagiede Iwinosa Peace** in the Department of English and Literature, University of Benin, under my supervision.

Dr. A.M. AIKORIOGIE

DATE

DEDICATION

This project is dedicated to God Almighty and to my parents, **Prof and Mrs Osagiede**, and to my Family and friends whose unwavering support and sacrifices laid the foundation for every step of this journey.

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ABSTRACT

This study employs Norman Fairclough's Critical Discourse Analysis (CDA) framework to examine the themes of love, gender, and intimacy in Nigerian hip-hop music. Focusing on songs by prominent male artists (Davido, Wizkid, and Burna Boy) and female artists (Ayra Starr, Tiwa Savage, and Tems), this research reveals the gendered dynamics and cultural narratives surrounding love and sexuality in contemporary Nigerian music. The work deploys Norman Fairclough's Critical Discourse Analytical Approach in the examination of twelve songs by these artistes, using a qualitative approach of probing the song lyrics to gain insights on the themes. Findings highlight how male and female express love and relationships in their songs, shedding light on the power dynamics, social norms, and cultural values that shape these representations. This study contributes to our understanding of the intersections between music, gender, and culture, in showing how Nigerian hip-hop songs reflect and challenge societal attitudes.

CHAPTER ONE

A CRITICAL DISCOURSE ANALYSIS OF SOME SELECTED NIGERIAN HIP-HOP SONGS

1.1 Purpose of Study

This work critically analyses the discourse strategies embedded in selected Nigerian hip-hop songs to uncover how language is used to reflect, construct, and challenge societal norms, values, and ideologies.

1.2 Scope of Study

This study focuses on the critical discourse analysis of twelve selected Nigerian hip-hop songs by Davido, Wizkid, Burnaboy, Ayra Starr, Tiwa Savage, and Tems. These songs are: Davido's *Assurance* and *Fall*, WizKids' *Essence* and *Love my Baby*, Burnaboy's *On the Low* and *Last Last*; additionally, *Cast (Gen Z Anthem)* and *Rush* by Ayra Starr; *Loaded* and *Olorun Mi* by Tiwa Savage; and *Damages* and *Crazy Things* by Tems. The research examines the lyrical content of these tracks to explore themes such as identity, societal expectations, love, love-making, and cultural representation. The work is limited to the exploration of the linguistic and discursive strategies employed by the artists to convey their messages and the broader socio-cultural implications of their lyrics. It also considers the influence of these songs on contemporary Nigerian society, particularly in addressing generational, gender, and cultural dynamics.

1.3 Methodology

This work is designed along the qualitative textual analysis of the lyrical content of selected Nigerian songs.

1.3.1 Method of Data Collection

The primary data for this study consists of song lyrics, which will be sourced from online music databases, official lyric websites, and streaming platforms. In cases where official lyrics are unavailable, the researcher will manually transcribe them from audio recordings. This ensures the accuracy of the textual data used for analysis.

1.3.2 Sampling Method

A purposive sampling method is adopted to select six Nigerian hip-hop songs that explicitly engage with themes of love, gender representation, and relationships. The selection criteria include lyrical content, popularity, and the influence of the artists in shaping discourse within the Nigerian hip-hop industry. These songs will be chosen to provide a balanced representation of both male and female perspectives in hip-hop music.

1.3.3 Method of Data Analysis

The study applies Fairclough's three-dimensional model of Critical Discourse Analysis, which involves textual analysis, discursive practice, and socio-cultural practice. The lyrics will be examined at the micro level to analyze word choices, metaphors, and stylistic elements, while the macro level will explore how these texts relate to broader societal discourses on love, gender, and relationships. At the macro level, the study will consider the socio-cultural contexts influencing the production and reception of these lyrics.

1.3.4 Method of Data Presentation

This study employs Critical Discourse Analysis (CDA) as the primary analytical framework to examine the lyrics of twelve selected Nigerian hip-hop songs, namely: Davido's *Assurance* and *Fall*, WizKids' *Essence* and *Love my Baby*, Burnaboy's *On the Low* and *Last Last*; additionally, *Cast (Gen Z Anthem)* and *Rush* by Ayra Starr; *Loaded* and *Olorun Mi* by *Tiwa Savage*; and *Damages* and *Crazy Things* by Tems. The research aims to explore how language is used in these songs to express themes of love, gender dynamics, and societal issues.

1.4 Theoretical Background

Norman Fairclough's Critical Discourse Analysis (CDA) is a pivotal framework that investigates the relationship between language, power, and ideology. Fairclough conceptualizes discourse as a social practice, emphasizing that language is not merely a medium for communication but a tool for constructing and perpetuating social realities. His approach draws heavily from social theory, particularly the works of Michel Foucault and Antonio Gramsci, to establish a method for critically analyzing how discourse reflects and shapes power dynamics in society. Fairclough's work integrates linguistic analysis with social critique, providing a comprehensive framework for understanding the socio-political implications of language use.

Fairclough's foundational texts, *Language and Power* and *Discourse and Social Change*, lay the groundwork for CDA by introducing a three-dimensional model of discourse analysis. This model incorporates textual analysis, discursive practices, and social practices, bridging the gap between micro-level linguistic features and macro-level societal structures. According to Fairclough, textual analysis examines the linguistic elements of a text, such as word choice, grammar, and rhetorical devices, which often carry implicit ideological meanings. Discursive

practices focus on the processes of text production, distribution, and consumption, situating discourse within institutional and social contexts. Finally, the analysis of social practices connects discourse to broader societal structures, such as power relations and cultural norms, to uncover how language reinforces or challenges hegemonic ideologies.

The theoretical contributions of Ruth Wodak and Teun A. van Dijk have significantly enriched Fairclough's CDA framework. Wodak, through her Discourse-Historical Approach (DHA), highlights the importance of situating discourse within its historical and socio-political contexts. In her work, Wodak argues that discourse is deeply embedded in the historical conditions of its production and reception, making historical analysis essential for understanding its ideological underpinnings. This perspective complements Fairclough's focus on social practices by providing a deeper temporal dimension to discourse analysis. For instance, Wodak's studies on political discourse demonstrate how historical narratives are constructed and maintained through language, aligning with Fairclough's emphasis on the interplay between discourse and power.

Teun A. van Dijk's focus on the cognitive dimensions of discourse further expands the scope of CDA. Van Dijk investigates how language shapes and is shaped by mental models and social cognition, emphasizing the psychological mechanisms that underlie the production and interpretation of discourse. His work on the role of elites in controlling discourse and shaping public opinion provides critical insights into the power dynamics inherent in communication. This aligns with Fairclough's assertion that discourse is a site of ideological struggle, where dominant groups seek to maintain hegemony through language. Van Dijk's cognitive approach

enriches Fairclough's model by introducing a psychological dimension to the analysis of power and ideology in discourse.

