



A PRAGMATIC ANALYSIS OF LAGBAJA'S 'KONKO BELOW' AND 'NOTHING FOR YOU'

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ABSTRACT

This paper examines Lagbaja's 'Konko Below' and 'Nothing for You' from a pragmatic perspective to verify the interpretations presented on each of the songs in various articles on social media, and to provide justifications for the interpretations that correspond with the result of the analysis. The data source were the lyrics of the two songs, obtained through the technique of listening, reading and noting. A descriptive qualitative methodology was used to analyze the data collected, and the study was an eclectic approach based on two pragmatic theories – John Searle's Speech Act theory and Dell Hyme's SPEAKING model. It also examined the pragmatic strategies (use of literary devices) employed by the artist to convey his intended message in each song. The result revealed that out of all the interpretations of Lagbaja's 'Konko Below' on social media, the only one that corresponds with the meaning derived from the analysis conducted is the one offered by the Native (2017). Apart from the captivating and energetic traditional dance moves, the song has sexual undertones. With regard to 'Nothing for You', two interpretations were found to match the analysis: the one presented by Abu (2023), that the song is set against the corrupt practices of Nigerian politicians and the effect of such practices on ordinary members of the society; and the one by Chutzpah (2015), that the theme of the song revolves around dating older men for love or for money and the Mr. Lecturer concept of dating older men to pass exams or move ahead in life. In addition, the study showed that Lagbaja massively used figurative language like metaphor, simile, personification, repetition, hyperbole, onomatopoeia, allusion and rhetorical questions to convey his intended meaning in the songs. The study concluded that for the interpretation of the meaning of any piece of discourse to be done successfully, there is need to do a thorough examination, not only of the literal meaning of the linguistic expressions combined, but also of the meaning that can be derived from the discourse both in cultural and situational contexts.

KEY WORDS: Konko below, nothing for you, pragmatic analysis, speech act theory

INTRODUCTION

Communication "is the reciprocal exchange of knowledge and comprehension between two or more entities through any medium". It is made

possible primarily by the use of language. Language is a "universal tool that serves as the cornerstone of every community on earth" (Aluya, 2023: 61-63) and "therefore the most useful tool of

communication to mankind” (Aluya & Edem, 2023: 6). This is because it gives a vivid expression to human thought or concept; and the ability to use language in different ways to persuade and control behaviour is one of the distinctive attributes of human beings. A language, according to Tinuoye (1994: 13), “is the possession of a group of people and not an individual; and the group that uses any language is referred to as a speech community”. The study of human communication is basically divided into verbal and non-verbal interaction. Verbal communication is the use of oral and written words to convey meaning while non-verbal communication entails the use of signs, movements and objects to convey meaning (Aluya & Kofoworola, 2020). However, to interpret and use language effectively either for verbal or non-verbal communication, speakers in the speech community must be both grammatically and communicatively competent. Chomsky (1965) and Halliday (1978) gave an explicit explanation of these two major approaches to the study of language. According to Halliday, the intra-organism approach deals with language user’s innate, unconscious, and infinite capacity for language acquisition and use, this, Chomsky refers to as ‘competence’. The inter-organism approach, according to Halliday, explores how human beings use language in a society, studies how people interact with one another effectively and what exactly one does with the linguistic faculty one is endowed with. This approach is sociological and tallies with what Chomsky calls ‘performance’.

The two branches that focus on the study of meaning in communication are semantics and pragmatics. While semantics studies the meaning of the linguistic expressions produced by the native speaker of a language regardless of context (this lends itself to Chomsky’s ‘competence’ approach), pragmatics studies the meaning of utterances in social or communicative context. It investigates ‘both what we intend to communicate and how someone else might interpret our communication’ (Karen, 2022). It is the study of language in use. Thus, pragmatics can be viewed as a sociological

‘performance’ approach to language study (Edem and Aluya, 2019). Music as a form of art (poetry) and a piece of discourse combines either vocal or instrumental sounds, sometimes both, using form, harmony and expression of emotion to convey an idea. The basic discourse function of music is to entertain. Apart from entertainment, music instructs, eulogizes and is used to express emotions and to re-enact history. According to Anshuman (2021), it is also known for its therapeutic power of calming the nervous system and curing many physical and mental ailments. Furthermore, the act of composing music, listening to music and playing musical instruments, all contribute to improving the standard of living in the society. All around the world, there are different genres of music among which are Classical, Country, Jazz, Hip-Hop, Rap, Rock, Blues, etc. Words are stylistically combined in music to have both denotative and connotative meanings depending on an artist’s creativity or ingenuity and intention. As Palmer (2022) pointed out, “The term utterance meaning refers to the semantic content plus any pragmatic meaning created by the specific way in which the sentence gets used.” Music, therefore, may be viewed as language in use and as such, can be subject to both semantic and pragmatic interpretations.

There have been various articles written on the social media on the personality of the renowned Nigerian Afrobeat musician, Bisade Ologunde popularly known as Lagbaja, and the interpretation of many of his songs. The essence of this study is to do a pragmatic analysis of two of his songs, namely, “Konko Below” and “Nothing for You”, to examine the different kinds of meaning in the songs, not only in relation to the lexical items used, but also in terms of the situational and cultural context vis-à-vis the different interpretations given to the songs. This analysis will help to ascertain the extent to which these interpretations can be justified.

A Brief Biographical Notes on Lagbaja?

Bisade Ologunde, whose appellation is known as ‘Lagbaja, omo baba muko muko’, meaning ‘Lagbaja, the son of the porridge drinker’, is a

musician, song writer and percussionist (Wikipedia). He was born in Lagos in 1960 but hails from Odogun's compound, Ijagbo community in Oyun Local Government in Kwara State, Nigeria. He is an icon in the Nigerian music industry, known for his unique combination of Afrobeat, Jazz, juju grooves, Afro-Cuban, traditional Yoruba and sometimes, gospel music- whichever style suits his purpose. This his special music style, characterized also by a combination of different African drums and modern instruments like saxophone and trumpets, is what Lagbaja himself named 'Africano' (Eyre & Barlow, 2015). He is a highly inspiring, creative and interactive performer who does not only play music but also performs it, thereby captivating his audience in a participatory and passionate manner.

Lagbaja is a good promoter of the Yoruba culture. One of the key features of his music is his use of traditional Yoruba instruments which include 'dundun' and 'bata' drums which give his music a distinctive African flavour (Abu, 2023). 'Bata' is a special drum used for Egungun (masquerade) festival in Yoruba land. Lagbaja's peculiar appearance in 'Egungun' costume is another way he has distinguished himself as a cultural artist. This costume cannot be divorced from his music because his music takes its root from Egungun rhythm and lyrics which he has modernized with an impeccable creativity that makes it unique to him. As a matter of fact, he sometimes mimics the voice of a masquerade when he sings. In an interview conducted with him by Eyre & Barlow (2015), Lagbaja explains that the rationale behind his use of mask is that the mask stands for the so-called common man's 'facelessness' and 'voicelessness', and also symbolizes their struggle for justice and equality. The word 'Lagbaja', adopted as a nickname, is an indefinite pronoun in Yoruba, which means 'somebody' or 'anybody'. The thematic preoccupation of most of his songs is on contemporary issues like social relationships and disparity, political and economic instability,

western civilisation, poverty, class struggle, etc. (Oloyede, 2023).

