An Appraisal of Sexualized Language in Saint Janet’s Music

Prof. Olúyémísí Adébòwálé
Adekunle Ajasin University, Akungba-Akoko, NIGERIA
Yemisi_adebowale@yahoo.com

Prof. Tèmítópé Olúmúyíwá
Adekunle Ajasin University, Akungba-Akoko, NIGERIA.
oluolumuyiwa@gmail.com

Abstract

It is considered uncultured for someone to discuss sex in the open in traditional Yorùbá society. But with the changes in the value system in contemporary times, the subject has found its way into Yorùbá music, particularly Jùjú music. Jùjú music is male dominated and the male musicians discuss sex from the patriarchal point of view in ways that demean the female gender and sexuality. The emergence of Saint Janet’s erotic lyrics into Jùjú music adds a new dimension to the music industry. It is against this backdrop that this paper examines sexualized language in her music. The paper shows that the use of language in Saint Janet’s music is a reaction to the stance of the nuances of the male musicians and how she juxtaposes the position of the female against the presentation of the male musicians to achieve a balance
between both genders. The paper also reveals that Saint Janet’s obscene descriptions of sexuality in contemporary time is to enchant listeners towards understanding a satirical perspective of the male claim of dominance, to educate both genders about the danger of illicit and randy sexual behaviour, to caution against sexual immorality and to provide an unbiased view of sexuality.

**Keywords:** Jùjú Musicians, Sexuality, Language, Sex, Lyrics, Yorùbá

1. Introduction

Sex has been described as a natural motive force which brings two people into intimate contact, Ojo (2015, p. 38). Akíngbadé (2013, p. 41) believes that sex is the one activity a couple has that excludes other people. It is used for pleasure and the maintenance of sexual well being of the couple. In other words, sex exists to be enjoyed and practiced by married couples within a legal marriage. Therefore, pre-marital and extra-marital sex deviates from societal norms.

Sex is seen as a means to an end and not an end itself hence, it must be handled with every atom of carefulness, Akíngbadé (2014, p. 40). This perhaps explains why sex related topic has remained a very sensitive subject in the traditional Yorùbá society in South West Nigeria. Although teenagers do discuss sex, while some men do engage in sex talk in local bars and in other social circles, yet, the women are not allowed to discuss sex at any forum and whatever their feelings are, the society expects them to keep mute. However, there are special occasions in some Yorùbá cultures where the women talk freely about sex in the open. Example of such occasions is during Ọgún Obinrin traditional festival (Female dominated festival) in Ìkúrẹ̀, Ò̀ndó State capital, Nigeria. The young ladies involved in the festival do use the occasion to chant erotic poetry. The poetry is used for fun and to ridicule the men and example of such is:
The culture and tradition of the people has been weakened by the influence of the western culture in contemporary Yorùbá society. This has led to the rapid violent changes in the value system, in spite of this, it is still considered uncultured for someone to use words related to sex in any discussion in the public. This not withstanding, the music scene in contemporary Nigerian society in general and Yorùbá society, in particular, are flooded with lewd laced lyrics. This, we assume prompted the Nigeria National Broadcasting Commission (NBC) to ban all music with lewd and vulgar expressions by enacting broadcasting codes in order to uphold the tenets of responsibility, good taste and decency. In spite of this, words once thought to be unspeakable in the society now make a regular appearance in Yorùbá music. Prominent among such music is Jùjú. According to Oluniyi (2014, p. 25), Jùjú music is a prominent popular genre performed mostly by Yorùbá people at social parties, such as, wedding, birthday, funeral, chieftaincy ceremonies among others. Juju music is a male dominated music genre. Early pioneer of the music include Rafiu Babátúndé King, Ójògè Daniel, Òlátúndé Thomas ( Túndé Nigtingale) Fatia Rolling Dolar, Isaac Kéhindé Dáiró ( I.K Dairo), Àyíndé Bákárè, Adéolú Akínsànyà, Délé Òjó, Sunday Adéníyí Adégeyè ( King Sunny Ade), Ebenezar Obey Fábiýi, Ídòwú Anímáṣahún, Délé Abiódún, Emperor Pick Peters, General Prince Adékúnlé popularized the music. Other notable Jùjú musicians include Shina Peters, Ségún Adéwalé, Dayò Kújọ́rẹ́ and Yínka Ayéfélé. There are other numerous local Jùjú musicians scattered in several Yorùbá towns. Notable among the few women in Jùjú music are Òládùnní Decency (late), Ayò Balógún, Roseline Ìyábòdẹ́, Janet Ajilore (Saint Janet) and Fúnmílólá Atéwọ́gbọ́lá (Queen Funmi).
Though many believe that St. Janet is a lewd singer, however, we opine that she is famous for her erotic songs because a critical examination of her lyrics shows that she is a musician who wants to assert her identity and sexuality. In asserting her identity and sexuality, St. Janet sings about herself, about women and she brings women into singing. Probably this makes her to sing about women and men genitals. According to Foucault (1978, p. 160) ‘Knowledge of sexuality is structured through the use of language’. It is against this backdrop that we want to examine how St. Janet uses Yorùbá language to assert her sexuality in her music. In doing this, we shall delve into socio-semantic implication of her music.

