

INFLUENCE OF HIP HOP MUSIC LYRICS ON ADOLESCENT MORAL BEHAVIOR (CASE STUDY OF ILORIN YOUTH).

BY

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CERTIFICATION

This is to certify that this research work has been read and approved as meeting the requirement for the award of Higher National Diploma (HND) Mass Communication Department, Institute of Information and Communication Technology, Kwara State Polytechnic, Ilorin.

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DEDICATION

This research work is dedicated to Almighty God, the Giver of knowledge of my late parents, Mr and Mrs Tunde Bukoye, my supervisor, Mr Yisa Idris and to those who ignore their selfish interest to work for the success and interest of the less privileged people.

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ABSTRACT

Since the late 1980s, Hip-hop music has passed through many stages of development and become an established musical genre of the popular music style in Nigeria. Mainly used for entertainment and satirical purposes against the excesses of the military government at the time, the performance practice, lyrical content, and use of costumes has significantly changed over the years. As a sonic and visual art, music has the ability to influence individuals and exude different emotions in humans. It is in this connection that the paper seeks to investigate and unravel some of these influences and effects that portable hip hop music has had on undergraduate students in Kwara state polytechnic, Ilorin Kwara state. The research relied on interviews and questionnaires as tools, while observation and analytical methods were applied in data gathering. Findings from the research reveal.

The findings of the research work is that the youth are the major consumers of portable hip-hop music and prevalent contents in the lyrics and video in hip-hop songs have illicit contents with sex, seductive dances and immodest dressings (nudity) being more prevalent most especially the female gender prefers wanting to be famous artist by portraying some immoral attitudes that causes harm to the society which enable the genre gain unprecedented popularity and patronage, some negative impacts are palpable on the lifestyle of undergraduates in Kwara state polytechnic. It is true that the reality of modernism has become tangible in various aspects of Nigerian culture. notwithstanding, unacceptable moral behaviours must not be promoted in the guise of modernism. It is therefore recommended that modernism be embraced but in line with the ethos of decency in language, communication and fashion that are characteristic of Nigerian traditional societies.

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CHAPTER ONE INTRODUCTION

1.1 BACKGROUND TO THE STUDY

Adolescence is a period when young people experience significant changes and youths experience a series of modifications in their emotional, mental and physical maturity. It is a phase or stage when a youth meets externally influencing factors that is capable of affecting his or her mental inclinations and actions. They adapt to the trends visible in their social environment which adulates youthful adventures and exuberance. As such, one external factor that has proven to have an indelible effect on the youth is hip hop music videos that are released daily on the internet and projected on TV cable stations.

Music, as an immersive and broad artistic medium, plays a pivotal role in the lives of adolescents. This stage of life, commonly known as adolescence, is viewed as a crucial period for psychological, social, and cognitive development; the role of music within this framework is significant. As per the research conducted by Ouergui et al. (2023), youth display a high frequency of interaction and deep engagement with music. In the contemporary digital age, music is ubiquitous. Whether via streaming services, social media platforms, or traditional radio and television, music is woven into the fabric of young people's lives. This pervasive presence of music provides adolescents with a means to express themselves and articulate their emotions; furthermore, it has emerged as a crucial avenue for their social interactions.

Nigeria, famed for its bustling music scene, has produced a plethora of outstanding artists who have captivated fans worldwide. Portable, a Nigerian musician has been making waves with his sensational blend of Afrobeat and street vibes. Portable's music is a combination of Afrobeat, Fuji, and street-hop, resulting in an infectious and approachable sound. His songs frequently reflect the realities of life in Nigeria, tackling societal issues while being upbeat and danceable. Impressively, Portable has carved out his own identity in the industry, influenced by stalwarts such as Fela Kuti and Pasuma Wonder. The street reputation and honesty of Portable uniquely sets him apart. Most importantly, his songs speak to many Nigerians, particularly those who face the trials of city life. Portable's ability to blend his songs with true emotions and genuine storytelling has won him fans from many walks of life. Obviously, Portable's discography includes a number of popular songs that have dominated the Nigerian music charts. Songs such as "ZazooSh," "Ogbeni Calm Down," and "Egungun Be Careful" demonstrate his versatility. Besides, his ability to write appealing tunes that appeal to a broad audience is also admirable. Collaborations with other Nigerian singers have broadened his audience and cemented his place in the music industry.

Nigerian adolescents, like their counterparts all over the world spend a lot of time watching music videos, particularly popular music called hip hop which mostly expressed obscenity and vulgar lyrics that affects moral behavior. Most of them come in contact with this

art every day on Internet and TV station cables. In an age and society where aggressive material culture is invading every segment of the society, the manifold problems and ills in the society is seen in the general moral decadence and escalating crime- rates. Unfortunately, musical videos of the hip-hop genre, constitutes part of the medium through which many of these concepts and values are expressed and disseminated. This is seen in the existence of deviant musical video contents where drugs, promiscuity, hooliganism, violence and defiance to constituted authority are being celebrated. As a result of the fact that adolescents spend a lot of time watching and listening to music videos, they invariably come in contact with music of this nature, through which these deviant values and concepts are expressed and propagated.

Numerous adolescents opt to convey their identities and emotions by curating and sharing music playlists (Taruffi, 2021; Feneberg et al., 2023). This behavior extends beyond the expression of their musical esthetics; it mirrors their quest for resonance and the establishment of social relationships through music. For instance, a melancholic playlist might communicate an adolescent's low mood, whereas an energetic playlist can depict their elation and positivity. Moreover, sharing these playlists encourages youth to find shared interests among friends and peers, thereby enhancing social connections. Concurrently, music plays a key role in shaping adolescents' identity and self-perception (McFerran et al., 2010; Haeyen and Noorthoorn, 2021). During this phase, adolescents engage in the process of discovering and molding their identities; the music they select and appreciate often reflects their values, beliefs, and self-concepts. This journey of self-recognition and self-expression through music significantly affects adolescents' mental health and development.