Fairclough's CDA has had a profound impact on the study of language and society, offering a robust framework for analyzing the ideological dimensions of discourse. However, it has faced criticism for its methodological complexity and perceived lack of clarity in application. Scholars such as Blommaert have argued that Fairclough's multi-dimensional approach can be challenging to implement consistently, particularly for researchers unfamiliar with its theoretical foundations. Despite these criticisms, Fairclough's CDA remains a cornerstone of critical linguistics, influencing a wide range of disciplines, including media studies, political science, and cultural studies.

The integration of Fairclough's framework with the contributions of Wodak and van Dijk underscores the interdisciplinary nature of CDA, making it a powerful tool for uncovering the socio-political implications of discourse. By linking language to social structures, Fairclough's CDA provides a comprehensive lens for analyzing how discourse constructs and contests societal norms, ideologies, and power relations. This theoretical foundation is particularly relevant to the study of Nigerian hip-hop, where language serves as a medium for cultural expression, ideological negotiation, and social critique.

In essence Norman Fairclough's Critical Discourse Analysis (CDA) provides a robust theoretical framework for analysing the linguistic and discursive features of Nigerian hip-hop songs. The paper's focus on language, power, and ideology, combined with its methodological flexibility, makes it an ideal choice for uncovering the social and cultural meanings embedded in these songs. By applying CDA to selected Nigerian hip-hop songs, this study aims to critically

examine the ways in which language is used to construct and negotiate identities, values, and beliefs, and how these constructions reflect and shape societal attitudes and power dynamics.

1.5 Review of Related Scholarships

The review of related scholarships explores existing academic works that intersect with the study of language, discourse, and ideology within the framework of Critical Discourse Analysis (CDA). This section examines key studies that have applied Norman Fairclough's CDA in various contexts, including media, literature, and music, to uncover how discourse reflects and shapes societal structures. It also considers works that analyze Nigerian hip-hop as a cultural and linguistic phenomenon, highlighting how these studies contribute to understanding the interplay between language, identity, and power. By synthesizing these scholarly contributions, this review establishes the foundation for situating the current research within the broader academic discourse.

First, Okpongette Alexander Sam and Ordu Stanley focus on the pragmatic analysis of slang and idiomatic expressions in Nigerian hip-hop music. They employ John Austin's Speech Act Theory to examine how these linguistic elements convey hidden meanings and reflect the overarching themes of the songs. The research highlights the use of slang to reduce vulgarity, enhance linguistic appeal, and embed subtle messages, ultimately providing insights into the socio-cultural and artistic significance of the songs.

In contrast, the present research employs Norman Fairclough's Critical Discourse Analysis (CDA) framework. It emphasizes the interplay between language, power, and ideology in Nigerian hip-hop lyrics, focusing on how the songs critique societal structures, challenge dominant discourses, and reflect socio-political realities. While the study by Sam and Stanley

primarily analyzes linguistic expressions for their pragmatic functions, the present research delves deeper into the socio-political implications of the discourse within the songs.

Both studies share a focus on Nigerian hip-hop music and its linguistic creativity, but their methodologies and theoretical frameworks differ significantly. The former is descriptive and pragmatics-oriented, while the latter is critical and discourse-focused. Together, these perspectives enrich the understanding of Nigerian hip-hop as both a cultural artifact and a medium of social commentary.

Second, the scholarship by Ebebe et al. focuses on the representation of cybercrime in Nigerian hip-hop songs, particularly through the lens of popular culture and its influence on societal norms. The study reveals how certain songs glamorize cybercrime, highlighting themes of materialism, questionable affluence, and the tension between musicians and societal institutions like security agencies. The theoretical underpinning involves Critical Discourse Analysis (CDA), emphasizing the ideological and social implications of music as a communicative mode.

In comparison, the present research also employs Norman Fairclough's CDA to examine the socio-political and cultural dimensions embedded in Nigerian hip-hop. However, it likely diverges in focus by exploring broader themes beyond cybercrime, such as resistance, identity, and societal critique, which may provide a more comprehensive view of hip-hop's role in reflecting and shaping Nigerian society.

Both studies share a reliance on CDA to decode the interplay between language, music, and societal structures. However, while the reviewed scholarship narrows its scope to internet fraud and its cultural ramifications, the present research appears to extend its analysis to a wider

array of discursive practices within Nigerian hip-hop. This broader focus allows for a richer exploration of how hip-hop engages with socio-political issues and challenges hegemonic narratives, aligning more closely with Fairclough's emphasis on power dynamics and social change through discourse.

Third, the scholarship by Olayemi provides a multimodal critical discourse analysis of Nigerian hip-hop music, focusing on how the feminine gender is represented. It critiques the pervasive portrayal of women as sexual objects in lyrics and videos, emphasizing the socio-cultural implications of such depictions. The study employs Fairclough's Critical Discourse Analysis (CDA) combined with multimodal approaches to analyze the interplay of linguistic and visual elements, highlighting how these perpetuate gender stereotypes. It calls for a shift towards portraying the dignity and essence of African women in hip-hop narratives.

In comparison, the present research also adopts Norman Fairclough's CDA but focuses on a broader range of themes within Nigerian hip-hop songs, not limited to gender representation. While Olayemi integrates multimodal analysis to examine both text and visuals, the present research prioritizes textual analysis to explore how Identity, love and love making are constructed and reinforced through lyrics. Both studies align in their critical approach to uncovering underlying ideologies in hip-hop music, but they diverge in their scope and emphasis: Olayemi concentrates on gender dynamics, whereas the present research encompasses a wider array of societal discourses.

The contrast lies in methodology and thematic focus. Olayemi's integration of multimodal analysis offers insights into the combined impact of visual and linguistic elements, whereas the present research's reliance on Fairclough's CDA might focus more on the textual

and contextual dimensions. Both studies contribute to understanding Nigerian hip-hop's role in shaping and reflecting societal norms but through different lenses and emphases.

Fourth, the scholarship on the Critical Discourse Analysis (CDA) of Nigerian political hate speeches which was written by Chinyere Obiora and the present research share a foundational reliance on Norman Fairclough's CDA framework, emphasizing the interplay between language, power, and societal structures. Both studies aim to uncover how discourse is used to assert dominance, influence public perception, and perpetuate ideologies. However, they diverge significantly in their focus and application.

