# HIP-HOP MUSIC AS CORRELATE OF UNDERGRADUATES' PERCEPTION OF SOCIAL VICES IN THREE SELECTED UNIVERSITIES IN OGUN STATE, NIGERIA

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## Abstract

The study investigated the contents of some Nigerian hip-hop music as well as the perception of undergraduates of the social vices reinforced in the songs. Using the mixed method of the quantitative and qualitative research sampling methods, the study adopted the convergent parallel research design to determine the correlation between hip-hop music and Nigerian undergraduates' perception of social vices. Lyrical contents of three popular Nigerian hip-hop music released between 2013 and 2019 as well as 381 students from three universities located in Ogun State, Nigeria formed the sample size for the study. Findings revealed a dominant portrayal of premarital sex, "babymamarism", drug use, alcohol usage, female debasement, slangs, seductive dance steps, and indecent dressing in the lyrical contents sampled. The survey result indicated significant influence of attitude towards social vices portrayed in hip-hop music, especially those of sexuality, on practice intention of such vices among Nigerian undergraduates.

63

**Keywords:** Hip-hop music, perception, Nigerian undergraduates, social vices, prominence.


## INTRODUCTION

Hip-hop is a genre of music that is very popular among the youths. In Nigeria, it is a type of music which fuses western style hip-hop with localised beats and lyrics making it a popular genre among the youths (Liadi & Omobowale, 2011). However, these hip-hop music are often riled with demeaning, female objectification and sexualisation, indecent dance steps, drugs and violence in their lyrical and visual contents (Cundiff, 2013). Although music has been tested to affect the mood, it may also change the way we perceive the world, depending on the music being listened to, be it upbeat or ballad (University of Groningen, 2011).

Tate and Light (2019), described hip-hop music as a kind of music genre which stems from rap music in the United States of America during the mid-70s. It gained wide acceptance as part of the modern pop-culture in the 1980s, and dominated the music scene in the 90s. It started basically as "rapping" and "scratching" (on the turn-table) or what was known as "hardcore rap", but has gradually metamorphosed in the rhythmic or rhyming type of rap that is available in the music industry worldwide today. Since the rhythmic or rhyming kind of rap, a lot of what is known as free-styling came into play, and this has endeared it the more to the younger generation, which is inclusive of the Nigerian undergraduates.

There have been controversies surrounding Nigerian hip-hop artists and the kind of music released in recent times. It is believed that the lyrics and videos of this genre of music portray certain social vices such as female objectification and sexualisation which may affect the attitude of youths to these social vices (Cundiff, 2013). Considering that youths adore artists whose music they love, when they begin to

64

follow these artists, they imbibe the identities these artists have created for themselves without caring about culture or ethical implications.

Although music and dance is good as a means of entertainment as our cultural behaviour in the past reveals, research has found that some indecent dance steps emanating from recent hip-hop music in Nigeria erode our cultural values, and are not polite for public consumption (Abiodun, 2017). Examples of such dance steps commonly depicted in most hip hop musical renditions are 'soapy dance' and 'twerking'. Soapy dance involves a simultaneous rhythmic movement of the body, while depicting the act of masturbation. This is a dance step originated and made popular by Naira Marley a celebrity Nigerian hip-hop artist. While twerking although bears a similarity with the traditional rhythmic shaking of the waist by most cultures in Nigeria, it is a sexually provocative dance step that requires taking a squat stance and vigorously shaking the buttocks; it was adopted from western hip-hop music.

## STATEMENT OF THE PROBLEM

Music is often regarded as a powerful tool of communication and socializing, providing an avenue for sharing intentions, emotions, and meaning even when spoken language is not mutually compatible with the listener. Young adults, the category into which Nigerian undergraduates fall into, use music in their identity formation and this musical preference gives them a means to achieving group identity and integration into the youth culture (Lynch, 2014; Hall, West, & Hill, 2011). In contemporary times, music appear to have taken a new dimension in terms of how it is used and perceived by the audience who are mostly youths. The growing popularity of hip hop music among Nigerian youths has become a subject of concern especially in view of the prevalence of vulgar lyrics and accompanying visuals which may be highly influential on dropping moral values and the acceptance of certain social vices now practiced by some Nigerian youths. Such vices as cybercrime, "babymamarism", drugs use,

65

indecent dressing, are now acceptable and practiced by many youths mostly because of their presence and prominent use in the media, especially hip hop music videos.

