Vulgarity in Selected Nigerian Male Afrobeats Music

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Abstract

The concept of vulgarity in selected Nigerian Afrobeats music emerges as a compelling subject of exploration. This study highlights the depth of Afrobeats, focusing on the lyrics of five prominent male artists. The five male artists studied are: Davido, Wizkid, Omah lay, Rema and Naira Marley. Drawing from a comprehensive literature review, key concepts of vulgarity, and Afrobeats were scrutinized. Following a thorough review, the theory of conversational implicature emerged as the chosen analytical framework. The empirical studies highlights some thoughts and views on the topic, dealing also with other genres of music. The nature of vulgarity in male artists' lyrics encapsulates a women-driven narrative, where objectification is the base. Through explicit references to body parts, they assert dominance and prowess, often in intimate contexts. Male artists employ sexualizing lyrics, reducing women to instruments of satisfaction, thereby showcasing their perceived masculinity. Moreover, aggressive nonchalant vulgarity serves as a cultural assertion of modernity. The prevalence of vulgarity within male Afrobeats denotes a normative trend, reflecting a mutual relationship with the genre's evolution and style.

Keywords: *Vulgarity, Afrobeats, Music.*

Introduction

Music is a medium through which artists express themselves, and in the process, they tend to embody the cultural norms, values, and beliefs that influence their daily lives. Through music, artists can explore the themes of love, heartbreak, political injustice, social inequality, and even taboo topics like sexuality and vulgarity. The height music can go in leaving impression, affecting culture and changing mindsets can be overwhelming. Music can be used to promote cultural values as well as define cultural differences. The type of music one plays has a historical alignment with the cultural norms, values and belief system of a particular society.

African music is an area of Africa's great contributions to world civilization and recreational facilities, and Africans are notoriously music lovers. Music permeates into all the various aspects of their lives. Various African writers have highlighted this aspect of the cultural life of the Africans by saying that music has rooted itself in African culture so much so that it has become part and parcel of their everyday life. Some maintain that more than any other continent in the world the African is jovial, light hearted, emotional and sensitive to music. Little wonder his manual work, his recreational periods, his suffering moments, etc. are punctuated with music. For instance, at the birth of a child he/she is received into the community amidst dancing, rejoicing and songs of jubilation. The same music features in driving and in moments of sorrows and joys. For instance, the ceremony of a genius in any sphere of human endeavor, at funerals, launchings of all sorts, initiation ceremonies, etc. even at the battle fields including the field of soccer, music dominates the life of the African. In almost all the denominational churches and even in the Catholic Church music has become an inseparable handmaid of worship. Put simply, African music is one of the cultural characteristics that make the African who he is as a distinct cultural being in the world, for it binds Africans together and gives them common characteristics.

For Africans, music is a moral law and it gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gaiety and life to everything.

It is the essence of order and leads to all that is good, just and beautiful, of which it is the invisible but nevertheless dazzling, passionate and eternal forms. The Africans live and move as if something is lacking in their way of being unless music is involved. Among the Africans, life for both the young and the old becomes more meaningful and gainfully sustained by music.

In Africa, the principle of morality, respect and reverence to the society, elders and wealthy people are paramount. A typical African man desist from things that look unattractive, immoral or disrespectful. This is owing to the fact that they see each other as people who need to be respected and the rate of value attached to each individual African is overwhelmingly paramount. Moreover, the African man is selective in his choice of words. He rather chooses to be decent, and respectful in speech use. These values are transmitted to babies at birth and continues even through generations. The African culture recognizes greetings, respect and reverence for elders as key responsibilities of the African person regardless of social status. A typical example of respect and reverence for elders would be that in Africa, elders are recognized with special titles and cannot be called by their formal names. This, in its genuinety shows how much regards Africans give to respect.

Nigerian Afrobeat music, pioneered by the legendary FelaKuti in the 1960s, emerged as a fusion of traditional West African rhythms, highlife music, and American jazz and funk influences. Initially, Afrobeat was characterized by its politically charged lyrics, addressing social injustices, corruption, and oppression prevalent in Nigerian society. FelaKuti, a musical icon and activist, used his music as a tool for social commentary and political critique, earning him a devoted following and recognition as the father of Afrobeat. However, as the genre expanded and new artists emerged, the lyrical content of Nigerian male Afrobeat began to diversify. While many artists continue to address social and political issues in their music, a subset of Afrobeat songs started incorporating explicit and vulgar language, focusing on themes such as sexuality, materialism, and hedonism to mention but a few. This shift in lyrical content has sparked debates and discussions within the music industry and the society at large, questioning the impact of vulgarity on the genre's integrity and cultural significance

Africa, known for its rich cultural heritage and strong values, has long cherished morality, respect, and dignity. However, in recent years, there has been a noticeable surge in vulgarity within the realm of Afrobeat music in Nigeria. This rise in explicit and offensive content has become increasingly prevalent among both male and female artists, challenging the traditional norms and ideals that Africa has historically held dear. While Afrobeat, with its infectious rhythms and vibrant energy, has gained immense popularity worldwide, there is a growing concern about the lyrical content and the shift towards explicit and vulgar themes. The problem at hand revolves around the widespread distribution of male Afrobeat music that showcases explicit language, sexual innuendos, and objectification of women, which has become the norm rather than the exception.

Five carefully selected male Afrobeats musicians namely Davido, Wizkid, Omah lay, Rema and Naira Marley were studied. There songs were listened to, recorded and transcribed. The vulgarity in their songs were then analysed using conversational implicature theory.

Conceptual studies

Vulgarity

Vulgarity is a term that has been used to describe a wide range of behaviors, speech, and actions that are considered to be crude, offensive, or indecent (Gautam, 2020). The term is often used in the context of sexuality, where it refers to language or actions that are considered to be obscene or inappropriate. In this conceptual review, we will explore the concept of vulgarity, its historical and cultural roots, and its impact on society and individuals.

Vulgarity has a long and complex history, rooted in cultural and societal norms and beliefs. In many cultures, vulgarity was associated with lower classes of society, and was seen as a sign of ignorance, coarseness, and lack of refinement. In the Victorian era, for example, vulgarity was considered to be a social disease, and those who exhibited it were often shunned by polite society.

However, as society has evolved and become more open and liberal, the concept of vulgarity has also evolved. What was once considered to be vulgar is now often seen as edgy or rebellious. In the 1960s and 1970s, for example, the counterculture

movement embraced vulgarity as a way to challenge traditional norms and values. This was reflected in popular music, where artists like The Rolling Stones and others used explicit language and sexual imagery in their lyrics.