STATEMENT OF THE PROBLEM

"Konko Below" and "Nothing for You" are among the series of songs by Lagbaja in his album titled 'WE BEFORE ME', released in the year 2000. According to The Native (2017), "In 2001, Lagbaja topped the charts with 'Konko Below' off the 'We Before Me' album". Till today, each of the songs still remain a hit. Since the release of the album, there have been different interpretations of some of the songs in it on the social media. Surprisingly, there has been no empirical studies carried out on any of the two songs under study to ascertain the relevance or correlation of the interpretations to the themes or intended meanings of the songs, hence, the rationale behind the pragmatic analysis of the two songs conducted in this paper.

THE SCOPE OF THE STUDY

The analysis in this paper is limited to interpretations of Lagbaja's 'Konko Below' and 'Nothing for You' presented on in some selected articles on the social media. These interpretations and the articles from which they were extracted are attached as appendage at the appendix of this article.

CONCEPTUAL REVIEW OF MEANING AND CONTEXT IN PRAGMATICS

Lyons (1968), Leech (1981), Palmer (1976), Kempson (1977) agreed that there are many theories that explicate meaning in language. To them, meaning can be constructed in three ways namely: the signification of words, that is, what a word signifies or indicates, the interpretation of sentences and thirdly, what a speaker is intending to convey in acts of communication. According to Busby & Majors (1987:39-43), modern developments in linguistics and semantics provide a keener understanding of the process of verbal communication by giving a set of six principles which serve as a guide to create effective communication. The principles are discussed as follows. The first principle is that meaning is in people, not in words. Meaning exists in people's minds, not in the things to which they are

associated, and they are as real or valid as other people allow them to be. There is no 'right' or 'wrong' definition when it comes to determining meaning – there is only agreement or disagreement. The second principle is that meanings are learned. What this implies is that meanings of words are learned from the way people around us use words to communicate their own ideas.

Meaning is also learned within the context of many cultural influences. This is followed by the principle which states that meanings are not static. The meanings of words change over time. The meaning of all words is subject to change when a large group of people come to understand words in a new way. Next is the principle that states that meaning is both intentional and unintentional. When we communicate, we usually intend to send a message, but the process of creating meaning is so subtle and complex that we often send more messages than we intend. Our cultural background, levels of education, socio-economic status and political opinions are potentially disclosed by the choice of words or phrases we use. Many of these disclosures are unintentional, but are also important for understanding the complexity and richness of verbal communication. The more a speaker knows about his/her language, the more s/he can create the impressions that are desirable or required in a variety of communication situations (Adagbonyin & Aluya, 2017). Meaning is very personal and very important. This principle avers that the meanings of words have serious effects on many aspects of how we treat others and how we are treated. We judge ourselves and others by the use of evaluative language, and others judge us by their language use. For example, labelling people as 'mentally incompetent', 'legally blind', 'morally unfit, or 'slow learner' can have serious consequences on a person's life.

Finally, meaning is determined by context: The presence of other words is not the only contextual factor that influences the meaning of words. The way people think about a communication event provides a psychological

context that can also influence the formation of meanings. The combined influences of the people involved, their attitudes, beliefs and values, the physical situation, and the history of the communication event creates meanings.

According to Leech (1981), meaning is classified into seven types namely: conceptual or denotative, connotative, collocative, reflective, affective, social and thematic. Conceptual or denotative meaning refers to the plain or literal meaning of a word. For communication to be possible between two people, they must share similar (if not the same) conceptual meaning of the lexicon of their language. Connotative meaning refers to all the possible meanings people associate with an utterance beyond the dictionary or literal meaning of the linguistic elements that the utterance contains. It can also be said to be communal meaning because it relates to people's cultural background, philosophy or ideology of life.

Connotative meaning is open-ended; it may vary from one person to the other and from one culture to another. Collocative meaning is associated with the tendency of certain words to occur together in a language, which means words usually keep company just like human beings do. For example, 'strong coffee' where 'strong' collocates with 'coffee' to show the intense flavor it has. According to Leech (1981), reflected meaning occurs as a result of multiple conceptual meanings, in which case, one sense of a word tends to rub off on another sense probably because of its dominant suggestive power which may arise as a result of relative frequency or strength of its association. In other words, when one of the several meanings of a word becomes directly associated with the word to the extent that one tends to forget the other use of the word, it is known as reflected meaning. Affective Meaning may be regarded as attitudinal meaning. It occurs when language is used to reflect the personal feelings or attitude of the speaker towards his subject matter and or audience. Through the use of language, one can identified degrees of politeness.

Thematic meaning concerns the arrangement of words and elements of a sentence to indicate the central theme or topic of the sentence. In this way, words assume roles like 'theme' (the central element or subject of the verb) and 'rheme' (provides additional information on the subject or completes the action initiated by the theme) to establish the flow of ideas in a sentence. It helps to organize a sentence and helps to understand the direction of information flow in it. Social meaning deals with the social relationships, roles, and power structures conveyed through language. For example, language use is varied when addressing someone of a higher status, an equal or someone of a lower status (Adagbonyin et al., 2016).

Context generally refers to the surroundings, circumstances, environments, background or settings that determine or clarify the meaning of an event or occurrence. As a linguistic phenomenon, it is the text in which a word or a passage appears and which helps ascertain its meaning. The notion of context in relation to language use has its root in J.R. Firth's (1962) Contextual theory. In his view, every utterance is actualized in a culturally determined 'context of situation' and the meaning of an utterance is the totality of all the features, which can be singled out as giving input to the maintenance of the 'pattern of life' in the society in which the speaker lives. A word is capable of having different meanings and the meaning can be understood based on the context in which it is used and the same body of knowledge on the subject is shared by both the speaker and the listener on the subject.

Pragmatics is described as language in use, the study of meaning in its social and communicative context. It is the study of how context influences how we interpret and make meaning of communication or utterances. For interlocutors to interact fully and participate in any language event, they must share the same background knowledge (Karen, 2022, Ogunsiji & Aluya, 2022). Corroborating the idea of Firth, Adegbite (1995:64) also specifies two kinds of context recognized in language study: verbal and

situational contexts. The verbal context focuses on the interpretation of verbal items in terms of their relationship with one another. The situational context is divided into the context of culture and immediate context or context of situation. Context of culture specifies the conventional or socio-cultural rules of behaviour which participants must share before they can communicate with each other (Firth, 1962). These rules guide the use of linguistic utterances, paralinguistic devices (e.g. gestures and nodding) and non-lexical vocal devices (e.g. laughter, clicks and hisses) in different societies. The knowledge of conventional rules brings up the idea of 'common-sense' knowledge (Garfinkel, 1967) and 'communicative competence' (Hymes 1972; Bell, 1976), that is, the ability of participants in an interaction to relate linguistic forms with the social norms and situational features in order to interpret utterances correctly. Adegbite (2000:65) gives an illustration of this using this example:

Father (to children): As soon as I get out, you can start your wild play, scatter everything in the house, then when I come back, I shall commend you.