2. Saint Janet (Biography)

Saint Janet’s real name is Janet Ọmọtóyọ̀sí Ajílóre. She is a native of Òṣú in Àtákúnmọ̀sà West Local Council of Òṣùn State, Nigeria. Her stage name ‘Saint’ was given to her by her former boss, Los Kenge. Saint Janet obtained Ordinary National Diploma in Mass Communication at a Polytechnic in Abéòkúta. She is married to Kayòdé Samuel iyùn. Her sobriquets include General Overseer of Saint Bottles Cathedral, Olórí Èbí, Màmá Yabis, Màmá ibè, Màmá Amúlùùdùn I. She has over twenty albums to her credit. These include Chicago Dance, Official Endorsement, Blackberry, Swaggerlicious, Oró Èbí, Star, Goldberg, All eyes on me, Lion’s Den, Faji @ 1, Faji Plus, South African Tonic, Knockout, Pasan, South African Big Girls, Rocky Night, St Janet Live, Ore Òjiji, Janet for Atiku, Stress Tonic and Up Osodi Day. Some of these albums are recorded live whenever she plays at organized social parties or on special occasion such as birthday parties, funerals and club anniversary. Due to this, some of her songs are repeated in many of the albums.

3. Sexualized Language in Jùjú Music

Any word or formatives making references to human private anatomy or description of sexual act is sexualized. So far, sexualized language has not been seen
as appropriate for academic research in Yorùbá scholarship due to the complex and sensitivity of its nature. We however decided to delve into the subject in order to arouse the interest of other scholars to further investigate into the subject. Therefore, in the section, we shall examine sexualized language as it occurs in Jùjú music.

Like other African Cultures, Yorùbá culture is patriarchal in nature. It organizes sexuality around male pleasure. Yorùbá men simply believe they are naturally endowed with strength and vigor at giving pleasure to women during the sexual act. Just as Sabao (2013, p. 54) observes that interpersonal and group communication within Zimbabwean male youths interpellated women in their sociolects, at best as subject and at worse object of the sexual act; Jùjú musicians see men as active participants in the sexual act thereby, reduces women as mere recipients, being objects of oppression and exploitation for voyeuristic excitement in the male dominated Jùjú music genre. This is evident in the music of General Prince Adékúnlé, King Sunny Ade and Dayọ Kújọ̀rẹ̀ as explicated in the extract below.

2.

(a)
Bótútù bá mú ẹ̀
Kọ kẹ̀ pológrọ̀ rè o
Máa bọ̀ kọ̀ wálẹ̀
Ológùrọ̀ mì dákun o
Fún mi lọ̀yàn m̀u...
Fà mọ̀ mì dákun jọ̀wọ̀
Fún mi lọ̀yàn m̀u...

When you feel cold
Call on your girlfriend
To come around
Please my girlfriend
Give me your breasts to suck...
Please embrace me
Offer me your breast to suck

General Prince Adékúnlé (Ayé ńrétí eléyá)

(b)
What do you di sáyà? What do you pack on your breast?
What do you have under?
Sweet banana sweet banana
Switch me on like engine
How do I win your love?
Sweet banana, sweet banana
Turn me on like radio
What do you *di sáyà?* What do you pack on your breast?

Sunny Ade (*Sweet banana*)

(c)
Peperenpè *Chocomilo* o ti lọ wajù Pererenpè Chocomilo you are beautiful
*Maradona honey* *honey* o ti lọ wajù Maradona honey honey you are sweet
Ípẹn péjú ojú rẹ lo ń wù mi o Your eye lashes entice me
Bèbèrè idì ẹ ërèbè o Your buttock is alluring
Ọwọ irún ọrí éló ń wù mi o Your hair attracts me
*Siķiśķí ayà ẹ ń pè mi wa, wa...* Your breast arouse my interest

Dayò Kújọ̀rè (*Super Jet*)

The sexist language used in extract (2) above is metaphorical. In (2a) the singer compared his girlfriend with Olóbùró- a beautiful animal with spotted coat. Unlike (2a) where crude reference to female boobs (*ọyàn*) is made, the singer in extract (2b) uses word craft to ask the lady what she packed on her chest and what she has underneath. In response to the questions, the singer likens the answer to his questions to sweet banana. One point to note here about (2b) above is that the last line which is a repetition of the first line is code-mixed, (mixture of English and Yorùbá codes). The Yorùbá code italicized is ambiguous. The phrase *di sáyà* ‘pack on your chest’ is taken from the pronunciation of word-*desire* /dizai(r)/. The sentence may also mean ‘what do you desire’. The ambiguity is part of the musician’s language dexterity to avoid been vulgar.

Similarly, extract (2c) liken the woman being described to Peperéŋpè, Chocomilo, Maradona and Honey. Peperéŋpè is an active person in Yorùbá. Chocomilo is a type of sweet chocolate food drink. On the other hand, Maradona, an
Argentine footballer was a delight to behold in a football match in his heydays. Just as honey, Maradona brings sweetness to his fans anytime he scores. What this sexist language shows is the bias of the male Jùjú Musicians against women by presupposing that women are mere object to be enjoyed in sexual act. Allied to this is the use of foul language by some Jùjú Musicians which undermine female sexuality. This is evident in scurrilous descriptions of female boobs in one of the lyrics of Dr. Orlando Owoh and Ségun Adéwálé as shown in the following extract:

3.

(a)

Solo: Fifty kilo lóyàn ọmọge  
Ladies breasts is 50kg

Chorus: Láńgbé jina o  
Láńgbé (maize) is ready

Solo: Hundred kilò lóyàn méjèjèjì  
Both breasts weigh 100kg

Chorus: Láńgbé jiná o  
Láńgbé is ready

Solo: Fifty kilò lóyàn ọmọge  
Ladies breasts is 50kg

Chorus: Láńgbé jiná o  
Láńgbé is ready

Solo: Aunty olóyàn pándòrọ  
Aunty with big breasts

Chorus: Láńgbé jiná o

Dr. Orlando Owoh (E get as E be)

Ordinarily, the body weight of an average woman is between 70kg to 90kg. Therefore, each of the woman’s breasts cannot weigh 50kg as expressed in (3a) above. Likewise there is no way contemporary ladies can write letters with their nipples as shown in (3b) below.

