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Language Use in Contemporary Igbo Music

Eze, Eucharia Anenechukwu (Ph. D)
Department of Linguistics and Communication Studies,
University of Port Harcourt
Muonyili Ifechukwu Kingsly
Department of Linguistics and Communication Studies,
University of Port Harcourt

Abstract
Music is integral to the Nigerian cultural experience. Every culture has its unique musical sound used as important tool for communication. Contemporary Igbo musicians have also utilised the current state of the language, being influenced by multilingualism to facilitate communicative efficacy. This has created immense linguistic implications and greatly helped in unravelling the rich cultural heritage of the Igbo. These implications have not been critically examined. This study therefore sets to evaluate the language use in contemporary Igbo Music. The study adopted the socio-linguistic functional stylistic theory of stylistic criticism as propounded by Emmanuel Ngara and a descriptive survey research design as tools for its analysis. The study identifies figurative devices such as metaphor, simile, paradox, hyperbole, personification, Euphemism and metonymy in the study. The study finds out, among other things, that culture-based contemporary music contributes immensely to the presentation of the cultural heritage of the society in question as the contemporariness facilitates its choice by the younger generation. The study suggests that further researches should be embarked upon by linguists from other cultures in our indegeneous languages to enable the younger generations who have music as one of their best hobbies use the lyrics of these songs as an opportunity of learning not only the socio-cultural and economic way of life but also the dos and don't of their culture.
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1.1   Background to the Study

Language is a means which human beings have devised for communicating ideas, feelings, emotions, desires, etc. through complex vocal or written symbols (Anagbogu, 2010, p.1). It is a sophisticated system made up of symbols that are acquired by speakers. It is a form of communication that is human-specific. Animals all around the world are known to be capable of communication, but none has developed a more convoluted system of communication. This single trait sets humans apart from the rest of the animals.

Language permeates every facet of society. It is the vehicle through which information is passed from generation to generation. Societies are often characterised by their culture which encompasses tradition, mode of dressing, occupation, food, and music. Music is one societal construct that has benefitted hugely from the versatility of language. It is a cultural activity whose medium is sound-organised and, according to Henry Wadsworth Longfellow as cited by John Vasche (2001, p.1), is universally perceived as the *language of the soul.* The capacity of music to depict emotion and communicate meaning and mood is essential to its affiliation with language. Music and language are related in that they are sophisticated tools engineered by humans for communication. In Jason Vasche's (2001, p.2) article titled "Music, Language and Communication", he stated this:

"*Historically, music has been a part of the human experience for thousands of years; no one knows when music was first made, but it is most likely that the first form of music was vocal. Some scholars believe that music played a significant role in the development of language.*"

Vocal music, having been around for thousands of years, has genuinely helped in the cultural and language development of human societies; this is because the histories of human societies are often passed from one generation to generation through folklores which are either told or sung. According to Alan Lomax (1968, p.3), vocal music has been used as songs for working in the fields, for war, for religious ceremonies and celebrations, for drinking and for observing the rites of the dead.

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Music is integral to the Nigerian cultural experience and every culture has its unique sound. In Igbo culture, for instance, music has been used as an important tool for communication. It is used for merriment, for the celebration of the new yam festival, for child christening, for the coronation of kings and a host of other celebrations (Uka, 2018, p.7). In recent times, music, in the South-eastern part of Nigeria, has considerably evolved, being influenced by the multilingual state of the region in which both Igbo, English, and Nigerian Pidgin English are spoken. Contemporary Igbo musicians have also utilized the current state of the language to facilitate communicative efficacy. The use of language among contemporary Igbo musicians has immense linguistic implications. This has not been critically examined. Having listened to many contemporary Igbo musicians and marvelled at their use of language, it piqued the interest of the researchers to want to study it more and determine how these musicians use the state of the language in a multilingual setting to achieve communicative effectiveness.

2.1 Theoretical Review

This study adopts the Ngara's Theory of Socio-linguistic Functional stylistics. A review of this theory is provided in what follows.