A child is expected to recognize the threat in the ironical utterance above, and not to interpret it literally. In context of situation, the components of situation in relation to context have been presented in various ways by notable linguists like Firth (1962), Malinowsky, (1923), Halliday, (1964, 1972, 1978) and Hymes (1972).

THEORETICAL FRAMEWORK

For the purpose of the pragmatic analysis to be carried out in this paper, John Searle's (1968) Speech Act theory and Dell Hymes' SPEAKING model proposal on situational component have been adopted.

JOHN SEARLE'S SPEECH ACT THEORY

Speech acts refer to acts that are performed when an utterance is made. This essentially concerns how people use communication as a tool to achieve different goals, that is, when people use language, they do things or have others do things for

them. The British philosopher, J. L. Austin (1962), was the first to draw attention to many functions performed by utterances as part of interpersonal communication. In particular, he pointed out that there are some utterances that do not contain performative verbs but are equivalent to action (the speaker actually doing something), therefore he classified speech acts as are either 'constatives' (statements that convey information); and performatives (utterances that involve actions). To this end, he proposed the types of speech act that may be performed while utterances are made, which are: (i) Locutionary act (ii) Illocutionary act and (iii) Perlocutionary act. The locutionary act refers to mere utterance of performatives. This is further broken down into Phatic Act (the act of producing mere noises or sounds), Phonetic Act (the act of producing sounds that are recognisable as words from a certain vocabulary or grammar, Rhetic Act (the act of using words to convey meaning). The illocutionary act is the act that is performed as a result of a speaker making an utterance – the case, where 'saying = doing', such as betting, promising, encouraging, warning et cetera. The perlocutionary act refers to the particular effect the speaker's utterance has on the hearer, who may feel amused, persuaded, warned, etc.

However, John Searle (1968) introduced some amendments to fill in certain gaps and clarify possible confusions in Austin's version of speech act theory. He used the term 'speech act' in his description of utterances that involve actions instead of Austin's 'performative'. Also, in place of 'locutionary act', Searle preferred to use the term 'utterance act' (consisting of phatic and phonetic acts) to refer to the act of uttering words. In his subsequent analysis in 1971, he added the 'propositional act' which is the propositional content (seen in the context of performing an illocutionary act) consisting of referring act (that is the subject and predicating act as a separate category from the utterance act; and in addition, he included illocutionary and perlocutionary acts. To distinguish further between the

propositional act and propositional content, Searle explains that the propositional content usually contains an 'illocutionary force' that results in an illocutionary act. This explains why the utterances below which have the same prepositional contents result in different illocutionary acts:

'Wale gave a welcome address' – to make an assertion

'Wale, kindly give a welcome address' - to make a request

'I hope Wale gave a welcome address' – to express hope

'Has Wale given a welcome address?' – to ask a question

According to Mabaquiao (2018), one notable difference between Austin and Searle's account is that while Austin's 'Rhetic act' refers to the act of using words to convey meaning, following Fregean sense-reference concept, (which Searle did not object to) Searle adhered to the Fregean 'Contextual Principle' that emphasize the fact that the primary convener of sense and reference are propositions, not word. John Searle also laid down a uniform criteria or principles that must be followed for any speech acts to be successful. These are the illocutionary point, direction fit, conditions of satisfaction and sincerity condition. The illocutionary point refers to the purpose of the speaker performing an illocutionary act. For example, in making a promise, a speaker may have different reasons for doing so. However, the purpose is to commit himself or herself to fulfilling that promise. The direction of fit refers to the direction of the match between the speech act (the word) and the state of affairs (the world) in determining the success of the illocutionary act. Conditions of satisfaction refers to the conditions of success of the speech act that have a direction of fit which can either be satisfied or not. This helps in categorizing a statement as either be true or false, a command as followed or not, a promise either kept or broken. Sincerity Condition is the mental state that is in line with the performance of an

illocutionary act. For example, a speaker must believe in the truth of a statement that s/he makes, otherwise s/he will be seen as not saying the truth.

Based on the criteria above, Searle identified the following basic types of Speech Acts: assertive, directive, commissive, expressive and declarative. Assertive describes states or events in the world such as asserting, boasting or claiming. Examples are statements, descriptions, classification and explanations. Directives direct the addressee to perform or not to perform an act. Examples- orders, commands and requests. Commissive commits the speaker to a future course of action, e.g. promises, vows, pledges, oaths, contracts, guarantees. Expressive expresses the speaker's attitude and feelings about something. E.g. apologies, thanks, congratulations, welcomes, condolences. Declarative changes the status of the person or object referred to by performing the act successfully. E.g. 'You are hereby discharged and acquitted', 'You are fired', 'I quit', 'I pronounce you husband and wife'. Finally, according to Mabaquiao, (2018), Searle also clarified the kind of rules (the constitutive rules) and the kind of facts (constitutional facts) which make speech acts possible. Speech acts are institutional facts created by the constitutive rules which also govern them. One of the rules, for instance, makes a speaker put himself or herself under an obligation to fulfil a promise once it is made, otherwise, s/he will not be considered as having made a promise.

DELL HYMES' SPEAKING MODEL

The American sociolinguistics, Dell Hymes (1972b), proposed a concept of communicative competence which he called the SPEAKING MODEL, also known as the Ethnography of Speaking or the Ethnography of Communication. With this new concept, Hymes maintained that speakers of a language have communicative competence - a knowledge of when an utterance is appropriate- just as they have linguistic competence, which is a knowledge of grammar. In the light of this, language cannot be separated from culture, that is, the conventions, customs and

practices observed by members of a society have a bearing on the way language is used. A speaker must possess must therefore what variety of language to be used in what situation, how to vary speech style with consideration on the effect on the audience, when to speak or remain silent, when and what gestures are required with what speech.

