

Pragmeme of glamorizing material in Olu Maintain's song, Yahooze

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Abstract: This paper investigates the preponderance of vulgar expressions in the selected song that glamorize materialism. Ostentatious living without a corresponding legitimate source of livelihood makes this study a compelling one as the song under reference seeks to glamorize Advance Fee Fraud otherwise referred to as '419' in Nigeria parlance. This international crime derived its name from the section of the Nigeria Criminal Code in section 419. The study purposively selected the song as it meets the purposes and intentions of the paper while Pragmatic Acts Theory is chosen as its theoretical framework. This study purposively selected Olu Maintain's song titled Yahooze on the basis of its conviction that it meets its preconceived bias of a song that thematizes and encourages materialism and crime. The study adopts the content analysis approach to discuss the identified lyrics that fit into the focus of this paper. Phrases and clauses in the song that are found to promote and glamorize illegal acquisition and flaunting of wealth are presented in a table and analyzed. Ostentatious living, globe-trotting, and mindless money-spending are evident in the song and highly promoted. The study concludes that Nigeria hip hop artistes should use their songs to mould the characters of Nigerian youths towards nation-building and imbibe the culture of dignity in labour.

Keywords: Content analysis, Materialism, Ostentatious living, Pragmatic act, Pragmeme, Yahooze

1. Introduction

Much ground had been covered on Nigerian hip hop music and there is no denying the fact that there is a general consensus about the vulgar contents of most of the songs which is why there is public outcry against its public consumption (Ogidi, 2019; Ogunrinade, 2016; Omolabi, 2019; Chukwuma & Atelhe, 2018; Olaluwoye, 2018; Adedeji, 2022). This public concern stems from the negative consequences such musical contents have on the minds of growing children and the eroding of the cultural values of the Nigerian society. These concerns have formed the basis of academic researches and discussions across disciplines (Mohammed, 2015; Ogidi, 2019), faiths and interests with all coming out in unison to deride and condemn the debasement of womanhood and the feminine gender which has been at the receiving end of Nigerian hip hop music. There seems to be no significant change in the contents of this genre of music as more songs are churned out with more vulgar and profane words and yet receiving wider acceptance and patronage among Nigerian youths despite the renewed vigour of the regulatory agency, Nigeria Communication Commission (NBC) to rid the industry of this type of songs. The reason for this continuous trend may not be unconnected with what Olorunleke (2021) described as 'paradigm shift' in the definition of what is vulgar and what is not. According to this source, what used to be regarded as vulgar expressions (for example, public mention of female genitals, breast, sexual intercourse and public display of them) now have become an everyday expression freely used by not only young adults, but by children without the usual reprimand that used to accompany such expressions in the past.

Other than vulgar and profane words and expressions that have become the hallmark of Nigerian hip hop songs (Seyi Shay's 'Right Now', Olamide's 'Don't Stop', Cynthia Morgan's 'Come and Do', and Rudy Omo Ibile's 'Pate obo ko le ta' (advertise (your cunt) and make sales), materialism, ego-boosting, get-rich-quick by any means

and ostentatious living have gradually become the bane of this genre of music to the consternation of the discerning Nigerian minds. Though scarcely reported or noticed, this emerging trend in Nigerian hip hop songs has resulted in a new twist of emerging lexicon among the adherents of the hip hop culture hence, Oniwon and Salami (2020) have likened it to a religion, the clients and followers, the adherents. This is the basis of this study as it attempts a critical analysis of the materialistic contents of Olu Maintain's song titled *Yahooze* to determine words and expressions that depict materialism and ostentatious living. This study explored the perceived effects of such expressions on the psyche of Nigerian youths to determine their possible positive or negative perception of wealth.

Materialism has been described as a way of life that is characterized by the pursuit of possessions, image and status (Wang et al., 2019). In a related work, Lipovcan et al. (2015) in their study of materialism in Croatia delved into earlier works and aver that materialism is "the belief that it is important to pursue financial success, to have expensive and luxury possessions and to have a high income and social status". These descriptions of materialism will be viewed in line with the lyrics of the song under review.