2.1.1 Sociolinguistic Functional Stylistics

This theory, which was propounded by Emmanuel Ngara (1982, p.6) is a model of stylistic criticism developed for stylistic analysis of African literature and oral literature using a systemic framework. Ngara argues that central to all African works of literature are the culture, history and language which affect national differences in literature and validates the fact that every piece of literature is based on people's culture. He advises that "the African critic should search for African solutions in criticism, or should search for those solutions which, though not specifically African, will do justice to African works of art" (Ngara, 1982, p.6). This means that the language of African writers should be studied with recourse to the socio-cultural context because such literature is born out of the socio-cultural experience of the writers. His theory is an adaptation of Halliday's theory of social semiotics which is also a context-driven theory due to its recognition of the social function of language in the study of style. Ngara states that "stylistic criticism seeks to make use of the principles of general linguistics to bring out distinctive features of a variety of the peculiarity of a songwriter to identify the features of language which are attributed only to the particular social context". Ngara advocates that a methodological procedure of stylistic enquiry which makes use of general standard criticism should be employed by an African critic to do justice to the oral literature of his nation.

Ngara's model, apart from identifying features of language in a song, examines theme, characters, and the role language plays in the description of these functions. Ngara asserts that stylistic criticism should not merely be domiciled in just aesthetic and formal aspects of songs; rather it should consider political, social and moral issues that are the themes of contemporary literature. Explaining further, he pointed out two aspects of a work of art: content and form. Content assumes the subject matter of the song while form comprises "the narrative structure" and "the linguistic format".

He describes the linguistic format as "the sum total of minute linguistic features proper and para-linguistic affective devices" (1982, p.17). He explains 'para-linguistic affective devices" as features such as symbolism, myth, allusion, allegory, which can be analysed in terms of moral linguistic description.

2.2 Conceptual Review

2.2.1 Language

In our daily endeavours, communication is vital. Every living thing has developed different systems through which they can communicate their basic needs and these systems vary substantially from species to species, with humans being endowed with the most sophisticated communication system known as language. Language has been primarily defined by the Longman dictionary of Contemporary English (2005, p.789) as a way of expressing meaning or giving information through sounds, signs, movements etc. According to Sapir (1921), language is a purely human and unlearned way of communicating ideas, emotions, and desires through a system of voluntarily produced symbols. Sapir's position is that language is inherently human and the lack thereof within the human populace is bound to adversely affect communication of ideas, emotions and desires. It is important to note that Sapir's concept of language encompasses all kinds of symbols from sound to graphics.

Chomsky (1957, p.13) opines that language is a set (finite or infinite) of sentences, each finite in length and constructed out of a finite set of elements." Chomsky's ideology of language is based on structuralism. To

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him, language is systems containing finite number of phonemes or a definite set of letters in an alphabet which are structured in different ways to enable it produce infinite number of utterances.

Other notable scholars have exclusively defined language in terms of vocal productivity. Hill (1958), Finnocchiaro (1964), Block and Trager (1942) all assert that the symbols of language are vocal and arbitrary symbols appropriately combined to form utterances which exhibit a uniting cultural essence that allows people to share ideas within their culture.

Hudson (1980) describes language in terms of semantic relativity stating that language is bound by one's culture, where the same ideas can be expressed indifferent languages providing different meanings. Another scholar, Cropper (2003), portrays language as an organised system of symbols which is meaning central.

2.2.2 Stylistics

Stylistics is generally viewed as a branch of linguistics that studies style. According to Verdonk (2002, p.4), stylistics is "the analysis of distinctive expression in language and the description of its purpose and effect". This is similar to Onwukwe (2009, p.27) who, within the domains of linguistics, opines that stylistics studies the features of the distinctive uses or varieties of language in different situations. Leech and Short (1981, p.13) simply define stylistics as the linguistic study of style, while Samuel R. Levin (1962, p.41) views it as "the linguistic study of literary texts". Stylistics, in literary studies, can be readily traced back to the classical age when Greek philosophers like Aristotle, Cicero and Quintilian conceptualised style as something properly added to thought. They assert that style can be seen in a way that the orators' idea should be framed with the help of sentence structure that will bring out the right construction.