Hymes (1972a) came up with sixteen components of linguistic interaction. These are a situational factor that determine the appropriateness of sentences or utterances to context. The sixteen components are: (i) Message form (ii) Message content (iii) Setting (iv) Scene (v) Speaker/Sender (vi) Addressor (vii) Hearer/ Receiver (viii) Addressee (ix) Purpose (outcome) (x) Purpose (Goal) (xi) Key (xii) Channel (xiii) Forms of speech (xiv) Norms of interaction (xv) Norms of Interpretation (xvi) Genre. These components he later compressed into eight (8), using the SPEAKING acronym:

Table (1): Dell Hymes' SPEAKING model

S	Scene and setting of speech events	The actual physical location where the speech act takes place
P	Participants	Interlocutors in the communicative context
E	Ends (outcome or result of linguistic exchange)	The conventionally recognized aims and outcome of communication
A	Act sequence	The actual form and content of speech event
K	Key	Tone or manner of delivery or performance of speech event
I	Instrumentality	The channel or medium of communication
N	Norms of interaction and behaviours	Rules of interaction or conduct of the participant
G	Genre	Form of conversation

The SPEAKING model above is quite relevant to the understanding of how the context of situation

and culture have come into play in the two songs under study.

METHOD OF DATA COLLECTION

The data used for this analysis were collected by carefully reading and extracting salient points of the meaning of the songs under study from articles written each song on social media. Also, the lyrics of each were obtained by listening to the video recordings on the songs as well as the lyrics available on social media.

DATA ANALYSIS

The theories that this study is based on validate the notion that language use is purposive, intended to achieve particular ends or outcome in social interaction. It implies making the appropriate choices of linguistic forms governed by rules and principles. The application of these rules and principles also depends on the appropriate cultural context and communicative setting. Analysing meaning as use therefore relies on utterance which is defined in terms of the speech acts already discussed. In the two songs under study, each utterance analysed is a locutionary act that involves the choice and expression of linguistic elements like phonemes, syllables, words, phrases, which are governed by grammatical rules. Each utterance is also an illocutionary act, and the different illocutionary acts performed is made possible by the illocutionary force that the utterance contains which communicates a message (e.g. request, question, command, invite, promise, warn); and consequently, is meant to achieve a goal or purpose. The utterance is also a perlocutionary act which presupposes or is meant to elicit a reaction (either positive or negative) from the hearer, depending on how the message is communicated or perceived.

SPEECH ACT ANALYSIS OF 'KONKO BELOW'

The song is, at the literal or surface level, an invitation to dance, extended to two categories of people: the first to the general public (or whoever is willing to participate in the dance), and the second, specifically to a young lady. Lagbaja introduces a new style of dance, which involves the movement

of the body, especially from the waist down to the ground level. This kind of dance, as Lagbaja demonstrates, cannot be performed nor found to be interesting or enjoyable without a partner, preferably the opposite sex. In 'Konko Below', the illocutionary acts of requesting/commanding, questioning and inviting are performed as we have in the following expressions:

Requesting/Commanding

There are instances of requests presented in form of commands as in:

- (i) 'Pade/E pade mi ni'sale' (Meet me below)
- (ii) 'E gbe jo' (Twerk/ twist your waist)
- iii) 'Get into the groove, baby'
- (iv) 'Let me see you move, honey'
- (v) 'E ko m'ole' (Bend down)
- (iv) 'Na'ka e soke' (Raise your finger up)

Interrogative:

- (i) 'Sebi Naija ni e o, Sisi? (Are you not a Nigerian, lady?)
- (ii) O se wa ngbese bi oyinbo o? (Why are you dancing awkwardly like a white lady?)
- (iii) 'People are you ready to do something freaky?'

Inviting: E.g. 'Ijo ya o, Lagbaja' (Come, let's dance, Lagbaja)

The perlocutionary act of 'accepting the invitation to dance' is performed by the lady as indicated in her utterance 'Ijo ya o, ijo ya o, Lagbaja'

SPEECH ACT ANALYSIS OF 'NOTHING FOR YOU'

This is an emotional song in which Lagbaja, portraying himself as an elderly or middle-aged man, makes a proposal for an intimate relationship to a young lady. The lady, considering Lagbaja to be old enough to be her uncle, refuses to give a positive response to the proposal until the later part of the song.

The following **illocutionary acts** of requesting, questioning, promising, threatening, warning, are performed. These acts are presented using some of John Searle's (1971) classification of types of speech act which are- Directives, Assertives and Commissives.

The speech act performed and the sequence in the song are listed below with examples:

Directives: These are in form of requests, commands, warning and threats E.g.

- (i) ‘Omọ, gbé mi s’áyà’ (Babe, place me on your bosom)- request
- (ii) ‘Omọ, anything for me?’ – request.
- (iii) Tell me anything you want me to do for you baby – request
- (iv) ‘No use your mouth make me Methuselah!’ – command
- (v) ‘No look my belly o’- command
- (vi) ‘Ma ma je n se’ra mi lese si e l’orun (Don’t let me harm myself and put you in trouble)- threat
- (vii) ‘Ma ma gb’oruko’ (Be careful not to be tagged (with bad names)- warning

Assertives: (Statements/Propositions): Examples

- (i) ‘Baba to bi mi l’omo, ko ma ma so mi l’uncle’ (My father did not christen me ‘uncle’).
- (ii) ‘Your uncle dey for your village’.
- (iii) ‘Lagbaja, nothing for you’
- (iv) Lagbaja, something for you.
- (v) It’s a sign of good living
- (vi) In my heart, I’m twenty something

Commissives: this comes in form of illocutionary act of making promises. E.g.

- (i) Tell me anything you want me to do for you baby,

And I would do for you right away

- (ii) Tell me what would make you happy

And I would do for you

- (iii) Because of you, I fit close all my account patapata (completely)
- (iv) Ah!, ani ki ntoju e ko ma lo kuta lasan lasan (Ah! Let me take care of you so that you don’t lose- (the opportunity of becoming wealthy, a better person)

Interrogative (Questioning): Examples

- (i) Ki lo wa de to mi pe mi l’uncle? (Why call me ‘uncle’?)
- (ii) Omo (Babe) anything for me?
- (iii) Ki lo de o? (Why?)

- (iv) Ah! ab’o fe gboruko? (Do you want to be tagged (with bad names)

- (v) Ab’oo mo bi mo se je ni’le yi? (Don’t you know who I am in this land?)

These illocutionary acts later elicited the **perlocutionary act** of the lady being persuaded to give her consent to Lagbaja’s proposal at the end.

