

## **An Appraisal of Sexualized Language in Saint Janet's Music**

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### **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 *Ògún Obìnrin* traditional festival (Female dominated festival) in Àkúrẹ̀, Oñdó 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:

1.

Àbá mò mókó lẹ mí o	'An old man ask me for sex
Òun lójú a tì	He will surely be ashamed
Olókó òpíní	One with small penis
Abẹpọ̀n ríro	And withered scrotum
Òun lójú a tì	He will surely be ashamed'

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 notwithstanding, 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, Òjògẹ Daniel, Ọlátúndé Thomas ( Túndé Nigtingale) Fatia Rolling Dolar, Isaac Kẹhìndé Dáiró ( I.K Dairo), Àyìndé Bákàrè, Adéolú Akínsànyà, Délé Òjó, Sunday Adéníyì Adégeyè ( King Sunny Ade), Ebenezar Obey Fábíyì, Ìdòwú Anímásahun, Délé Abíọ́dún, Emperor Pick Peters, General Prince Adékúnlé popularized the music. Other notable Jùjú musicians include Shina Peters, Ségún Adéwalé, Dayọ Kújọrẹ and Yínka Ayéfẹ́lẹ́. There are other numerous local Jùjú musicians scattered in several Yorùbá towns. Notable among the few women in Jùjú music are Ọládùnní Decency (late), Ayọ Balógun, Roseline Ìyábòdé, Janet Ajilore (Saint Janet) and Fúnmilólá Atẹwógbọ́lá ( 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 to socio-semantic implication of her music.

## **2. Saint Janet (Biography)**

Saint Janet's real name is Janet Ọmọtọyọsí Ajílóre. She is a native of Ọşú in Àtākúnmòsà West Local Council of Ọşun 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 Abẹ̀òkúta. She is married to Kayòdé Samuel Iyùn. Her sobriquets include General Overseer of Saint Bottles Cathedral, Olórí Èbí, Màmá Yabis, Màmá ibẹ, Màmá Amúlùúdùn I. She has over twenty albums to her credit. These include *Chicago Dance*, *Official Endorsement*, *Blackberry*, *Swaggerlicious*, *Olori Èbi*, *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 Ọjiji*, *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 Dayò Kújorè as explicated in the extract below.

2.

(a)

Bótútù bá mú ẹ	When you feel cold
Ko ké pológurò rẹ o	Call on your girlfriend
Máa bọ kó wálé	To come around
Ológùró mì dákun o	Please my girlfriend
Fún mì lẹyàn mu...	Give me your breasts to suck...
Fà mọ mì dákun jẹwọ	Please embrace me
Fún mì lẹyàn mu...	Offer me your breast to suck

General Prince Adékúnlé (*Ayé íretí ẹlẹyà*)

(b)

What do you <i>dì sáyà</i> <sup>1</sup> ?	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 *dì 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

Ìpèhnpéjú ojù rẹ lo n wù mi o

Your eye lashes entice me

Bèbèrẹ idi ẹ ẹrẹbẹ o

Your buttock is alluring

Òwọ irun orí ẹ ló n wù mi o

Your hair attracts me

Şikşíkí ayà ẹ ló n pè mi wa, wa...

Your breast arouse my interest

Dayò Kujọrẹ (*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 *dì sáyà* 'pack on your chest' is taken from the pronunciation of word-*desire* /*dizaiǽ(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 Peperénpè, Chocomilo Maradona and Honey. Peperénpè 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 Şégún Adéwálé as shown in the following extract:

3.

(a)

Solo: Fifty kilo løyàn ọmọge	Ladies breasts is 50kg
Chorus: Lángbé jina o	Lángbé (maize) is ready
Solo: Hundred kilò løyàn méjèèjì	Both breasts weigh 100kg
Chorus: Lángbé jiná o	Lángbé is ready
Solo: Fifty kilò løyàn ọmọge	Ladies breasts is 50kg
Chorus: Lángbé jiná o	Lángbé is ready
Solo: Auntie ọlọyàn pàndòrò	Auntie with big breasts
Chorus: Lángbé 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 ìwòyí,	Contemporary ladies
Wọn kì í lo bírò mọ	They no longer use biro
Orí ọmú ni wọn fi ń kọ lètà...	They write letters with their nipples
Gbogbo patá mi ti rẹ	My pant is wet

Şégún 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 see 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*). Adéwólé (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 Abiódún music as excerpt below.