Sorlin (2014) views stylistics as an 'undisciplined discipline' because it tends to study the way language is used in context, and it has a cross-disciplinary function in that it can be applied to several disciplines using a linguistic approach. She goes ahead to tag stylistics 'the undisciplined child of linguistics'.

Lastly, Emmanuel Ngara (1982, 1985) avers that stylistics is the linguistic approach to the language of literature which is both scientific and systematic. He opines that stylistic criticism lays emphasis on both form and content; and following systematic methodologies, which are influential models of linguistics, enables the stylistician to avoid a vague and impressionistic judgment of a work. Enkvist (1973) constantly refers to linguistic stylistics as stylolinguistics in his book entitled Linguistic Stylistics. He observes that stylolingusitics differs from literary criticism where primacy is given to brilliant intuitions, aesthetic and metaphoric use of language and vagaries of the mind. All these features make literary criticism subjective; but through the introduction of rule-based criticism of language, an objective assessment can easily be carried out.

2.2.3 Music

There are several definitions of music. Odunuga (2009, p.1) defines music as the combination of sounds that are pleasant to hear. Longman Contemporary dictionary (2004, p.939) defines music as the arrangement of sounds made by instruments or voices in a way that is pleasant or exciting. The word 'music', according to the Oxford dictionary, comes from the Greek word (*mousike*), which means "(art) of the Muses". For thousands of years, music has been an inextricable part of human experience, evolving as time goes by, having an immense influence on the people. Music is an integral part of human culture which also serves as a veritable tool for human communication. Okafor (2005) identified three classes of music that exist in Nigeria namely, the traditional, popular, and classical.

Traditional music is also referred to as folk music. Agu (1990), in Okpala (2016), defines folk music as the indigenous music of the people which forms an integral part of their way of life. Folk music is performed in the native language of the speakers and often accompanied by local musical instruments within the community where it is executed. Popular music, on the other hand, is music that is appealing to popular taste and is typically distributed to large audiences through the music industry. Popular music has simple forms and styles that can be relished and performed by people with little or no musical training. In Africa, popular music styles have stemmed from traditional entertainment genres (Manuel, 1988). This is typically so with popular music in Nigeria. Popular contemporary music in Nigeria has its roots in the unique traditional songs of different ethnicities in Nigeria.

Music is a human endeavour that is enabled and transmitted through language. It, therefore, means that music and language are inevitably linked and are also concrete parts of human culture that help to promulgate the norms and histories of society.

2.3 Empirical Review

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Ohale (1992) studied women in Igbo satirical song. Her major objevctive is to find out the different areas in which women are satirised in Igbo satirical songs. She collected and studied thirteen different satirical songs that have to do with women. From her analysis, she classifies the satirical songs that refer to women into themes as follows: the first theme is the theme that satirise unrestrained sexual freedom among women and girls. She noted that   illegal sex and

Similarly, Muhammad (2015) carried out similar research on language use construction in discourse: exploring youth identities in Hausa rap music**.** He adopted systemic functional linguistics (SFL), using the concept critical discourse analysis (CDA) approach as a mode of data evaluation. He used a qualitative approach in which examples were drawn from lyrics of the Hausa rap singers to highlight the context of their discursive practices in representing their identity. He discovered that Hausa rap reflects the multilingual and multi-ethnic foundation of Hausa youth and also represents an active and dynamic site for the youth to encourage the formation of novel, hybrid identities in discursive practices. Muhammad (2015) study is similar to the present study because they both study language use in contemporary music of multilingual societies in Nigeria. While Muhammad (2015) focused on language use construction in discourse: exploring youth identities in Hausa rap music, the present study focuses of analysing the linguistic features of contemporary Igbo music.