(b)

... Ọmọge iwòyí,  
Contemporary ladies

Ọmọge iwòyí,  
They no longer use biro

Orí ọmú ni won fi n ko lẹtà...  
They write letters with their nipples

Gbogbo patá mi ti re  
My pant is wet

Ségun Adéwálé (Evergreen Music)
However, a critical examination of (3) above depicts figurative imagery. A weighty breast devoid of any disease is ripe for suck just as cooked maize ‘lángbé’ is ready to be eaten. In similar manner, breast nipples of contemporary ladies may be alluring to men, especially when seen through the blouse. The sexual imbalance in the sexist language as used by these Jùjú musicians is a reflection of the installed notion of male supremacy in Yorùbá society which underlines the fact that linguistic discourse in the society are inimical to female sexuality. For example the only verb used among the Yorùbá people for sexual intercourse dó as in ‘ó dó o’. (He had sexual intercourse with her). Adéwọlé (2005:13) has insertive/penetrative connotations as the man’s penis as an agent with the woman’s vagina as the object. This is made manifest in one of Délé Abíodún music as excerpt below.

4.

Àríyá ṣe létòlétò àùntí The act is going on as planned aunty
Àríyá ṣe létòlétò sisí The act is going on as planned young lady
Bí tíbí bá wọlé, When this thing penetrates
Baby mí má fóyà, Fear not my babe
Éyí tó wọlé, That which penetrated and ejaculated
Ń bọ̀ wá dọmọ. Will surely fertilize and bring forth a child

Dele Abíodún (Ẹlémú n get on)

Though extract (4) above shows that sex is penetration and ejaculation by the agent (man) and this must be endured by the object (woman). However, in order to avoid being vulgar, the singer uses euphemism such as tíbí ‘something’ for penis; wọlé ‘enter house’ for penetration into vagina and eyí tó wọlé ‘that which enters’ for spermatozoa.

Likewise, the noun formed with the verb dó: ó dó ọkọ → ọdọkọ ‘a promiscuous woman’ support the notion of male superiority. It connotes that it is the woman who had sexual intercourse with man. Even the euphemistic verb phrase bá sùn as in ó bá a sùn ‘He slept with her’ used in place of dó still objectifying
women. As our discussion has shown, linguistic discourse in Yorùbá society is organized around male pleasure where women are depicted as agents to satisfy men’s lustful desire. The Juju Musicians such as King Sunny Ade, Dayọ Kujọrẹ, Shina Peters among others, carry over this sexualized stereotypes into their music. Although none of them made use of the verb dó and the verb phrase bá sùn in their lyrics, they however use other linguistic/stylistic variants to describe sexual act, female body and sexuality.

King Sunny Ade uses sexualized language more than any Juju Musicians. But he is very novel in his use of sexualized words. His choice of words is considered decent, polite and at times, not too direct. For example, in order to hide something discomforting in extract (5) below, he uses obfuscating phrases. He uses onítibí ‘somebody’ for òbò ‘vagina’ and omi dòjó ‘fresh water’ for àtò ‘sperm’. That explains why none of his sexualized tracks is labeled NTBB (Not To Be Broadcast) by NBC.

(5)

...Number tí ò gbódò já lọmọ àná yẹn
Banker tí ò gbódò já lọmọ àná yẹn
Bó tí n fojú bá mi wí ló ñ fojú sòrò
Bó tí n fojú sòrò ló tún n’ fojú bá mi wí

Èmi nikan ló le yé o, ìwọ ò le gbó understands,
Èmi nikan ló le yé ìwọ ò le mò...

Onítibí bá mi lálẹjò, n óò ti ṣèyí sí
Kí í jẹyán ki í jẹrẹsí ̀fomi dòjó
Omi ladùn omi ̀sòrò, òjò wẹliwẹli...

Yéèpà! Iná piti!

1 ...the lady’s gesture is sure/certain
2 it is sure the lady can’t fail
3 she lures me with her eyes
4 she communicates and seduces me with her eyes
5 I am the only one that understands,
6 you cannot know
7 the vagina is my guest, what do I do?
8 it doesn’t eat pounded yam or rice but sperm
9 the semen and the vagina fluid mix, the wetness and excitement
10 waoh! Great action!
Iná pẹlẹbẹ! 11 fast-paced activity!
Talé ọní á yàtò 12 tonight sex will be special
Tidájí ó ní sê é kó 13 that of the early hours will be unspeakable
Kájọ máá yáta yàà yọ 14 both will enjoy the sexual act
Yòò yá... háà, è gbe ń lè 15 what a great act...kick start it.

Sunny Adé (E fálábẹ léwé)

Despite his language manipulation and flexibility in stylistic choice, King Sunny Ade’s sexualized tracks still undermine female sexuality. For example, lines 3-4 in extract (5) above show that it was the lady that made sexual overture to the man. Also, lines 7-9 show that it was the lady that craved for sex. Likewise, the imagery described in lines 10-13 depicts the picture of sexual action between the woman and the man who dictates the pace of the action. The musician however ends the lyrics of sexual act with images of sexual pleasure and satisfaction for both actors as shown in line 14-15. However, this has not eroded the pivotal role of dominance described in lines 3-13.