The reviewed work concentrates on political discourse, specifically hate speech, examining how language is weaponized by Nigerian politicians to manipulate and polarize the electorate. It highlights the role of political parties like APC and PDP in leveraging disdainful rhetoric to consolidate power. The study draws data from Nigerian dailies, emphasizing social and political contexts during elections.

In contrast, the present research shifts the focus to Nigerian hip-hop songs, exploring how artists use lyrical content to critique societal issues, resist oppression, and reclaim identity. While political hate speeches often aim to divide and dominate, hip-hop lyrics in the Nigerian context frequently serve as tools of resistance and empowerment, challenging systemic injustices and giving voice to marginalized groups.

Methodologically, both studies employ CDA to dissect the ideological underpinnings of discourse, but their data sources differ: the reviewed study uses political speeches and media, whereas the present research analyzes creative and cultural expressions in music. This difference

underscores the broader scope of the present research in addressing not only political power dynamics but also cultural and social narratives within Nigerian society.

In summary, while both studies align in their theoretical approach and concern with power relations, the reviewed scholarship focuses on divisive political rhetoric, whereas the present research highlights the transformative and resistant potential of Nigerian hip-hop discourse.

Fifth, the scholarship by Aliyu Uthman Abdulkadir focuses on the application of Critical Discourse Analysis (CDA) to political interviews in Nigerian media, examining how language is used to project ideological stances, sustain power, and create asymmetrical power relations. This study utilizes van Dijk's socio-cognitive approach to CDA, highlighting rhetorical and ideological strategies such as polarization, actor description, and appeals to emotions in political discourse.

In comparison, the present research on Nigerian hip-hop songs also employs Critical Discourse Analysis, but it diverges in its focus on different discourse type music. While Abdulkadir's study examines political interviews as a site for ideological manipulation and power dynamics, the present research explores how Nigerian hip-hop songs articulate societal issues, challenge dominant ideologies, and reflect cultural and social realities. Both studies share a concern with how language and discourse construct and sustain power relations, but the genres they analyze political interviews versus music introduce distinct discursive strategies and socio-cultural contexts.

A key contrast lies in their theoretical frameworks. Abdulkadir incorporates van Dijk's socio-cognitive model, emphasizing mental models and group ideologies, whereas the present

research aligns with Norman Fairclough's three-dimensional framework, which integrates textual, discursive, and social analysis. This difference influences their analytical depth, with the present research potentially offering a more comprehensive examination of the interplay between text, context, and societal structures in hip-hop discourse.

Both studies contribute to CDA scholarship by addressing underexplored areas political interviews and hip-hop songs in Nigeria but the present research broadens the scope by investigating cultural expressions in music as a form of resistance and identity construction, contrasting with Abdulkadir's narrower focus on political ideologies in media.

In summary, the present research is justified as a significant contribution to discourse analysis and sociolinguistic studies. While existing scholarships, such as Abdulkadir's study on political interviews, have explored the role of language in projecting ideology, sustaining power, and creating social hierarchies, they predominantly focus on political and institutional discourses. This leaves a gap in understanding how popular cultural forms, like music, serve as platforms for ideological negotiation, social critique, and identity construction. By applying Norman Fairclough's three-dimensional CDA framework, this study not only bridges this gap but also highlights the socio-cultural relevance of Nigerian hip-hop as a medium for articulating resistance, challenging dominant ideologies, and reflecting societal dynamics. Thus, it enriches the discourse on the interplay between language, power, and society in a domain that resonates with diverse audiences, especially the youth.

1.6 Thesis Statement

A critical discourse analysis of the selected Nigeria hip hop songs reveals that the male artists equate love with financial and emotional commitment, while the female artists focus on self-love and independence .

CHAPTER TWO

MALE PRESENTATION OF LOVE, FEMALE GENDER AND LOVE MAKING

2.0 Introduction

This chapter examines the portrayal of love, the female gender, and intimacy in the music of Nigerian male artists Davido, Wizkid, and Burna Boy, focusing on their songs *Fall*, *Assurance*, *Love My Baby*, *Essence*, *On the Low*, and *Last Last*. Through a critical discourse analysis of their lyrics, the chapter explores how these artists construct narratives around love and relationships, often reflecting societal expectations, gender roles, and personal experiences. The analysis aims to uncover the underlying themes and ideologies in their music, highlighting how male perspectives shape the discourse on love and intimacy in contemporary Nigerian hip-hop.

2.1 Presentation of Love

Love is a central theme in music, and male musicians often express it in ways that reflect societal norms, gender expectations, and personal emotions. Critical Discourse Analysis (CDA) helps us examine how language is used to construct meaning, reinforce power relations, and reflect cultural values. In this analysis, how Davido and Wizkid present love through their lyrics will be examined. Their songs reveal love as a mix of financial assurance, devotion, exclusivity, and emotional intensity.

Money fall on you, banana fall on you
Prada fall on you, 'cause I'm in love with you

(*Fall* by Davido)

I give my baby assurance
I give my baby lifetime insurance.

(*Assurance* by Wizkid)

Davido presents love as something strongly tied to material wealth. In *Fall*, he expresses love through gifts money, luxury brands, and status symbols suggesting that financial power is a key way of demonstrating affection. Similarly, in *Assurance*, love is framed as a lifelong commitment symbolized by financial security ("lifetime insurance") for his lover. These lyrics reflect societal expectations in which men are seen as providers, using wealth to prove devotion. The repetition of “fall on you” implies an overwhelming shower of riches, reinforcing the idea that money strengthens love.

Oh my love, I will never ever ever do you wrong

I will always always do you right...

I love my baby, that's my baby

I will treat my baby right, hold my baby tight.

(*I Love my Baby* by Wizkid)

Unlike Davido's financial assurance, Wizkid emphasizes loyalty and emotional care. The repetition of "I will never ever ever do you wrong" and "I will always always do you right" highlights a deep sense of responsibility and faithfulness. His love is protective ("hold my baby tight") and nurturing. This portrayal challenges toxic masculinity by showing men as emotionally invested partners rather than just financial providers. However, calling his lover "baby" repeatedly also reflects traditional gender roles, where women are seen as delicate and needing protection.