3.0   Data Presentation/ Discussion and Analysis

Contemporary Igbo songs are laden with themes of prosperity, wealth, feminine beauty, and responsibility (especially on the part of men). The selected songs for this analysis were all written and sung within the second decade of the twenty-first century. The artists include Flavour N'abania, Phyno and Zoro. Two songs each from the two musicians who released best-selling albums between 2010 and 2019, Flavour and Phyno. The songs selected are "To be a Man" and "Nwayo Nwayo" by Flavour, " Fuwa Sewa" and "Isi Ego" by Phyno. The various deviant languages employed in these songs by the artists will form the basis for our analysis.

3.1   Linguistic Features of Contemporary Igbo songs

The use of language in contemporary igbo music

3.1.1   Deviations

Deviation is the act of departing from an accepted standard. In linguistics, it refers to deliberate violation of the norms on all linguistic levels. Deviation can also be called foregrounded irregularities. They are unexpected irregularities used in literary writing by writers, poets and singers for artistic purposes. Such deviation can be at the semantic or syntactic level. There are syntactic deviations such as category rule violations and collocational violations and semantic deviations such as personification, metaphor, simile, synecdoche, euphemism, hyperbole, litotes, and others. This paper will focus on the analysis of the various semantic deviations inherent in the texts. Semantic deviation is defined as meaning relations that are logically inconsistent. According to Ejele 2019, It constitutes violations of the rules of selectional restriction which results in figurative expressions and is often regarded as part of the language of literature. Semantic deviation is often viewed as being absurd or 'non-sense' when viewed literally, and its meaning and sense in it can be obtained literarily. Some semantic deviations are observed in contemporary Igbo music are discussed below.

3.1.1.2 Metaphors

A **metaphor** is a figure of speech that directly refers to one thing by mentioning another. It often provides clarity to concealed similarities between two ideas. Metaphors are implied comparisons because words or phrases that have literal meanings are made figurative when they are applied to ideas totally unrelated to them. In song two 'NwayoNwayo' by Flavour, metaphors can be detected in lines 16, 26, 37 and 43.

Song 1

L1   Adịghị achụ ya n'ike
Lit trans   You do not chase it with strength.
Non lit trans   You do not labour so hard.
Eng v trans   You do not chase it all your strength.

L2   To see wetin man fit chop
Lit trans   To see what man can chop
Non lit trans   To see how man can earn money

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Eng v trans   To see what man can eat

L3   Eke erie m o
Lit trans   Python has swallowed me.
Non lit trans   Police have arrested me.
Eng v trans   A python has swallowed me.

L4   I don't die o.
Lit trans   I have died oh.
Non lit trans   I am distraught oh.
Eng v trans   I am dead oh.

In line 1, an implied comparison between two disparate ideas can be seen. The musician advises his listener not to labour too hard. The picture painted is that of man chasing after money, but it is not what it means in the non-literal sense. In line 2, he breaks into Nigerian Pidgin: 'to see wetin man fit chop' which is a metaphorical expression for 'to see how man can earn a living'. The musician capitalizes on the connection between the two separate ideas to pass his message in a more creative way. In line 3, he evokes in the mind of the listener the picture of a python swallowing him, whereas the expression is a figurative expression for *'police have arrested me'*. In contemporary Igbo, policemen are being increasingly referred to as *'eke',* and the action of a python swallowing its prey helps us to picture the arrest of the person in question. Finally in line 4, the singer points out that 'he is devastated' through portraying a picture of him being dead.
The rap artist, Phyno, in song three, made copious use of this semantic deviation to add colour to his music and take the mind of his listener through the process of visualising situations in a more figurative fashion. We can find metaphors and metaphorical expressions in the following lines
Song 2
L1   ị narafụ dimkpa, i nụ isi ego
Lit trans   As you see a real man, you hear the smell of money
Non lit trans   when you see rich man, you feel the success around him
Eng vs trans   As you see a real man, you smell money

L2   Ebele m na-ẹmẹlẹ ndiafu gbala m boot, very rude.
Lit trans   My pity is pitying those that kicked me boot very rude.
Non lit trans   I pity those that vehemently opposed my aspirations.
Eng vs trans   I pity those that kicked me the boots very rudey

L3   Nwannẹ m ga akpọfụta altitude, safe landing,
Lit trans   brother, I will speed out from the altitude, safe landing.
Non lit trans   brother, I will make it eventually in a short while.
Eng vs trans   brother, I will speed down from the altitude, safe landing.