Vulgarity has long been a part of popular culture, particularly in music, film, and television. In music, vulgarity has been used to shock and provoke audiences, and to challenge traditional values and beliefs. This is particularly true in the realm of hip-hop music, where explicit lyrics and sexual imagery are often used to convey a sense of rebellion and defiance.

However, the use of vulgarity in popular culture is not without controversy. Critics argue that it contributes to the objectification of women, and reinforces negative stereotypes and attitudes towards marginalized groups. There have been numerous debates about the appropriateness of certain lyrics and images in popular culture, particularly when it comes to the representation of women and minorities.

The impact of vulgarity on society and individuals is a complex and multifaceted issue. On the one hand, it can be argued that the use of vulgarity in popular culture is a form of artistic expression, and that it is a reflection of the freedom of speech that is protected by the First Amendment. However, critics argue that it has a negative impact on society, particularly on young people who may be influenced by the messages conveyed in popular music and other forms of media.

There is also a debate about the impact of vulgarity on individuals. Some argue that exposure to vulgarity can desensitize people to offensive language and images, and may lead to a breakdown in social norms and values. Others argue that it can be empowering, particularly for women and marginalized groups who may use vulgarity as a way to challenge traditional gender roles and societal expectations.

Vulgarity, in this study, refers to the quality or state of being crude, cruel obscene, or lacking refinement. It involves the use of harsh, offensive, or inappropriate language, gestures, or actions that are considered to be socially unacceptable or offensive to the standards of decency in the society . Vulgarity often involves

expressions or content that are sexually explicit or profane, and can be considered disrespectful or offensive to others.

Afrobeats music

Afrobeats, also known as Afro-pop, is a popular music genre that originated in West Africa, primarily in Nigeria, in the 21ast century. It is a fusion of traditional African rhythms, highlife music, and Western influences such as hip-hop, R&B, and dancehall. Afrobeats is characterized by its infectious rhythms, vibrant melodies, and a unique blend of African and Western musical elements.

Historically, the roots of Afrobeats can be traced back to the 1970s with the emergence of Nigerian music icons such as FelaKuti, who pioneered the Afrobeat genre. Fela's music blended traditional African rhythms and instrumentation with elements of jazz, funk, and highlife. His politically charged lyrics and energetic performances became the foundation for the genre that would later evolve into Afrobeats.In the 2000s; a new wave of artists began to redefine the sound of Nigerian music and gave birth to what is now known as Afrobeats. Artists like D'banj, P-Square, and 2face Idibia gained international recognition and helped popularize the genre beyond Nigeria's borders. They infused Afrobeats with catchy hooks, modern production techniques, and lyrics that resonated with a broader audience.

One of the defining characteristics of Afrobeats is its infectious rhythm and groove. The genre is heavily influenced by African percussion instruments such as the talking drum, djembe, and shekere, which create the driving beats that underpin the music (Mbaegbu, 2015). These rhythms, combined with the use of synthesizers, drum machines, and other electronic elements, give Afrobeats its distinctive sound. Lyrically, Afrobeats covers a wide range of topics. While traditional Afrobeat music often addressed social and political issues, modern Afrobeats songs tend to focus more on themes like love, relationships, partying, and everyday experiences. The lyrics are usually delivered in a combination of English and various African languages, adding to the genre's cultural richness and appeal.

In recent years, Afrobeats has experienced a significant surge in popularity and global recognition. Artists such as WizKid, Davido, Burna Boy, Tiwa Savage, and

MrEazi have achieved international success, collaborating with renowned artists from different parts of the world. This global exposure has helped to popularize Afrobeats on a larger scale, leading to its integration into mainstream music and influencing artists from various genres.The rise of streaming platforms and social media has also played a crucial role in the global dissemination of Afrobeats. Artists can now reach a worldwide audience more easily, and fans can discover and share their favorite songs with just a few clicks. This accessibility has contributed to the genre's widespread popularity, with Afrobeats becoming a staple in clubs, parties, and music festivals around the world.

Mbaegbu (2015) notes further, that Afrobeats has influenced other music genres, leading to exciting collaborations and cross-genre fusion. Artists like Drake, Beyoncé, Major Lazer, and Jorja Smith have incorporated Afrobeats elements into their music, resulting in successful collaborations and the further exposure of the genre to a broader audience. Afrobeats is a vibrant and dynamic music genre that has its roots in the rich musical traditions of West Africa. It has evolved over time, blending traditional African rhythms with contemporary Western influences to create an infectious and globally appealing sound. With its energetic beats, catchy melodies, and diverse lyrical themes, Afrobeats continues to captivate listeners worldwide and shows no signs of slowing down in its impact on the global music scene.

Afrobeats, in this study is a contemporary music genre that originated in Nigeria during the 21st century. It incorporates elements of Afrobeat, highlife, dancehall, hip-hop, and other genres, resulting in a fusion of vibrant rhythms and infectious melodies. Afrobeats is characterized by its energetic abeats, often accompanied by catchy lyrics that touch on various themes such as love, social issues, and celebration. It is most accepted amongst the youths and have gained immense popularity amongst Nigerian youths.

Theoretical Studies

Politeness Theory

In Politeness theory, the interlocutors use particular strategies in order to achieve successful communication. These strategies enable to create maximally comfortable environment for communication. The key ideas of politeness theory

were offered in the works by P. Brown and S. Levinson "Politeness: some universals on language usage". Politeness theory is based on the concept that people have a social self-image that they consciously project and try to protect. This sense of self-image is referred to as "face." The theory was developed in 1978 by researchers Penelope Brown and Stephen C. Levinson. It holds that people use various politeness strategies to protect the face of others when addressing them. Relying on the works by American sociologist Erving Goffman [Goffman 1967], the authors chose the notion of "face" as the basis of their theory. It reflects two opposite needs of a human: on the one hand, a desire to be approved of and appreciated by the interlocutor (positive face), on the other hand, to have his/her independent point of view and relative freedom of opinion (negative face). Therefore, politeness is understood as the ability of people to use interactive strategies depending on communicative situation. By their means the communicator is capable of making a good impression on the interlocutor and creating a positive self-image or, on the contrary, expanding his/her personal space (Holmes J. 2006).