You don't need no other body
only you fi hold my body
Say na me dey mess up your mind
and na me dey make you free up your mind.
(Essence by Wizkid)

Wizkid expresses love as exclusivity and deep emotional connection. The phrase "you don't need no other body" suggests possessiveness, reinforcing a traditional idea that love requires exclusivity. However, it also conveys reassurance, showing a desire to make his partner feel irreplaceable. The line "Say na me dey mess up your mind" implies an intense, almost overwhelming love, portraying male love as consuming and passionate. While this can be seen as romantic, it also raises questions about power dynamics in relationships, as love is framed as something that dominates the woman's emotions.

I don't wanna be a player no more
my guys call me Cristiano.

(*Fall* by Davido)

Here, Davido presents love as transformative. He equates his past as a “player” with football star Cristiano Ronaldo, known for his agility and multiple conquests. Declaring that he no longer wants to be a player suggests that love has changed him. This aligns with societal narratives where men’s maturity is often linked to finding the “right woman.” However, the comparison also reduces love to a conquest, as if settling down is another goal to achieve.

Through these songs, Davido and Wizkid reveal different aspects of love: financial expression, devotion, exclusivity, and transformation. Davido’s love is often tied to material wealth, reinforcing traditional male provider roles, while Wizkid’s lyrics emphasize emotional depth and exclusivity. However, both portray love as something intense and defining for a man’s identity. CDA helps us see how these lyrics reflect societal norms, showing love as both a responsibility and a source of male identity.

2.2 Presentation of Female Gender

In many Nigerian songs, male artists construct and represent the female gender in ways that reflect cultural and societal expectations. Using Critical Discourse Analysis (CDA), this study examines how women are portrayed in Davido’s *Fall* and *Assurance*, Wizkid’s *Essence* and *Love My Baby*, and Burna Boy’s *On The Low*. These portrayals often reinforce traditional gender roles, linking women to material wealth, beauty, and emotional dependence on men.

In *Assurance*, Davido continues to frame women in terms of material worth.

She get the dollar
She dey wear designer
(*Assurance* by Davido)

Here, the emphasis is on the woman's financial success and high-end fashion, suggesting that her desirability is tied to her wealth and appearance. The phrase "she get the dollar" highlights how economic power enhances a woman's attractiveness, reflecting a male perspective where a woman's worth is often measured in material possessions. This depiction reinforces the idea that women must align with societal beauty and wealth standards to gain recognition and respect.

In *Essence*, Wizkid describes an intense emotional attachment to the female subject.

Say I wanna leave you in the morning
But I need you now, yeah, yeah
I find you, I give you all you needin'
I know what you like
(*Essence* by Wizkid)

The lyrics suggest an emotional dependency, where the male speaker oscillates between wanting to leave and needing the woman. By stating, "I know what you like," Wizkid assumes authority over the woman's desires, implying a dynamic where the man dictates the terms of the relationship. While the song expresses love, it also portrays the woman as an object of need rather than an equal partner with independent emotions and agency.

In *Love My Baby*, Wizkid positions women as sources of emotional stability.

Oh my love

I will never ever ever do you wrong

I will always always do you right

I will treat you like a queen

I will buy you diamond rings

(Love My Baby by Wizkid)

The lines reinforce a traditional notion of romantic relationships where men are protectors and providers, and women are expected to be loyal and nurturing. The promise to "treat you like a queen" and "buy you diamond rings" highlights a transactional dynamic, where devotion is shown through financial gestures. This portrayal places women in a passive role, dependent on male affection and material gifts for happiness.

Burna Boy's *On The Low* presents women as enchanting and almost supernatural beings.

Baby your love dey high me like choco

My baby dey complete my life

(On The Low by Burna Boy)

The woman is portrayed as a force that intoxicates and completes the man's existence. By likening her love to "choco" (chocolate), the lyrics suggest a sweet, addictive quality, reinforcing the idea that women have an almost magical hold over men. While this can be seen as an appreciation of female allure, it also reduces women to their ability to provide pleasure and emotional fulfillment, overlooking their autonomy and individual aspirations.

The analysis of these songs reveals recurring themes in the representation of women. They are often portrayed as passive recipients of wealth, symbols of status, emotional anchors, or objects of irresistible attraction. While these songs celebrate women's beauty and desirability, they also reinforce traditional gender roles, where men hold financial and emotional control. This analysis highlights the need for more nuanced and empowering portrayals of women in popular music, where they are recognized for their agency, intelligence, and individuality beyond their relationships with men.

2.3 Presentation of Love Making

Male musicians often use language to shape the way love-making is presented in their lyrics, creating different narratives about desire, intimacy, and relationships. Critical Discourse Analysis (CDA) helps uncover the underlying meanings in these lyrics by examining how power, gender roles, and emotional expression are constructed through language. In Nigerian pop music, male artists tend to present love-making as a mix of emotional attachment, physical intimacy, and material expressions of love. This analysis explores how Davido, Wizkid, and Burna Boy articulate love-making in their songs while reinforcing or subverting societal expectations.

Davido's *Assurance* portrays love-making as a transactional experience, where financial security and material gifts are equated with romantic commitment. The lyrics emphasize how wealth plays a role in securing love and loyalty.

She say give me assurance

Assurance

I give my baby assurance

I give my baby lifetime insurance

(*Assurance* by Davido)

Here, the repetition of “assurance” and “insurance” suggests that love is not just an emotional connection but something that needs to be secured with financial stability. The phrase “lifetime insurance” metaphorically extends the idea that love is guaranteed as long as material needs are met. Through this framing, love-making is not just an intimate or emotional act but something that requires economic investment.

Similarly, in *On The Low*, Burna Boy reinforces the idea that financial status enhances desirability:

She say she like my tunes

She say me I never see a guy like you

(*On The Low* by Burna Boy)

By linking his music (a symbol of his success) to his attractiveness, Burna Boy presents love-making as something influenced by fame and wealth. The woman’s attraction is portrayed as tied to his status, suggesting that in this musical discourse, love and intimacy are not purely emotional but deeply intertwined with financial and social capital.

While many songs focus on material expressions, some lyrics also present love-making as an act of deep emotional attachment. Wizkid’s *Love My Baby* reflects a softer, more affectionate narrative of love and intimacy.

Oh my love I will never ever ever do you wrong

I will always always do you right

I will treat you like a queen

I will buy you diamond rings

I swear my baby I say no be lie

(Love My Baby by Wizkid)

Unlike Davido's *Assurance*, which frames love-making through economic security, Wizkid's lyrics blend emotional commitment with material expressions. The promise to "treat you like a queen" highlights a nurturing and protective form of masculinity, where love-making is not just physical but an ongoing act of devotion. However, the mention of "diamond rings" still ties affection to material proof, suggesting that even in sentimental expressions of love, economic factors remain influential.