L4   Ịchẹ na m eyi parachute.
Lit trans   you will think I was wearing parachute.
Non lit trans   You will think I had it really easy.
Eng vs trans   You would think I was wearing a parachute.

In line one of song two, the musician compares the smell of money to the feeling of financial success. Nobody ever literally smells the scent of money around wealthy people, but their opulence can be perceived through how the presence of the rich person commands respect and attention. In line two, he makes a direct comparison between those who did not support his dreams and those who kicked him the boots, *'...ndịafụ gbala m boot'*. The expression 'igba mmadụ boot' which literally means *'to kick someone the boots'* is a conventional Igbo expression often used to show that someone disapproves of someone or ignores someone. In line three and four, he uses aviation lexicon to describe the swiftness and effortlessness of his immense success, respectively.

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With all these copious examples, it is evident that the Igbo language is a metaphorical language, and the singer creatively used the language to achieve stylistic effects which add colour to the songs.

3.1.1.3 Simile
This stylisic deviation compares two or more unlike things by using such words as 'like' or 'as. In the songs under study, we have identified similes in song three and four. The use of simile helps explain certain qualities such as intensity, frequency, density etc. Similes have adjectival and adverbial functions which help paint much clearer picture of a situation and effectively communicate the circumstance. Below are some of the lines where similes were detected.

Song 3

L1	Kitanụwa ha na-achọzi m ka a na-achọ crude
Lit trans	Now they are looking for me like they are looking for crude
Non lit trans	Now they consider me extremely important and indispensable
Eng vs trans	Now they are looking for me like they are looking for crude oil

L2	Nwanne, anyi kwụ ka tatachi n'ime blender
Lit trans	Brother, we stand like pepper inside blender
Non lit trans	Brother, we are very strong
Eng vs trans	Brother, we stand like pepper inside a blender

L3	kuzielu gị ọlụ ka ọ bụ Dikeohamatics
Lit trans	teach you work like he is Dikeohamathics
Non lit trans	Teach you the work very well with great expertise
Eng vs trans	Teach you the work like he is Dikeohamathics

L4	Anyị tụọ down, o na-ẹlẹ ka film box office
Lit trans	We throw down, it sells like film box office
Non lit trans	Whenever we arrive, we make massive sales.
Eng vs trans	Whenever we arrive, it sells like film box office

In line one of song three, the musician makes an indirect comparison between the way people seek him and the way people seek crude oil. Contextualising the situation, we know that oil is vital and indispensable to the Nigerian government; and so, the singer likens the search for him to how people prospect lands for crude oil. This stylistic deviation creates a picture of utmost importance and indispensability of the character in question.

In line 2, he creates a picture of how strong he and his friend are when they stand together. He paints the picture of a species of pepper known as *'tatachi'* which has tougher skin texture than the regular red pepper found in Nigeria. It is a little difficult to grind this species of pepper relative to other species of pepper. In line three, he also points out to how excellent his teaching method is as he compares it to the way Dikeohamatics teaches mathematics. Dikeohamatics is a mathematician who was popular in the eastern part of Nigeria in the 90s and early 2000s. He taught mathematics on NTA channel 8 and ESBS channel 50 and was known for making difficult equations look easy.

In line four. *'...o na-ẹlẹ ka film box office'* creates a picture of how successful their endeavours have become. Film box office is a place where tickets are sold to the public for admission to an event; and usually, the ticketers often make huge sales selling these tickets. He uses this stylistic deviation to paint a picture of the incredible success he has achieved.

3.1.1.4 Personification
Personification is a stylistic feature in which non-humans are given human characteristics. It is the projection of characteristics that normally belong only to humans onto inanimate objects, animals, deities, or forces of

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nature. These characteristics can include verbs of actions that only humans do or adjectives that describe a human condition. This device can be found in song four, five and six.