In recent years, there has been an escalating focus on research exploring the influence of music on adolescents'. For example, Hip hop music artist Okikiola Habeeb popularly known as Portable A newly discovered youth artist that frequently utilize music as a coping mechanism for their emotions, such as alleviating stress and enhancing mood (Neal-Barnett et al., 2023; Knoerl et al., 2022). Further, several studies have indicated that collaborative musical activities (like choir participation or orchestra) can boost adolescents' social skills and self-esteem (Porter et al., 2017). However, some research has also highlighted potential risks associated with music, including hearing damage and distraction (Halevi-Katz et al., 2015). These studies collectively underscore the profound influence of music on the mental health of adolescents.

Sexual content is deliberately packaged into various hip hop music videos which when eventually showcased on television show a strong relationship with the negative adolescent behaviors that are prevalent amongst today's youth. Such behaviors account for the reasons why there is a high rise in adolescent pregnancy, drug abuse, and alcohol abuse, use of explicit language among youths, sexually transmitted diseases and infections like AIDS.

The development of music has changed drastically throughout the years, increasing profanity, drugs, violence, and much sexual slang invoking an influence on modern youth society. Throughout the time more people became exposed to this music and began to build a

negative reputation. This type of music impacts today's society negatively because of all the dangerous aspects mentioned. This generation has normalized this type of content without considering the influence it has on young teenagers. Music is a very significant part of everyone's lives and is known as a contributing factor to lightening your mood and and even can bring about happier moments. Some people don't have an issue with it because it expresses emotions and life stories, however artists should be more mindful of the way they portray their music because it can lead to destructive behavior within society. When explicit music is being put out to a young audience the effect of the lyrics enhance aggressive behavior and feelings amongst its listeners.

Although there are two sides to hip hop, there are some positive aspects to discuss. It is true that the objects which are mentioned seem bad but like they say, you "can't always judge a book by its cover." Discussing such things like drugs, money, and violence can be an eye opener to the many who listen to certain music, however unfortunately since this type of music is exposed to many young kids in our society it mostly brings issues and controversy. It can be educational to those who want to understand the struggling lifestyle. Not only that but others can seem to feel a connection within the music and it might help them get through difficult moments. It's mostly about the message in the song that makes positive influences in society and brings the community to understand the genre.

The United Nations (UN) labeled (AIDS) as a major global threat facing the human race and adopted stopping and mitigating the further spread of the HIV/AIDS Virus as one of the United Nations Millennium Development Goals (UNAIDS, 2002). But this has not done much in limiting the spread of the menace. Therefore, adolescents are in danger of contracting the disease through exposure to hip hop music. The effects of Nigerian hip hop music videos on youths has become such an essential societal issue that can no longer be over looked or treated with levity; not just because of how easily widespread the effects can be on adolescents but because of its obvious impact on the behavior of today's youth (Gbadeyan, 2008). Today's communication technology aids Nigerians to gain access to the internet by use of satellite television and mobile technology (social media). Nigerian teenagers have access to these communication devices and technology and as a result of incessant exposure to the media accessed from these devices, they are easily influenced in multifarious ways which includes how they behave, dress and communicate.

1.2 STATEMENT OF THE PROBLEM

Hip hop music players have some unique capacities which give the user much greater power, control and choice over their musical listening experience. The PMP has allowed the listener to have a unique ownership over their music, now listening to music can be an even more deeply personal experience than ever before. For example, how might the ability to choose, order, repeat and delete songs on one's personal playlists change the type and variety of music listened to? Might one become more deliberate and purposeful in their song choices and uses of music? Purchasing songs is also relatively expensive and in many instances music can be downloaded for free. One can download an extensive library of songs, put them in any order they would like, have separate lists of music to match their mood or an occasion, have a most listened to list or perhaps even a hide-out from someone's playlist, and a single song can be played repeatedly until the listener chooses to move on.

As of late, there has been a gigantic worry over the moral decadence in Nigeria which seems to be common among average Nigerian teenagers and youth. Trends and patterns of culture found in Nigerian hip hop music seem to have emerged in their self-expression and appearance, method of dressing and sexual orientations that isn't steady with known Nigerian cultural practices. Indigenous or traditional values that were intended to mold and shape the total conduct of the Nigerian teenagers and youth are being abandoned for western culture that holds no semblance to ours and seems to erode the last fiber of morality left in our youth.

With the fame and success in the Nigerian music industry, the number of Nigerian Hip hop music seems to be exponentially increasing on music channels like MTV base, Trace Naija and Sound City. The concern is that these music videos are churned out in the most creative artistic way possible but the imagery seems to have a morally denting effect on the fragile mind of the Nigerian adolescent who is quick to learn, imbibe and copy things they see in Nigerian hip hop music because they believe it's the new 'cool'. A good example is the very short and skimpy under pants that the females put on these days because they would like to be termed as 'hot and sexy'. Many believe that such trend started from the music video watchers who copy the style of dressing they see on their screens and set the agenda for their friends and peers. If this is true then the dancers seen in Nigerian music may have contributed immensely to the expanded rate of foul dressing common among adolescents in Nigeria but also to other aspects of their behavioral patterns especially fashion and sexual behavior. The impact of Nigerian hip hop music among adolescents has given rise to a myriad of habits which are nothing but sexual perversions that have been directly learned from media content displayed on television. Such habits include profane language, sensual and arousing gesticulations, masturbation, homosexuality and incest.

In Nigeria today, the youths have been brainwashed to think more of other peoples' culture of music aired on various satellite media that are produced overseas. About 97 percent of such foreign music has violent and romantic content. Many Nigerian youth get their phones and other personal digital assistants (PDAs) like MP3, Ipad loaded with thousands of Nigerian hip

hop music which might contain harsh and brutal languages like “fuck you”, son of bitch, kiss my ass among others. This research however, aims to examine the influence of Nigerian hip hop music Artist, Habeeb Okikiola Popularly known As Portable on the moral behavior of adolescents using Kwara State Polytechnic as a case study.