The growing use of vulgar slangs in the lyrical contents of Nigerian hip-hop music is most evident in the use of slangs which eventually find their way into the streets soon to become a part of the Nigerian youth vocabulary. Some of these slangs could be words of abuse, with sexual connotations and condescending, while some are devoid of meaning sounding meaningless. Some examples of these words are, 'kapaichumarimarichopaco' which does not have a meaning by 'Zlatan', 'science student' which means a drug mixer or user by Olamide. The fact that this song was eventually banned by the Nigerian Broadcasting Commission for its association with illegal and hard drugs (*Daily Post 2018*) shows just how immoral the contents are. Unfortunately, this has not in any way stopped its popularity among Nigerian youths as many of them can always watch or listen on the social media. Hence, there is a concern that exposure to these musical contents may have increased awareness and the attitude of Nigerian youths to the social vices portrayed in these songs.

## RESEARCH QUESTIONS
The two research questions posed for this study were:
1. What is the level of prominence given to social vices portrayed in Nigerian hip-hop music?
2. What is the attitude of Nigerian undergraduates to social vices portrayed in hip-hop music in the three selected universities in Ogun State, Nigeria?

## Research Hypothesis
**H₁:** Exposure to Hip-Hop music will significantly influence awareness of social vices among Nigerian undergraduates.

**THEORETICAL FRAMEWORK**
         The theoretical framework for the study is anchored on two theories namely the social cognitive and the para-social interaction theories. The Social Cognitive Theory (SCT) is a theory synonymous with the communication, health, psychology and education fields, it posits that a fraction of the human knowledge is directly related to observing others within the context of social exchanges, involvements, and media influences. It is an extension of Albert Bandura's Social Learning Theory of 1960s to SCT in 1986 (LaMorte, 2019), which states that when individuals observe a model and the consequences of the model's actions, they may want to replicate the act to obtain the same result, or be prompted to act out an instruction they have already learnt.

         Simply put, it is centred on the knowledge that people learn from observing others. It's relevance to this study lies in the fact that research has shown that hip-hop music contents impact negatively on the youth and a major contributor to the growing prevalence of social vices, by the normalization of drugs, sex and female sexualisation, female objectification, indecent dressing and some other social vices (Brathwaite, 2013). The youths observe and learn negative behaviours and acts such as smoking marijuana, provocative dances, sagging trousers (indecent dressing), using vulgar languages from hip-hop artists who put up this behaviour in their musical videos and lyrics. This ultimately may affect their perception of the portrayed social vices, this is affirmed in the research of Lief (2014), self-observation alters perception. Of greater concern is that many of the youths see that such acts are devoid of consequences to these artists, rather they are celebrated and tagged as celebrities and role models in the society.

         The para-social interaction theory (PIT) was introduced by Donald Horton and Richard Wohl in 1956 as a media effects theory which refers to a psychological connection experienced by the audience in a seemingly interpersonal interaction and mediated encounters with media celebrities, with special reference to the

television medium (Tindi, 2015). The performer or actor in this instance are referred to as 'personae' who in their presentation faces the audience in a seemingly direct or face to face interaction in a vivid and fascinating way, thus bringing to life the personae with the audience, and therefore making the remotely located personae and audience together in close contact and virtual relationship.

Tindi (2015) indicated the relevance of PIT to his study is that youth's idolise their hip-hop artist and even try to emulate the character depicted in their musical content, their conversational style, the acts they put up in their musical videos, the dance routines/styles; and often see themselves as an extension of these artists and so adopt their style such as fashion and general disposition as depicted in musical videos and lyrics. A common example are the Nigerian youths who refer to themselves as 'Marlians', the faithful followers of Naira Marley, a popular Nigerian hip-hop artist who talks brashly about the female gender in his songs, and also claim not to have manners which can be interpreted one having poor moral values. Thus tagging themselves as a group in total acceptance of the lifestyle and values Naira Marley represents.

## LITERATURE REVIEW

Music as it is known in Nigeria today started majorly as traditional folk music which is synonymous with all the ethnic groups in the country. Music was available at socio-cultural activities, ceremonial engagements, while on the farm, women working rhythms with their mortar and pestle. Music was an important aspect of life of the Nigerian people. However with colonialism came not only the loss of freedom, but also an erosion of culture and value which music is part of. This ended up distorting the indigenous folk music artistic communication of the Nigerian people. Some advantages of this erosion however is the introduction of some musical instruments and gadgets which complemented indigenous music greatly, but in

68

adopting the positive aspect came the negative as well, which impacted negatively on indigenous cultural values, and thus poses a threat to the future of national development (Akponome, 2014).

The controversial nature of hip-hop music is one that cannot be overestimated. For over four decades since it has been in existence, it has been labelled with varying negative connotations such as profanity, misogyny, violence and crime (Crooke & Travis, 2017). Although some have argued that the lyrical contents of hip-hop music may be confrontational, and may also include the glorification of violence, substance abuse, materialism and gender discrimination, but at its core lies peace, self-worth, respect, justice, fun and communality. For instance, hip-hop music has become a tool by a group of psychiatrists at Cambridge University for promoting mental health under the banner "Hip-Hop Psych". It is easily accessible and cost effective for anyone to patronise, while therapists have also said that its repetitive nature provides a sense of safety and dependability (Crooke & Travis, 2017).