Table 2: Context Analysis of ‘Konko Below’ Using the SPEAKING Model

S	Scene and Setting of Speech Events	A musical stage
P	Participants	(1) Lagbaja, the music artist (representing any adult male member of the society) and (2) Ego Ogbaro, Lagbaja’s back-up vocalist (representing any adult female member(s) of the society. The interaction between both of them in the song indicates the possibility of an intimate social relationship, deeper than what is expressed.
E	Ends (The aims and outcome of linguistic exchange)	The aim of the artist is to invite the lady (or ladies) to a special kind of ‘dance’ which can be classified as ‘intimate’ and the outcome is that the lady readily accepts the offer.
A	Act Sequence	The linguistic exchange is in form of dialogue, and the following speech acts follow a sequence of inviting/requesting, and interrogating, followed by a positive reaction of the addressee accepting the request.
K	Key	The tone or manner of message delivery is informal and cordial; it portrays an existence of a social relationship between the participants
I	Instrumentality	Yoruba traditional drums and western instruments, costumes, microphones, cameras.
N	Norms of Interaction and behaviour	The two main participants in the song share a common knowledge of the socio-cultural or conventional rules that guide their linguistic utterances. In Yoruba culture it is against the

		norm to make a direct reference to sexual organs or act or call them by their real names. It is expected that such names or reference should be coded. This is exactly what Lagbaja has done in this song. The word 'coitus' or 'sexual intercourse' is coded with the use of the word 'dance'; and the place where the sexual act is to take place is coded in this way: 'Isale e le, ele gangan, gangan' (The real 'floor' or any flat surface). It is also clear that the lady understands the rules; when Lagbaja made a call 'Omoge campus' to invite her to the real 'dance', she simply replies 'Under' signifying her position during the coital activity.
G	Genre	Music (Afrobeat)

Table 3: Context Analysis of 'Nothing for You' Using the SPEAKING Model

S	Scene and Setting of Speech Events	Home Setting
P	Participants	The participants at this speech event bring to light the issue of social stratification. Lagbaja, the music artist (represents people in the upper social class- the affluent, influential, powerful members of the society), while Ego Ogboro, Lagbaja's back-up vocalist (represents members of the middle or lower class). This is an evidence of a remote relationship between the two of them, revealed by their formal style of interaction in the song. This is the kind of relationship that exists between an employer and an employee; a lecturer and a student, police and the people.
E	Ends (The aims and outcome of linguistic exchange)	The aim of the linguistic exchange is for the artist to use his position and affluence to woo the lady, making amorous advances towards her (the same way a political candidate woos voters to

		gain their support). The outcome is that the lady succumbs to pressure and accepts his proposal.
A	Act Sequence	The speech act is a phone conversation. Lagbaja put a call through to the lady to expresses his intention to have a relationship with her. Being older and of a higher social status than the lady, he uses different types of speech act, requesting, commanding, threatening, questioning, warning, promising and even boasting of his status, until the lady gives a positive response to his request, thereby achieving his purpose.
K	Key	The tone is formal, persuasive, coercive as well as intimidating. This is due to the difference in the social status of the interlocutors in this speech event.
I	Instrumentality	Musical instruments, costumes, microphones, cameras.
N	Norms of Interaction and behaviour	In this song, the status of the interlocutors has a direct bearing on the choice of vocabulary. Here, the lady tries to be polite or show respect by using the kinship term 'uncle' to address Lagbaja (somebody she barely knows and who is not her blood relation). This is one way by which the young is expected to show respect to the elderly in Yorubaland. Both participants understand this rule; and this explains why Lagbaja reproves the lady for trying to accord him a pseudo family tie by calling him her uncle, a means of denying him of the affection or more intimate relationship he desires to get from her: Baba to bi mi lomo ko mama so mi l'uncle Ki lo wa de to mi pe mi l'uncle? I no be your uncle Your uncle dey for your village No take your mouth to make me Methuselah!

		Throughout the linguistic exchange, the lady tries to be calm, in spite of the threats, until she finally gives her consent to the proposal.
G	Genre	Music (Afrobeat)

LAGBAJA'S USE OF FIGURATIVE LANGUAGE AS A PRAGMATIC STRATEGY TO ENCODE MEANING

A figurative language is an expression that has a special meaning or intention that goes beyond the literal interpretation. It is a pragmatic strategy used in enriching communication and a piece of writing, thus making speech or writing more colorful and interesting. Figures of speech include simile, metaphor, allusion, repetition, personification. Literary writers and musical artists often use them to embellish their work. Below are examples of figurative language (figures of speech) used by the artist in the two songs to drive home his points:

(i) **Simile** – This is the comparison of two things with striking semblance using ‘like’ and ‘as’.

Examples in ‘Konko Below’:

‘O se wá ngb’èsè – bi oyinbó ǝ’

(Why do you move your legs like a white man?

‘Ori wa ni dugbe -dugbe bi agama’

(Your head swings here and there like agama lizard)

(ii) **Metaphor**: This refers to comparison of two objects without using ‘like’ or ‘as’.

Examples in ‘Konko Below’ are:

Ibàdí n’ijó wà (Dance is at the waist- where ‘dance’ is an indirect reference to coitus)

Pàdé mi ní sàlè (Meet me below- where ‘below’ is an indirect reference to any flat surface where coital activity takes place)

In the following examples there is also an indirect comparison of the western culture and the Yoruba culture.

Sebi Naija ni e o, Sisi?

O se wa ngbese/ pa’jo lekun bi oyinbo o?

Most Nigerians use the word ‘Naija’ as a shortened form of ‘Nigerian’. As a Yoruba lady and a

Nigerian, Lagbaja expects the lady to know the traditional style of dance but contrary to his expectation, she dances awkwardly like somebody from the ‘west’ (an European) who does not understand the dance style.

In ‘Nothing for You’.

‘Omo gbé mi s’áyà’ (Babe, place me on your ‘chest’) - where chest refers to ‘heart’ meaning ‘give me a place in your heart’)

‘Má mà gb’orúko’ (Don’t do what will make you to be tagged) ‘Gba oruko’ in Yoruba means ‘to be given a name’ but when used in sense, it means to be given a ‘bad name’ ‘Àní kǝ ntójú ẹ, ko má lo Kùtá lásán’ (Let me take care of you so that you don’t suffer loss) K’uta means not to make profit in business, but here, it is used figuratively to mean losing a great opportunity to be become a better person have a raised standard of living.

(iii) **Personification**: This means giving human attribute to inanimate objects.

An example in ‘Konko Below’ is:

‘O se wá n’pa’jó l’ékún ...’ literal meaning - ‘Why are you making ‘dance’ to ‘cry’

‘Dance’ is an abstract now and cannot ‘cry’ like human beings. The inferred meaning is ‘Why are you doing injustice to dance?’

(iv) **Repetition**: It refers to the act of saying the same thing several times for the purpose of emphasis.

This Lagbaja used in ‘Konko Below’ to emphasize his point.

‘Ibàdí nijó wà - ẹ gbe, ẹ gbe, ẹ gbe jó ò

‘Berè mo lè – e gbe jó

‘Isàlè, é lè, é lè gan gan - ẹ gbe jó ò

‘Meet me right – down, down, down, down, down etc.

In ‘Nothing for You’, the question:

“Omo, anything for me?” is repeated several times until the lady gives her consent. This is to tell us that the man Lagbaja means

business and is not ready to give up until he gets what he wants.

(v) **Hyperbole:** This is simply an overstatement or exaggeration.