4.

Àríyá ẹ létòlétò àúntí	The act is going on as planned aunty
Àríyá ẹ létòlétò sisí	The act is going on as planned young lady
Bí tibí bá wọlé,	When this thing penetrates
Baby mi má fọyà,	Fear not my babe
Èyí tó wọlé,	That which penetrated and ejaculated
Íbò wá dọmọ.	Will surely fertilize and bring forth a child

Dele Abiodun (*Elému 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 *tibí* '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* : *ò dó ọkọ* → *òdọkọ* '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, Dayo Kujorè, 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 discomfoting in extract (5) below, he uses obfuscating phrases. He uses *onítibí* 'somebody' for *òbò* 'vagina' and *omi òòjò* '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 gbòdò já lòmò àná yẹn	1	...the lady's gesture is sure/certain
Banker tí ò gbòdò já lòmò àná yẹn	2	it is sure the lady can't fail
Bó ti n fojú bá mi wí ló n' fojú sọrò	3	she lures me with her eyes
Bó ti n' fojú sọrò ló tún n' fojú bá mi wí	4	she communicates and seduces me with her eyes
Èmi nìkan ló le yé o, ìwọ ò le gbọ	5	I am the only one that understands,
Èmi nìkan ló le yé ìwọ ò le mò...	6	I am the only one that understands,
<i>Onítibí</i> bá mi lálẹ̀jò, n óò ti sẹ̀yí sí	7	the vagina is my guest, what do I do?
Kì í jẹyán kì í jẹrẹ̀sì <i>àfomi òòjò</i>	8	it doesn't eat pounded yam or rice but sperm
Omi ladùn omi sọroro, òjò wẹ̀liwẹ̀li...	9	the semen and the vagina fluid mix,
Yéèpà! Iná piti!	10	waoh! Great action!

Iná pẹ̀lẹ̀bẹ̀!	11 fast-paced activity!
Talẹ̀ òní á yàtò	12 tonight sex will be special
Tìdájí ò ní ẹ̀ é kó	13 that of the early hours will be unspeakable
Ká jọ máa yáta yàà yo	14 both will enjoy the sexual act
Yòò ya... háà, ẹ̀ gbe ní lẹ̀	15 what a great act...kick start it.
Sunny Adé ( <i>Ẹ̀ fálábẹ̀ léwé</i> )	

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 ẹ̀* also shows the use of obfuscating phrases *wa mọtò* 'drive a car' and *rọ̀po si* 'fuelling the car using nozzle' to describe the sexual act between the man and the woman.

(6)	
Ìyá ló ní <i>wa mọtò</i> ,	The mother drives
Yes, Bàbá ló ní <i>rọ̀po si</i>	Yes, the father fuels it
Látọ̀run lẹ̀kùnrin tí lóyún sínú,	The man is endowed with unborn babies from heaven
Wọ̀n délé ayé ní wọ̀n n bí fóbìnrin...	Getting to earth, they release the unborn babies to women...

The extract above ends with the patriarchal cultural baggage in Yorùbá society when it comes to the issues of sex as *wa mótò* '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)

Şeré fún mi baby, ayò, ayó	Play for me babe, game, gamer
Tayò fun mi baby, ayò, ayó	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 Kujoré's *Easy Life*. Shina Peters in (8a) below says the *oroñbó* 'oranges' on the chest of the lady is sweeter than *ọsàn* 'oranges'. *Ọsàn* and *oroñbó* are synonymous in Yorùbá. In order to be decent the singer substitutes *oroñbó* for *ọyàn* 'breasts'.

(8a)

Mo rómọge tó ẹwà tó dúró sẹpẹsẹpẹ	I see a beautiful young lady with
good grace	and gait
Figure eight sẹpẹsẹpẹ, figure eight	Good figure eight shape, figure eight
Òròñbó ayà ẹ, ó dùn ju ọsàn lọ	Her breasts are sweeter than oranges
Shina Peters ( <i>Ace</i> )	

(8b)

È má bá n dùú, ǹnkan mi ni      Don't contest her with me, she belongs to me  
 A kì í bá yínmíyínmí du mí      No one contests the feaces with dung flies  
 Ǹnkan r̀ònd̀èrond̀è      Something rotund  
 Ǹnkan gbàgìsòrò gbàgìsòrò      Something long and straight  
 Èlè yìí o, tèmí mà ni      Certainly this lady belongs to me  
 Dayò Kujorè (*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 *ǹnkan r̀ònd̀èrond̀è* 'something rotund' for female breasts and *ǹnkan gbàgìsòrò gbàgìsòrò* 'something long and straight' for penis.