In *Essence*, Wizkid also explores physical intimacy in a way that highlights emotional connection:

I'm strokin' your body, baby

Lovin' your body, baby

As you're whinin' your body, baby, so crazy

(Essence by Wizkid)

Here, love-making is presented as an act of deep passion, with an emphasis on the physical aspects of desire. The repetitive and rhythmic nature of the lines mimics the sensuality of the moment, portraying love-making as both an emotional and physical connection.

Another recurring theme in male representations of love-making is the idea of exclusivity and possession. In *Essence*, Wizkid insists on emotional and physical loyalty:

You don't need no other body

Only you fi hold my body

(*Essence* by Wizkid)

By repeating this line throughout the song, the lyrics reinforce the notion of exclusivity in love-making. The phrase "only you" suggests that love-making is a privileged act meant for one person alone, reinforcing monogamous ideals.

Similarly, Burna Boy in *On The Low* conveys a sense of possession and secrecy in love-making:

Baby, you know that I'm in control

You'll be my girl for life

(*On The Low* by Burna Boy)

This line suggests an expectation of submission in love-making, where the man assumes control in the relationship. The promise of lifelong commitment presents love-making as something that binds individuals permanently, adding another layer to the power dynamics in romantic relationships.

Male musicians in Nigerian pop music present love-making through a blend of emotional, physical, and material lenses. While some artists emphasize financial security as the foundation of romantic and sexual relationships, others focus on passion, possession, and exclusivity. Through Critical Discourse Analysis, we see that love-making is often framed as an act influenced by wealth, status, and control rather than purely emotional connection. This framing

reflects broader societal attitudes toward gender, relationships, and power, where men assume the role of providers and decision-makers while reinforcing traditional expectations of love and intimacy.

2.4 Summary

This chapter has examined how love, gender roles, and intimacy are portrayed in the lyrics of Nigerian male artists Davido, Wizkid, and Burna Boy. The findings reveal that their songs reflect and reinforce societal expectations regarding relationships, masculinity, and the role of women. Davido's lyrics often present love as an expression of financial security, portraying men as providers whose commitment is measured by their ability to offer material comfort. Wizkid, by contrast, emphasizes emotional depth, loyalty, and exclusivity in relationships, depicting love as a deeply personal connection. Burna Boy blends both perspectives, intertwining themes of passion, possession, and material attraction in his romantic narratives. Collectively, these portrayals illustrate how male artists shape the discourse on love by linking it to financial and social power.

CHAPTER THREE

THE FEMALES' PERSPECTIVES OF LOVE, MALE GENDER AND LOVE MAKING

3.0 Introduction

This chapter explores the female perspective on love, the male gender, and love-making, focusing on how women articulate their emotions, desires, and experiences in relation to men and intimacy. It concentrates on the way by which women use music to challenge, affirm, or redefine societal expectations surrounding love and relationships. By analyzing lyrical expressions and thematic nuances, the chapter seeks to uncover how women navigate the dynamics of affection, power, and vulnerability in their interactions with the male gender. This exploration provides deeper insight into the complexities of love and intimacy from a distinctly female viewpoint.

3.1 Females' Perspectives of Love

The female perspective on love, particularly in the context of modern African music, often intertwines empowerment, self-awareness, and emotional complexity. In songs by artists such as Ayra Starr, Tiwa Savage, Tems, and Asake, love is not just a passive experience but an active, often challenging force in women's lives. These artists use their platforms to express nuanced views on love, self-worth, and personal agency, reflecting both personal desires and societal expectations. Through a close examination of the lyrics in songs like *Cast* (Ayra Starr), *Rush* (Ayra Starr), *Loaded* (Asake & Tiwa Savage), *Olorun Mi* (Tiwa Savage), and *Damages* (Tems), this analysis will explore how love is portrayed from a female perspective, focusing on themes of independence, self-love, emotional vulnerability, and the rejection of societal norms.

***Cast* by Ayra Starr**

In *Cast*, Ayra Starr presents a powerful declaration of self-determination, emphasizing the importance of living life on one's own terms, free from the expectations of others. She sings, "If I cast, then, I cast, yeah / Anything wey wan sup, go sup / I come this life all alone, yeah."

If I cast, then, I cast, yeah

Anything wey wan sup, go sup

I come this life all alone, yeah

In these lines, Ayra Starr speaks to the notion of individuality and independence. The phrase "I come this life all alone" suggests that love and relationships are not the primary focus of her existence. Rather, her personal journey and the freedom to express herself are paramount. This perspective aligns with the growing emphasis on self-love and autonomy in modern music, where women are encouraged to prioritize their own growth and happiness over societal

expectations of romantic relationships. The line "If I cast, then, I cast" further illustrates the acceptance of consequences, reinforcing the idea that she is in control of her life, regardless of how others may judge her choices. This self-empowerment is a key theme in the female perspective on love in contemporary African music.

***Rush* by Ayra Starr**

In *Rush*, Ayra Starr continues to challenge conventional norms, blending themes of ambition with a defiant attitude toward romantic entanglements. She sings, "Me no get the time for the hate and the bad energy / Got my mind on my money."

Me no get the time for the hate and the bad energy

Got my mind on my money

Here, Ayra Starr emphasizes that love and relationships are secondary to personal goals and financial success. The lines "Got my mind on my money" reflect a prioritization of independence, where love is not the central focus. This is an empowering message for women, as it advocates for self-sufficiency and the rejection of negative influences, including toxic relationships. The song presents a modern female perspective where love is not a source of validation but an aspect of life that should not overshadow personal ambition. This theme of financial and emotional independence is central to the evolving narrative of female empowerment in African music.

***Loaded* by Asake and Tiwa Savage**

In *Loaded*, Tiwa Savage collaborates with Asake to present a blend of sensuality and self-assuredness. Tiwa Savage's lines, "I'm loaded, hmm, I'm loaded / Olomi jen gbe e de'be," capture her confidence in both her emotional and physical self.

I'm loaded, hmm, I'm loaded

Olomi jen gbe e de'be

The repetition of "I'm loaded" signifies a sense of self-empowerment and fulfillment. Tiwa Savage is asserting that she is complete on her own terms, without needing external validation. The phrase "Olomi jen gbe e de'be" (translated as "my body is in a state of readiness") underscores a confident embrace of her sensuality and sexual agency. In this context, love is not merely an emotional attachment but also an exploration of self-expression and physical desire. Tiwa Savage's portrayal of love here is multifaceted, encompassing both emotional strength and the confidence to enjoy intimate relationships on her own terms.