An example in 'Nothing for You' is:

'Because of you, I fit close all my account patapata (completely)'

(vi) **Allusion:**

(a) Biblical Allusion: These are references from the Bible taken to illustrate a point similar to such references. In 'Nothing for You' e.g. "No take your mouth make me Methuselah". Methuselah in the Bible was the oldest man in his own generation.

b) Cultural Allusion: An example in 'Konko Below' is:

'Owo gba 'Lesha, ese gba PortHa', referring to places in the south-western and south-eastern parts of Nigeria (signifying opposite directions).

In the example below:

"Se'bi Naija ni e o, Sisi?"

"O se wa npa'jo l'ekun bi oyinbo o?"

Lagbaja stylishly criticizes the influence of western culture on Nigerian traditions and values.

In 'Nothing for You', the following example can be found to signify politeness or the respect accorded the elderly by the younger generation in Yoruba culture.

'Baba to bi mi l'omo ko ma ma so mi l'uncle (My father did not name me 'Uncle')

'Ki lo wa de to fi npe mi l'uncle? (Why are you calling me uncle)

(vii) **Rhetorical Question:** These are questions for which no answers are expected from the addressee. They are used to reactivate the audience, to drive home an obvious truth. Several of these are used in the two songs:

In 'Konko Below': 'Sebí Nígér ni é o -Sisi?' (Are you not a Nigerian, lady?)

'O se wá ńgbése - bí Òyinbó ń?' (Why are you dancing awkwardly like a white lady)

In 'Nothing For You' - Ah, à bí o fẹ gb'orúko? (Do you want to be tagged with a bad name)

(viii) **Onomatopoeia:** This is when a word sounds like what it represents. The name of the song 'Konko Below' according to Somorin (2020) 'is probably a wink to Konkolo which is a standard rhythm in Yoruba drumming. It is the 'current' of the music'. Though the meaning of the word 'konko' is not known, the chorus "Konko below, kon below" can be interpreted as an onomatopoeic representation of the lively and rhythmic nature of the music. An example is also found where the artist uses his mouth to imitate the sound of bata drum in the following lines:

Arigi di, arigi di

Arigi di, arigi di, ah!

Arigi di, arigi di, arigi di

Ah! Thunder!

Atoto pato, atoto pato pato wo

Atoto pato

DISCUSSION ON FINDINGS

A. 'KONKO BELOW'

From the analysis carried out in this study, it becomes very obvious that meaning of the song 'Konko Below' goes beyond the literal meaning indicating an invitation to dance that is, move along in rhythmical steps. There are three different styles adopted by the artist to show that the song has a deeper meaning than what is expressed at the surface.

Diction: A careful analysis of Lagbaja's choice of words or utterances in 'Konko Below' reveals [in agreement with the interpretation of the song in The Native (2017)], that indeed, the song has a sexual undertone. In a connotative sense, the song is an invitation for activities leading to coitus. Several lexical items and expressions are used to portray this in the song.

E pade mi ni'sale e le le le le le le le

(invitation to the general public -

with the use of the 2nd person plural pronoun 'E' meaning 'you')

[(You) Come meet me down, down,

down, down – at the floor or ground level)

Pade mi ni sale, pade mi ni

.....(addressed to a young lady- the 2nd person singular pronoun ‘you’ omitted)

(Come meet me below, come meet me at...)

Konko below, ko below

Ordinarily, an invitation to dance should be expressed simply as ‘Would you mind to dance with me?’ or ‘Would you mind to join me in the dance?’ or ‘Excuse-me dance’. However, the invitation here starts with an expression that sounds like a command ‘Pade mi ni isale’ (Meet me below). The meaning of the word ‘meet’ is ‘to come face to face with someone by arrangement’ or ‘to come together’. While the utterance ‘Meet me down below’ to the general public may mean ‘come, dance with me’, in the context in which it is used, it has a deeper meaning as an invitation coming from a man to a lady. It means the lady is being invited to a pre-arranged meeting place for a specific purpose, rather than a mere invitation to ‘dance’. ‘N’isale’ and ‘below’ in the excerpts above connotatively refers to any flat surface on which the female sexual partner lies whenever the sexual act is to be carried out.

Also in the expression:

‘Ibadi n ijo wa’ (‘dance’ is at the waist)

‘E gbe jo’ (twerk/twist it)

‘Ibadi’ (waist) is that part of the body that accommodates sexual organs while ‘ijo’ (dance) connotes the sexual act itself. ‘Ibadi ni ijo wa’ means that sex takes place at the waist, while ‘E gbe jo’ means partners should ‘twerk’ or swing it.

In the expressions:

Sebi Naija ni e o- Sisi? (Aren’t you a Nigerian, lady?)

O se wa n gbese- bi Oyinbo o? (Why are your dance steps awkward like a white lady’s?)

O sa mo ru e –Sisi (You know the style, don’t you?)

O se wa npajo lekun-bi oyinbo o (Why are you spoiling / doing injustice to ‘the dance’ like a white lady?)

Owo gba ‘Lesha, ese gba PortHa’ (Your arm swings to Ilesha, your legs to Port Harcourt- in different directions)

Ori wa nfi dugbe- dugbe, bi agama (Your head swings here and there like agama lizard’s)

Lagbaja queries the addressee, the lady or ladies, that feign ignorance of the ‘style of dance’ he is insinuating and fail to do justice to the tune of the ‘music’ he is playing, which he believes she is quite familiar with- ‘O saa mo iru e, Sisi! (You surely ‘know the style’, lady!); put in another way, ‘You definitely know the style of dance I’m talking about’

Bere mo le- e gbe jo (Bend down and twist the waist to the rhythm)

Isale, e le, ele gangan, gangan, e gbe jo o (Really down, down, to the floor, twerk your waist to the rhythm)

In these lines Lagbaja tells the lady the place he wants ‘the dance’ by laying so much emphasis on her movement towards the floor (flat surface) where the ‘act’ is to take place.

Isale, e le, ele gangan gangan (really down, down, to the floor)

Other lexical items suggestive of sexual advances in the song are underlined in the following expressions found in the second part of the song, where the lady gives her response to Lagbaja’s invitation:

(Lady’s voice)

People, are you ready, to do something freaky, [‘freaky’ means ‘wild’, ‘weird’, ‘bizarre’]

To get busy (means there’s a great ‘task’ to ‘get busy’ with)

Better watch your waist now
'Cos we're going right down
To the floor now
Meet me right down, down, down,
down, down
Down, down, down, down, down,
down
Get into the groove, baby!
Let me see you move, honey,
Let me see you dance
Ah-ah ah-ah
Aaaaah aaaaaah, aaaaah, **ijo ya o**,
ijo ya o, Lagbaja
(Aaaaah aaaaaah, aaaah, let the
'dance' begin, Lagbaja)

Konko below, ko below
Konko below, ko below
.....
(Lagbaja's voice) I get on down,
(Lady's response) Under
.....
(Lagbaja's voice) Omoge campus
(campus babe)
(Lady's voice) Under!

In the lines below, the words 'honey' and 'baby' used by the lady to address Lagbaja are indicators of an existing intimate relationship between both of them.