With its popularity as well as the power it possesses, there is no doubt that hip hop music has found wide acceptance among the Nigerian youths. The infusion of multilingualism into the Nigerian hip-hop music made it the most acceptable music genre among the youth, seeing the sales of music CDs in tens of billions (Liadi & Omobowale, 2011). The creative fusion of Nigerian indigenous languages with western beats, and a little of English language or French birthed multilingualism, a more acceptable genre of hip-hop music among the Nigerian youth. This hybridised musical form is also common in many other African countries, and is an effective avenue of reaching out to the youth.

One of the many vices of hip-hop music is its misogynistic lyrical contents which tend to depict the female gender as sexual objects, violence and abuse, and general degradation. Cundiff (2013) found that youths of university age have been swayed by the pervasiveness of sexually explicit media and the negative images of

69

women portrayed in hip-hop culture, noting that aggression and violence are closely linked to cultural views of masculinity (Wood, 2012; Cundiff, 2013). Thus, the hip-hop culture has been linked to domestic violence and misogyny as a result of the sexual objectification and debasement of women in the American society and even in Nigeria where sexual violence crimes has been on the rise in recent years. The result of a poll conducted by NOIPOLLS in July 2019, showed that most Nigerians (85%) believe that there is a high prevalence of rape in Nigeria (OCHA, 2020). Although several reasons are pointed at, it may also be due to the exposure to misogynistic musical content, which in turn may influence the audience perception even if not necessarily leading directly to aggressive actions.

**Davido:**
I'm a rich small boy with two baby mama
Dem born me baby girl, dem no get wahala
Plenty, plenty Dollars, I give for my daughters yea eeh
And I fallen for you like Naira to Dollar eh eeh eh eeh.

**Naira Marley:**
Mom said no fighting so I bust my guns (bangbangbangbangbang)
It's No Manners, Cannabis Boys
f** the silencer, the sticks we making noise
This a deadly game with no referee
Bullet is the only thing you get for free (bangbangbangbangbang)
It's No Manners, Cannabis Boys
f** the silencer, the sticks we making noise.

70

While David Adeleke popularly called Davido seem to have celebrated the idea of baby mama in the lyrics of his song, Naira Marley continuously mentioned Cannabis Boys in his own song giving an impression that the use of hard drugs is acceptable.

Ahmad and Rana (2015), inferred in an empirical investigation of the 'impact of music on mood that humans are interested in music and this can affect them negatively or positively. While seeking to examine the effect of music on listener's mood, and their response to music, a sample of 110 people was taken using survey method. The outcome of the study showed that people get inspired listening to music and that music also has an impact on mood and behaviour. About 95% of the participants in the survey affirmed that music affects them one way or the other, depending on the kind of music they listen to which could be negative or positive. The study revealed that music can either positively or negatively affect the mood of the listener even leading to depression, joy, or excitement.

An exploratory study on using hip-hop as an empowerment tool for young adults was conducted by Sims (2011).The study sought to examine the empowerment role of hip-hop music in the lives of young adults. The study was conducted using the qualitative-exploratory research method and the snowball sample recruitment method to select 12 young adults between the ages of 18 to 28 years; comprising of two Latina, four African Americans, five Caucasians and one Asian American. The study was conducted in the Los Angeles area to examine the participant's experience, and empowerment role of hip-hop music. Major findings showed that hip-hop music is an expressive medium for anger management, grounds for the development of alter-egos, means of socialisation, and an avenue to learn the historical empowerment of oppressed populations. However, the participants noted the negativity in the rendering of hip-hop music, with special reference to debasing of women, guns, and violence portrayal.

Examining rap music and its ideologies in regard to women, Lindsay (2016) in her thesis studied, 'Who you callin' a bitch? Through a Content Analysis of the images used in portraying African American women in rap music, as well as the images and lyrics that are used in rap music to describe African American women, the study examined10 rap music videos which topped the Billboard charts between 2004 and 2014. The scholar analysed three content categories including jezebel, sapphire and baby mama. Jezebel which has its origin in the Bible is used to describe an oversexed or hypersexual African American woman, and which gradually dovetailed into what is known as video vixens nowadays. This image portrays the African American woman in rap music as sexually available and willing to do anything for attention and affection.