1.3 OBJECTIVES OF THE STUDY

The broad objective of this study is to examine the influence of hip hop music lyrics on adolescent moral behavior (a case study of Ilorin youth). The specific objectives are to:

1. Identify the main source(s) of exposure of Hip Hop Music to adolescents of Ilorin metropolis.
2. Investigate the influence of Hip Hop music on the moral behaviors of Ilorin metropolis adolescents.
3. Explain the aspects of adolescent moral behavior that are most affected by hip hop music contents.

1.4 RESEARCH QUESTION

1. What are the main source(s) of exposure of hip hop music Lyrics to adolescents?
2. What are the effects of hip hop music lyrics on the moral behaviours of adolescent?
3. Which areas of adolescent behavior are most affected by the Portable hip hop music lyrics contents?

1.5 SIGNIFICANCE OF THE STUDY

This study will determine the type of influence that Habeeb Okikiola Portable hip-hop music have on moral behavior and this guide policymakers and regulatory agencies in providing protection against the production and exposure to videos that negate Nigeria cultural values. This study will be a significant endeavor to music researchers, as well as individuals or

non-governmental organizations seeking evidence based research and analysis for proper upbringing of Youth.

As more music is created, it will continue to influence the generations and modify identities because of its exposure to a “thug” lifestyle. The way teens interpret this demeaning context will always be different for everyone, while some teenagers try and attempt certain things being shown in the latest trends and others may even guide close friends to try new and appealing actions. Despite some music having no actual message, the harshness of this music will always be engaging amongst a young audience.

The outcome of the research will also add to the insufficient studies on the influence of Nigerian Hip hop music videos and Youth moral behaviors. It will also serve as a baseline study for future researchers and students who are interested in this particular area of research.

Finally, the study will be beneficial to students and mass media students because it will expose them to the theory on the influences that could be exerted via the media.

1.6 SCOPE OF THE STUDY

This study was carried out among youths in Kwara state polytechnic institution Ilorin Kwara state Nigeria to know the Influence of Habeeb Okikiola Portable A Nigeria Artist Hip-Hop music on their Moral behavior of adolescent.

How the Adolescent in Kwara State Polytechnic are influenced by Portable Hip hop content generated by the Nigerian media industry. The prime focus of this research are children within the ages of 10 to **25**.

1.7 DEFINITION OF KEY TERM

HIP HOP: form of popular music that originated among inner-city African-American youths in the 1980s, drawing on rap, funk, street sounds, and fragments of melody and rhythm borrowed from previously recorded sources.

MUSIC: An art of sound in time that expresses ideas and emotions in significant forms through the elements of rhythm, melody, harmony, and color.

ADOLESCENT: Adolescence is the transitional phase of growth and development between childhood and adulthood. The World Health Organization (WHO) defines an adolescent as any person between ages 10 and 25.

MORAL: relating to the standards of good or bad behaviour, fairness, honesty, etc. that each person believes in, rather than to laws

BEHAVIOR: Behavior can be regarded as any action of an organism that changes its relationship to its environment.

LYRICS: Lyrics are words that make up a song, usually consisting of verses and choruses. The writer of lyrics is a lyricist.

INFLUENCE: The capacity to have an effect on the character, development, or behaviour of someone or something, or the effect itself.

CHAPTER TWO

LITERATURE REVIEW

2.1 INTRODUCTION

It can be rightly inferred from the literature that has been reviewed above that (Nigerian) hip hop music has a number of effects on the behavior and lifestyle of adolescents. But much work needs to be done about the efficacy of the work being done by the national music censorship board in order to purge lewd music out of the market. Also, there is a need for music producers to understand the ethics of the profession and try to shoot music that will portray the image of Nigeria in a positive light. This will go a long way to boost the reputation of the industry as a whole. The knowledge and application of theories of planned behavior and social learning will go a long way to help producers of Nigerian music videos to bear in mind that the content of the music they produce speaks volumes about their personal brand image and the corporate reputation of the music video industry in Nigeria.

2.1 CONCEPTUAL REVIEW

2.1.1 CONCEPT OF ADOLESCENT IDENTITY

Adolescence constitutes an integral part of the developmental stage of a youth. At this stage, the youth experiences identity crises as different factors compete in determining the identity that will eventually be formed in the adolescent. This new formed identity affects the society as a whole. During adolescence, the youth experiences a state of introspection where time is spent not only examining one's conscious feelings, thoughts and decisions but also the individual experimenting with different social roles and rules. Erickson (2017) believes that for the adolescent to effectively develop and make it through the maze of youth successfully, is largely dependent on the individual's ability to develop a stable identity as opposed to the post-modernist point of view which firmly believes that identity is unstable.

Conventionally speaking, the adolescent stage could be developmentally understood as the stage between infancy and adulthood. In this context of development, the adolescent stage begins with a combination of physical and social elements. The adolescent stage is commonly triggered by the arrival of what is known as the stage of puberty. This stage in turn activates

torrents of bodily changes which is responsible for quick growth and development of physical body part and sex organs. Conversely, this simple explanation above has been matched by other contrasting opinion and perspectives on the adolescent development process. From the perspective of law, Adolescence ends when the individual can vote or engages in services for the military (as from the age 16) or when the individual is free to function in the society without obtaining any sort of parental permission. From the perspective of psychology, adolescence ends when the individual gains a strong sense of purpose, when the individual is able to make independent emotional decisions from the parents and family, when he/she is capable of developing a mature love relationship with a partner. (Thom, 2019)

Meyer is of the opinion that the adolescent period may span from an age range of 18 years to 25 years, depending on the socio-political factors in the environment which the adolescent is being found to be developing (Larson, 2002). Disputably, the psychological perspective on the stipulated period estimated for the development of an adolescent has been expanded in various societies. There seem to be a consistent trend in the fact that adolescents in the western world have more prolonged tertiary education, get married much later in life and a lengthened pause before joining the labor market (Larson, 2017, Western, 2016).

Jensen (2003), defines cultural identity as a structure of nation and opinion of a certain community that is ratified and installed as the *modus operandi* by their daily routines. Thus globalization is a very pivotal reason why adolescents adopt more cultural identities. Jensen (2009) further explained that the universal environment differs from the kind of environment Eric Erickson refers to in his theory which explains how a youth would have to pass through eight different stages if he must healthily develop from infancy to adulthood. The deliberate and unintended influence of various cultures might micro wave the process of identity formation for the youth. The process of attaining adulthood with the above premise is certain and explainable as the meanings derived from individual experiences becomes a major factor in our ability to see and understand the world from that individual's perspective.