In order to avoid social disapproval, the sexist language used in extract (6) below by King Sunny Ade in Check è also shows the use of obfuscating phrases wa mó tò ‘drive a car’ and rọpo sì ‘fuelling the car using nozzle’ to describe the sexual act between the man and the woman.

(6)
Ìyá ló ń wa mó tò, The mother drives
Yes, Bàbá ló ń rọpo sì Yes, the father fuels it
Látọrùn lòkùnrin ti lóyùn sínú, The man is endowed with unborn babies from heaven
Wón dẹlé ayé ni wón n bi fóbinrin... Getting to earth, they release the unborn babies to
wọmẹn...
The extract above ends with the patriarchal cultural baggage in Yorùbá society when it comes to the issues of sex as wa mòtò ‘drive a car’ and ropo si ‘fuelling the car using nozzle’ has the penetration and ejaculation connotations mentioned earlier in extract (4). The implication of this is that without the man, the woman can not have children; forgetting that it takes both to procreate. Also in Jealousy, Sunny Ade objectifies the female actor in sexual act as object of enjoyment. He uses euphemism kèngbe wàrà ‘milky calabash’ to substitute for female boobs in order to make unmentionable thing mentionable. Consider extract (7) below.

(7)
Șeré fún mi baby, ayò, ayò  Play for me babe, game, gamer
Tàyò fun mi baby, ayò, ayò  Play with me lady, game, gamer
Sisí, Kèngbe wàrà,  Young lady, with milky calabash
Ó láta súésúé.  That is full of peppery delight

In similar vein, the view that women are object to be enjoyed by men in the sexual act is expressed in extract (8) in Shina Peters’Ace and Dayò Kujọre’s Easy Life. Shina Peters in (8a) below says the oroǹbó ‘oranges’ on the chest of the lady is sweeter than ọsàn ‘oranges’. Ọsàn and oroǹbó are synonymous in Yorùbá. In order to be decent the singer substitutes oroǹbọ̀ for oyàn ‘breasts’.

(8a)
Mo rómọge tó rewà tó dúró sépèsepé  I see a beautiful young lady with
good grace
Figure eight sépèsepé, figure eight Good figure eight shape, figure eight
Ọrọ̀nbó ayà è, ó dùn ju ọsàn lọ  Her breasts are sweeter than oranges
Shina Peters (Ace)
E má bá n dùú, nǹkan mi ni  Don’t contest her with me, she belongs to me
A kí i bá yínmiyínmi du mí  No one contests the feaces with dung fliess
Nǹkan ròndèronde  Something rotund
Nǹkan gbàgisòrò gbagísòrò  Something long and straight
Èlè yií o, tèmí mà ni  Certainly this lady belongs to me

Dayò Kujóre (Easy Life)

Instead of referring directly to the male and female sexual parts, the singer in (8b) switched to the use of certain expressions such as *nǹkan ròndèronde* ‘something rotund’ for female breasts and *nǹkan gbàgisòrò gbagísòrò* ‘something long and straight’ for penis.

The implication of the extract (8a) above is that women exist to satisfy men’s sexual urge. Also, extract (8 b) above suggests that men assume the subject position and speak out their desire of women thereby subjecting women’s body and sexuality to their needs.

Women breasts (*ọyàn/ọmú* in Yorùbá) have been a major site of reference in Jùjú music. Jùjú musicians coined different words to represent it in their music. Such words include ‘two pointers, *ọsòdì-òkè, ọsàn, ọsàn, ọròmòbò* and *ẹrọ amijìnìn*’. These Jùjú Musicians also coined words for buttocks. Such words include *back, bọmbọ* and *Ìkébè*. Finally, Sunny Ade’s language manipulation has helped him to describe sexual act in some of his albums without being vulgar. Consider the following lyrics in (9).

9.

(a) Ọrẹ bá bá jẹ ún tánn  Friends when we are through with a meal
Ka fúnra lómi  Let us water each other
Ka gbétan léra  Let us put laps on laps
Ka wá ṣèré ọmọ...  Let us play games to make babies

*(Aríyá Special)*

(b) Ọrẹ bá bá jẹ ún tánn  Friends when we are through with a meal
Ka fúnra lómi  Let us water each other
Ka gbétan léra  Let us put laps on laps
Ka wá ṣèré ọmọ...  Let us play games to make babies

*(Aríyá Special)*

(b) Ọrẹ bá bá jẹ ún tánn  Friends when we are through with a meal
Ka fúnra lómi  Let us water each other
Ka gbétan léra  Let us put laps on laps
Ka wá ṣèré ọmọ...  Let us play games to make babies

*(Aríyá Special)*

(b) Ọrẹ bá bá jẹ ún tánn  Friends when we are through with a meal
Ka fúnra lómi  Let us water each other
Ka gbétan léra  Let us put laps on laps
Ka wá ṣèré ọmọ...  Let us play games to make babies

*(Aríyá Special)*

(b) Ọrẹ bá bá jẹ ún tánn  Friends when we are through with a meal
Ka fúnra lómi  Let us water each other
Ka gbétan léra  Let us put laps on laps
Ka wá ṣèré ọmọ...  Let us play games to make babies

*(Aríyá Special)*

(b) Ọrẹ bá bá jẹ ún tánn  Friends when we are through with a meal
Ka fúnra lómi  Let us water each other
Ka gbétan léra  Let us put laps on laps
Ka wá ṣèré ọmọ...  Let us play games to make babies

*(Aríyá Special)*

(b) Ọrẹ bá bá jẹ ún tánn  Friends when we are through with a meal
Ka fúnra lómi  Let us water each other
Ka gbétan léra  Let us put laps on laps
Ka wá ṣèré ọmọ...  Let us play games to make babies