Get into the groove, baby!
Let me see you move, honey,

In addition, the use of the preposition 'Under' by the lady as a response to Lagbaja's statement 'I get on down' and his call 'Omoge campus' has no direct connection with invitation to dance in the literal sense. Rather, in the context in which it is used, it connotes the position the lady is willing to assume as they engage in sexual intercourse, which is 'under' the man. Both of them understand the sexual language and there's evidently an agreement with regard to positioning – the man 'gets on down' and the lady (Campus babe) stays 'under'

(Lagbaja) I get on down,
(Lady) Under!
(Lagbaja) I get get get on down
(Lady) Under!
(Lagbaja) I get on down
(Lady) Under!
(Lagbaja) Get get get on down,
(Lady) Under!
(Lagbaja) Omoge campus (Campus babe)
(Lady) Under!
(Lagbaja) Je'n r'owo e loke (Let me see your hands up)
(Lady) Under!

Dance Style: The 'twerking' dance style introduced by Lagbaja in this song also clearly insinuates his intention of asking the lady for something more intimate than a mere dance. To twerk, according to Dictionary Definitions from Oxford Languages means 'dance to popular music in a sexually provocative manner involving thrusting hip movements and a low, squatting stance. In the same vein, twerking, according to Merriam-Webster dictionary is defined as 'sexually suggestive dancing characterized by rapid, repeated hip thrust and shaking of the buttocks especially while squatting'. In the video recording of 'Konko Below', Lagbaja and the lady, Ego Ogbare (his back-up singer), are seen in the display of the twerking style described above. In the same vein, the style of repeating the chorus 'Konko Below' which gives it a special rhythm, together with the dance style, matches the jerky movement during a coital activity.

Dance Invitees: To corroborate the claim that the song has a sexual undertone, it is worthy of note that from the beginning of the song to the end, Lagbaja's specific invitation to 'dance' is to the opposite sex (portrayed with his having only one female dance partner), the male sex is excluded. This claim is supported with word examples like 'Sisi' (young lady), 'Omoge' meaning 'beautiful lady'.

B. 'NOTHING FOR YOU'

There are two ways to look at the inferred meaning in this song based on the analysis done in this study. First, is the proposal made to ladies by wealthy, influential or highly placed men who are old enough to be their fathers or uncles. This correlates with the interpretation of the song offered by Chutzpah (2015):

Lagbaja, something for you....' – The concept of dating older men redefined in three ways: (a) dating older men for love (b) dating older men for money and (c) the Mr. Lecturer concept- dating older men to pass exams or move ahead in life.

In the other sense, it connotatively refers to the any kind of demand made by people of high social status (politicians, lecturers, employers or superior officers in any government or private establishments) of the less privileged or vulnerable members of the society through coercion or mounting of undue pressure to do get things done for them against their wish. This supports the interpretation by Abu, J.U. (2023) 'Nothing for You' speaks out against the corrupt practices of Nigerian politicians and the negative impact they have on ordinary citizens."

The expression:

'Omo, gbe mi saya'
(Babe, place me on your chest or bosom)

'Omo gbe mi s'aya' literally means 'place me on your bosom/chest'; but connotatively implies 'let me have a place in your heart'; 'give me a chance to be intimate with you'; or 'Give this proposal of mine a thought'

In the lines below, we see Lagbaja (representing any persons in the well-to-do category already described) trying to convince the lady being wooed (representing the less privileged) that she should forget about the 'respect' accorded him by calling him 'uncle' (based Yoruba custom or tradition), and the wide age difference (she should not use her

mouth to make him 'Methuselah'). In his desperation, he is ready to forgo all that, in order to get what he wants:

Baba to bi mi lomo ko mama so mi
l'uncle (My father did not
christen/name me 'uncle)
Ki lo wa de to mi pe mi l'uncle?
(Why are you calling me 'uncle'?)
I no be your uncle (I'm not your
uncle)
Your uncle dey for your village
(Your uncle is in your village)
No take your mouth to make me
Methuselah! (Don't use your mouth
to turn me to Methuselah)

In the excerpts below, Lagbaja tries to make the lady understand that he is not as old as she thinks. Physically, he might look older (the gap in social status or age might be there) notwithstanding, he is young at heart (meaning: he is ready to bring himself down to her level, a level where the two of them can freely relate and rob minds together on any issue). He also succinctly equates his pot-belly to affluence, a sign of wealth or 'good living', and by this, he will prove to her that he is 'a real father', capable of meeting 'her needs' once she gives her consent or 'succumbs' to his demand or 'the pressure'.

I might be forty something
I might be fifty something
In my heart I'm twenty something
No look my belly o
It's a sign of good living
So you would know say Baba na
father
I might be thirty something
I might be forty something
In my heart I'm twenty something
Ma ma wo tikun me (don't look at
my pot-belly)
Se b'obe lo wa nibe (it is just filled
with 'soup', a sign of good living)
Iyen lo fi ma gba pe baba ni father

nje (That's how you know who a
real father is)

The lines that follow show the conversational or
'transactional' exchange between Lagbaja and the
lady, and at a point, he tries to use a forceful tone to
make the lady yield as seen in the expressions in
bold letters:

Omo anything for me?
Lagbaja nothing for you
Ah! ki lo de (Ah! Why?)
Omo anything for me se o gbo?
(Babe, anything for me, do you
hear?)
Lagbaja nothing for you
Oo to be (I dare you!)
Omo gbo se anything for me (Babe,
listen! Anything for me)
Ab'oo gbo mi se (Don't you hear
me?)
Lagbaja, nothing for you
Ki lo de o (Why?)
Omo anything for me eh eh
Lagbaja nothing for you
Aaaa

He also reaffirms, in the lines below, his ability to
transform her life with his wealth if she says 'yes'
to his proposal:

Tell me anything you want me to do
for you baby
And I would do for you right away
Tell me what would make you happy
And I would do for you

The conversation or transaction takes a different
turn as the man graduates from using a 'forceful'
tone to 'threatening' as seen in the following lines:

"Ma ma je nse 'ra mi lese si e l'orun
(Don't let me injure or (probably
kill) myself and deliberately put you
in trouble)
Abi o fe gb'oruko? (Or do you want
to be tagged (with bad names?)
Ma ma gb'oruko" (Don't do
something that will give you a bad name)

Lagbaja's exhibits his resilience in eliciting a
positive response from the lady by using the weapon
of 'threat' because of his high position. He is ready
to do anything, go as far as harming or probably kill
himself thereby putting her in trouble, thereby
facing the consequence of being tagged -with bad
names if she fails to meet his demand. A lot of
people in the lower rung of the social ladder in the
society find themselves in this situation. Many are
used by politicians as instruments of political
violence during elections (against their wish) to
satisfy their ambition either to gain power or for
revenge against their political opponents. Similarly,
stories are heard of female students in tertiary
institutions or subordinate employees (male or
female) in different organisations being victimized
by their superiors for failure to gratify their illicit
desires or ambition. The weapon of victimization
often used are threats to life or property and denial
of the rights of these vulnerable or less privileged
members of the society. This may be in terms of
deprivation of promotion, contracts, right to
freedom of speech or of movement, for instance, the
person may be robbed into a crime that s/he knows
nothing about.