2.1.2 ADOLESCENCE, MUSIC PREFERENCES AND ADOLESCENCE BEHAVIOR.

It has to be noted that virtually all the available literature on the musical preferences and behavioral patterns of adolescents have been drawn from the studies carried out in Europe, Canada and the United States of America. This is because there is a parity of literature on the topic of music in Africa.

Adolescence is a crucial stage in the development of an individual, as it is difficult to teach and refine character after this age (Ruhi, 2007). It is therefore, of utmost importance to pay attention to phenomena that influence and empower the capabilities of adolescents in developing potentials and resources that fosters or deter their commitment to social, cultural and material transformation and development. Adolescence therefore is an important window period in

As a result of the heightened sensitivity and inquisitiveness of youths, they could seek answers to life's puzzles from music, and its lyrics, which are readily available to them.

Halle (2010), argues that as a result of the emotional conflict and unrest caused by the developmental challenges of adolescence, there is an increased demand for mood regulation by the adolescent. Unfortunately, mood regulatory strategies are not yet fully developed at this stage, hence the importance of placing any and all possible resources for coping at their disposal. Music, which is also a mood regulator comes in handy as it is readily and easily available. It is at this stage that the foundation for coping in adult life is laid. By the middle teens, an increased mastery of the use of effective coping techniques is usually achieved.

Juslin and Sloboda (2001), Sherer and Zentner (2001), and Juslin and Laukka (2004), posits that the importance of music lies with its power to evoke emotions. This is seen in the subjective experience of people in the ability of music to heal, make people happy or sad, rejuvenate body and spirit, comfort and achieve many other feats.

Berlyne (2015), explains that musical preferences are determined by the level of arousal that can be achieved by listening to a particular music genres. Konecni (19), Konecni and Sargent-Pollock (2012), argues that musical preferences are not necessarily conditioned by the ability of music to produce certain levels of arousal, but since music is used to alter levels of stimulation, the preferred musical genres are those music that have the ability of fulfilling the demands of the given situation. Many scholars indicate that the preferred genres by adolescents

are consistent in the following themes that reflect their deep emotional needs and state of mind: love, autonomy, identity and sexuality. These are reflected in their melody, harmony, intensity, rhythm, song text, instrumentation, social setting and presentation. Also the preferred music genres may change over time in order to meet these demands.

There is a general consensus on the correlation between musical preferences and behavioral patterns of adolescents, as held by many scholars including, Delsing, Bogt, Engels and Meeus (2007), Arnet (2016), North and Hargreaves (2007), Schwartz and Fouts (2009), Moore and Baker (2009) and Lamont and Webb (2009).

Roberts, Dimsdale, East and Friedman (1998), argues that for the fact that adolescents are drawn to music that express their inner feelings, that are likely to be involved in deviant behaviours (use of hard drugs, hooliganism, sexual promiscuity, excitement seekers without considering the risks involved and defiance to constituted authority) are those who experience strong negative emotions stimulated by music that they constantly listen to. In other words, since their emotions are deviant they are drawn to deviant music which stimulates them to act out their inner feelings. They are thus more likely to take part in deviant behaviors. They suggest that music does not cause antisocial behaviours, but preferences of antisocial music may indicate underlying emotional disturbances and psychological vulnerability.

Furthermore, Arnett (2018), posits a strong correlation between reckless behavior and preferences of heavy metal and rap music. They therefore regard the role of personality trait very significant in determining music aesthetic sensibilities. Johnson, Jackson and Gatto (2009) Zillman and Gan (2009), insist that preferences of particular music genres are responsible for particular behavioral patterns. By listening to particular music constantly, the thought processes are excited, thereby stimulating certain behavioral patterns. Carpentier, Knobloch and Zillman (2003), note a strong relationship between habitual rebelliousness, defiance, disinhibition and hostility, and the amount of time spent listening to music with defiant themes. They linked the preference of defiant music to lack of restraint, hostility, and the ability to initiate rebelliousness rather than being provoked into it.

Baker and Bor (2008), insists that the evidence of this concept is circumstantial. Dent and Gaif (2019) argues that while music plays a very important role in conditioning behavioral patterns of adolescents, other factors such as social, biological and environmental dynamics also

contribute to this relationship. African scholars, such as Okafor (2005) and Agu (2008), postulate that song texts are more important and influential than other aspects of music. Instrumentation, intensity, rhythmic patterns and mode of performance are also viewed as significant in influencing behavioral patterns. Thus, while scholars concur that there is a strong link between personality and music preferences, they differ on the cause and effect.

Having noted the power of the cultural, social and physical environments to condition values, attitudes and conducts of individuals, it is germane therefore to recognize that music also plays a very important role in behavioral patterns of individuals. This is especially so, since cultural associations of music is an essential factor in the appreciation of music. The development of musical taste in adolescents is not entirely due to the music sound alone. The social, emotional, physiological, psychological and cultural dimensions are also involved in the formative influences on musical preferences of young adult.

Music, being a catharsis, is used by adolescents in the expression of their personalities. It follows therefore, that adolescents are likely to be attracted to music that reflect their personality, aspirations and experiences. Thus they have affinity to such genres that project their personalities. On the other hand, since they spend a lot of their time listening to music, the themes of these songs naturally influence them. Accordingly, listening to music whose song text has accepted moral codes, by the rebellious adolescent will likely influence him to more moderate behavioral patterns. Conversely, listening to music with deviant themes will aggravate behavior.

Song text is seen by most scholars as an influential and most important singular aspect of music. Language which is incorporated into music is very important because it affects and sometimes determines thought processes. This greatly influences the way the world is viewed by the adolescent, and consequently, the generation of values, attitudes and behavioral patterns.