Brown and Levinson gradually develop their concept considering every action of the communicants from a perspective of a potential threat to an individual face. According to the authors' position, a person tends to protect their own face in the communication process thus deviating from clear and direct communication. On this basis we can distinguish the strategies of positive politeness (for instance, demonstration of interest, sympathy) and negative politeness (for example, expressing pessimism, apologizing). Moreover, estimating face threatening acts three basic socio-cultural variables are taken into consideration: social distance between interlocutors, the degree of power on each other and ranking. [Holmes J. 2006].

When we are polite to people, we are appealing to one of these two types.

I. **Positive politeness:** Appealing to a person's positive face can mean making the individual feel good about themselves. In positive politeness, the speaker's goal is to address the positive face needs of the hearer, thus enhancing the hearer's positive face. This is also known as positive face redress. Positive politeness strategies highlight friendliness and

camaraderie between the speaker and hearer; the speaker's wants are in some way similar to the hearer's wants

II. **Negative politeness:** Appealing to a person's negative face can mean making the other person feel like they haven't been imposed upon or taken advantage of. Negative politeness addresses the hearer's need for freedom of action and freedom from imposition in making his or her own decisions. This is also known as negative face redress. While this theory advocates for a soft and less harmful utterances, it's relevant to this study because it calls for decorum, respect and regards for people while making addresses or utterances. However,

Speech act Theory

Speech act theory can be defined as the idea that language contains meaning beyond just the definition of the words that are used. Speech act theory suggests that the meaning of what we say is influenced by the type of speech it is, the structure of the utterance, and the context in which it is used. It also explains how speech can create an action or outcome. This theory is part of the field of pragmatics, which is the study of how language is used in a social context.

John L. Austin, a British philosopher, first introduced speech act theory in his 1959 book How to Do Things with Words. It was later modified by Searle (1969). Austin described three main actions related to speech acts, and Searle expanded on these ideas. Locutionary acts refers to the specific words of a verbal or written message. In other words, it is the meaning of what is stated. The illocutionary act is related to the speaker's intention, or what the person who is communicating the message wants to have happen. For example, consider the question, "Can you open the window?". The objective of asking this question is to have the listener open the window. The speaker is not asking if it is possible for the listener to open the window. Instead, their intention goes beyond the literal meaning of the words in order to prompt someone to perform an action. Finally, the perlocutionary act of speech refers to the effect that the words have on the receiver of the message, the person who hears or reads those words. When a person hears the statement, "Can you open the window?" they may then execute that request by opening a window. Austin (1962) notes that one thing many utterances do is to make propositions. They do this mainly in form of statement or questions, but other grammatical

forms are also involved. These kinds of utterances are called constatives. They are connected with events or happenings in a possible world. In other words, constatives are utterances that can be evaluated along a dimension of truth. That is, they can be experienced or imagined. However, Austin (1962) further distinguishes another kind of utterance which he called 'performatives". In this case, performative utterances cannot be said to be true or false but can be evaluated by a dimension of felicity. In using performative utterance, a person is not just saying something but is actually doing something at the same time. Austin divides performatives into five categories:

- **Verdictive**: known for the giving of verdict, estimate, grade, appraisal. E.g. "we find the accused guilty'"
- **Exercitives**: the exercising of power, right, or influences as in ordering, appointing, warning, or advising. E.g., "I pronounce you husband and wife".
- **Commissives**: typified by promising or undertaking, and committing one to do something by announcing an intention or espousing a cause. E.g., I hereby willed all my estates to Emeka'.
- **Behavitives**: having to do vith such matters as apologizing, congratulating, blessing, cursing or challenging. E.g. "I apologize",
- **Expositives**: refers to how one makes utterance fit into argument or exposition. E.g., "I reply", or I assume".

Searle (1969) approached speech act analysis from a different light. He identified two types of speech act as: direct and indirect speech. In addition to this, Searle (1975) also classifies speech act theory into the following macro classes:

- **Assertives** - Statements that provide information, state a conclusion, or express the belief of the speaker. Examples of assertive speech acts include "Ottawa is the capital city of Canada" and "She is an honest person."
- **Directives** - This type of speech is attempting to cause someone else to do something. Commands, requests, and invitations are types of directives, such as "Could you come over for dinner this weekend?"
- **Commissives** - Words that commit the speaker to an action in the future, such as making a promise or an offer. "I will drive you to school" is an example of a commissive speech act.

- **Expressives** - Speech that expresses a feeling or emotion. An example of an expressive speech act is "I'm sorry for missing your birthday."
- **Declarations** - Like Austin's performatives, these speech acts create a change in the world or cause something to happen. For example, "You're fired" or "I declare you husband and wife" are declarations.
- The speech act theory underlies the actions words perform. Its is relevant to this study in that this research focuses on the perception of words and the actions they perform on people or the impression they leave off on people which is similar to the locutionary, illocutionary and perlocutionary speech acts. Although they relate this way, this theory does not fit into the dynamic nature of the study.

Empirical studies

Ruto, Nandelenga, & Mwai (2022) examined the objectification of women in selected Kipsigis popular songs. The researchers purposively picked 15 songs from speakers of Kipsigis popular artists, 30 respondents and five composers. An interview schedule was used to obtain the relevant information from the respondents and composers of the songs. The study was guided by Politeness Theory by Brown and Levinson (1978). The results of the study indicated that artists of Kipsigis popular songs used sexual connotations in their songs to objectify women through the use of metaphors which shows how women are inferior to men reducing their status to weak beings in the society. Furthermore, women are portrayed as objects used by men to advance their dominance and power. According to the study, Women are seen as objects such as food, cars, journey and instruments operated by men to show power over them, which is contrary to our cultural norms and the requirements of etiquette despite such words lessening the use of taboo words in public. The status of women and their sexual organs have been degraded by comparing them to places and sexual intercourse as work. This study is similar to the present study because they both examined vulgarity in songs; however, they differ in that this study dealt with the objectification of women sexuality in songs primarily championed by the men whereas this present study dealt with vulgarity in selected Nigerian Afrobeats music.