'O o ti e moyi (You don't even value the
opportunity you have)

Abi o o mo bi mo se je n'ile yii? (Don't you
know who I am in this land? -how important
or powerful)

Ani ki n toju e, ko ma lo kuta lasan lasan (I
mean, let me take care of you so that you
won't suffer loss or miss the chance of
making money)

In the first two expressions, Lagbaja reiterates his
significance and eminence in the society, to assure
her that he is capable of taking care of her. 'Kuta' in
the first expression denotatively means 'not to make
profit' and is normally used in business transaction.
This lady has no business dealings with Lagbaja but
if she fails to give him a positive reply, she might
end up losing the opportunity of being 'made rich'

(or passing her exams, getting her promotion) as the case may be in different contexts. At the end, the lady succumbs to pressure and gives her consent with the expression 'Lagbaja, something for you'. This is a case of 'giving what you have to get what you don't have'. The lexemes 'anything', 'nothing' and 'something' are key words that give us an understanding of the theme of the song.

CONCLUSION

From the analysis of Lagbaja's songs 'Konko Below' and 'Nothing for You', carried out in this paper, it can be safely established that meaning in language is not a single relation but involves a set of multiple relations holding between the utterance and its part; and the relevant situational components of the environment- both cultural and physical. All these, Lagbaja has been able to utilize extensively, using the lyrics of his songs to convey multiple meanings. Also, that Lagbaja's audience are well able to understand and interpret the songs is based on the fact that they have the same cultural background and share the same body of knowledge about the themes of the songs. However, based on the detailed analysis of the two songs just concluded in this study, it becomes clear that out of all the interpretations of 'Konko Below' presented on social media, the only one that corresponds with analysis is the one presented by the Native (2017), that apart from the energetic chants, creating a lively and captivating musical experience, the song has sexual undertones. Also two interpretations out of the three offered on 'Nothing for You' are found to correlate with the result of the analyses: the one by Abu J. (2023), that the song "speaks out against the corrupt practices of Nigerian politicians and the negative impact they have on ordinary citizens" and the one by Chutzpah (2015), that the theme of the song revolves round (a) dating older men for love (b) dating older men for money and (c) the Mr Lecturer concept- dating older men to pass exams or move ahead in life. Lagbaja also extensively used figurative language in form of simile, metaphor, personification, repetition, onomatopoeia and allusion to express his intended meaning and to

achieve his communication goals. The study concludes that for the interpretation of the meaning of any piece of discourse to be done successfully, there is need to focus not only on the literal meaning of the linguistic expressions combined, but also on the meaning that can be derived from that discourse both in cultural and situational contexts.

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APPENDIX

A) 'KONKO BELOW'

i) "Konko Below is an Afropop record with impetuous drums that are entropic; rising and teetering before abruptly descending into another tempo. The name of the song is probably a wink to Konkolo which is a standard rhythm in Yoruba drumming.....Konko Below shows us the value of the old and the wealth of the new as it illustrates the Yoruba musical influence on Afrobeat.....Konko Below reveals to us the profound resilience of culture as he (Lagbaja) recycles ancient ideas in a new context...., reviving old musical styles in a contemporary format. His music is culturally dense and heavily influenced by a synthesis of Yoruba religious, verbal and visual culture...."

Maria Somorin (2020) 'Lagbaja Revisited (1): Drums, Divinity and Democracy'

ii) "Konko Below" revolves round celebrating Nigerian culture, embracing traditional music and dance. Through its vibrant energy and repetitive lyrics, the song encourages people to take pride in their cultural heritage and find joy in their own traditions, rather than being influenced solely by western ideas."

_Songtell (2024). 'Meaning of Konko Below by Lagbaja'

iii) "The lyrics of 'Konko Below' by Lagbaja is a fusion of different languages and dialects, such as Yoruba, English, and Pidgin. The first stanza of the song speaks about thunder and the need to confer the

energies of the divine forces of nature to a person. The second stanza of the song talks about the Nigerian identity, stating that Nigerians do things differently and possess a unique cultural heritage that distinguishes them from other people in the world. The lyrics go on to advise people to watch their waistline and dance to the rhythm of the song, emphasizing the groove that the song brings"

_SonicHits 'Konko Below Lagbaja Lyrics: Overall meaning

iv) "'Konko Below' is a playful and humorous exploration of the Yoruba language and culture"

_Abu J.U. (2023). 'The Iconic Story of Lagbaja and Why He Covers His Face'

v) Presenting another view to the interpretation, The Native (2017) says, apart from the traditional dance moves, the song has sexual undertones.

"'Konko Below' is a wonder work of acoustics, African drums and layered vocals from Ego Ogbaro (the female vocalist in the song). The everlasting relevance for Lagbaja's timeless classic however, is the accompanying dance move of the same name, involving the gyration of the hips and lower and lower back, while in a low squatting stance. More or less, a sexually tame variation of twerking. Twerking is another part of our culture that has been appropriated by the rest of the world. And despite the sexual undertones of Konko Below', Lagbaja was really just celebrating how our foremothers likes to get down."

The Native Magazine (2017) The Shuffle: 'Before there was trap music made for twerking, Lagbaja had Konko Below'

(B) 'NOTHING FOR YOU'

i) "'Nothing for You' speaks out against the corrupt practices of Nigerian politicians and

the negative impact they have on ordinary citizens.”

_Abu J. (2023). ‘The Iconic Story of Lagbaja and Why He Covers His Face’

ii) ‘Lagbaja, something for you....’ – The concept of dating older men redefined in three ways: (a) dating older men for love (b) dating older men for money and (c) the Mr. Lecturer concept- dating older men to pass exams or move ahead in life.

_Chutzpah (2015). ‘Lagbaja something for you.... Memoirs of a woman with Chutzpah’

iii) “The artist carries a message of self-assuredness and independence. The song opens with a call and response chorus that is joined by an infectious beat. Through the lyrics, Lagbaja asserts his worthiness and

identity. He points out that he is not anyone’s uncle and begs to differ whenever anyone calls him that. He also confesses that regardless of how old he might be, he still feels young in his heart. This may be interpreted as an indication of his resilience and vitality.

Lagbaja goes on to question requests that people make of him, expressing his reluctance to comply with unreasonable demands. He points out that he can choose to do anything he wants to but that does not mean he has to comply with every request. The songs close with him referencing a popular Yoruba dish, ata ro, which means ‘pepper soup’. It could be interpreted that he is telling the person asking for favours to go eat pepper soup instead.

_Sonic Hits Nothing for You-Lagbaja Lyrics, Meaning & Video’