2.1.3 HIP HOP MUSIC AND IT'S DEVELOPMENT IN NIGERIA

Music is almost as old as man himself and has existed for as long as man has dwelled together in groups or societies. Knowledge gained through music stays so long in the memory that it is believed to last till death (Ojukwu, 2009). Nigeria has a rich culture that her people are proud of and passed down from generation to generation. Its varied cultural heritage derives

from the mixture of its ethnic groups with Arabic and Western Europe influences. The country combines traditional culture with international urban sophistication. This much is reflected in their music and dance. The music and dance patterns of individual communities distinguish them from another. However, the western kind of music is been inculcated and so Nigerians too have rap, pop, reggae kind of music. (Thomas, 2013). In music, words or lyrics are being used to tell stories but now images of men and women are symbolically used in telling stories aside from the lyrics of the song. Music production is now accompanied with people who either choreograph or mime along with. This is done mostly on stage performance. (Thomas 2013). These differences give spice and live to music videos.

The importance of hip hop music in the Nigerian context is virtually impossible to properly articulate. It is among the ancient art forms in Nigerian culture and has been known to serve diverse functions as it can be engaged in multifarious ways to fit into the Nigerian tradition. Hip hop music has had many different uses, from a creative outlet to being used to tackle societal issues. Also Nigerian hip hop music can be used for celebration and entertainment purposes like the Up-tempos beats played for the night clubs especially those sang by artists like Davido, Don Jazzy, Wizkid. Also, Nigerian hip hop music can be used for relaxation like in the case of the mid-tempo songs used to set a calmer tone and used for cruise control. Some examples worthy of mention are Banky W and Niyola. The effects and usefulness of Nigerian hip hop music cannot be overemphasized. There is something almost spiritual and ethereal about Nigerian hip hop music that makes it gripping to the Nigerian Youth or even addictive. It is therefore important that music of a society represents the cultural values of that society.

According to the Guardian Newspaper, (2017), some of the effects music has had on the Nigerian youth include increase in promiscuity as in the instance of the hip hop song bang, bang, bang by Femi Kuti. Some Nigerian hip hop music also promotes loose morals as in the instance of the hip hop track Kondo by Dagrinn. It also increases the knowledge and intake of both hard and soft (recreational drugs) as in the case of the hip hop track science student by Olamide. Nigerian hip hop music has been credited with popularizing negative trends like internet fraud as in the case of Maga don pay by Olu Maintain. Scholars have opined that Nigerian music has also been a chief cause of the decadence in the country's value system. It is believed that the control and perception of the value system has eroded to a much more

deplorable state and this is reflected in facets of the Nigerian value system that border on violence, fashion, socialization habits and seeking shortcuts.

2.1.4 EFFECT OF HIP HOP MUSIC LYRICS ON ADOLESCENT MORAL BEHAVIOR

Lyrics of Hip hop music have an effect on mood, suicidal ideation, sexual misconduct and aggression of adolescents. The life portrayed in hip-hop music videos happen in reality, but that does not mean that the consumer should reenact the actions seen in these music videos. Not every music video portrays negative imagery; there are artists that actually use their platform to send positive, creative messages. These positive videos can have a great effect on students as well. Spradlin (2016) states that hip hop has the ability to inspire a new way of narrative self. Hip hop challenges the way people understand and view certain experiences through articulation of involvement.

According to Travis (2011), hip-hop music has been a vehicle for affirming one's identity, and serves as a pathway to become popular internationally. With hip hop having such a huge influence on people around the world, the content and lyrics help develop one's perception. A known criticism within hip-hop music includes the amount of misogyny presented in lyrical content. Misogyny is defined as "the ideology that reduces women to objects for men's ownership and abuse". Hip-hop music has the power to influence the mental state of consumers positively and negatively. Hip-hop music has a negative connotation because the content includes sex, drugs and violent content. The greatest concern of this content within hip-hop music has been because of the high risk of morbidity and mortality associated with violent or substance using behaviors.

In a recent study, Travis (2011) notes that hip-hop music now includes innovation from environments of injustice and oppression; he also noted that hip hop has become universal because of the message most artists convey within their music. Hip hop consumer base consists of multiple ages, but it primarily appeals to the younger generation. Many youths view hip hop as a recognizable media where they can feel valued and validated to freely express themselves while singing. Listening to hip-hop music can serve as a therapeutic process for people. Music engagement has proven to facilitate emotional regulation. Adolescents and adults use music to promote a positive mood, reduce negative moods, or even trigger nostalgia to help them mentally. Hip hop artistes use lyrics and celebrity status to relay an influential message to

consumers of hip hop. Visuals have a greater effect on influencing consumers of media and music. In a recent study by Tanner and Worley (2016), hip-hop music is often framed negatively as a contribution to an array of social problems, crime, and delinquency. But hip-hop music has also been championed as an authentic expression of cultural resistance, advantages, and racial exploitation. Hip hop influence has played a part in multiple outlets such as, sports, politics, education and more. Most lyrics in hip hop are harsh realities from these artistes, they speak on these issues to help the younger generation avoid going down the same path, hip -hop can play a positive or negative role in students' lives.

Hip hop is a group outdoor music that can be enjoyed with friends and alone if these are what you call music (Hip Hop multilingualism) then yes it is. (Male, 2010)". A discussant said "I enjoy it more when with friends. The music is not a slow music, it drive one to a real facial expression. You communicate with the song and it brightens you up. "Female, 2010)".

It is needless to say that group or friendship may not be formed primarily based on the music Nigerian Youth love but once formed, and if the people involved have like minds, they end up connecting more. This means that music helps to connect people socially and makes them adopt a particular life style. It could be a club, party and hangout or fun recreation activities to generate income. No social spot gathering is complete without the Nigerian hip hop been played. Existing relationships are even cemented due to the mode of feelings gotten from their present reality. This suggests that the social actors within the structure of a social relationship can develop better social connectivity through meeting different people as well as maintaining old relationships.

2.1.5 HISTORICAL BACKGROUND OF HIP HOP RAP ARTIST HABEEB OKIKIOLA PORTABLE

Portable was born on the 12th March, 1994 to Mr and Mrs Okikiola in Abeokuta, Ogun State, he was given the name Habeeb Okikiola. He grow up in the streets of Abeokuta and had the privilege of speaking the Yoruba language fluently. He had his early and secondary education in Ogun state and after that learnt a vocational trade before venturing into music.