Ogunnike & Akoja (2020) wrote on *Hip-hop Music as correlate of Undergraduates' perception of social vices in three selected Universities in Ogun State, Nigeria*. The study investigated the contents of some Nigerian hip-hop music as well as the perception of undergraduates of the social vices reinforced in the songs. Using the mixed method of the quantitative and qualitative research sampling methods, the study adopted the convergent parallel research design to determine the correlation between hip-hop music and Nigerian undergraduates' perception of social vices. Lyrical contents of three popular Nigerian hip-hop music released between 2013 and 2019 as well as 381 students from three universities located in Ogun State, Nigeria formed the sample size for the study. Findings revealed a dominant portrayal of premarital sex, "babymamarism", drug use, alcohol usage, female debasement, slangs, seductive dance steps, and indecent dressing in the lyrical contents sampled. The survey result indicated significant influence of attitude towards social vices portrayed in hip-hop music, especially those of sexuality, on practice intention of such vices among Nigerian undergraduates. The above study is similar to the present work because they both discussed the vulgarity theme but the point of divergence lies in above study's main focus in hip hop songs against the present work's focus on Afrobeats music.

Apuke & Jigem, (2019) carried a research titled *Portrayal and Objectification of Women in Music Videos: A Review of Existing Studies.* The paper adopts qualitative research method, specifically, corpus analysis to review studies on the portrayal and objectification of women in music videos such as R&B/hip hop and pop. The databases were selected because they have a lot of high. The retrieved articles were speed-read by checking the titles, abstracts and conclusions to ensure each retrieved article is entirely related to the subject matter. Results indicate that a large number of the reviewed studies used content analysis and objectification theory. Most of the studies reported that female artists are more sexually objectified, held to stricter appearance standards, and were more likely to demonstrate sexually alluring behaviour in music videos. Sexual objectification was found to be more prominent in the R&B/hip hop and pop videos than in country videos. While this study and the present study adopt the qualitative research method, they differ in that this study's scope is on the objectification theory whereas this present study adopts the theory of conversational implicature.

Oniwon & Salami (2019) in their paper *Materialism, vulgarism, and profane themes in Nigeria's hip hop music videos: A content analysis* examines the underlying meanings and extent of material, vulgar and profane themes in Nigeria's Hip Hop music videos. With a total of 185 hip hop music videos, selected by means of a purposive sampling procedure, a content analysis design was adopted. Two independent coders were trained for the content analysis. The reliability of the selected videos was determined through Cohen's kappa (k) symmetric measure of agreement. The result yielded 0.782 (78 percent), representing a good measure of agreement. Equally, a focus group discussion method was used to select eight Hip Hop fans who spoke about the effects of these themes on Nigerian youths. Findings revealed, among others, that the extent to which the analyzed music videos projected themes concerning materialism, vulgarity and profanity was very high and that excessive amount of jewellery, luxury brand apparel, expensive cars, derogatory lyrics and objectification of women were key messages in the videos. The study also found that exposure to these themes might have undesirable consequences on young people's perception of success. While this paper is similar to this present study in their population of study which is Nigeria, it differes in the gender specificity of this present study.

Theoretical Framework

Conversational Implicature

Conversational implicature deals with how meaning is conveyed beyond the literal interpretation of words in a conversation. Developed by the philosopher H.P. Grice in 1975, conversational implicature refers to the implied meaning that arises in a conversation when speakers go beyond what they explicitly say.

According to Grice, communication is not just a matter of encoding and decoding information but also involves cooperative principles that speakers and listeners follow to make sense of each other's intentions. Grice proposed four maxims, known as the Cooperative Principles, which guide conversational interactions. These maxims are:

The Maxim of Quantity: Speakers should provide enough information to make the conversation informative, but they should not give more information than is necessary.

The Maxim of Quality: Speakers should be truthful and avoid making false or unsupported claims.

The Maxim of Relation: Speakers should be relevant and contribute to the ongoing conversation.

The Maxim of Manner: Speakers should be clear, brief, and avoid ambiguity or obscurity.

Conversational implicatures arise when one or more of these maxims are violated but are still assumed to be followed by both the speaker and the listener. Grice categorized implicatures into two types: conventional implicatures and conversational implicatures.

Conventional Implicatures: These are implied meanings that arise from specific linguistic structures or expressions. For example, when someone says, "John is a bachelor," the conventional implicature is that John is unmarried. The word "bachelor" carries the implied meaning of being unmarried.

Conversational Implicatures: These are implied meanings that arise due to the context, the cooperative principles, and the shared background knowledge of the participants. They go beyond the literal meaning of the words used. Conversational implicatures often involve inferences made based on the assumption that the speaker is being cooperative. Grice proposed two types of conversational implicatures:

a) **Generalized Conversational Implicatures:** These are implicatures that arise from the violation of the maxims. For example, if someone says, "I have some money," while knowing that the listener is aware of their financial struggles, the implicature is that they do not have much money.
b) **Particularized Conversational Implicatures:** These are implicatures that arise due to specific contextual cues or shared knowledge between the participants. For example, if someone says, "It's raining outside," and the listener responds with, "I'll take my umbrella," the implicature is that the listener inferred from the speaker's statement that they should prepare for rain.

Conversational implicatures play a crucial role in communication by allowing speakers to convey additional meanings indirectly, often with economy and efficiency. They rely on the cooperative nature of communication and the ability of participants to infer meanings beyond what is explicitly stated. However, it's important to note that implicatures can be context-dependent and subject to interpretation, and different listeners may derive different implicatures from the same utterance.

The theory of conversational implicature explores how speakers convey implied meanings in conversations by violating or flouting certain maxims of communication. It involves both conventional and conversational implicatures, with conversational implicatures relying on the cooperative principles and shared knowledge between participants. By understanding implicature, we can grasp the rich layers of meaning that emerge in everyday conversations. This theory clearly explains that words imply more than they literally mean. It's concerned with finding what people say beyond the mere utterance. This fits perfectly in this study and hence, adopted.

Data Presentation and Analysis

Since vulgarity is subjective and this study has significantly confined the understanding of vulgarity in it's conceptualization, we shall be dwelling on what vulgarity means to this study only, in our analysis.

The nature of vulgarity in the lyrics of Male Afrobeats artists.