The implication of the extract (8 a) 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 (*oyàn/omú* 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, *osòdì-òkè*, *ṣìkìṣíkí*, *osàn*, *òrombó* and *erò amìjìnjìn*'. These Jùjú Musicians also coined words for buttocks. Such words include '*back*, *bombò* 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)    Òrè bá bá jẹun tán      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 ṣeré ọmọ...      Let us play games to make babies  
       (*Aríyá Special*)

(b)    ...Ká ṣàà fowọ wónú      Let us just fondle each other

ká jọ ẹ́rẹ̀ ẹ̀fẹ̀	Let us have sex
Eré ẹ̀fẹ̀ dára	The sexual game is good
Eré ẹ̀fẹ̀ gbádùn	The sexual act is enjoyable
Eré ẹ̀fẹ̀ dùn yùngbà	The sexual game is very sweet
Ẹ̀bọ̀mọ̀ la ó fi bí...	We will make babies out of it...
<i>(My Dear)</i>	

(c) Gbogbo fàkàfíkí fàkà      All the locomotive actions  
 Fàkàfíkí fàkàfiki      Locomotive reactions and sounds  
 Ayé ò rí làágùn ọ̀kọ̀ lórí aya...No one sees how the husband sweats on the wife..

*(Check ẹ̀)*

In the lyrics in (9) above, the singer uses obfuscating phrases to describe the sexual acts contain therein. The phrases include *ẹ́rẹ̀ ọ̀mọ̀* 'play games to make babies' in (9a), *ẹ́rẹ̀ ẹ̀fẹ̀* 'play love games' in (9b) and *fàkàfíkí fàkàfiki* (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)

Èlò ni o san fòmọ èlẹ yẹn?	How much did you pay?
Èlò ni sisí yẹn gbà?	How much did that girl collect?
Èlò ni o san fòmọ èlẹ yẹn?	How much did you pay?
Tó fi sun sílé rẹ	That made her sleep in your house

(b)

Èmi o mọ o, èmi o mọ	I don't know, I don't know
Ọgangan, ọgangan,	The exact place, the exact location,
Ibi tí n bá fì fọnrán mi sí.	Where to insert my penis.

(c)

Àtùpà laiṣe, ée gbọdọ ku o	A lantern must not go off without haven given
light	
Okó abẹ re, ée gbọdọ kú rará...	Your penis must not go weak
Ìkẹkẹ laiṣe, ée gbọdọ já rará	Your waist beads must not break
Ọmú àyà re ée gbọdọ já rará...	Your breast must not fall flat

(d)

Òkè kan ga jòkè... Hẹn ẹn!	Buttocks are in sizes... oh yes!
Ìdí Lady tí ò rò mọ	The buttocks of the lady you clung to
Ó tóbi tó terin... ( <i>American Swagger</i> )	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 *iṣan* 'muscle', *fọnrán* 'tissue', *pọnrán* 'tissue', *ìgò* 'bottle', *igi* 'stick' and *kón dó* 'rod'. She however uses fair derogatory euphemic words for vaginal. Such words include *awọ*, 'leather', *abẹ* 'underneath' *kiní* 'something', *isàlẹ* 'underneath' and *ìdí* 'buttocks'. Sometimes in her music, she made crude reference to private anatomy such as *okó* 'penis' *ẹpọ̀n* 'scrotum' *òbò* 'vagina' *ọyàn/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)

Ẹyin tóyìnbó tí dó rí ọwọ yín dà?	May those who have had sex with white men
raise	their hands?

È jẹ ká rọwọ yín o. Let us see your hands raised  
Èyin tẹ ti dó oyìnbó rí ọwọ yín dà? May those who have had sex with white women  
raise their hands up?

È jẹ ká rọwọ yín o. Let us see your hands raised.

*(Paṣán)*

(b)

Mo ẹì má bá ẹ sùn...láyé I must certainly have sex with you... in this life

A ẹì má bára sùn...láyé We must still have sex together... in this life

A ẹì má dó ra wa...láyé We must still fuck ourselves... in this life

(c)

Kò lè dó 'kó, kò tún lè faaṣan, She cannot have sex, she can play with penis

Ó wá n ẹ sìmẹsìmẹ bí alaáìdókó rí. She acts sluggishly as if she never had

*(Blackberry)*

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, Abódúnrìn (2016,p. 26). Saint Janet uses this perception to pun on *dó* as it affects Edo people. Consider (12) below.