***Olorun Mi* by Tiwa Savage**

In *Olorun Mi*, Tiwa Savage reflects on the emotional depth of love and loss, expressing vulnerability and a yearning for connection. She sings, "Olorun mi gba adura mi / When you take all the ones we love / We'll carry on and it won't be long."

Olorun mi gba adura mi

When you take all the ones we love

We'll carry on and it won't be long

This song delves into the emotional complexities of love, particularly the pain of losing loved ones. Tiwa Savage's plea to "Olorun mi" (meaning "My God") for strength in the face of loss reveals a softer, more vulnerable side of the female perspective on love. Unlike the themes of independence and self-empowerment seen in her other songs, *Olorun Mi* highlights the emotional depth and the need for spiritual and emotional resilience in love. This contrast adds a

layer of complexity to the female perspective on love, showing that it is not always about strength and independence but also about vulnerability, longing, and the capacity to endure emotional pain.

Damages by Tems

In *Damages*, Tems presents a more introspective view on love, focusing on the aftermath of a toxic relationship. She sings, "I'm not what you need to be now / 'Cause I'm done with it now / No more damages now."

I'm not what you need to be now

'Cause I'm done with it now

No more damages now

Tems' lyrics in *Damages* convey a sense of emotional closure and self-preservation. The phrase "No more damages now" indicates a decisive break from a relationship that has caused harm. This is a common theme in modern female perspectives on love, where women are reclaiming their emotional well-being and choosing to walk away from relationships that no longer serve them. The rejection of toxic relationships is a powerful statement of self-love and emotional maturity. Tems' ability to assert her boundaries and prioritize her mental health over a romantic connection reflects a shift in how love is understood in contemporary African music no longer a source of emotional dependence, but a space for personal growth and healing.

The female perspectives on love in contemporary African music are diverse, encompassing themes of independence, emotional vulnerability, self-love, and rejection of societal expectations. Through the lyrics of Ayra Starr, Tiwa Savage, Asake, and Tems, we see a range of expressions that challenge traditional views of love and relationships. These artists use their music as a

platform to assert their autonomy, embrace their sensuality, and reclaim their emotional agency. Whether through the assertion of independence in *Cast* and *Rush*, the confidence in *Loaded*, the emotional depth in *Olorun Mi*, or the self-preservation in *Damages*, these songs provide a comprehensive and empowering view of love from a female perspective. In doing so, they contribute to the ongoing conversation about the evolving roles of women in both African music and society.

3.2 Females' Perspectives of the Male Gender

The exploration of gender dynamics, particularly the female perspective on the male gender, offers a profound lens through which societal constructs, individual identities, and cultural norms are examined. Music, as a powerful form of expression, serves as a reflective medium for these gendered perspectives. In this analysis, I will examine several contemporary tracks by female artists that reveal nuanced insights into the female perception of the male gender. These songs, namely *Cast* by Ayra Starr, *Rush* by Ayra Starr, *Loaded* by Asake and Tiwa Savage, *Olorun Mi* by Tiwa Savage, and *Damages* by Tems, provide fertile ground for discussing the complexities of male-female relationships, gender expectations, and the empowerment of women. The songs offer various representations of men, from idealized figures to those viewed with suspicion or disillusionment.

1. *Cast* by Ayra Starr

In *Cast*, Ayra Starr delivers a bold declaration of self-reliance and the rejection of societal expectations. The lyrics, "If I cast, then, I cast, yeah / Anything wey wan sup, go sup / I come this life all alone, yeah," express a desire to live freely without being burdened by external pressures or male expectations.

If I cast, then, I cast, yeah / Anything wey wan sup, go sup

I come this life all alone, yeah / Anything they wan talk, they talk

Ayra Starr's perspective on the male gender in *Cast* reflects a sense of independence and defiance against societal and male-imposed norms. The repeated refrain "If I cast, then, I cast" suggests that she is unafraid of failure or judgment, especially from men or society at large. The assertion "I come this life all alone" emphasizes her autonomy, indicating that she does not need a man to validate her existence. In a broader context, the song critiques the male-driven societal structures that often dictate women's behavior, positioning the female voice as one that refuses to conform to these expectations.

2. *Rush* by Ayra Starr

In *Rush*, Ayra Starr presents a more playful yet assertive stance on male-female dynamics. The lyrics, "Me no get the time for the hate and the bad energy / Got my mind on my money," suggest a woman who prioritizes her personal ambitions over the distractions or judgments from men.

Me no get the time for the hate and the bad energy / Got my mind on my money

No be hype, everybody dey crush / There's no dulling with us

The lyrics of *Rush* reveal a shift in focus from traditional romantic entanglements to personal success and self-empowerment. The phrase "No be hype, everybody dey crush" suggests that women, particularly in the context of this song, are not defined by male attention or approval. The focus on money and personal growth in the line "Got my mind on my money" signals a

rejection of the idea that a woman's worth is tied to her relationship with men. This perspective can be seen as a critique of the male-driven narrative that often limits women to roles as romantic objects or caretakers, positioning them instead as self-sufficient and goal-oriented individuals.

3. *Loaded* by Asake and Tiwa Savage

Loaded features a collaboration between Asake and Tiwa Savage, where Tiwa Savage's lyrics explore themes of power, self-assurance, and resistance to male expectations. The line "Dem never see nothin', dem go see somethin'" reflects a confident stance, implying that the male gaze or approval is irrelevant to her identity.

Dem never see nothin', dem go see somethin

I dey for you, if you dey for me

Tiwa Savage's contribution to *Loaded* portrays a complex relationship with the male gender. The line "Dem never see nothin', dem go see somethin'" suggests that women, particularly Savage, are often underestimated by men but have the power to redefine their worth and capabilities. The song acknowledges the transactional nature of relationships with men ("I dey for you, if you dey for me"), but it also emphasizes that women can assert control over these interactions. The male gender, in this context, is depicted as both a source of power dynamics and a subject of the female gaze, with the song's tone indicating that women are no longer passive participants in these exchanges.

4. *Olorun Mi* by Tiwa Savage

In *Olorun Mi*, Tiwa Savage reflects on loss and the search for solace in divine strength. The line "Olorun mi gba adura mi" (My God, accept my prayer) reveals vulnerability, yet it also highlights the strength women often find within themselves, separate from male influence.