No competition by Davido

Originallyrics	**Gloss**
Sheynayansh o (eh)	Is it buttocks*oh* (*eh*)
Be like matress (eh)	It is like mattress (eh)
Sheyna face oh (eh)	Is it face *oh*(eh)
Be like actress (eh)	It is like an actress's (*eh*)
I say nobody fit to contest oh	I said, no one can contend oh
Uhnuhn, for my baby oh	*Uhnuhn*For my babe*oh*
Sheynayansh oh, sheyna face oh eh	Is it buttocks*oh* Is it face*oh* eh
Sheyna waist oh, una no be mate oh uhn	Is it waist oh You are not her mate oh uhn
Oh wo wowowowo	*Oh wo wowowowo*

In his recently released album, Timeless, Davido dedicated one of his songs to his 'lady'. This track titled 'No competition 'was his attempt to prove that his lady is far better and more endowed than any other lady. To him, there's no competition for his lady because no one can be compared to him. In buttressing his point, he says *Sheynayansh o (eh) Be like matress (eh) Sheyna face oh (eh).* By discribinghis lady's body parts and endowment, Davido is drawing attention to his main focus in a lady. By comparing his lady's 'Nyash 'to 'matress, Davido is objectifying the lady and women in general. By focusing on the sexually arousing and appealing part of the lady and highlighting it repeatedly, he alludes to the fact that personality, industrial and society values of women is secondary to him, rather, their appealing body is his primary concern. This is a case of objectification of women through sexualizing their body parts. It vulgar because this description and focus is rather appalling and demeaning to women because being a public figure, Davido has subconsciously garnered a fan base who will disrespect women by reducing them to mere object of sexual appeal and satisfaction. In furthering , he says further *Sheynayansh oh, sheyna face oh eh Sheyna waist oh, una no be mate oh uhn.* To him, the waist of ladies and their buttocks are the main determining factor of their significance and beauty and thus, is the point of argument in his attempt to argue for his lady. This act of objectification of women through sexualizing their body pathetically reduces the Worth of women to mere items comparable to material things and describable as objects of sexual appeal and satisfaction. This disrespectful portrayal of women comes off as demeaning, vulgar and shameful.

Money & Love by Wizkid

Original lyrics	**Gloss**
Nobody like me, 'body like me	Nobody is like me, 'body is like me
Baby, when I pull up, put you all in my jeans	Baby when I pull up, I'll put you all in my jeans
Big lollipop, baby lick like ice cream	Big lollipop baby lick like ice cream
Big bad Wiz, Mr. Shift-Your-Panties	Big bad wiz, Mr shift your panties
Fuck you to BujuBanton or Buju Benson	Fuck you to BujuBanton or Buju Benson
Girl, any record, girl, I go make you sing	Girl, any record, I will make you sing
Know she dey pray for the kokomicin	know she prays for the kokomicin
I got the holy water, baby, make you come swim	I got the holy water, baby come and swim
My pocket full of money, oh	My pocket is full of money *oh*
My heart dey full of love, oh, oh, oh	My heart is full of Love *oh ohoh*

Money and love by Wizkid is another Afrobeats song with vulgar lyrics. A quick background check on Wizkid confirms his history of singing about women, his affairs with them and the bedroom business in the excerpt above, Wizkid employed metaphors to coat his lyrics. However, a careful look at the metaphor employed suggests a more vulgar picture and thus rides him off his intended innocence. In the line *Big lollipop, baby lick like ice cream,* Wizkid refered to his lady's participation in oral sex with him. Big lollipop is a metaphor that, although not used formally in English, is employed contextually to mean the Male sex organ, penis. With it's structure of straw and cap, similar to the shaft and tip/ cap of the penis, the lollipop alludes to the male organ by *Big lollipop*, Wizkid boasts of a sizable penis which is capable of driving pleasure and satisfaction to the woman. In furthering the line, *baby lick like ice cream* suggests an invitation to oral sex commonly known as *blow job.* With this in mind, Wizkid, while boasting of possessing a big manhood, makes his *baby* participate in oral sex with him and invites her to lick his sperm and Penis *like ice cream.* This act of sexualizing women robs off on their self worth because for an Afrobeats superstar like Wizkid to use such debasing, crude and impolite expression on women, it shows the place of women to him. Africans are recognized to value their women. They recognize what they possess, and as such, cannot sexualize them by projecting them as people who are enticed by *big lollipops.* In the excerpt above too, Wizkid further refers to his bedroom dominance when he states *Big bad Wiz, Mr. Shift-Your-Panties Fuck you to Buju Banton or Buju Benson.* For him, his sexual dominance of women earns his the *Mr. Shift -Your-Panties.* A vulgar phrase that promotes forced/forceful sex where a non-consenting sexual partner is forced to engage in sex. By *shifting panties* he projects himself as a sexlord who have his way on women regardless of their consent and by forcefully shifting their panties and penetrating into them. But this expression, Wizkid objectives women as materials of sexual satisfaction, who do not have a say when he wants to have his way through them. In another line, Wizkid says *Fuck you to Buju Banton or Buju Benson.* Although, his intentions of using Buju Banton, a renowned pop artist and Buju Benson, a Nigerian Afrobeats artist is not known, his use of the *fuck* word in itself is vulgar. The dictionary tag on *Fuck* is vulgar word for either sexual intercourse or vulgar word for cursing someone. Either ways, the vulgarity in the word is static. By saying *Fuck you to Buju Banton or Buju Benson,* and since Buju Banton is an American, world renowned pop artist whereas Buju Benson is an Nigerian Afrobeats artist,

one may suggest that his wants to sex the *baby* to the *moon and back*. An expression that is used to show a comprehensive satisfaction, an all round pleasure and satisfaction. So, in all of this, Wizkid, while not only being vulgar, sexualizes women, objectifies them, expresses his aggressive and nonchalant use of words. One would conclude therefore that the lyrics are contrasting to the African man's perspective of women and thus does not represent the values of women. And not only that, he presents women as objects of mere sexual satisfaction and thus rates them of no further significance. Such portrayal is debasing, uncouth and distasteful.

Woman by OmahLay

Original lyrics	**Gloss**
They tell me this, they tell me that	They tell me this, they tell me that.
They say my bitch, say she a bad	They said my bitch, said she is bad
Anytime I knack, I knack without rubber band, oh, rubber band	Anytime I have sex with her, I do it without rubber band oh rubber band
Every time I put am, e sure me die (die). If I no pull out, she got my back	Everytim I put it , I am sure that if I don't pull out, she got my back