Being influenced by rap songs by famous American artists such as Dr. Dre, Tupac Shakur, The Notorious B.I.G and Snoop Dogg in his early years, Portable developed a soft sport for music and began writing his own songs anytime he felt inspired. Portable Omolalomi started music in his local Yoruba dialect alongside other native rap artists such as Lord Of Ajasa, Dagrín, Danny Young, Olamide, QDot. To further his music prowess, Portable moved to Lagos to seek for greener pastures, while in Lagos, he sought out producers to work with while doing other minor jobs to keep body and soul together, he had several rejections from different producers but he was still persistent in his music pursuit. Portable Omolalomi rose to popularity after he released his hit track last year titled “Zazoo Zehh” which featured star rap artist, Olamide alongside dancer, Poco Lee.

The record raised lots of attention and also led to a rift between Poco Lee and Olamide. Owing to his fame, he has incited lots of social media arguments due to his ill-mannered speeches. Since Portable Omolalomi became famous after the song, he has received many requests for collaboration from leading artists in the industry such as Wizkid, Tiwa Savage and he also signed up a contract with Odogwu Bitters, a company owned by famous business tycoon, Obi Cubana. He has received several invitations for stage performances and his net worth is currently estimated to be around \$300,000.

Some of the songs released by Portable Olalomi are; Amaka ft. Orezi, Odogwu Bitters, Tambolo, Li2 Doctor, Ogo Forever, Zazuu Zeh, Bye to Sapa nation, Gberatan, Money before you love, Expensive OG, Papangolo Pay me my money, clear, All eyes on me, Neighbour amongst others.

2.1.6 HIP HOP MUSIC LYRICS NEGATIVE INFLUENCE ON ADOLESCENT

The most popular genres of music amongst young people are rap and hip hop. The elements it contributes to young teenagers can be seen with different perspectives amongst adults. Since this type of music is associated with brutality through its lyrics, its belligerent activity portrayed within songs is what makes this genre stand out in such a vulgar manner.

The development of music has changed drastically throughout the years, increasing profanity, drugs, violence, and much sexual slang invoking an influence on modern youth society. Throughout the time more people became exposed to this music and began to build a

negative reputation. This type of music impacts today's society negatively because of all the dangerous aspects mentioned. This generation has normalized this type of content without considering the influence it has on young teenagers. Music is a very significant part of everyone's lives and is known as a contributing factor to lightening your mood and and even can bring about happier moments. Some people don't have an issue with it because it expresses emotions and life stories, however artists should be more mindful of the way they portray their music because it can lead to destructive behavior within society. When explicit music is being put out to a young audience the effect of the lyrics enhance aggressive behavior and feelings amongst its listeners.

Music has to be one of the many significant takeaways that makes everything more enjoyable. It involves emotions and adds ambiance to moments which creates core memories within people's lives. The diversity of music that people listen to impacts one's wellbeing. Many people grow up listening to the music in their environment or come across music whilst exploring. While listening they adapt and pick up behavior and slang from the lyrics. Many of today's songs mention abuse, violence, drugs and disturbing language almost as they were promoting it. There are always young kids who come across this type of lyrical content and like anyone else they can be in a difficult situation in life. Everyone listens to music as a way to escape from life a little and vibe with it; some may relate to the content and have a strong connection to them. Not only can this control the way they view certain things, like drugs and violence, but it can cause them to take actions they can later regret. For example, young kids become involved with negative aspects mentioned in hip hop/ rap lyrics like underage drinking.

Senior Natalia Leon gives her opinion on this music genre and its influence.

"I think the type of music different people listen to affects the way they behave and perceive the world around them. Hip Hop involves many words, expressions and aggression and it can influence the younger generation to act the same as certain artists to make themselves appear 'cool' or try to fit in," she said.

The Daily Universe mentions, "Children live what they learn and learn what they live and many of these children coming from broken homes look up to the rapper. A lot of times the rapper becomes the teacher, Thomas El said. He becomes the role model to these young people. He said he has seen rap music and videos influence his school children negatively. He said the school

children are using profanity and wearing baggy pants. Girls dress like the women in the videos, who are oftentimes inappropriately dressed.”

Senior Andy Guillen has opinions about youth who listen to rap and hip hop.

“Rap and Hip Hop discuss many stories which are told sometimes in an emphasized and violent way; this can teach the younger society to learn about certain situations that occur in the world and reflect when listening to this type of music. Even though it can expose them to bad language and explicit visions it does not mean it will turn them into a criminal or make them a part of a gang.”

2.1.7 POSITIVE HIP HOP MUSIC LYRICS INFLUENCE ON ADOLESCENT

Rap music, in spite of the negativity and controversy that often surrounds it, can have a positive influence on listeners and expand their consciousness and musical horizons. Hip hop culture has long been the poster child for negativity in society for a number of decades.

Rap music has long had a reputation of being a form of music that represents violence, sexual exploitation as well as celebrating street warfare and gangs, consumption of drugs and alcohol, sex and negative attitudes towards women. Another notion prevalent in society associated with rap music is the frequent, strong profanity used in the lyrics. Despite all this, hip hop has generated a huge fan base around the world with a wide demographic of listeners, mostly among youths. This raises the question, whether the negativity commonly linked with rap music is not just one side of the coin.

1. UNIFICATION AND EDUCATION

One of these positive effects is that it has been used as a great unifier of diverse populations around the world. It started as a subculture among African American communities in America but it is now a phenomenon of global culture. As a matter of fact, it isn't only restricted to African American communities, as non black communities comprise seventy five percent of the global hip hop audience. The fact that hip hop has crossed the cultural divide demonstrates its ability to unify millions of youth worldwide. This is reminiscent of a time when rock music was on everyone's lips globally. The growth of the hip hop culture is prominent in the urban street style of dressing copied from hip hop artistes. The characteristic features of this style are baggy

pants, caps worn backwards as well as expensive sneakers, which gives teenagers a sense of identity. Hip hop has been vital in promoting social and political awareness among the youth of today. Rap music educates people from several different perspectives and raises many social issues. Rap is channel for people to speak freely about their view on political or social issues and by doing so, it engages teenagers to become concerned and aware of these issues. This is important in making the youth aware of the world around them and the conditions they face in society, enabling individuals to discuss ways in which they can make a positive change within society.