Olorun mi gba adura mi

When you take all the ones we love / We'll carry on and it won't be long

While *Olorun Mi* does not directly address the male gender, the song's themes of resilience and faith can be interpreted as a response to the struggles women face in a male-dominated world. The plea for divine intervention, "Olorun mi gba adura mi," reflects recognition of the limitations of human relationships, including those with men. The song's meditative tone suggests that women often turn inward or to higher powers for strength, signaling a detachment from the reliance on men for emotional or spiritual support. This reflects a broader critique of the male gender's inability to provide the stability or emotional support that women seek, leading them to find solace elsewhere.

5. *Damages* by Tems

In *Damages*, Tems explores themes of emotional manipulation and the consequences of unhealthy relationships with men. The lyrics, "Can you be wise? Cause you are my pride baby," indicate a woman's struggle with a partner who fails to meet her emotional needs.

Can you be wise? Cause you are my pride baby

No more damages now

Damages presents a raw and candid view of the emotional toll that male relationships can take on women. The line "Can you be wise?" is a rhetorical question that highlights the disappointment and frustration women feel when men fail to live up to their expectations. The declaration "No more damages now" signals a turning point, where the female protagonist decides to take control of her emotional well-being and move on from a toxic relationship. In this sense, the male gender is portrayed as a source of harm or emotional damage, with the female voice asserting her autonomy and resilience in response.

The female perspective on the male gender in contemporary African music is multifaceted, ranging from defiance and independence to vulnerability and emotional resilience. In songs like *Cast*, *Rush*, *Loaded*, *Olorun Mi*, and *Damages*, female artists present men as both sources of empowerment and frustration, reflecting the complex dynamics of gender relations in modern society. These tracks offer a window into the ways women navigate their identities and relationships in a world shaped by male expectations and societal norms. Through their music, they not only challenge traditional gender roles but also assert their autonomy and agency in a male-dominated world.

3.3 Females' Perspectives of Love Making

The concept of love and relationships has long been a subject of intense exploration in music, with various artists offering their unique perspectives on what love, intimacy, and emotional connection mean. In this analysis, we will examine the female perspectives of love and

relationships through the lens of contemporary African music, focusing on tracks by Ayra Starr, Tiwa Savage, Tems, and Asake. These songs, "Cast" by Ayra Starr, "Rush" by Ayra Starr, "Loaded" by Asake and Tiwa Savage, "Olorun Mi" by Tiwa Savage, and "Damages" by Tems, each provide a nuanced understanding of love, desire, and personal autonomy from the perspective of African women.

1. "Cast" by Ayra Starr

Ayra Starr's "Cast" presents a bold assertion of independence and personal agency, reflecting a perspective on love that is rooted in self-determination and emotional resilience. The song emphasizes the idea of living life without being bogged down by societal expectations or the opinions of others.

If I cast, then, I cast, yeah / Anything wey wan sup, go sup / I come this life all alone, yeah /

Anything they wan talk, they talk.

I'm gonna be who I wanna be / Live my life way I wanna live / With no shame (shame), with no
haste (no haste).

In these lyrics, Ayra Starr rejects the notion of external validation in love and life. The repeated phrase "If I cast, then, I cast" signifies a fearless acceptance of consequences, embracing the idea that one's life and decisions are their own, regardless of others' judgments. This attitude reflects a modern, self-assured perspective on love, where the individual prioritizes personal fulfillment over societal approval. The lines "I'm gonna be who I wanna be" and "Live my life way I wanna live" emphasize autonomy, suggesting that love should not be a means of conforming to others' desires but rather a space for self-expression and personal growth.

2. "Rush" by Ayra Starr

In "Rush," Ayra Starr delves into the theme of desire and the urgency of living fully, with a particular focus on enjoying life and love without hesitation. The song conveys a sense of confidence and self-worth, especially in the face of societal pressures.

Sabi girl no dey too like talk / Animals dey in human form / Padi man, nobody like work / But
you must hustle if you wan chop.

E dey rush well, well, e be much / Na God dey make my tap, e dey rush.

The lyrics of "Rush" highlight a female perspective on love and relationships that is both assertive and unapologetic. The line "Sabi girl no dey too like talk" suggests that the female subject is not interested in engaging in unnecessary drama or discussions but is focused on living her life with clarity and purpose. The phrase "E dey rush well, well, e be much" reflects the intensity and urgency with which she approaches life and love, underlining the theme of living in the moment and embracing desires without restraint. The reference to "Na God dey make my tap" suggests that the female subject recognizes the divine or spiritual element in her life, acknowledging that her success and fulfillment come from within, not from external sources.

3. "Loaded" by Asake and Tiwa Savage

"Loaded" by Asake and Tiwa Savage offers a portrayal of love intertwined with power, material success, and sensuality. The song emphasizes the idea of being "loaded" with confidence, wealth, and emotional resilience, which are seen as integral to the female experience of love.

Dem never see nothin', dem go see somethin' / When I enter for the club, you go turn big thing.

Omo oba, I dey for you, if you dey for me / J'aye b'eni je lotto.

Tiwa Savage's contribution to "Loaded" presents a woman who is not only confident in her own worth but also aware of the power dynamics that shape her relationships. The line "Dem never

see nothin', dem go see somethin'" suggests that the female subject is about to reveal her true potential, signaling a shift in how she is perceived. The phrase "Omo oba, I dey for you, if you dey for me" reflects a transactional approach to love, where mutual respect and reciprocity are key. The mention of "J'aye b'eni je lotto" (life is like winning the lottery) implies that love, when it aligns with one's personal values and desires, is a prize worth striving for. This perspective portrays love as both a journey of personal empowerment and a reflection of material success.

4. "Olorun Mi" by Tiwa Savage

"Olorun Mi" by Tiwa Savage shifts the focus from the material and physical aspects of love to a more spiritual and emotional connection. The song is a prayer for strength and resilience in the face of loss, highlighting the emotional depth that love can evoke.

Olorun mi gba adura mi / When you take all the ones we love / We'll carry on and it won't be
long.

I'm trying to remember the last thing you said / And wondering if you're still near.

In "Olorun Mi," Tiwa Savage's lyrics express a deep, spiritual connection to love that transcends physical presence. The line "Olorun mi gba adura mi" (Lord, accept my prayer) reflects a plea for emotional strength in the face of loss, suggesting that love is not only about romantic or physical connection but also about enduring through hardship and holding on to memories. The sentiment of "We'll carry on and it won't be long" indicates that love, in its purest form, is eternal and continues even after physical separation. This perspective on love emphasizes its emotional and spiritual dimensions, offering a more introspective and contemplative view.