12.



Sé ẹ rọ̀ràn àwọn ọmọ Edo	Look at Edo people
Dó ti pọ̀jù nínú ọ̀rọ̀ wọn.	The issue of 'dó' pervades their words
Bí wọn bá maa wí, wọn á ní	Whatever they say, they will say
Bàbá do, mama do,	Father fucks, mother fucks
Auntí do, uncle do	Aunty fucks, uncle fucks
Bòdodá do, sister do	Brother fucks, sister fucks
Egbón do, àbúrò do	Elder fucks, younger fucks
<i>(Stress tonic)</i>	

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 bọnbọ...	I will have you, then your belly will protude
<i>(American Swagger)</i>	

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
Íyáwó ọ̀rẹ̀ ẹ, o gbe sésẹ̀ẹ̀	Your friend's wife, you lapped her
Ó tún rẹ̀rìn-ín,	And she even smiles
Ló bá fà ẹ mọ̀ra	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.

Ọkọ mi lalẹ, ọkọ mi lóru	My husband at night, my husband at midnight
Ọkọ, ọkọ ọkọ kú iṣẹ.	Husband, husband, husband well done
Ìyanu to ẹ lábẹ mi ló mi lójú,	The wonders you performed under me is
marvelous	
Mo dúpẹ iṣan ọsán,	I appreciate the afternoon treat
Mo dúpẹ iṣan ọru,	I appreciate the night treats

Iṣan rẹ tí kǐi rò nìgbẹ̀kẹ̀lé mi

Ìyìn ògo yẹ ọ o,

Bó ẹ wó mi lóru àná yẹn,

Ni ko máa ẹ.

*(Faaji Plus)*

Your manhood that doesn't go limp is my trust

You deserve praises and worship

As you banged me last night

So must you continue to do

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)

Bọwọ mi bá wa lọyàn ẹ

Bẹnu mi wà ní ẹnu ẹ,

Ti something mi wà nísàlẹ

Şàà rọjù dúró má yẹ dí

Dúúró, ròjù dúró má yẹ dí

Dúróó, şàà rọjù dúró má yẹ dí

shake me off

*(Faaji Plus)*

If my hand is on your breast

If my tongue in your mouth

And my something is inside you

Just exercise patience and don't shake me off

Wait, exercise patience and don't shake me off

Wait, just exercise patience and don't

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

17.

Bókó bá le lálẹ̀jù, á ẹ́yún

miscarriage

Bókó bá le lálẹ̀jù á ẹ́yún

miscarriage

Bòdádá rọra ẹ!

Bókó bá le lálẹ̀jù á ẹ́yún

miscarriage

If the penis' erection gets too hard, it will cause

If the penis' erection gets too hard, it will cause

Brother do it gently

If the penis' erection gets too hard, it will cause

(Faaji Plus)

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.

Ẹyin boys,	You boys
Şó şì n le? ... ó n le.	Does it still grow erect?... It's erect
Bí ò bá le	If it is not erect
Ẹ rí mi lẹyìn ìsìn,	See me after the service
Eléré n ta jẹdí	The musician sells pile portions
Eléré n ta ọpé ẹyìn,	The musician sells spinal portions
Ale wà,	Erectile portions available,
afàtò wà,	Low sperm count portion available
ọpá ẹyìn wà	Spinal cord portion available
Ẹ tún le test ẹ	And you can even test

In contemporary Yorùbá society, immodest dressing is relative and sexist, Olúmúyìwá (2014, p. 36). As Ìşòlá (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 bẹ láyà rẹ tó n jì woroworo?	What is on your chest that is shaking enticingly?
Kí ni bẹ láyà rẹ tó n jì woroworo?	What is on your chest that is shaking enticingly?
Ọmoge ìwòyí, a mú ni commit	Contemporary ladies will make one commit
Kí ni bẹ láyà rẹ tó n jì woroworo?	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
Bòdédá iwòyí lo 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 jèdí o	You must have sex
Ó ní láti jèdí Akáta.	You must have sex with white women
Ó ní láti wòdí o	You must penetrate
Ó ní láti wòdí Akátá	You must penetrate the white woman’s vagina
Ọmọ Ọşogbo tó bá fẹ di citizen	For an Ọşogbo to become a citizen
Ó ní láti jèdí 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)