*(Aríyá Special)*

(b) Ọrẹ bá bá jẹ ún tánn  Friends when we are through with a meal
Ka fúnra lómi  Let us water each other
Ka gbétan léra  Let us put laps on laps
Ka wá ṣèré ọmọ...  Let us play games to make babies

*(Aríyá Special)*

(b) Ọrẹ bá bá jẹ ún tánn  Friends when we are through with a meal
Ka fúnra lómi  Let us water each other
Ka gbétan léra  Let us put laps on laps
Ka wá ṣèré ọmọ...  Let us play games to make babies

*(Aríyá Special)*

(b) Ọrẹ bá bá jẹ ún tánn  Friends when we are through with a meal
Ka fúnra lómi  Let us water each other
Ka gbétan léra  Let us put laps on laps
Ka wá ṣèré ọmọ...  Let us play games to make babies

*(Aríyá Special)*

(b) Ọrẹ bá bá jẹ ún tánn  Friends when we are through with a meal
Ka fúnra lómi  Let us water each other
Ka gbétan léra  Let us put laps on laps
Ka wá ṣèré ọmọ...  Let us play games to make babies

*(Aríyá Special)*

(b) Ọrẹ bá bá jẹ ún tánn  Friends when we are through with a meal
Ka fúnra lómi  Let us water each other
Ka gbétan léra  Let us put laps on laps
Ka wá ṣèré ọmọ...  Let us play games to make babies

*(Aríyá Special)*

(b) Ọrẹ bá bá jẹ ún tánn  Friends when we are through with a meal
Ka fúnra lómi  Let us water each other
Ka gbétan léra  Let us put laps on laps
Ka wá ṣèré ọmọ...  Let us play games to make babies

*(Aríyá Special)*

(b) Ọrẹ bá bá jẹ ún tánn  Friends when we are through with a meal
Ka fúnra lómi  Let us water each other
Ka gbétan léra  Let us put laps on laps
Ka wá ṣèré ọmọ...  Let us play games to make babies

*(Aríyá Special)*

(b) Ọrẹ bá bá jẹ ún tánn  Friends when we are through with a meal
Ka fúnra lómi  Let us water each other
Ka gbétan léra  Let us put laps on laps
Ka wá ṣèré ọmọ...  Let us play games to make babies

*(Aríyá Special)*

(b) Ọrẹ bá bá jẹ ún tánn  Friends when we are through with a meal
Ka fúnra lómi  Let us water each other
Ka gbétan léra  Let us put laps on laps
Ka wá ṣèré ọmọ...  Let us play games to make babies

*(Aríyá Special)*

(b) Ọrẹ bá bá jẹ ún tánn  Friends when we are through with a meal
Ka fúnra lómi  Let us water each other
Ka gbétan léra  Let us put laps on laps
Ka wá ṣèré ọmọ...  Let us play games to make babies

*(Aríyá Special)*
In the lyrics in (9) above, the singer uses obfuscating phrases to describe the sexual acts contain therein. The phrases include *ṣeré ọmọ* ‘play games to make babies’ in (9a), *ṣeré ìfe* ‘play love games’ in (9b) and *fàkàfíkí fàkàfíkí* (locomotive reaction/sounds). The singer uses these phrases to neutralize the negative offensive connotations associated with the mentioning of the sexual act in Yorùbá.

We observe that in (9) above, both actors in the sexual act described in extract (9a) and (9b) above mutually enjoyed the pleasure derivable from the act. However, the connotation in extract (9 c) creates the picture of the rider and the ridden where the man’s organ (subject) rises and sinks inside the woman’s organ (object). The use of language in describing sexual act as shown in the extract is vague. It depicts sex as a punitive and painful act to be endured especially by the recipient. However, sex is a thing to be enjoyed so Ola-Samuel (2016, p. 13) opines that sex must give a couple maximum pleasure and best satisfaction. As the foregoing has shown, the patriarchal culture in Yorùbá society is embedded in the language use of the male Jùjú musicians. The use of sexist language observed in their music depicts that women are without desires. Their language also fragments female body which made them sing about what they considered as adorable pieces.
4. Sexualized Language in Saint Janet Music

Sexualized language in Jùjú music described in the preceding section is male centered. It reflects sexual imbalance in the linguistic discourses of male Jùjú musicians which has become unilateral, monolithic and biased against female sexuality. Female are denied control over their body and sexuality. This inhibits them from exploring their body and verbalizing their sexuality. This we assume, propel Saint Janet reject male’s patriarchal domination in Jùjú music by stepping out and rediscover her sexuality, language and discourses. Her action contradicts the customary Yorùbá view that a woman should surrender her identity, freedom and personality to men. Saint Janet’s rejection of men as having sexual hegemony as shown in male Jùjú music ensnares her style of Jùjú to be labeled lewd. But one can not really blame those who labeled her music as lewd because her choice of words is daring, explosive and sexually explicit.

Saint Janet departs from the practice of sexism that characterizes the music of male Jùjú musicians. She sings sexually balanced songs where she mentioned both male and female in her music. As a matter of fact, she always put herself in men position whenever she wants to sing about women. Consider extract (10) for some examples.

10.

(a) Èlọ́ ni o san fómo ẹ̀lẹ́ yẹ̀n? How much did you pay? 
Èló ni sisí yẹ̀n gbà? How much did that girl collect? 
Èlọ́ ni o san fómo ẹ̀lẹ́ yẹ̀n? How much did you pay? 
Tó fi sún sílé rẹ That made her sleep in your house

(b)
Èmi o mọ o, èmi o mò  
I don’t know, I don’t know
Ògangan, ògangan, 
The exact place, the exact location,
Ibi tí n bá fi fónrán mi sí.  
Where to insert my penis.