The search and crave for materialism is not exclusive to Nigerian hip hop artistes of this age and dispensation as motivation is the propelling factor. This is evident in the assertion of Brewington (2014) who avers that the love for hip hop helps to motivate undergraduate students in academic performance in his study of what can motivate students to achieve academic prowess. Arguments have been advanced on whether materialism is positive or negative, but Wang et al. (2019) are yet to agree to either of the extremes, the however posit that the culture and history of a society determines materialistic traits. While this study agrees with this position, it cannot but aver that the prevailing economy of the Nigerian society and the illusive life-styles being displayed by hip hop artistes portend grave dangers to the psyche of upcoming Nigerian youths on how not to be materialistic without a corresponding hard-work.

2. Aim and objectives of the study

The aim of this study is to investigate the use of vulgar expressions that promote materialism and money-mongering in the selected song. To effectively do this, the study seeks to achieve the following objectives:

1. To determine the forms of vulgar expressions that depict the illegal acquisition of wealth;
2. To investigate the pragmatic acts contained in the song; and
3. To determine whether or not the vulgar expressions contained in the song portend any danger to the sensibilities of the Nigerian youths.

3. Research questions

1. What forms of vulgar expressions are used in the song under reference?
2. What pragmatic acts are performed in the song?
3. Do the vulgar contents of the song portend any danger to the sensibilities of Nigerian youths?

4. Literature review

Onanuga (2020) in his study of Nigerian hip hop music and its objectification of women avers that despite the positive image of this brand of music, it is replete with elements of culture, glorifies crime, materialism and the promotion of a larger-than-life image of male artistes. Using hip hop videos and lyrics of some selected songs as bases of analyses, the researcher concludes that women have been reduced to the level of commodities to be purchased by men, hence, the need for the men to craze for wealth through any means to satisfy their insatiable hunt for women and 'good things of life'.

Iahn (2020) in his editorial on hip hop music rhetorically posed the question: 'Are musicians more or less materialistic in 2020?' Rather than come up with a direct answer, he retrospectively said money has always been

an issue in the music industry. Singing about money, according to him is not exclusive to hip hop, they are synonymous with the other genres as well. The times have always had its influence on the way money and materialism is viewed. The 1980s, according to him was a period the world experienced economic recession, hence, Donna Summer, an American singer and song writer sang “she works Hard for the Money”. When the tide changed in 2006, Iahn (2020) avers that the world’s economy was stable and this was celebrated with the release of the song ‘Glamorous’ by Fergie and Ludicrous. Contrary to the belief that the materialistic contents of Nigeria hip hop songs have negative effects on youths’ perception of wealth, Iahn (2020) disagrees with this view, rather, he opines that it serves as a message of hope to the struggling youths of a better tomorrow (Iahn, 2020). This paper opines that this assertion is wrong and jaundiced as the materialistic contents of the Nigeria hip hop songs have instead, aggravated the desire of the youths to pursue wealth accumulation through means that are largely illegitimate and morally questionable.

Oniwon and Salami (2020) in their study on materialism and vulgar themes in Nigerian hip hop music described this musical genre as a religion and Nigerian youths, its adherents. They aver that by the means of excessive display of ostentatious lifestyle, this genre of music has ingressed into the psyche of the youths, false perception of life causing them to engage in frivolities and disallowing them from pursuing productive causes in life. The study revealed that the constant exposure of the youths to the ‘good things of life’ they were subjected to by watching hip hop videos have undesirable consequences on the upbringing of the youths. Open display of ‘jewelry, luxury brand apparel, expensive cars and derogatory lyrics’, according to Oniwon and Salami (2020) are common features of Nigeria hip hop. The study further helps in shaping the minds of the youths who will stop at nothing legal or otherwise to enjoy these good things of life.