Kí ni erè ẹ nígbà tí bọbọ pè ẹ                      What is your gain when a guy calls you

Ki ni ere ẹ, jòwọ sọ fún mi                      What is your gain, please tell me

Kí ni eré ẹ nígbà tí bọbọ rún ẹ                      What is your gain when the guy had sex  
with you

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

(b)

Tètè wá nńkan ẹ sọrọ oyún mi bọbọ,                      Quickly do something about my  
pregnancy

Tètè wá nńkan ẹ sọrọ oyun mi o                      Quickly do something about my  
pregnancy

Mo sẹyún sẹyún gbogbo ifun ló ti já                      I committed abortion upon abortion and  
my                      intestines are weak

Mo lòògùn lòògùn mo darúgbó ọsán gangan                      I used pills over and over again to  
the extent                      that I have aged

Tètè wá nńkan ẹ sọsọ oyún mi.                      Quickly do something about my  
pregnancy

(Stress Tonic)

(c)

Nítorí náà má lọ jó ní kọnà                      Because of this don't go to dance in a hidden  
place

Kọn má lọ rún ẹ mọlẹ                      So that you don't get raped

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

Wọn á dàdàkúdà síbẹ                      They will ejaculate disease into you

Ẹyin baby ẹ lọ sọra                      Be careful you ladies

(Knock out)

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.

Yorùbá 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	All men that have wives at home
Tó tún wa lọ ní girl friends	But still have girl friends
Báya tile bágbọ tó bá lọ bínú	If your wife hears about it and gets annoyed
Ó yẹ ko lógbọ́n àgbà fun	You must act like an elder and pet her
Bo bá lógbọ́n àgbà fun bí ò bá gbọ	If you act like an elder by petting her and she is adamant
Ó yẹ ko lògbójú fun.	Then you must use bold face
Àní nítorí kíni?	But why?
Àní nítorí pé	That is because
Àwà ọkùnrin lè láya mẹfà, kò burú	We men can marry six wives, there's not bad about that
Ọkùnrin kan ọso ọba Olúwà mi	God ordains only one man
Yan fóbìrin...	For a woman
<i>(Aiye wa a Toro)</i>	

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 Yorùbá society to marry many wives, even at that some promiscuous men still have unprotected sex with other women outside marriage, and through that they

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

24.

Ko yáa tẹní ẹ sọdèdè fun	You better lay his bed for him in the open
Ko yáa tẹní ẹ sọdèdè fun.	You better lay his bed for him in the open
Bọkọ ẹ yanlè,	If your husbands fornicates,
bó bá lọ kátọsí o	If he contacts sexually transmitted disease
Ko yáa tẹní ẹ sọdèdè 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 Ọlórún tó n jẹdí	A child of God who is fornicating
Ta lo fi jọ?	Who is your mentor?
Ọmọ Ọlórún tó n jẹdí	A child of God who is fornicating
Ta lo fi jọ	Who is your mentor?
Tó n jẹdí	That is fornicating
Ta lo fi jo...	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)

Ìwọ ni yóò máa jànfàní abẹ ayà ẹ	You will be the one to benefit from your wife's private part
----------------------------------	--



Ìwọ ni yóò máa jànfàní abẹ aya rẹ    You will be the one to benefit from your wife's  
private part

Eni ẹlẹni ò ní gbàṣe rẹ ẹ,                      No one will take your place

Ìwọ ni yóò máa jànfàní abẹ ayà rẹ.    You will be the one to benefit from your wife's  
private part

*(American Swagger)*

(b)

Má jẹ ó fọ lábẹ ẹ o                      It will not burst under you

Kó má mà fọ lábẹ ẹ o                      It will not burst under you

Omi ẹpọ̀n rẹ, omi ẹpọ̀n ẹ                      The fluid in your scrotum

Kò ní fọ lábẹ ẹ o                      Will not burst under you.

*(Stress Tonic)*

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)

Şé ẹ ó le ẹ?                      Would you be able to do it?

Şé ẹ ó lè ẹẹmėjì?                      Would you be able to go for two rounds?

Şé ẹ ó lè ẹẹméfà?                      Would you be able to go for six rounds?

Şé ẹ ó lè ẹẹmėjọ o?                      Would you be able to go for eight rounds?

Ó dǎa, şé ẹ ó lè ẹẹmėjwǎá?    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.

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