5. "Damages" by Tems

Tems' "Damages" explores the aftermath of a broken relationship, focusing on the emotional toll that love can take when it is not reciprocated or valued. The song conveys a sense of disillusionment and emotional independence, as the female subject reflects on her own resilience.

Back then when I was a new youngie / Surely you were tryna run on me.

I'm not what you need to be now / 'Cause I'm done with it now / No more damages now.

In "Damages," Tems reflects on the painful consequences of a failed relationship. The phrase "Back then when I was a new youngie" suggests a period of vulnerability, where the female subject may have been naive or inexperienced in love. However, as the song progresses, she asserts her emotional independence, declaring that she is "done with it now" and "No more damages now." This marks a shift from emotional dependence to self-reliance, where the female subject takes control of her emotional well-being and refuses to let past hurts define her future. The song underscores the theme of emotional resilience, portraying love not as something to be passively endured but as something that requires active self-care and empowerment.

Through the songs "Cast," "Rush," "Loaded," "Olorun Mi," and "Damages," we see a multifaceted portrayal of love from the female perspective in contemporary African music. These songs reflect themes of independence, resilience, emotional strength, and spiritual connection, offering a nuanced understanding of love that goes beyond traditional notions of romantic affection. Whether asserting personal agency, embracing desire, or seeking emotional healing, these female artists express a vision of love that is both empowering and transformative.

3.4 Summary

Chapter Three has explored the diverse nature of female perspectives on love, male gender, and lovemaking as represented in contemporary music. Through the analysis of songs by Ayra Starr,

Tiwa Savage, Tems, and others, it is evident that female artists express a nuanced understanding of relationships, self-empowerment, and intimacy. These perspectives challenge traditional gender roles, offering a blend of independence, self-worth, and emotional vulnerability. The songs emphasize the importance of personal agency, self-love, and the complex dynamics of modern relationships, while also critiquing societal expectations surrounding love and gender. Through their lyrics, these artists give voice to the evolving narratives of female sexuality and emotional autonomy, highlighting the shift toward more liberated and assertive expressions of love and intimacy.

CHAPTER FOUR

CONCLUSION

This research has sought to unravel the complex and often contentious discourses surrounding gender, love, and intimacy within Nigerian hip-hop music. By applying the theoretical framework of Critical Discourse Analysis (CDA), the study has dissected the ways in which language, power, and ideology are communicated through the lyrics of Nigerian hip-hop artists, with a particular focus on the male and female perspectives of love, gender dynamics, and the act of lovemaking.

In Chapter One, the purpose of this study was clearly outlined: to explore how Nigerian hip-hop music represents and reflects gender relations, love, and intimacy, while simultaneously scrutinizing the role of language in perpetuating or challenging societal norms. The scope of the study was confined to a selection of contemporary Nigerian hip-hop songs, primarily from artists such as Ayra Starr, Tiwa Savage, Asake, and Tems, offering a snapshot of evolving gender narratives in the genre. The methodology employed involved qualitative discourse analysis, examining the lyrics of the songs for recurring themes, linguistic choices, and underlying ideological frameworks. Drawing on CDA, the study investigated how these songs serve as a mirror to society's gender constructs, societal expectations, and shifting attitudes towards love and sexuality.

Chapter Two explored the male presentation of love, female gender, and lovemaking, delving into the lyrics and their portrayal of women, relationships, and intimacy. The analysis revealed a striking contrast in the depiction of women, with some male artists projecting stereotypical and objectified portrayals, while others challenged these norms by acknowledging emotional depth and respect for female agency. The male perspective often balanced between asserting dominance in relationships and exploring the complexities of romantic engagement,

suggesting a multifaceted understanding of gender roles. However, there was a recurring tension between traditional patriarchal narratives and more progressive views on gender equality and respect in relationships. These inconsistencies were particularly visible in how male artists constructed their identities through lyrics that negotiate power dynamics and sexual norms.

Chapter Three shifted the focus to female perspectives, offering a counter-narrative to the male-centric portrayals. The female artists, as seen through the works of Ayra Starr, Tems, and Tiwa Savage, articulated powerful, assertive voices that redefined love and intimacy from a woman-centered viewpoint. These songs presented women not as passive recipients of male desire, but as individuals with autonomy over their emotional and sexual experiences. The female artists articulated themes of self-empowerment, sexual liberation, and independence, challenging conventional notions of love as being exclusively linked to romantic attachment to men. By asserting control over their narratives, female artists not only questioned traditional gender roles but also sought to reframe the boundaries of female sexuality and desire in contemporary Nigerian society.

The comparative analysis of both male and female perspectives highlighted a key tension within Nigerian hip-hop: the persistence of patriarchal norms in some male narratives juxtaposed with the growing assertion of female agency in others. While the male artists tended to grapple with issues of power, dominance, and masculinity within their depictions of love, the female artists offered a much-needed challenge to these patriarchal views, proposing alternative frameworks where women define their worth, their relationships, and their sexuality on their own terms.

Throughout the analysis, it became clear that the lyrics of Nigerian hip-hop songs are not merely entertainment but a form of cultural expression and a site of ideological contestation. These songs engage with the social fabric of Nigerian society, addressing issues such as gender equality, love, intimacy, and sexual autonomy. The language employed by these artists, from metaphors to direct expressions, creates spaces for both reinforcement and resistance to societal norms. By examining these lyrics through the lens of CDA, it is evident that Nigerian hip-hop music serves as a powerful medium for reflecting, challenging, and even reshaping the dominant discourses surrounding gender, love, and relationships.

In conclusion, this study has contributed to the broader understanding of how Nigerian hip-hop music reflects the socio-cultural realities of gender and love in contemporary Nigerian society. The critical discourse analysis has demonstrated that while hip-hop music in Nigeria is undeniably shaped by both local and global influences, it also serves as a powerful tool for negotiating and redefining gender identities, romantic relationships, and sexual politics. The interplay between male and female perspectives, as analyzed in this study, underscores the evolving nature of gender dynamics and the increasing demand for more nuanced, diverse, and empowering representations of love, intimacy, and gender within Nigerian hip-hop music. As such, this research offers valuable insights into the role of music as both a cultural mirror and an agent of change in shaping societal attitudes towards love and gender relations in modern Nigeria.

The findings also suggest that future studies could further explore the evolving role of hip-hop music as a site of gendered discourse, examining how the shifting landscape of Nigerian hip-hop continues to engage with themes of masculinity, femininity, and sexual autonomy. Moreover, the role of hip-hop in influencing public opinion and societal attitudes, especially

among younger generations, presents a promising avenue for future research into the intersection of music, language, and social change.

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