Song 4

	Echi di ime
Lit trans	Tomorrow is pregnant.
Non lit trans	Nobody knows tomorrow.
Eng v trans	Tomorrow is pregnant.

In the above line, the musician uses a conventional proverbial expression which gives human characteristics to a natural state. Humans get pregnant; tomorrow cannot get pregnant in the literal sense. This expression communicates the uncertainty of tomorrow. Before the advent of westernisation in Nigeria, when a lady got pregnant, there was no way to determine the gender of the baby. When a woman is pregnant, nobody can definitively state the gender of the baby she will bear. It makes the situation uncertain. In that same vein, to paint the picture of how uncertain tomorrow is, it is being assigned the human ability to get pregnant.

Song 4,
L2

	Rap kwụ n'ugwu a kapasa ka gị na ya kọba ọnụ
Lit trans	Rap standing this mountain is there so that you and it can tell
	mouth
Non lit trans	My rapping skills are quite incomparable
Eng v trans	Rap is standing on this mountain so that you and it can quarrel

In song four, the musician personifies his rap, giving it human attributes like 'stand' and quarrel'. *'Kwụ n'ugwu a'* signifies how highly rated his rap is, painting a picture of rap as a human being standing atop a mountain. *'Ka gị na ya kọba ọnụ'* signifies the rap battle which always happens between rap artistes, communicating the undefeated nature of the musician's type of rap, even in rap battles. It can be surmised that the musician's rap is unbeatable.

Song 4, lines 2

	And ụjọ adi atụ afọ obulu ụzọ/ jẹ mẹpẹ ụzọ.
Lit trans	And fear does not do stomach/ it will be the first Go open door
Non lit trans	A courageous person is not afraid to take risks
Eng v trans	And the stomach is not afraid to be the first /to go and open the Door

Still in song four, lines 2 we see a uniquely human emotion, 'fear', being ascribed to a part of the human body as if it were human. We also visualise the stomach possessing dynamic human attributes like 'walk' and 'open'. Whenever this statement is made, one visualises a massively pot-bellied man who goes to open the door, but his stomach gets to the door first before the rest of his body.   From the imagery, one can deduce that the musician wants his audience to know that a courageous person is not afraid of taking risks.

3.1.1.5 Hyperbole
This is a stylistic feature that involves an **exaggeration** of ideas for the sake of emphasis. The use of hyperbole can only be seen in song five. Let's look at the lines below.

Song 5, line 1

	Ị fụ na obi men na-eji ka charcoal ẹtẹlụ dye
Lit trans	You will see that men's heart is as dark as charcoal rubbed dye
Non lit trans	You will realise that men are extremely wicked
Eng v trans	You will see that men's heart is as dark as charcoal with dye rubbed on it

The song writer has used this stylistic feature to heighten the wickedness of men. He exaggerates men's wickedness when he likens the state of men's heart to the state of a charcoal that gets polished with a dye to improve on its already dark colour. He has used this exaggeration to create a semantic deviation. It heightens, in the audiences' minds, the extent of malevolence in men's hearts.

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Song 5, line 2

Mana anyị nwẹ fa one on one fa ga eji jump like nwa awọ luo Jos.
Lit trans *But if we get them one on one, they will do jump like baby frog to get to Jos.*
Non lit trans But if we meet face to face, they will be utterly punished.
Eng v trans *But if we catch them one on one, they will do jump like a baby frog to get to Jos.*

In line 2 of song five, the musician uses distance to illustrate the extent to which his offender will be bullied. It is impossible for someone to do the frog jump from one city to another city. In essence, we see it as an obvious exaggeration employed to show the degree of punishment the offender got. The use of hyperbole helped the musicians to achieve humour in their songs.

3.1.1.6 Paradox
A paradox is a stylistic feature in which a statement appears to contradict itself. It elicits astonishment in people at something that is not anticipated. A look at paradox will leave one wondering if it makes sense due to its semantic deviation from what is obtainable in literal speech. A line of paradox can be seen in line forty-nine of song four.