(c)
Àtùpà laiše, èè gbòdò ku o  
A lantern must not go off without haven given
light
Okó abé rẹ, èè gbòdò kú rará...  
Your penis must not go weak
Ìkèkè laiše, èè gbòdò já rará  
Your waist beads must not break
Ọmú ọ̀rí ẹ̀ chó ẹ èè gbòdò já rará...  
Your breast must not fall flat
(d)
Ọkè kan ga jòkè... Hẹn ẹn!  
Buttocks are in sizes... oh yes!
Ìdí Lady tí o ṣó mó  
The buttocks of the lady you clung to
Ó tóbi tó terin... (American Swagger)  
Is as big as that of an elephant

Despite her reference to both male and female sexuality as shown in (10) above, Saint Janet’s music is not totally devoid of sexist language. The men penis (okó) has been a major reference site in her lyrics. She uses different demeaning terms for penis. Such words include ịaṣan ‘muscle’, fóràn ‘tissue’, ̀póràn ‘tissue’, ìgò ‘bottle’, ẹgí ‘stick’and kònídó ‘rod’. She however uses fair derogatory euphemic words for viginal. Such words include awọ, ‘leather’, abé ‘underneath’ kíiní ‘something’, islation ‘underneath’ and ̀idí ‘buttocks’. Sometimes in her music, she made crude reference to private anatomy such as okó ‘penis’ epó̀n ‘scrotum’ óbò ‘vagina’ oyàn/ọmú ‘breast’.

Unlike male Jùjú Musicians who did not use the verb dó and verb phrase bá sùn to describe sexual act in their lyrics, Saint Janet uses the two terms in some of her lyrics. Extract (11) is example of such use.

11.
(a)
E yín tôyínbọ́ ti dó rí òwó yín dà?  
May those who have had sex with white men raise
their hands?
Looking at (11) above critically, Saint Janet believes that sexuality should be organized around both male and female. She opines that sexual act is a two-edged act where both actors can be agent and/or object in the act as shown in (11 a-b). In (11a), it is the man that sex the woman, therefore, the woman is passive and at the receiving end. However in (11b), both actors (men and women) are active participants in the sexual script. In (11 c) Saint Janet believes that man can also be a toy in the hands of woman thereby objectifying man in the sexual act. Here, the man is passive due to the positioning in the sexual act.

Besides, there is a general perception in contemporary Nigeria that most Edo ladies are prostitutes, especially those that traveled to Italy, Abódúnrin (2016,p. 26). Saint Janet uses this perception to pun on dó as it affects Edo people. Consider (12) below.

12.

Southern Semiotic Review Issue 10 2019
In Edo, *do* means ‘well-done’ A critical examination of (12) above shows that Saint Janet is of the view that the verb *do* should not be attached only to men sexuality and satisfaction in Yorùbá. In as much as the verb can be attached to both female and male in Edo, same should be applied to its meaning in Yorùbá. Aside *do* other verb coined by Saint Janet to describe sexual act include *rún* ‘crunch’, *wó* ‘flop/demolish’, *lò* ‘use’ *lá* ‘lick’ as it occurs in (13) below.

13.

...Má do ẹ, má lá ẹ ... I will fuck you, I will lick you
Má ló ẹ, má rún ẹ I will use you, I will crunch you
Má wó ẹ, inú ẹ a yọ bọnológica... I will have you, then your belly will protude

(American Swagger)

The use of the verb *lá*, ‘lick’ *lò*, ‘use’ *rún* ‘crunch’ and *wó* ‘have’ is synonymous with *dó* ‘fuck/sex’ in the extract. Sometimes however, Saint Janet could describe sexual act without using the verbal expletives in (13). Such description is shown in (14) below.

(14) Ó fún ẹ ni something He gave you something
Íyáwọ ọrẹ ẹ, o gbe sẹsẹ Your friend’s wife, you lapped her  
Ó tún rẹ̀rin-in, And she even smiles
Lọ́ bá fà élọ́ móra And even drags you closer
The preceding paragraphs of this section have shown that Saint Janet’s description of sexual act display a gender contest and expression of gender power against the notion that portrayed men as having sexual hegemony.

5. The Socio-Semantics Implications of Saint Janet’s Music

Language is the primary tool we use to perform hundred of tasks in a typical day. Actions which are performed by the use of language are regarded as speech acts, Finegan (2004, p. 296). Speech acts components include the utterance itself and the intention of the speaker in making it. The actions the speakers perform in uttering a speech may include informing, promising, requesting, warning and swearing. Saeed (2009, p. 30) opines that part of the meaning of an utterance is its intended social functions. Therefore in this section, we shall examine the use to which Saint Janet’s music is put in order to understand her lyrics and appreciate her musical ingenuity.

In *Stress Tonic* Saint Janet says her music is for stress relief for her teeming fans. While this may be so, a critical appraisal of her lyrics shows that there are other social functions that the erotic lyrics perform in the society. For example when men engaged in sex talks in Yorùbá society, they express the pleasure derived from the sexual act as well as extolling their prowess and dexterity in the acts, Salawu (2011, p. 39). The norm of the society forbids women with similar experience and sensation to express their feelings. Saint Janet uses some of her lyrics to arouse women to express their sensational experience in sexual act as shown in (15) below.

15.