For Omah Lay, a Nigerian Afrobeatsartist, vulgarity is a norm. Despite being a new cat in Afrobeats, he has adapted to the generous vulgar practice. In the excerpt above from his song, *Woman*, a line from the excerpt reads *They say my bitch, say she a bad...* by *mybitch* Omah Lay means his woman. However, a *bitch* means a female dog, or a despicable person or a slave kind of submissive person. One who has no say on his one. Typical of a dog is a distasteful person, a dirty prostitute who is known to be sleeping around with men and mostly exchanging his body for money. This description above was what Omah Lay used for his woman. To think that he went further to say *They say my bitch, say she a bad* is more disturbing. The *bitch* is also bad. Meaning that the sexualized woman is so submissive that she satisfies his sexual appeal to an extent that *she bad,* a description that further asserts a professionally specialized prostitute. This is a case of vulgarity by sexualisation and objectification. Being that that is not enough description yet, Omah Lay continues *Anytime I knack, I knack without rubber band, oh, rubber band, Every time I put am, e sure me die (die)If I no pull out, she got my back.* By *knack,* he means aggressive sexual intercourse. The word *knack* is a Nigerian pidgin word for *aggressive fuck*. It

is used when men or women boast of satisfactorily and aggressively sexing their partner. It is used widely in the Nigerian pidgin English. However, Omah Lay in his line *Anytime I knack, I knack without rubber band, oh, rubber band* avers that he engages in aggressive sexual intercourse without a condom (*rubber band).* Being that he *knacks a bitch,* Omah Lay suggest an aggressive intercourse with a submissive (slave) prostitute. This picture of woman in its formality is vulgar and more vulgar as the African values are concerned. Openly tagging women as prostitutes deduces the actions of an aggressively cruel drug lord whose single value of women is in his satisfaction of his sexual fantasies. To further his demeaning and debasing language, he confirms the slavery kind of submissive prostitute he meant while saying *Every time I put am, e sure me die (die) If I no pull out, she got my back.* By this line, he asserts the willingness of the *bitch* to take in his *cum* as long as he wishes to pour inside her. This further objectifies women because looking at his song title, *Woman,* one would simply note that his description is based on his perception of a woman. In his song, Omah Lay objectifies women, debases them and sexualizes them by means of vulgar lyrics. This disrespect to women is a clear definition of the place of vulgarity in Afrobeats music.

Soundgasm Lyrics By Rema

Original lyrics	**Gloss**
London	London
Another banger	Another banger
Yeah, yeah, yeah	Yeah yeah
Yeah, yeah	Yeah yeah
Sexy love, what she need from a bad boy like me	Sexy love, what does she need from a bad boy like me?
Yeah, yeah	Yeah yeah
Sexy kisses, the thing that she end for my lips	Sexy kisses, with the print she leaves on my lips
Yeah, yeah	Yeah yeah
Man's XXL is the only air that she breathe	Man's xxl is the only air that she breathes
And when I look into her eyes *I know that she can never get enough of me*	And when I look into her eyes I know she can never get enough of me
Your body high me like lean	Your body gets me high like Lean
When we do it, skin to skin	When we do it skin to skin
And as you rush, they increase	As you rush, they increase

I feel the drip inna your V	I feel the drip in your V
Shorty say she feeling sore	Shorty says she is feeling sore
She grab my neck and she whisper, "Please"	She grabs my neck and whispers, "Please"
Netflix, not what I came here for, mhmm	Netflix is not what I came for. *Mhmm*
Shorty better shut your door, mhmm	Shorty shut your door *mhmm*
Cause I no wan' disturb neighbour, mhmm	Because I don't sht to disturb your neighbor *mhmm*
Shorty like it when I drill her hole, mhmm	Shorty likes it when I drill her hole *mhmm*
When I finish I go –	When I finish, I go
Baby girl, you body is my medicine	Baby girl, your body is my medicine
Sweet baby melanin, sweeter than sugarcane	Sweet baby Melanin, you are sweeter than sugarcane
If I hickey, hickey on her neck	If I hickey on her neck
Sex like a gangster, on my face, innocent	Sexing her like a gangster but innocent on my face
Stroke her pussy with my index	Stroke her pussy with my index finger
Shawtygotta orgasm	Shawty reached orgasm
Tapping on that pussy like I'm tryna kill a motherfucking insect	Tapping on that pussy like I am trying to kill a motherfucking insect

Rema's *Soundgasm,* an Afrobeats piece comes off as a mirror of Rema's lyrical attitudes to women. The song title 'Soundgasm' came about as a result of compounding 'sound' and 'orgasm'. By this, Rema projects and orgasm from sounds which in further be explained as the rush of pleasure due to sounds effects. This song describes a sex scene in details. It pictures a woman craving a man's sexual satisfaction. It projects the man as possessing an 'extra large' manhood with which he leads the woman to a climax of pleasure and satisfaction. In the excerpt above, the following lines read Man's *XXL is the only air that she breathe, And when I look into her eyes, I know that she can never get enough of meYour body high me like lean When we do it, skin to skin And as you rush, they increase I feel the drip inna your V*XXL here is used to mean an extra large penis. Although Rema tried to be polite by not mentioning a manhood, his attempt is crashed because of his allusion that his seemingly big manhood is the air that the Lady breathes. Whether this description is taken literally or not, it in no wise present a positive image for women, hence its debasing outlook sexualizes women and this vulgar. In this excerpt *Your body high*

me like lean When we do it, skin to skin And as you rush, they increase I feel the drip inna your V, Remasings about the effect of the woman on him. He feels *high* when he do it *skin to skin.* By feeling high, he means the feeling of satisfaction as a result of his intercourse with the woman. He further notes that he gets more excited when they sex without protection. By *skin to skin*, he means the male and female sex organs meeting without protection.

Another line read*s And as you rush, they increase I feel the drip inna your V.* Here, Rema continues to show his pleasure and excitement as his woman climaxes and he feels the drip in her Vwhere V means vagina. Despite the lady feeling sore in her private parts and telling pleading with him as contained in the line *Shorty say she feeling sore She grab my neck and she whisper, "Please"*Rema is concerned rather on how much impact he has made in the lady's private part through dominating sexual intercourse. He further alludes to leaving a sexual mark on her neck in form of hickey *If I hickey, hickey on her neck.* To him, it is a mark signalling his *win* on her sexually. In what could be seen as a never ending vulgar lyrics, Rema continues thus; *Stroke her pussy with my index. Shawtygotta orgasm.* By *stroke her pussy,* Rema means a sexual act where the finger is inserted into the woman's private part and stroked back and forth to drive sexual pleasure. Rema's use of seemingly pornographic images and lexical pictures in itself is vulgar because it is not suitable for a non pornographic audience. His use of the word *pussy* which is a vulgar reference of the female reproductive organ to a sweet cat is uncouth and objectifying too. It is disrespectful to the woman to assume she has to be compared to a cat. It is rather worse off to think that the mention of women in Rema's songs would have to be in a pornographic or sex scenes. Finally, Rema sings *Tapping on that pussy like I'm tryna kill a motherfucking insect.* Here, he used the *motherfucking* which is vulgar and *pussy* which has been established earlier as uncouth and objectifying. It is therefore safe to assume that the *Soundgasm*by Rema was an intend exposition of his domineering bedroom activities with women presented as objects of sexual dominance and satisfaction. This uncouth, detasteful, debasing, crude and disrespectful presentation of women is glaring and abominable. It is also Obscene because an innocent audience is led to picture the pornographic image projected by Rema in his *Soundgasm*while also objectifying and sexualizing women.