This has been an excuse for her rape and molestation. 'Babymama' is a derogatory slang used to describe an unmarried woman who has a child(ren) outside wedlock. Rap music blames the 'babymama' for getting pregnant for men in order to consequently manipulate them for money and child support. While the 'sapphire' which is the strongest and most dangerous of them all, is used to describe an intelligent angry black woman who is overbearing, and one that degrades her husband intentionally in order to make him worthless and incompetent. Result showed that black women are the most devalued group in the American society, and are seen as objects to be exploited, constantly referred to in rap music as 'bitch' and 'whore'.

In a study consisting 44 participants between the ages of 18 to 25 years randomly selected into four groups for an experimental study, with 21 male and 23 females, Lynch (2014) questioned: 'is music censorship needed? while examining the effects of sexualised lyrics influencing young adults sexual attitudes and gender stereotypes'. The study examined the effects of censored and uncensored sexually explicit content on young adult's disposition towards women, gender stereotyping of men as sex driven and women as sex objects, and

72

general attitude towards women and relationships. The groups were divided into the uncensored lyric group, censored lyric group, non-sexual lyric group, and no music group. Findings from the experiment showed that there was a significant attitude change from the groups exposed to sexual lyrics and the control groups, thus showing that sexualised musical content can affect attitudinal changes in its audience.

From the foregoing, hip hop music may not have been intended to corrupt or drop the moral values of youths, as music has been proven to help improve mood and empower people. On the other hand, there are evidences that music is equally a powerful tool for shaping perception negatively or positively. Among other facts, music affects people's mood, young adult's disposition towards women, gender stereotyping of men as sex driven and women as sex objects, and general attitude towards women and relationships. Although, previous studies show that there is a relationship between exposure to these contents among different study population, this study established the fact that awareness plays a crucial role in reinforcing the youths' attitude to social vices portrayed in the musical contents of hip hop music.

**METHOD**

This study was conducted using the convergent parallel mixed method research design, through a simultaneous collection of the quantitative and qualitative data, in order to use the result gathered to understand the research questions in this study (Creswell, 2012). This is to ensure the weakness of a research method is moderated by the strength of the other research method being used. In the convergent parallel mixed method research design, data for both the qualitative and quantitative methods were gathered simultaneously, but interpreted separately over a period of eight weeks. For the quantitative, a structured questionnaire was administered on the respondents, while the qualitative design adopted the content analysis

approach in examining the selected songs for the research was done using a coding sheet as the research instrument.

The sampling technique adopted for the quantitative aspect of the study was the cluster sampling method of the probability sampling technique. The main goal of using the cluster sampling technique in this study, enabled the researcher to focus on targeted respondents of the survey enabled the answering of the research questions. This is due to the fact that the respondents possessed the homogeneity yet heterogeneous groupings which is readily available on university campuses chosen for the study, and also because the university environment provides easy access to clusters of different social classes, and at different levels of study in the university.

Quantitative data collected was analysed using descriptive statistical tools such as mean, standard deviation, frequency counts and percentages to describe the demographic information of the respondents. While the content discourse analysis was used in analyzing the coding sheet after video lyrics were transcribed. The hypothesis was analyzed using the Pearson Product Moment Correlation (PPMC) to test the correlation between the dependent and independent variables, while the content discourse analysis on the coding sheet was transcribed and analyzed.

For the qualitative aspect, the three songs selected topped the popular music charts in Nigeria between the years 2013 to 2019 as a result of their popularity, and followership among the youths. They were purposively selected to show the depiction of social vices in their composition and themes. These songs are:

## Table 2: Selected songs for review:

| S/N | ARTIST | SONG TITLE | YEAR OF RELEASE |
|---|---|---|---|
| 1 | Davido featuring Ichaba | Babymama | 2017 |
| 2 | Naira marley featuring Twigz | Cannabis boys | 2013 |
| 3 | Olamide | Pawon | 2019 |

The population for the quantitative study are undergraduates of Babcock University, Tai Solarin University of Education (TASUED), and University of Agriculture Abeokuta (UNAAB), who constitute a subset of the Nigerian undergraduates from the three classes of university ownership, which are the federal, state and private universities spread across the country equalling 53,749. While the sample size was determined using the National Education Association (NEA) formula for determining sample size made popular by Krejcie and Morgan (1970). Researchers have suggested that the first column representing (Confidence level = 95%, Margin Error = 5%) should suffice for any study. Consequently, the sample size of 381 was taken as the sufficient number of respondents examined in the quantitative aspect of this study. Thus giving the following percentile distribution to the selected universities:

**Table 1: Percentile distribution of sample**

| S/N | UNIVERSITY | STATUS | NUMBER | % DISTRIBUTION | SAMPLE |
|-----|------------|--------|--------|----------------|--------|
| 1 | Babcock | Private | 10,000 | 19 | 73 |
| 2 | Tai Solarin University of Education | State | 24,712 | 46 | 175 |
| 3 | University of Agriculture Abeokuta | Federal | 19,037 | 35 | 133 |
| **TOTAL** | | | **53,749** | **100** | **381** |