O kọ́ mi lalé, ọkọ́ mi lórú
Husband at night, my husband at midnight

Ọkọ́, ọkọ́ ọkọ́ kú́ isé.
Husband, husband, husband well done

Ìyánú tọ s ẹ lá́bẹ́ mi lọ́ mi lójú,  The wonders you performed under me is
Ìyánú tọ s ẹ lá́bẹ́ mi lọ́ mi lójú,  marvelous

Mọ dú́pẹ́ ọsá́n,  I appreciate the afternoon treat
Mọ dú́pẹ́ ọsá́n ọrú,  I appreciate the night treats
The extract above shows a woman expressing her appreciation and her sexual feelings to her husband. However, not all sexual acts give satisfaction to women. Some sexual acts are clumsy, Akingbade (2014, p. 40) in which the women may need to endure. Saint Janet uses her lyrics to buttress this fact as shown in (16) below.

(16)

Bọ̀wọ̀ mi bá wa lóyà́n ẹ̀
If my hand is on your breast
Bẹ̀nu mi wà ní ẹ̀nù̀ è̀
If my tongue in your mouth
Ti ẹ̀sàmúò mí wà ní sàlè̀
And my something is inside you
Dúúró, ròjú dúúró mà yè dí
Wait, exercise patience and don’t shake me off
Dúúróò, sáà rọjú dúúró mà yè dí
Wait, just exercise patience and don’t shake me off

(Faaji Plus)

In similar vein, she advises men to be gentle in sexual act as shown in (17) below.

17.
Bókó bá le lálejù, ̣̀ ̀ṣéyùn ̀ If the penis’ erection gets too hard, it will cause miscarriage
Bókó bá le lálejù́ á ̣̀ ̀ṣéyùn ̀ If the penis’ erection gets too hard, it will cause miscarriage
Bò̀dá ròra ̣̀ ̀sé́! ̀ Brother do it gently
Bókó bá le lálejù́ á ̣̀ ̀ṣéyùn ̀ If the penis’ erection gets too hard, it will cause miscarriage
Erectile dysfunction is a common phenomenon among men. At least, about thirty percent of married men suffer from it at one stage or the other of their life, Ola-Samuel (2013, p. 16). While some get over it, others are not. Saint Janet uses one of her lyrics to advice men having the ailment to take local herbs to boost their libido. Consider this in extract 18.

**(Faaji Plus)**

In contemporary Yorùbá society, immodest dressing is relative and sexist, Olúmúyíwá (2014, p. 36). As Ìsòlá (2013) puts it ‘globalization has adversely affected the looks of our women.’ Many Yorùbá women, young or old now dress provocatively. They go about in skimpy clothes that expose chest and thigh. This we assume, made Saint Janet to sing the lyric in extract (19) below.

(19)

Kí ni bẹ́ láyà rẹ́ tó n jì wọ́rọ́wọ́rọ? What is on your chest that is shaking enticingly?
Kí ni bẹ́ láyà rẹ́ tó n jì wọ́rọ́wọ́rọ? What is on your chest that is shaking enticingly?
Ọmọgẹ̀ ìwòyí, a mú ni cọ́mmi tít Contemporary ladies will make one commit
Kí ni bẹ́ láyà rẹ́ tó n jì wọ́rọ́wọ́rọ? What is on your chest that is shaking enticingly?
The lyric was used to advice those women who dress provocatively to always dress well. However, Saint Janet advised men ‘who gaze at the expose erogenous zone to lust after it’, (Igboin and Awoniyi 2006, p. 58); to stop the act. She sings to respond to the question in (19) as follows:

(20)
Ọyàn ló n bẹ láyà mi tó jì woroworo. The breast on my chest is what is shaking
Ọyàn ló n bẹ láyà mi tó jì woroworo. The breast on my chest is what is shaking
Bọ̀dá́ ìwọ̀yí lọ ní wòkúwò. Men of this age are lustful lookers
Ọyàn ló n bẹ láyà mi tó jì woroworo. The breast on my chest is what is shaking

In another development, Saint Janet, exposes one of the things that most young Nigerian men do in order to get ‘stay’ papers to become citizens abroad. Consider this in extract (21).

(21)
Ó ní láti jẹ̀ dí o You must have sex
Ó ní láti jẹ̀ dí Akáta. You must have sex with white women
Ó ní láti wòdí o You must penetrate
Ó ní láti wòdí Akáta You must penetrate the white woman’s vagina
Ọmọ Ọ̀ṣogbo tó bá fě di citiitizen For an Ọ̀ṣogbo to become a citizen
Ọ́́n ló n jẹ̀ dí Akáta He must have sex with white ladies

In Extract (21) above, Saint Janet warns those aspiring to become citizens of other countries about the mess they may find themselves.

Rapes, unwanted or unplanned pregnancy and sexually transmitted diseases are major barriers to girls’ education in Nigeria. Armed with this fact, Saint Janet in one of her songs advises young ladies to be weary of sexual overtures from men. This is shown in (22).
(22)

(a)
Ki ni èrè è nígbà tí bòbò pè è
What is your gain when a guy calls you

Ki ni èrè è, jòwó sò fún mi
What is your gain, please tell me

Ki ni èrè è nígbà tí bòbò rún è
What is your gain when the guy had sex with you

Héé oyún, oyún lèrè è
Yes, pregnancy, pregnancy is your gain

(b)
Tètè wá nǹkan se sórò oyún mi bòbó,
Quickly do something about my pregnancy

Tètè wá nǹkan se sórò oyun mi o
Quickly do something about my pregnancy

Mo ọyún ọyún gbogbo ifun ló ti já
I committed abortion upon abortion and my

Mo lòògún lòògún mo darúgbó òsán gangan
I used pills over and over again to
the extent