4.1. Pragmatic Act Theory (PAT)

This study adopts Mey (2001) Pragmatic Act Theory as a theoretical framework. The theory is a necessity theory put in place to meet the need and fill the vacuum created by the inadequacy of the Speech Act Theory (SAT) to holistically look at language from a wider spectrum in what Emike (2013) described as its inability to ‘cater for the dynamics of human communication’. The criticism of the SAT that looks at language from the individual or speaker’s point of view necessitated the ‘birth’ of the PAT. This is captured in the view of Mey (2001: 214) who asserts that “the speech act theory is individual oriented rather than societal-centred”. The PAT sets out to look at language in its natural form bearing in mind that language is the vehicle of communication and to effectively engage in this very crucial human activity, the environment, interactants, purpose and effects of the communicative event must be looked at.

Mey (2001) did not lose sight of the importance context plays in every communicative event and that without this, both speaker and listener will find it difficult if not impossible to understand each other. This contextual angle of communication for effective meaning was alluded to by Short (1996) cited in Omolabi (2019: 5) in the following words: “we can use this context-boundness to infer important unstated aspects of context, including social relations between characters, when we read literacy texts.... Most ordinary *spoken* language behavior takes place in a firmly grounded situational context”.

The Pragmatic Act Theory (PAT) in the opinion of Mey (2001) is a departure from the way the Speech Act Theory (SAT) looked at speech in isolation to the exclusion of language and the written form. This criticism led to the ‘birth’ of the term ‘act of language’ to replace ‘speech act’ as it was observed that the former is more encompassing than the latter which is viewed as restrictive and narrow-minded. The SAT in the view of Mey (2001) is “ individual- oriented rather than societal- centred”, hence his development of the PAT which sets out to correct the inadequacies of the SAT. While the SAT is concerned with the speech and what it can or cannot do, the PAT is concerned with the interactants of a discourse, the meaning derivable from their discourse, the environment and any other paralinguistic devices employed to make communication effective. To underscore

the importance of environment in a discourse, Omolabi (2019), cited Mey (2001) in the following words: “the focus is on the environment in which both speaker and hearer find their affordances, such that the entire situation is brought to bear on what can be said in the situation, as well as on what is actually being said (Omolabi, 2019: 5).

Assessing the PAT, Adeniji and Osunbade (2014) citing Mey (2001:214) aver that the theory can be viewed from two angles which they call ‘the agent’ and ‘the act’. The agent according to them is concerned with the individual as a person in relation to his class, gender, age, education, previous life history among others. These factors according to Fairclough (1989: 141) are “background knowledge” which is instrumental to individuals in a society whether they are speakers or listeners and they determine how individuals react to situations and issues that confront them.

Germane to the PAT is the issue of pragmeme which Mey (2001) refers to as the interaction between the activity part and the textual part of an utterance. The activity part, he refers to as the interactants (participants in a discourse) while the textual part refers to the context of language use. It is equally important to note that the culture of the society where a communicative event takes place must be accounted for as it determines how effective or otherwise the communication is. According to Mey (2001), interactants can draw on the different acts which could be inference (INF), relevance (REF), voice (VCE), shared situation knowledge (SSK), metaphor (MPH), and metapragmatic joker (M). These acts he represented diagrammatically below:

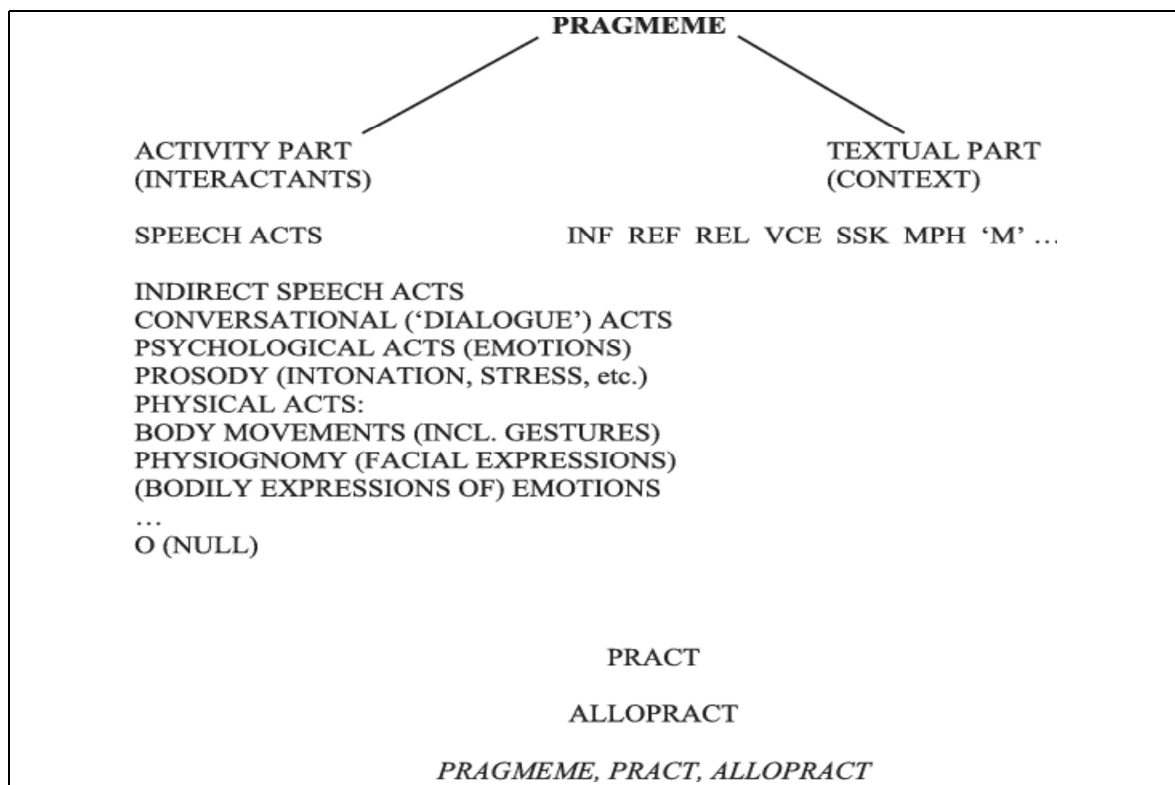


Figure 1: A Model of Pragmatic Acts (from Mey 2001: 222)

The choice of PAT as the analytical tool for this study is borne out of the conviction that the use of materialistic languages of expressions by hip hop artistes in Nigeria among other means of expressions is within the scope of PAT as alluded to by Crystal (1987: 120) who posited that “pragmatics studies the factors that govern our choices of language in social interaction and the effects of our choices on others”. Though the choice of a linguistic code and the preferences of a particular one over and above others is the prerogative of the speaker or writer (artistes within the purview of this study), the effects of such a choice is of great concern to pragmatics, hence its choice for this study. It is to this extent that Lawal (2012) asserts that pragmatics is concerned with the consequences of

a speaker/writer's (and an artiste's) utterance on the listeners, be it positive or negative. This is more so in view of the fact that speech act in whatever form is an integral part of human existence and socialization.

5. Methodology

The choice of Olu Maintain's song titled *Yahooze* for analysis is purposive in view of its preponderance of materialistic word contents right from the title to the end of the song. Yahoo, otherwise referred to as Advance fee fraud (419), despite its negative connotation is the preferred choice of the artiste. The choice of the song also reflects the purpose and intent of this study, which is to analyze the words, phrases and expressions that underlie greed and portray ostentatious living without corresponding hard-work among Nigerian youths. The lyrics of the song sourced online from Youtube.com was subjected to critical analysis using Mey (2001) PAT as earlier reported in the theoretical framework.