## DATA ANALYSIS
Analysis of Demographic Information
A total of 385 copies of the structured questionnaire were distributed to respondents in this study and the instrument recorded 100% return rate. This was achieved through distribution to respondents and immediate retrieval after completion, under supervision of the

researcher and the research assistants. The demographic composition of the study respondents is presented in Table 3

**Table 3: Respondents' Demographic Characteristics**

| Level of study | | Frequency | Percent |
|---|---|---|---|
| | 100 Level | 93 | 24.4 |
| | 200 Level | 67 | 17.6 |
| | 300 Level | 110 | 28.9 |
| | 400 Level | 50 | 13.1 |
| | 500 Level | 47 | 12.3 |
| | 600 Level | 14 | 3.7 |
| | Total | 381 | 100 |
| **Age Range** | | | |
| | 16years-20years | 121 | 31.8 |
| | 21years-25years | 192 | 50.4 |
| | 26years-30years | 58 | 15.2 |
| | 30years & above | 10 | 2.6 |
| | Total | 381 | 100 |
| **Gender** | | | |
| | Male | 186 | 48.8 |
| | Female | 195 | 51.2 |
| | Total | 381 | 100 |

*Source: Field Study, 2020*

Table 3 presents the demographic characteristics of the study respondents, showing the respondents' level of study, undergraduates in their third year accounted for the highest percentage (n=110, 28.9%) of the total, followed by those in their first year (n=93, 24.4%). Those in their second year accounted for 17.6 percent of the total; fourth year, 13.1 percent and fifth year, 12.3 percent while those in the sixth year of study accounted for the minority (n=14, 3.7%) of the study sample.

The fact that those in their sixth year accounted for the minority was expected because there are few courses in the selected universities whose durations last for six years and above. In terms of age range, about half of the study respondents were in the 21 -25 age group (n=192, 50.4%) and they accounted for the majority.

Those in the 16 years-20 age group were 121 (31.8%); 26 -30, 58 (15.2%); while those that aged 30 years and above accounted for the least percentage (n=10, 2.6%). This age distribution is normal as the official age of entrance into Nigerian universities is 16 years and those that aged 30 years and above are expected to constitute the minority. In terms of gender, the female students segment (n=195, 51.2%) was slightly higher than the male segment (n=186, 48.8%) of the study sample. This distribution reflects the social reality of the Southwest geo-political zone of Nigeria, where girl child education is considered important

**Research Question1: What is the level of prominence given to social vices portrayed in Nigerian hip-hop music?**
**Table 4: Coding Categories: to establish the prominent theme portrayed in Nigerian hip-hop music.**

| Coding Units | Coding Categories: to establish the prominent theme portrayed in Nigerian hip-hop music. | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| | Sex depiction | Babymamarism | Drug depiction | Alcohol portrayal | Female debasement | Slangs | Seductive dance steps | Indecent dressing | Duration of portrayal |
| **Naira Marley: Cannabis Boys** <br><br> Frequency (scene): <br><br> Time: 3.23mins | X | X | 22 <br><br> 0.30secs | X | X | 40 <br><br> 1.55minutes | X | 7 <br><br> 0.11secs | 2.36mins <br><br> 73% |
| **Ichaba&Davido: Babymama** <br><br> Frequency (scene): <br><br> Time: 3.32mins | 1 <br> 0.30secs | 7 <br> 0.55secs | X | 8 <br> 0.37secs | X | 7 <br> 0.10secs | 2 <br> 0.4secs | 4 <br> 0.8secs | 2.24mins <br> 67% |
| **Olamide: Pawon** <br><br> Frequency (scene): <br><br> Time: 3.23mins | 5 <br> 0.10secs | X | 4 <br> 0.15secs | X | 34 <br> 0.50secs | 25 <br> 0.30secs | 42 <br> 1.10minute | 34 <br> 1.05minute | 3.10mins <br> 96% |

***With X representing the absence of the indicated social vice in the song.**

Naira Marley's Cannabis Boys musical video total rendition was 3minutes, 23seconds (3.23). Only three prominent categories featured in the video were 'drug depiction' which occurred 22 times and the combination of this feature was 0.30seconds, the frequency of the occurrence of 'slang' usage was 40 times, and a total of 1 minute and 55seconds (1.55); while 'indecent dressing' featured three times for a total of 0.11seconds, making it a total of 2minutes 36seconds (2.36) out of the 3.23 minutes song rendition that social vices was featured in the song. Worthy of mention is the fact that the introduction and end credit of the song is also inclusive in 3.23 minutes of the song. However, some of the categories such as drug depiction and slang usage overlapped in the course of the song rendition.