Tètè wá nǹkan se sósò oyún mi.
Quickly do something about my pregnancy

(Stress Tonic)

(c)
Nítorí náà má lọ jó ní kóńà
Because of this don’t go to dance in a hidden place

Kón má lọ rún è mólè
So that you don’t get raped

Tó bá lọ jó ní kóńà
If you go to dance in a hidden place

Wón á dàdàkúdá síbẹ
They will ejaculate disease into you

Èyin baby è lọ sóra
Be careful you ladies

(Boost Tonic)
In extract (22, a-b) above, Saint Janet warns that sex becomes dysfunctional when it is associated with negative and unintended outcomes such as unwanted pregnancy and abortion which may have adverse effects on the women's integrity and career. In (22 c), Saint Janet advises young ladies to always avoid solitary places so that they will not be sexually abused.

Yoruba patriarchal culture allows the practice of polygamy if a man so desire but forbids a woman to have more than one husband. This is clearly demonstrated in one of Ebenezer Obey's lyrics as shown below.

23. 

Gbogbo ọkùnrin tó láya sílé
Tó tún wa lọ ní girl friends
Báya tile bágbó tó bá lọ bínú
If your wife hears about it and gets annoyed

Ó yẹ ko lógbó àgbà fun
Bo bá lógbó àgbà fun bí ô bá gbó
Yó yẹ ko lògbójú fun.
Àní nítorí kíni?
Ó kò láyá míbìkú
Àwá ọkùrin lè láya méfà, kò burú about

(Àní nítorí pé)

The lyric above advises the husbands to be audacious if and when challenged by their wives for having extra-marital affairs. Despite the privilege granted men in the Yoruba society to marry many wives, even at that some promiscuous men still have unprotected sex with other women outside marriage, and through that they...
An Appraisal of Sexualized Language in Saint Janet’s Music by Adébọ̀wálé and Olúmúyìwá

contact sexual infections. Saint Janet advises the wives of such men to ostracize him as in (24).

24.

Kọ yáá tẹ́ njí è sódèdè fun You better lay his bed for him in the open
Kọ yáá tẹ́ njí è sódèdè fun. You better lay his bed for him in the open
Bókọ ẹ yánlẹ̀, If your husbands fornicates,
bó lá ọ̀rọ̀ kùtọ́sí o If he contacts sexually transmitted disease
Kọ yáá tẹ́ njí è sódèdè fun You better lay his bed for him in the open

Saint Janet also uses some of her lyrics for religious discourses. First, she uses of her lyrics to give sermon to a professed child of God that indulge in fornication. She sings thus:

(25)

Ọmọ Ọlọrun tó n jèdí A child of God who is fornicating
Ta lo fi jọ? Who is your mentor?
Ọmọ Ọlọrun tó n jèdí A child of God who is fornicating
Ta lo fi jọ Who is your mentor?
Tó n jèdí That is fornicating
Ta lo fi jọ... Who is your mentor?

(American Swagger)

Second, she uses some of the lyrics to pray for some of her fans, especially those that ‘spray’ - spend some money on her. Examples of such lyrics are:

(26)

(a)
Íwọ ni yóò màa jànfàní ọ̀rùn ábẹ́ ọ́yà ẹ̀ You will be the one to benefit from your wife’s private part
Finally, sex is seen as source of power and expression of gender superiority, Salawu (2006). In Yorùbá society, masculinity has always been linked to strength and feminity to fragility. To debunk this notion when it comes to sexual act, Saint Janet asked some of the men before him rhetorically in one of her songs if they can go for ten rounds of sex. She asked thus:

(27)

Ṣé ẹ ó lẹ ṣẹ?
Would you be able to do it?

Ṣé ẹ ó lè ṣẹmẹjì?
Would you be able to go for two rounds?

Ṣé ẹ ó lè ṣẹmefà?
Would you be able to go for six rounds?

Ṣé ẹ ó lè ṣẹmẹjọ ọ?
Would you be able to go for eight rounds?

Ó dáá, ẹ̀ṣẹ́ ọ́ lè ṣẹmẹwàá?
Okay, would you be able to go for ten rounds?

Saint Janet uses (27) to reject the notion of men’s dominance in sexual contest. She believes that their power is limited to few rounds of sex when compared to what women can tolerate.
So far in this section, we have been able to show that Saint Janet uses her lyrics to ascribe sexual behaviour patterns based on gender in her Juju music.

6. Concluding Remarks

The Yorùbá culture where Jùjú music originates and practice is patriarchal in nature, it pursues sexual themes around the male gender as strong and vigorous in sexual activity. This patriarchal view is expressed in some lyrics of the male Jùjú musicians in ways that demean the female sexuality and identity. Saint Janet music is a reaction to the linguistic discourse of male Jùjú musicians which are inimical to female sexuality. She uses her music to question the male super ability and dominance in sexual act by arguing that both genders have equal rights in the game. It is evident that her seeming praise of the sexually immoral is only satiric as well as an inverse converse advice towards doing right. Her use of vulgar language is targeted at enticing a vulgar audience towards paying more attention to issues surrounding sexual relations so as to ensure that they get educated.

References

A. Academic Publications


B. Articles in Newspapers


Akingbade, F. (2013). Sex & Sexuality: Which is better, Basic instinct or Learned sex? *Saturday Punch*, October 26, 2013 p. 41


C. Discography
Janet, S. (n.d). *Faaji @ 1* Lagos: Solution Music & Film

Southern Semiotic Review Issue 10 2019