Content analysis was deployed to carry out the analysis. Content analysis, according to Luo (2019) is a tool used by researchers to unearth the purposes, messages and effects of a communicative event on hearers. It equally has the ability to reveal the extent to which such communicative contents conform or not to the societal values and expectations. This, no doubt suits the purpose and intent of this study considering the avalanche of materialistic expressions in the selected song on money mongering.

5.1. Data analysis and discussion

Data and artiste's description

The song was produced by Olumide Edwards Adegbolu, otherwise known by the stage name, Olu Maintain. Olumide is a Nigerian recording artiste, song writer and performer. *Yahooze*, the subject of this study was produced as a single in the year 2007. Described as an instant hit that brought him to limelight, the song won the Nigeria Entertainment Award of the year.

The song was rendered in Nigerian English, Yoruba and English languages with the artiste engaging in code-mixing the three at different times during the course of the song. The deliberate use of the three languages by the artiste was probably undertaken to create the desired effects of appealing to the Nigeria audience that cut across ethnic nationalities and make the song more readily accessible. The song can be said to have achieved the purpose for which it sets out to achieve as the song was said to have received over three million views on Youtube.

The song, no doubt brought fame and money to the artiste, it was equally the talk of the town for the wrong reasons as the song was criticized for celebrating cybercrime, yahoo-yahoo (advance fee fraud) and the perpetrators of the crime. Much as Olu Maintain made spirited efforts to debunk this claim, he made very unsuccessful attempts to correct this impression. In defense of the reason behind the song, the artiste claimed he only expressed the obvious need for anyone who has worked hard during the week to reserve the right to enjoy the proceeds of his hard earned resources by unwinding from Friday through Sunday.

The artiste in the lyrics of his song did not leave anyone in doubt of the supposed 'hard work' the yahoo guys engage in during the week when they are busy working on their laptops trying to defraud unsuspecting foreign nationals in parting with their hard-earned money during the week (Monday through Thursday) and engage in a spending-spree between Friday and Sunday when they enjoy their 'loot' with choice wines and globe-trotting with ladies of easy-virtues. These will be discussed in greater details in the excerpts of the song.

5.2. Excerpts from the song

This section presents excerpts from the song with their English Language equivalents in a tabular form after which detailed analysis of each of the excerpts are made using Mey (2001) PAT.

Table 1: List of expressions in the song that depict materialism and their English translations

S/N	SONG	TRANSLATION IN ENGLISH
1.	If I hammer, 1 st thing <i>na hummer</i>	If I hit jackpot, the first thing to purchase is a hummer jeep
2.	1 million dollars, <i>Elo lo ma je ti nba sesi Naira</i>	How much will it be if I exchange 1 million dollar to Naira?
3.	Friday, Saturday, Sunday, <i>gbogbo aye</i>	Friday, Saturday, Sunday, every enjoyment
4.	Champagne, Hennessy, Moet for everybody	Champagne, Hennessy, Moet to be offered everybody
5.	<i>Awon oshomo gbomo ta</i>	Those who enjoy children (ladies) and trade them off thereafter
6.	London <i>la mule si</i> , America <i>la ti pawo</i> ; <i>to ba wunmi mo le gba Tokyo lo</i>	We reside in London, We make money in America; if I like I can travel to Tokyo
7.	<i>Owo lo nsoro o</i>	Money is speaking
8.	<i>Dide ko ba mi jo, owo nbe lapo mi o</i>	Stand up and dance with me, money is in my pocket
9.	<i>Mama Charley nbe lapo mi o</i>	Charley's mother is in my pocket o
10.	Dollar <i>nbe</i> , Naira <i>nbe</i> , <i>Kuruje nbe</i> , paper <i>nbe lapo waa</i>	There is dollar, there is Naira, there is money and there is paper in our pocket
11.	<i>Awon kan waye wa sise</i>	Some people come to the world to work
12.	<i>Awon kan waye wa jaye</i>	Some people come to the world to enjoy
13.	<i>Awon kan waye wa gbowo</i>	Some people come to the world to collect money
14.	<i>Awon kan waye wa saye</i>	Some people come to the world to merry
15.	<i>Awon kan waye wa sayo</i>	Some people come to the world to drink to stupor