Summary of Findings and Conclusion

Summary of findings

From the analysis above, the nature of vulgarity in lyrics of the male artists are women driven. Their pact lies in the objectification of the women body done by highlighting the endowment of women such as their buttocks, breast, face, or composure. This highlight is often intended to brush their ego as the men in such women's lives. It becomes vulgar in their style referencing such body parts and making it the focus of their lyrics. In line with this, they exert their dominance on such ladies especially as it relates to their bedroom prowess and ability to make the women beg for their mercy at the bedroom dominance state. Also, the nature of vulgar in male songs also relies heavily on sexualizing women. This they do by highlighting these women's body part as instruments of sexual satisfaction. By so doing, women are reduced to mere items of sexual satisfaction with which a men showcases their strength and sexual prowess. Finally, the aggressive nonchalant vulgar lyrics follows in the nature as these male artists attempts to sound razz, thus showing themselves off as updated folks. This they do by westernizing through curse words and vulgar words.

Conclusion

Afrobeats have come to stay. It has gained significance traction in the world of entertainment and mainly among the youths. Its fusion of African and Western cultures results promoted the state of vulgarity being discussed. The prevalence of vulgarity in Afrobeats music is overwhelming but not without a course. Major courses being the domineering nature of males and societal demands. In this study, we have explored 5 male Afrobeats music.

The five male Afrobeats musicians studied are Davido, Wizkid, Omah lay, Rema and Naira Marley. We conclude that vulgarity has garnered widespread traction in Afrobeats because of the generous acceptance by the audience which the youth contribute a greater percentage and also its appealing outlook.

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Appendix

1. NO COMPETITION By Davido

Lyrics
No competi, competi, competition for my lady
Uh no, na she get everything wey I need in a woman and more
My lady, if you see my lady o
Istolobo one
You go know say people fine
You go know say god design
Na elele, oh na elele, oh ah

Shey na yansh o (eh)
Be like matress (eh)
Shey na face oh (eh)
Be like actress (eh)
I say nobody fit to contest oh
Uhn uhn, for my baby oh

Shey na yansh oh, shey na face oh eh
Shey na waist oh, una no be mate oh uhn
Oh wo wo wo wo wo
Nobody fit to contest oh ah
My agbani, darego
Olomi, ma lelegro
Omo mummy, ele daddy
Mr money like e lepa shandi
Sho mo pe you carry, o tobi
O lara, o lomi
Fa mi mora, Angelia Jolie
Iwo nikan nikan nikan nikan nikan, o ti to mi e

Mo ko e je bi ti indomie
Baby duro mo mi, no go leave me lonely
Gbagbe jonsing, make you leave the story
Ma lo kan ra mo mi, 'cause it's in the stoning

Iwo sha ma wo mi
Bi mo shey n jo, iwo sha ma wo mi
O ni problem, iwo lalabaromi
Ololade o kori mi ma taku mi o
Cause you got my soul, my soul
You be melody for my soul
Girl you're my all, my all
Can't leave you alone
No competi, competi, competition for my lady
Uh no, na she get everything wey I need in a woman and more
My lady, if you see my lady o
Istolobo one
You go know say people fine
You go know say god design
Na elele, oh na elele, oh ah

Shey na yansh o (eh)
Be like matress (eh)
Shey na face oh (eh)
Be like actress (eh)
I say nobody fit to contest oh
Uhn uhn, for my baby oh

Shey na yansh oh, shey na face oh eh
Shey na waist oh, una no be mate oh uhn
Oh wo wo wo wo wo

2. Money & Love Lyrics By Wizkid

Shit
Nobody like me, 'body like me
Baby, when I pull up, put you all in my jeans
Big lollipop, baby lick like ice cream
Big bad Wiz, Mr. Shift-Your-Panties
Fuck you to Buju Banton or Buju Benson
Girl, any record, girl, I go make you sing

Know she dey pray for the kokomicin
I got the holy water, baby, make you come swim
My pocket full of money, oh
My heart dey full of love, oh, oh, oh

Nobody better for the dancer, no
Fine lady she dey bounce along
Skintight for your body, yeah
What you dey want na hin I want to know
Don't stop, make you drag me on
What you dey on na hin I want take on
Now pami, oh, lomi, oh
Burn that spliff, be your Romeo
Wa lomi, oh, ragabomi, oh
Got your back, wa sun bi, oh

Ja sungba, oh, omo jugba, oh
Touch me, I touch as e dey, oh
Oya so mi so, ka l'ole, oh
Chop, me I chop anoti, oh

Je, je, je, make I give am
Je, je, je, ah, ah, ah, ah
Je, je, je, make I give am
Je, je, je

E say, oh, ay, oh
Say the money I go supply, oh
Thing long from L.A to Okokomaiko
I wey fit fly enter Mumbai, oh
Pretty lady, are you one say na one time, oh
S'ewo l'odun bayi?
Jo t'aba dele s'ama jugba?
I dey feel fine, make me feel nice
Buss two shot for this one night

My pocket full of money, oh
My heart dey full of love, oh, oh, oh

Nobody better am for the dancer, no
Fine lady she dey bounce along
Skintight for your body, yeah
What you dey want na hin I want to know
Don't stop, make you drag me on
What you dey on na hin I want take on
Now pami, oh, lomi, oh
Burn that spliff, be your Romeo

Wa lomi, oh, ragabomi, oh
Got your back, wa sun bi, oh
Ja sungba, oh, omo jugba, oh

Touch me, I touch as e dey, oh
Oya so mi so, ka l'ole, oh
Chop, me I chop anoti, oh

Je, je, je, make I give am
Je, je, je, ah, ah, ah, ah
Je, je, je, make I give am
Je, je, je