The drug depiction here is the use of cannabis (marijuana), the song featured the artists and their background crew puffing off smoke into the air after inhaling from their cannabis roll, also there were times in the video when there was the display of rolled cannabis sticks, and some being rolled. Slangs usage in the video occurred 44 times with the artists using slangs like 'pussy', 'bang', 'fuck', 'wastemens', 'fucking', and so on, while indecent dressing was featured by a woman cladded in her brassiere while wearing a fishnet blouse on it, and some scenes of men including the main artists wearing their denim trousers sagged while also putting their boxers on display.

Ichaba and Davido's Babymama musical video had a duration of 3minutes, 32seconds (3.32). Six prominent categories featured in the video rendition, 'sex depiction' featured one time for 0.30seconds and it was described in the lyrics with no visual representation. Babymamarism the title of the song, and also the opening for the chorus featured seven times at different times all totaling 0.55seconds, this as well did not have a visual representation. While alcohol portrayal appeared eight times at different scenes for 0.37seconds, the scenes capturing this social vice was when Ichaba and a woman shared a bottle of wine.

Slang usage featured one time in 0.5seconds, and 'seductive dance steps' featured two times for 0.4seconds, with a woman twerking against a man's genitals, and another woman stroking her body seductively. Whereas 'indecent dressing' appeared four times with a total time of 0.8seconds, showing women with tight clothing accentuating their female curves, and another exposing her cleavage while writhing to the music. The total time social vices featured in this 3.32minutes song was 2minutes, 24seconds (2.24), with the total time also inclusive of the introduction and end credit to the song.

Olamide's *Pawon* musical video also lasted for 3minutes, 23seconds (3.23), in this song social vices were prominently portrayed for a total of 3minutes, 10seconds (3.10). Also, six vices were featured in the song out of the nine identified vices. First 'sex depiction'

79

appeared five times for 10seconds, this act featured a lady writhing against a man in the cage with her, and also in the lyrics of the song by the artist. Similarly, 'drug depiction' featured four times for a total of fifteen seconds, represented by some men in the audience of the dancing vixens puffing out smoke from inhaling marijuana at different times. Likewise 'female debasement', one of the prominent vices featured in the song had plus sized women scantily cladded writhing and wriggling vigorously to the song. Still on female debasement, the artist was seen pouring water from his bottle on a woman who laid on the floor and was dancing. At another time in the musical video, the women laid partially laid on one another while wriggling to the song from the artist while kept in a cage, while some shirtless men ogled them from the other side of the cage.

Slangs featured 25 times for 30seconds with utterances like '*pawon*' which is also the song's title, and '*baka*', '*ewele*', 'charley', '*je n shina*', and so on. Also 'seductive dance steps' the most prominent vice in the musical video appeared 42 times at different times for 1minute, 10seconds (1.10) featuring the plus sized vixens twerking, writhing, and wriggling their bodies, and also a lone slim dancer who was twerking against the bodies of a man, who also did a solo dance of writhing lustfully to the song. The video vixens were all scantily cladded in the song, this falls under 'indecent dressing', because they were all cladded in brassiere and 'G string' pants while dancing for a large crowd of men. The appeared 34 times in the video for 1minute, 5seconds (1.05).

**Research Question 2: What is the attitude of the Nigerian undergraduates to social vices portrayed in hip-hop music?**

**Table 5: Respondents' Attitude Towards Social Vices Portrayed in Hip-Hop Music (n=381)**

| Items | SA F (%) | A F (%) | D F (%) | SD F (%) | UN F (%) | x̄ | SD |
|---|---|---|---|---|---|---|---|
| I like the lyrics of Nigerian hip-hop music. | 88 (23.1) | 190 (49.9) | 58 (15.2) | 38 (10) | 7 (1.8) | 3.82 | 0.96 |
| I am positively disposed to sexual contents in Nigerian hip-hop music. | 82 (21.5) | 158 (41.5) | 94 (24.7) | 30 (7.9) | 17 (4.5) | 3.68 | 1.04 |
| The use of alcohol is cool in Nigerian hip-hop music videos. | 76 (19.9) | 163 (42.8) | 100 (26.6) | 33 (8.7) | 9 (2.4) | 3.69 | 0.96 |
| I like the dance moves in all Nigerian hip-hop music videos. | 81 (21.3) | 202 (53) | 52 (13.6) | 37 (9.7) | 9 (2.4) | 3.69 | 0.96 |
| I like the sexualisation of women in Nigerian music videos. | 124 (32.5) | 191 (50.1) | 37 (9.7) | 17 (4.5) | 12 (3.1) | 4.04 | 0.94 |
| The Thirty Billion Gang is acceptable to me. | 63 (16.5) | 203 (53.3) | 56 (14.7) | 43 (11.3) | 16 (4.2) | 3.67 | 1.02 |
| Drug use is cool since I am a Marlian. | 59 (15.5) | 118 (31) | 88 (23.1) | 55 (14.4) | 61 (16) | 3.15 | 1.30 |
| Yahoo is acceptable to me as a Marlian. | 55 (14.4) | 109 (28.6) | 94 (24.7) | 55 (14.4) | 68 (17.8) | 3.07 | 1.31 |
| **Average Mean** | | | | | | **3.60** | **1.06** |