5.3. Excerpts' analysis

1. Going by the Mey (2001) PAT, the context in which the expression 'if I hammer, (the) 1st thing *na hummer*' leaves listeners of the song in no doubt that the artiste is engaging in advance fee fraud to show off in an expensive car. There is therefore both a Shared Situational Knowledge (SSK) between the artiste and the discerning public about his intentions. The use of 'hammer' and the supposed effects is not lost on listeners of the song as the person(s) defrauded of money will feel the pain of the loss, the same way hammer inflicts pain on whatever it is used on. This is Inference (INF) according to Mey (Mey, 2001).
2. The rhetorical question in the second excerpt '1 million dollars, *Elo lo ma je ti nba se si Naira*' (how much will it amount to if I change 1 million dollar to dollar?) gives a clear picture of the target of the artiste, foreign nationals. This is another clear SSK based on the theoretical framework of this study.
3. The third excerpt gives a clear and unambiguous statement concerning the exercise the artiste will engage in during weekends. According to him, 'Friday, Saturday, Sunday, *gbogbo aye*' (Friday, Saturday, Sunday, every enjoyment). There are both inference and Shared situational knowledge (SSK) between the singer and the listeners of the kind of lifestyle he wants to live, hence his determination to make money at all costs to live large.
4. The mention of assorted expensive wines 'Champagne, Hennessy, Moet for everybody' which the artiste hopes to serve everyone has not left anyone in doubt the kind of ostentatious living he intends to live. To live this type of life one can infer (INF) that, without a known legitimate source of livelihood, he cannot but engage in advance fee fraud that can give him so much money to live the life of affluence he so desires.
5. The artiste in the fifth excerpt refer to some people as '*Awon oshomo gbomo ta*' (Those who enjoy children (ladies) and trade them off for money thereafter). One can infer (INF) from this expression that the money power of the fraudsters is so much that they have carnal knowledge of ladies and trade them off to their colleague fraudsters for a fee. There is equally a Shared Situational Knowledge (SSK) between the artiste