Yeah, your body than the
My mummy call, omo me I no go
This kind of touch make me feel I don go
Fine girl t'ofe pami, oh
Omo this kind love, oh
Say make I touch am give am properly
Make I give am normally

Source: LyricFind

3. Womanby Omah lay

Lyrics
They tell me this, they tell me that
They say my bitch, say she a bad
Anytime I knack, I knack without rubber band, oh, rubber band
Every time I put am, e sure me die (die)
If I no pull out, she got my back

Odoyewu, I'm happy that
Odoyewu
Say, everythin' I do is for my woman (ahn-ahn, ahn-ahn)
Anythin' at all wey you talk, I go do am (oh-oh, oh-oh)
Me, I no dey see another girl for my visuals (eh-eh, eh-eh)
Lovin' you, lovin' you na hin my ritual (ahn-ahn, ahn-ahn)
My girl gat me, she no stingy (oh-whoa)

She give me Love, CKay, Nwantinti (ayy-ayy)
All of the moves you've been practicin' (ohh)
Put it on, put it on, put it on top me (oh-hh)
Girl, give me love for motor ('tor)
Girl, you a light my stove (oh-lo)
She got me Ghana must go (oh)
She no dey hear, Chinonso
Say, anythin' I do is for my woman (ahn-ahn, ahn-ahn)
Anythin' at all wey you talk, I go do am (oh-oh, oh-oh)
Me, I no dey see another girl for my visuals (eh-eh, eh-eh)
Lovin' you, lovin' you na hin my ritual (ahn-ahn, ahn-ahn)
Me, I no dey share my chin chin (mm-yeah)
I no dey like hear pim pim (mm-yeah)
My girl dey make me reason (oh-wah)

She understand my pidgin
Like wangele, wangele, wangele wa (ahn)
Oh my girla, my girla, my (wang')
Abubakar, Tafawa Balewa (ahn)

My girl gat no problema, oh-whoa
All of a sudden
She say me and her go be
Tuface, Annie Macaulay
Okay, nwa baby
Oh-whoa, all of a sudden (yea)
She say me and her go be
Tuface, Annie Macaulay

Okay, nwa baby
Say, anythin' I do is for my woman (ahn-ahn, ahn-ahn)
Anythin' at all wey you talk, I go do am (oh-oh, oh-oh)
Me, I no dey see another girl for my visuals (eh-eh, eh-eh)
Lovin' you, lovin' you na hin my ritual (ahn-ahn, ahn-ahn)
Help me call Claro

Call Odo, call Anita, my baby
I been give her one from the front, one from the back
On and on, we dey go on
Help me call Claro
Call Odo, call Anita, my baby
I give her one from the front, two from the back
On and on, we dey go on
Source: Musixmatch

4. SoundgasmBy Rema

London
Another banger
Yeah, yeah, yeah
Yeah, yeah
Sexy love, what she need from a bad boy like me
Yeah, yeah
Sexy kisses, the thing that she end for my lips
Yeah, yeah
Man's XXL is the only air that she breathe

And when I look into her eyes

I know that she can never get enough of me
Your body high me like lean
When we do it, skin to skin
And as you rush, they increase
I feel the drip inna your V
Shorty say she feeling sore
She grab my neck and she whisper, "Please"

Shorty give me dirty splash on my chest to my knees
Yeah, yeah, yeah
Yeah, yeah
Shorty got a lot in her bucket list
I give her number one, she need a bucket quick
And when we done, she feel me like a majesty

Grape, grape, grape, grape
Grape, grape, grape, grape, mhmm
Round two, dey-dey-dey, mhmm
Round three, ebelebe
Next day, we go do am for your place
Make sure that your daddy is not home, mhmm
Make sure that your mummy is not home, mhmm
Switch off that television, mhmm

Netflix, not what I came here for, mhmm
Shorty better shut your door, mhmm
'Cause I no wan' disturb neighbour, mhmm
Shorty like it when I drill her hole, mhmm
When I finish I go –
Baby girl, you body is my medicine
Sweet baby melanin, sweeter than sugarcane
If I hickey, hickey on her neck

Sex like a gangster, on my face, innocent
Stroke her pussy with my index
Shawty gotta orgasm
Tapping on that pussy like I'm tryna kill a motherfucking insect
Oh, ah
Yeah, yeah, yeah
Yeah, yeah, yeah
Source: Musixmatch

5. AbracadabraBy Naira Marley lyrics

Abracadabra
Oh, so sweet like our father
Think they bad but I'm badder (Big vibes)

Fine girls for my bed (Bed)
Escalator too fly like a bird (Bird)
Cause oil in my head
When the ladies see me them they twerk (Twerk)
We know we fine like this? (We know)
We know we fresh like this? (Yeah, we know)
'Cause I need job like king (Yes)

Haters can suck my dick (Let's go

Abi kin pe Rexxie, Rexxie, Rexxie
World bestie (Bestie)
Blue jersey, I'm not Chelsea (Chelsea)
Gunners la wa, no testing (Testing)
Don't call me, don't text me (Text me, hello)
Dial 'em up, no person (Person)
Make person, no chassis
Marley Naira, no person ()

Abracadabra
Oh, so sweet like our father

Think they bad but I'm badder
Your father ()

Abracadabra
Oh, so sweet like our father
They think they bad but I'm badder
Your father
I 'wanna

Disco
They 'wanna
Disco
They 'wanna
Disco
They 'wanna
Disco
They 'wanna
Disco
They 'wanna
Disco
They 'wanna
Disco
They 'wanna
Disco
Oh, baby
It's gone (It's fucked)

Face show and skin glowing (Glowing)
Now you know I'm balling (Balling)
Anywhere you go I'm going

Walking, I'm walking, you walk right past
That's when I saw that you got fat ass
Ass so fat
I sat back

I 'wanna give you papapa (Pa)
Papapa, (Pa) papapa (Pa)
Your dissing me on my life, ja (Ja)
We belong together, ma ja ja
We belong together, ma ja ja ()

Abracadabra
Oh, so sweet like our father
They think they bad but I'm badder
Your father ()

Abracadabra
Oh, so sweet like our father
They think they bad but I'm badder

Your father

Abi kin pe Rexxie, Rexxie, Rexxie
World bestie (Bestie)
Blue jersey, I'm not Chelsea (Chelsea)
Gunners la wa, no testing (Testing)
Don't call me, don't text me (Text me, hello)
Dial 'em up, no person (Person)
Make person, no chassis
Marley Naira, no person
Source: LyricFind