2. SOCIAL AWARENESS

Through education and understanding, rap music has spurred social awareness in communities around the country. Rap music has served as a tool to speak out against negative aspects of life such as violence and guns. Many artists use their musical talents to promote peace and anti-violent acts. By communicating messages about violence and discrimination, and relating to youth people, it provides an opportunity for them to make positive changes in their own life. Rappers such as the late Tupac Shakur were often criticized for their lyrics, which painted a bleak picture of urban America. While such lyrics were perhaps partially intended to shock consumers, they also brought awareness to the country's social problems, particularly those in the inner city. Issues such as violence, drug addiction and poverty are all common themes in rap music. When someone listens to the genre, he may be doing so for entertainment, but he won't be able to avoid hearing about these issues and giving thought to them. There is some rap music that is created with the intention of sending a positive message to its audience. There are songs that denounce violence and call for more peace and togetherness in the inner city in an attempt to improve the quality of life.

3. PROVIDING SUPPORT

When dealing with social problems, one of the most important ways of finding a solution to the problem is to make others within our society aware of it. Rap music is a great tool for facilitating that process because due to its popularity, it has the ability to bring a message to the masses. The vast majority of rap artists are from the inner city where sub-par social conditions and inequality can be seen the most. Many times, when a rapper writes a song that speaks of violence, drug use or other criminal activity, it is because it is something that they have

seen in their living environment and therefore are in a good position to give a detailed account of how life is there. Some rappers may admit to participating in some of the aforementioned activity but again, it does not always mean that they are glorifying it. A certain story may be told to give hope and let a listener know that just because they have made mistakes in the past, it does not mean that they cannot change their life and be involved in something positive. The rappers use their music to raise awareness of these issues so that some focus can be put into improving them.

4. ENTERTAINMENT

Rap music's general purpose is to entertain its audience. Just because a rapper paints themselves in a picture of being associated in criminal activity, spending millions of dollars on seemingly unnecessary items or having sex with multiple women doesn't mean that they actually do. On many occasions, the rap artist is creating a fictionalised account of certain events for the purpose of intriguing and entertaining people and sometimes uses characters to facilitate those accounts. Some of the more talented rappers are able to use their words to create these characters along with vivid story lines that often are related to urban subject matter. This is no different from other forms of entertainment, in particular, the movie industry. When we watch our favourite actor carrying and using their guns to kill people, consuming drugs, or being portrayed highly sexually in a movie, it is not seen as degenerate. Some of the characters being created in these movies are no different than some of the characters that are created in rap music. Just because a rapper says that they do certain things in their music, it does not mean that they always do.

2.2 THEORETICAL FRAMEWORK

Theoretical studies are principles on which the subject of the study is based. These theories determine their objective parameters. These theories establish a vantage point, a perspective, a set of issues for which the study seeks for answers to the study questions. The relevant media effect theories to this study are: Uses and gratification theory, magic bullet theory, selective influence theory cultivation theory, and social learning theory. However, this research will be based on Theory of planned Behavior and the social learning theory

2.2.1 SOCIAL LEARNING THEORY

Social learning theory suggests that social behavior is learned by observing and imitating the behavior of others. Examples of social learning theory in everyday life are prevalent, with one of the most common being children who imitate family members, friends, famous figures, and even television characters. If a child perceives there is a meaningful reward for such behavior, they will perform it at some point. Social learning theory posits that people emulate the behavior they observe in their environment, especially if that behavior is reinforced in others.

Social media presents plenty of social learning examples as individuals emulate others by reenacting movie scenes, copying dance moves from music videos, and engaging in various social media challenges. This frenzied behavior is typically spurred by the desire to be socially accepted or liked. New employees in the workplace may imitate the behavior of their peers in an effort to conform to the work culture. Or, they may model coworkers' behavior to help earn a good standing with a superior. Students may emulate fellow students, celebrities, and mentors as a means to fit in or garner attention. While positive behaviors are imitated, problematic behaviors are modeled as well.

Social Learning Theory (SLT) (Bandura, 1969, 1973, 1977, 1986; Bandura & Walters, 1963) provides a vast explanation for a wide range of behavioral outcomes; the desirable and undesirable inclusive. It includes the behavioral and cognitive approaches to theoretical and practical learning. SLT attempts to transcend the shallow perspective opined by the early behaviorists. (e.g., N. Miller & Dollard, 1941; Skinner, 1938, 1953) Cognitive learning suggests that psychological factors exist which affect human behavior. However SLT opines that human behavior is determined by environmental factors and not just cognitive and psychological factors. Thus SLT assumes the resultant of a combination of psychological and environmental factors combined influence the advancement of specific behavior in humans. SLT reinforces the need to pay attention to the crystallization of behaviors, penchants and emotions. It sees an interactive synergy among the cognitive, environmental and behavioral influences.

Social learning theory has four mediational processes that help determine whether a new behavior is acquired:

1. Attention: The degree to which we notice the behavior. A behavior must grab our attention before it can be imitated. Considering the number of behaviors we observe and do not imitate daily indicates attention is crucial.
2. Retention: How well we remember the behavior. We cannot perform the behavior if we do not remember the behavior. So, while a behavior may be noticed, unless a memory is formed, the observer will not perform the behavior. And, because social learning is not immediate, retention is vital to behavior modeling.
3. Reproduction: The ability to perform the behavior we observe. It influences our decision about whether to try performing the behavior. Even when we wish to imitate an observed behavior, we are limited by our physical abilities.
4. Motivation: The will to emulate the behavior. This mediational process is referred to as vicarious reinforcement. It involves learning through observing the consequences of actions for other people, rather than through direct experience.

2.2.2 CULTIVATION THEORY

Cultivation theory explains how repeated exposure to prominent themes in the symbolic worlds of mass media causes people to overestimate the probability and potency of those themes in the psycho- social worlds of the self and significant others.