*Source: Field Study, 2020*

**KEY: SA=Strongly Agree, A=Agree, D=Disagree, SD=Partially Disagree, UN=Undecided**
**\*\*\*Decision Rule if mean is ≤ 1.49 =Undecided; 1.5 to 2.49 = Strongly Disagree; 2.5 to 3.49 =Disagree;**
**3.5 to 4.49 = Agree; 4.5 to 5 = Strongly Agree**

The table 5 analysing the attitude of Nigerian undergraduates' attitude towards the portrayal of social vices in Nigerian Hip-Hop music show that generally, undergraduates disagreed with or had

negative disposition towards social vices portrayed in Nigerian Hip-Hop music ($\overline{x}$=3.60). Specifically, the study respondents agreed most of the indices of attitude tested in this study: they agreed to liking the lyrics of Nigerian Hip-Hop music ($\overline{x}$=3.82), they agreed to being positively disposed to the sexual content in the music ($\overline{x}$=3.68); they agreed to the use of alcohol in the music ($\overline{x}$=3.96), they agreed to liking the dance moves in the music ($\overline{x}$=3.69); they liked sexualisation of women in the music ($\overline{x}$=4.04); and they accepted the thirty billion gang portrayed in the music ($\overline{x}$=3.67). However, they disagreed on drug use in the music ($\overline{x}$=3.15) and Yahoo – internet fraud – ($\overline{x}$=3.07) even though majority of them were Marlians – fans of a popular musician called Naira Marley. The implication of the foregoing is that Nigerian undergraduates exhibited favourable attitudes to most of the social vices portrayed in Nigerian Hip-Hop music.

**ANALYSIS AND PRESENTATION OF RESEARCH HYPOTHESIS**

The pre-set level of significance for this study is 0.05. The hypothesis set in this study presumed that there was a significant influence of the independent variables on the dependent variable. If the P-value which indicates the significance or the probability value exceeds the pre-set level of significance (P>0.05), the hypothesis stated in the alternate form is rejected. However, if the P-value is less than or equal to 0.05 (P ≤0.05), the hypothesis is accepted.

**H₁1:** Exposure to Hip-Hop music will significantly influence awareness of social vices among Nigerian undergraduates

Results of the test of hypothesis 1 in this study are presented in tables 6 and 7. Table 6 contains data regarding the analysis of variance (ANOVA) and model summary, while Table 7 presents regression analysis for the test of significant influence of exposure to

82

Nigerian hip-hop music on awareness of social vices as portrayed in the music among Nigerian undergraduates.

**Table 6: ANOVA & Model Summary for Significant Influence of Exposure Hip-Hop Music on Awareness of Social Vices among Nigerian Undergraduates**

| Model | Sum of Squares | df | Mean Square | F | Sig. |
|---|---|---|---|---|---|
| Regression | 43.995 | 1 | 43.995 | 129.496 | **.000**[b] |
| Residual | 128.762 | 379 | .340 | | |
| Total | 172.757 | 380 | | | |

R= 0.505
R Square = 0.255
Adjusted R Square = 0.253

*Source: Field Study, 2020*

**Table 7: Influence of Exposure to Hip-Hop Music on Awareness of Social Vices among Nigerian Undergraduates**

| | Unstandardized Coefficients | | Standardized Coefficients | | |
|---|---|---|---|---|---|
| | B | Std. Error | Beta | | |
| (Constant) | 2.150 | .086 | | 25.075 | .000 |
| Respondents' Pattern of Exposure to Social Vices in Hip-Hop | .262 | .023 | .505 | 11.380 | **.000** |

*Source: Field Study, 2020*

Findings show that exposure to Nigerian hip-hop music significantly influenced awareness of social vices, as portrayed in the music, among Nigerian undergraduates ($B= 0.262$, $t= 11.380$, $p<0.05$).

83

This implies that the more Nigerian undergraduates got exposed to Nigerian Hip-Hop music, the more they are aware of social vices. This result confirms the analyses in Tables 4.4 and 4.5 which showed high rate of exposure to hip-hop music and high level of awareness of social vices respectively. The analysis also shows that exposure to Nigerian hip-hop music has a strong positive significant influence on Nigerian undergraduate' awareness of social vices ($r= 0.505$, $p<0.05$).Thus, the hypothesis in this study was accepted, showing influence of exposure to hip-hop music on awareness of social vices among Nigerian undergraduates.