Song 5, line 3

And men na-erikwaa ego n'ụkọ ego with swag imezhi
Lit trans And men are eating money in scarcity of money with Imezhi swag
Non lit trans And men spend money in scarcity of money with Imezhi swag
Eng v trans And men are eating money in scarcity of money with Imezhi swag

It is contradictory to say that men spend money when money is scarce. If money is scarce, then it means it is in short supply and people don't have enough to spend. In such dire situation of economic backwater, there are still individuals who are earning huge amount of money and spending extravagantly as well. This is exactly what the musician captured in this line.

3.1.1.7 Euphemism and Metonymy
Euphemism is a stylistic feature in which a polite expression is used in place of words or phrases that might otherwise be considered harsh or unpleasant, while metonymy is a stylistic feature in which a thing or concept is referred to by the name of something closely associated with that thing or concept. These two aspects of semantic deviation can be seen in line 43 of song four below.

Song 5, line 4

Torn Gucci pant to carry onyeabali.
Lit trans Torn Gucci pant to carry night person.
Non lit trans Ruggedly dressed man goes to patronize a prostitute.
Eng v trans Torn Gucci pants too carry a night person.

'Torn Gucci pants' represents a ruggedly dressed man who goes to patronise a prostitute. This type of dress-sense such as 'wearing torn Gucci pants' is associated with waywardness. The musician, in the same line, euphemises the word 'prostitute' as *'onyeabali'* (night person) to reduce the offensiveness of the word.

4.0   Summary, Conclusion and Suggestion
4.1   Summary
The discourse of contemporary Igbo music reflects the cultural and social context in which it is produced, providing insight into the ideologies of modern Igbo people. This study explores the use of language and discourse in contemporary Igbo music, highlighting prevalent themes and issues. By examining the linguistic and cultural dimensions of Igbo music, we can deepen our understanding of the rich and diverse Igbo culture. Through an examination of the lyrics, we can observe how the socio-cultural context has impacted the musicians to create themes that are relevant to the times.

When these themes are examined, we see how they create a vivid picture of economic situation of the Igbo people of that era. Igbo people are a people known for their entrepreneurial zeal. They can travel thousands of miles in search of greener pastures.

All the themes present in the songs studied are financially related which lends credence to the assertion that Igbo people simply love money, and they are willing to go the extra mile to make it. The idea of manliness

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in Igbo land cannot be overemphasised. Men are expected to provide and to protect in Igbo culture. Furthermore, we equally observed that the traditional patriarchal ideologies of the Igbo people are still relevant in modern Igbo society. Men still hold positions of power and authority in many aspects of society such as family, community, and political spheres. From the lyrics, we observe that patriarchy has had a significant impact on women's lives, particularly in terms of their social, economic, and political status.

Equally, the linguistic features which we have detailed in this study equally gives great insight into the socio-cultural setting of modern Igbo society. We observed that Igbo language has been heavily influenced by the English language hence the reason the artists could not do without code-mixing and code-switching in the songs. We equally observed the creative use of metaphorical expressions in all the songs. The general pervading tone of all the artists are characterised by confidence, dominance and assertiveness which are general traits expected of Igbo men.

4.2 Conclusion

In conclusion, the discourse of contemporary Igbo music provides a window into the cultural and social context of modern Igbo society. The themes of success, masculinity, betrayal, and family values, which are financially related, were observed to be common in the songs. These themes reflect the impact of socio-cultural context on Igbo musicians and create a vivid picture of the economic situation of the Igbo people. Igbo music continues to evolve and adapt to modern influences, reflecting the changing times and experiences of the Igbo people, aided by the availability of new technology such as social media.

4.3 Suggestion

The study suggests that further researches should be embarked upon by linguists from other cultures in their indegeneous languages to enable the younger generation who have music as one of their hobbies use the lyrics of these songs as an opportunity of learning not only their socio-cultural way of life their economic situations but the dos and don't of their culture.

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