- and the listening public that the fraudsters have no respect for the feminine gender who have reduced themselves to the level of a commodity that has a price tag.
6. Globe-trotting is a common feature of the affluent and powerful in the society and the artiste did not hesitate to share with his listeners that it is his penchant. The expression 'London *la mule si*, America *la ti pawo*; *To ba wunmi mo le gba Tokyo lo'* (We reside in London, we made money in America; if I like I can travel to Tokyo) clearly shows his relevance (REL) and larger-than-life lifestyle. To meet up with the financial demands of this lifestyle, the artiste, no doubt must on a continuous basis engage in illegitimate means of acquiring illicit funds through advance fee fraud.
 7. The artiste in the expression '*owo lo nsoro'* (money is speaking) employed the use of personification to voice (VCE) out the power money has in all situations. 'Speaking' is a human attribute but the artiste has referred (REF) to money as having the ability to 'speak' where poverty must remain silent. One cannot but infer (INF) from this expression that the artiste is proud to publicly claim that the only thing that matters is money.
 8. In the eighth excerpt, the artiste once again displayed his arrogance and pride in the expression '*Dide ko ba mi jo, owo nbe lapo mi'* (stand up and dance with me, there is money in my pocket). The supposed female the artiste is referring to has been reduced to the level of someone who has no option but to jump to the dance floor at the mention of money. Listeners can infer (INF) without much ado that the artiste in the expression lacks courtesy and has no respect for the lady in question. The absence of the word 'please' that should accompany a polite request for a dance is missing, instead, the mention of money, according to the artiste will do the magic.
 9. There is the use of metaphor (MPH) in the expression '*Mama Charley nbe lapo mi o'* (Charley's mother is in my pocket o). It is obvious that Charley's mother cannot be kept in a pocket but the artiste is referring to Pound Sterling, the British currency that carries the portrait of Queen Elizabeth, the mother of Charles. The use of '*o'*' is used to foreground the seriousness the artiste attaches to his possession of money.
 10. The tenth excerpt witnessed the mention of the different currencies in the possession of the artiste. '*Dollar nbe, Naira nbe, kuruje nbe, paper nbe lapo waa'* (there is Dollar, there is Naira, there is kuruje, there is paper). The mention of the different currencies in the possession of the artiste again makes it easy for listeners of his music to infer that the artiste is proud, arrogant and lacks courtesy and that the only language he understands is money. His reference to 'paper' being in his pocket is another instance of metaphor (MPH) according to Mey (2001) textual part of pragmeme. 'Paper' here refers to money while 'kuruje' in Yoruba parlance refers to big money and this foregrounds the volume of money the artiste is referring (REF) to.
 11. The artiste in the expression '*awon kan waye wa sise'* (some people come to the world to work) underscores the fact that some people are born to work and labour without a corresponding financial breakthrough. Though what becomes of such people and their hard work is not mentioned by the artiste, one can infer (INF) that he believes that success is not proportionate to hard work. There is no doubt a Shared Situational Knowledge (SSK) between the artiste and his listeners that he does not subscribe to hard work without a corresponding accumulation of stupendous wealth to enjoy the good things of life. The artiste, by his song does not belong to this class of people.
 12. Contrary to the above class of people, the artiste in the expression '*awon kan waye wa jaye'* (some people come to the world to enjoy) opined that another class of people come to the world to enjoy, probably by choice or by birth. There is a Shared Situational knowledge (SSK) that the singer belongs to this class by choice. Though his family background is not known, he has made a choice to work less and make so much money to enjoy choice wines, travel around the world and enjoy the company of ladies. This, he has achieved through engaging in advance fee fraud.

13. In excerpt thirteen, the artiste mentioned another class of people who are born to collect money without any corresponding work or effort. According to the artiste, '*awon kan waye wa gbowo*' (some people come to the world to collect money) probably, people whose parents had worked relentlessly before but are now born to reap where their parents had sowed. There is a Shared Situational Knowledge (SSK) between the artiste and discerning listeners that the artiste belongs to this class of 'lucky' individuals.
14. Yet another classification according to the artiste is the group of '*awon kan waye wa saye*' (some people come to the world to merry). Again, there is an SSK between the artiste and discerning listeners of his song that the artiste belongs to this class. His penchant for the 'good things of life' qualifies him for this category of people.
15. Finally, excerpt fifteen talks about '*awon kan waye wa sayo*' (some people come to the world to drink to stupor). The excess consumption of alcoholic drinks like 'Champagne, Hennessy and Moet' earlier mentioned in excerpt four can no doubt make the artiste drink to stupor. There is therefore a SSK between the artiste and listeners that he belongs to this class. There is enough evidence that the artiste is a party freak who enjoys the company of ladies who are always ready to do his bidding.

6. Findings

After a detailed analysis of the song under reference, it is clear that various forms of vulgarity were used by the artiste to bring to the fore the message of his song. One of the forms deployed is metaphorization. Metaphor is regarded as the comparison of two things that have similar attributes without the use of 'like' or 'as' as is obtainable in simile. An example of metaphor used in the song is '*Mama Charley nbe lapo mi o*' (Charley's mother is in my pocket o). The 'Mama Charley' being referred to here is the British Pound currency as earlier opined in this study.

There is equally the use of personification in the song. Personification is the giving of human attributes to an inanimate thing as if it is human. An example is the expression '*owo lo nsoro*' (money is talking). It is evident that money does not have the ability to talk but the artiste used the expression to underscore the importance that is attached to money and the person who has the money.