## DISCUSSION OF FINDINGS

To achieve the central aim of this study, three objectives were set which are: ascertain the prominence of social vices in Nigerian hip-hop music, determine the attitude of the Nigerian undergraduates to the social vices portrayed in hip-hop music and investigate the practice intention of social vices portrayed in hip-hop music by the Nigerian undergraduates. A coding sheet and questionnaire were adopted as data collection instruments. The former applied to the first objective while the latter addressed the second objective.

Results of the first objective which is to establish the prominent themes portrayed in Nigerian hip-hop music, shows that Naira Marley's Cannabis Boys gave prominence to 'slangs' and 'drug depiction' over 'sex depiction' and 'indecent dressing', the two other themes present in the song. Also, the most prominent themes portrayed in Ichaba and Davido's Babymama were 'babymamarism' and 'alcohol portrayal', over 'indecent dressing', 'vulgar dance steps' and 'sex depiction'. While Olamide's Pawon's prominent themes are 'vulgar dance steps', 'female debasement', 'indecent dressing' and 'slangs', and lower prominence given to 'sex depiction' and 'drug depiction.

The portrayal of these prominent themes by Olamide supports the American Psychological Association (APA) (2018), on the sexualisation of popular music in order to assess the influence of music and guidelines for its regulation and airing, bearing in mind the demography and vulnerability to sexualisation. The study showed that the consequences of this type of sexualised music creates gender ideals, identity development, objectification for adolescent girls and the sexualised gender.

The second objective sought to determine the attitude of the Nigerian undergraduates to the social vices portrayed in hip-hop music, findings showed that generally, undergraduates had positive disposition towards social vices portrayed in Nigerian Hip-Hop music. In specific terms, the study found that Nigerian undergraduates liked the lyrics of Nigerian Hip-Hop music, they were positively disposed to the sexual contents of the music, they were favourably disposed to the use of alcohol in the music, they liked the dance moves in the music, they liked sexualisation of women in the music and they accepted the thirty billion gang portrayed in the music.

However, they disagreed on drug use in the music and Yahoo – internet fraud – even though majority of them were Marlians – fans of a popular musician called Naira Marley. In line with the results of this study, Moody-Ramirez and Scott (2015) reported that among a sample of African American, Caucasian, and Latina respondents, musical contents influenced youths attitudes which tend to dwell more on sexuality, materialism and beauty. Also, Beentjes and Konig (2013) reported that there was the possibility that music videos contributed to the formation and reinforcement of sexual attitudes among Dutch adolescents. In Oosten, Valkenburg and Peter's (2015) study, results showed that the music videos by the male artists depicted misogyny and female submissiveness, while the female artists were portrayed in a sexy way. The findings suggested that the effect of sexual music videos on stereotypical sexual beliefs depend on the specific type of music video and viewing gender.

The study's hypothesis which states that exposure to Hip-Hop music will significantly influence awareness of social vices among Nigerian undergraduates was accepted. Findings showed that exposure to Nigerian hip-hop music significantly influenced awareness of social vices, as portrayed in the music, among Nigerian undergraduates, implying that the more Nigerian undergraduates were exposed to Nigerian hip-hop music, the more they are aware of social vices in its contents (r= 0.505, p<0.05).

## CONCLUSION

In line with the analysis of selected songs and response of Nigerian undergraduates from selected schools in Ogun State, it can be inferred that continuous listenership and viewing of Nigerian hip-hop music portraying social vices in their content, can impact on the perception of its audience and can lead to a drop in the morals of the audience, as well as normalizing social vices overtime. Although the respondents claimed that even though they are positively disposed to the portrayal of social vices in Nigeria hip-hop music, which suggests practice intention they do not intend to practice, the result of the tested hypotheses indicate there is significant influence of the tested variables, meaning the practice intention is high. This means the more social vices are portrayed in Nigerian hip-hop music, the more the likelihood of practice.

## RECOMMENDATIONS

Following the findings of this study, the following recommendations ensued:

1. Having established the level of portrayal as well as the level of prominence given to social vices in Nigerian hip-hop music, there is need for the relevant agencies (National Film and Video Censors Board (NFVCB) and the Nigerian Broadcasting Commission), to effectively censor the contents of Nigerian hip-hop music through proper description of what constitutes social vices.

86

2. Collaboration between the Nigerian Broadcasting Commission (NBC), and the Nigerian Communication Commission (NCC) to seek ways to censor the streaming of Nigerian hip-hop music on the internet.

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