The artiste also deployed the use of semantic shift in his song. Semantic shift is regarded as a situation where the meaning of a word or phrase is extended or used in an environment other than its original meaning. This is seen in an instance where the artiste said '*paper nbe lapo waa*' (there is paper in our pocket). The word 'paper' used in this expression has taken on a new meaning other than its original meaning, what 'paper' in this context means is money.

The study equally found out that some pragmatic acts were performed overtly or covertly by the artiste's choice of words. There is the direct practice of informing in the song by the artiste. Beyond this obvious information, there is the undeniable indirect practice of encouraging and glorification of Advance Fee Fraud, otherwise referred to as 419 as earlier opined in this study. The fact that the artiste did not openly or overtly encourage this way of life does not rub off the fact that he covertly encourages youths and other listeners of his song to take to this illegal means of livelihood.

The study realized in its finding that the contents of this song under reference poses great danger to the sensibilities of its listeners especially youths and children who are in their formative years and require mentoring and guidance to enable them grow into responsible adults. The fact that the regulation of the listeners of this music cannot be determined makes this group of young adults and children very vulnerable to the negative influence of this song.

7. Contribution to the knowledge

In view of the findings of this study, literatures on vulgarism and Nigeria hip hop are further enriched and can form the basis for further work on the impacts of vulgarism on the psyche of Nigerian youths since it is not the focus of this study. Similarly, this study has brought to the fore the need for Nigerian hip hop (and indeed other) artistes to be mindful of their choice of language in rendering their songs because of the effects they could have on youths and young adults.

8. Conclusion

This study after careful analysis of its vulgar contents as it relates to materialism and money mongering opines that the song under reference has further reinforced the social stratification that exists in the Nigerian society. The glamorization of materialism, advance fee fraud and the proceeds of it and the celebration of crime and criminality as portrayed in the song runs counter-productive to the ideals of the Nigerian society. The study agrees with the opinion of Belk (1985) that there is nothing wrong with enjoying the good things of life. However, what he considers bad is what he refers to as correlations between 'nongenerosity, and possessiveness and measures of satisfaction in life'. The materialistic traits of greed, miserliness and envy, rather than bring joy and happiness may lead to misery and strife.

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Appendix

Yahooze

Olu Maintain

Ewo awon boys yi.

Kamikaze on a Ketto level.

Yahooze!

E jami si jo!

Yahoo oh oh

Yahoo oh oh

Yahoozeee

Yahoozeee

Yahoozeee

Yahoozeee

If I hammer, 1st thing na hummer, 1 million dollars,

Elo lo ma je ti n ba se si Naira.(Twice)

Monday, Tuesday, Wednesday, Thursday, Boys dey hustle

Friday, Saturday, Sunday, Gbogbo aye

Champagne, Hennessy, Moet

For everybody;

Ewo awon omoge, dem dey shake their body; Everybody, enough effizy

Take am easy

It's all about the Benjamins baby.(Twice)

La la la la la la

London la mule si, America la ti pawo

Awon oshomo gbomo tiawn

Awon oshomo gbomo gbin

To ba wunmi mo le gba Tokyo lo
To ba wunmi ma lo Jamaica o
O le tun wunmi ki n ni mo fe lo Germany o
Ki n ni mo fe lo ojo meji pere
Owo lo n soro o
If I hammer...(etc.)
Owo n be lapo mi o
Dide ko ba mi jo
Owo n be lapo mi o
Dide ko ba mi jo
Mama Charley n be lapo mi o
Dide ko ba mi ra
Dollar n be
Naira n be
Kuruje n be
Paper n belapo waaaa
Everything is there.
Awon kan, Awon kan, Awon kan...
Awon kan waye wa sise
Awon kan waye wa jaye
Awon kan waye wa gbowo
Awon kan waye wa saye
Awon kan waye wa sayo oh
Awon kan waye wa sayo oh



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