Cultivation theory examines the long-term effects of television viewing on viewers' conceptions of social reality. Cultivation analysis initiated as part of the Cultural Indicators Project founded by George Gerbner in the late 1960s. The central hypothesis of cultivation analysis is that people who spend more time watching television are more likely to perceive the real world in a way as most commonly depicted in television messages, as compared to those who watch less television, but are otherwise comparable in major demographic features (Gerbner, 1969).

Television is the most pervasive and constant learning system in society. Cultivation analysis approaches television as a message system with aggregate and repetitive patterns of images, the contents of which were absorbed by viewers over long period of time. Different from the then traditional mass communication research, which focused on the effects of individual

messages, episodes, series, and genres on immediate attitudes and behavior changes, cultivation analysis emphasizes the general and pervasive outcomes of cumulative television exposure (Signorielli and Morgan, 2009).

Findings of nearly four decades of cultivation research on television message systems have unveiled a ‘distorted’ reality: exaggerated crime rates, overrepresentation of violence, gender-role stereotyping, nontraditional family composition, the ‘mean world syndrome,’ and so on (Morgan et al., 2009). This misshaped, yet repetitive represented ‘reality,’ gradually dominates the worldview of heavy viewers, who rely on television as their main source of beliefs and values.

As a primary storyteller in our society, television not only impacts on individual ideologies, but also influences society as a whole as the fundamental manifestation of the mainstream culture. Among heavy television viewers, the relatively common outlooks and values cultivated by television become the dominant or mainstream culture of that society, despite individual differences. The notion of mainstreaming refers to “television viewing may reduce or override differences in perspectives and behavior which stem from other social, cultural, and demographic influences”.

2.3 EMPIRICAL REPORT REVIEW

Hip hop music has the ability to influence various adolescents of diverse ethnic believes, classes, religions and races (Prince, 2007, Bennett, 1999). This is the case as well in the Nigerian hip hop music as it appears that the average youth in Nigeria seems to be immersed completely by the phenomenon of Nigerian hip hop music and even some adults are not left out.

During an interview: “Nigerian hip hop music which is composed in various languages has created a huge rise in the music industry. The level of growth presently supersedes the previous level of growth in the music industry as at then. People tend to buy more music CDs because of the diversity in the language form. These languages include: Pidgin, Yoruba, Igbo, English, and other Nigerian spoken languages. Musicians now explore and dive into various languages to puss the message of their songs across the audience. Looking closely at this trend, one will notice that some songs are a mixture of both English and their native dialects. Although for the hip hop

artist (musicians), they also rap in their local languages, not just for fame but to add humor to their songs. (Male, 2010)”

Grönevik (2013) is concerned with the cultural aspects of the involvement of women in hip-hop and rap music. According to him. Men mostly perform this form of music because the language is vulgar and straightforward, and most of the time, they are usually singing to their female counterparts. However, this form of music portrays women as sexual objects whose role is to please men. Grönevik uses the lyrics of a hip-hop song addressed to a woman with the words Baby you light up my world like nobody else, the way that you flip your hair makes me overwhelmed. Here, the artist uses the word baby to refer to the woman implicating that even a single act of flipping her hair has a sexual meaning for him. He refers to previous research on the depiction of women in hip-hop in Sweden and America conducted by Valsinger (2008) to reveal that the lyrics within hip-hop music focus on the female body and eventually portray women as sexual objects. The research also revealed that American hip-hop culture is more discriminatory compared to Swedish culture, and this limits the number of women in the industry.

Ikpe (2012) used triangulation methods in the study of the effect of music videos on the Nigerian community. The aim of the study was to examine the impact of the exposure to Nigerian music videos to our cultural economy while drawing the attention of the public to the effects of watching these videos. The conclusion of this study is that there is no deliberate attempt by music producers and regulators to project a positive image for Nigeria to the outside world and also that many hip hop music videos celebrate obscenity thus undermining morals.

OmobolanleOlayika Thomas (2014) used survey analysis method (both interview and questionnaire method) in the study of the impact of music videos on an audience. This study aimed at carrying out a research that affirms or refutes the belief that the media has the power to influence the audience using music videos as a tool to understand the perspective of university students in roles and traits of a perfect body image in music video clips. The conclusion of this study proves that audiences learn from the media in the aspect of images that are viewed in music video clips.

Dress according to Bowen (2013), is a fibre or material worn on the body while dressing is the act of wearing fibre or material on the body. The wearing of cloth is a feature of nearly all human societies. Therefore, the place of dressing in communication could be

categorized under the visual aspect of communication. Beavens (2009) calls it object communication. Jennifer and Molly (2002) state that dressing conveys different signal in the visual perspective of communication. This implies that clothing/costumes in stage art/film communicate thousand words more than the verbal aspect of communication. Anderson (2007) states that clothing is a form of non verbal communication. It sends its messages without any attached words. Bowen (2013) supports this, stating that clothing is used to express a person's personality and it also helps in identifying a person. Clothing sends different messages to the observers depending on the situation. Bowen (2013) states the following as to what clothing

Patrick (2017) used survey research design methods in the study of the influence of foreign music in the lifestyle of Nigerian youths. The aim of the study was to both examine the level of acceptance of foreign music by Nigerian youths and its influence on their lifestyle. The conclusion of this study proves that there has been a high rate of proliferation of raunchy foreign music videos into Nigeria and it has influence the lifestyle of Nigerian youths.

In Sociology, Culture is the complete way of life of a group of individuals or society which involves the material and non-material items on which their whole existence depend. Within cultures are values that members of a group or society uphold. (Giddens, 1990: 31) These shared values have the ability to function in two dimensions. First, share value serve as an instrument of social bond on which famous groups that exists are held together. (Scheff, 1990.)

Hip hop music has the ability to influence various Youths of diverse ethnic believes, classes, religions and races (Prince, 2007, Bennett, 1999). This is the case as well in the Nigerian hip hop music as it appears that the average youth in Nigeria seems to be immersed completely by the phenomenon of Nigerian hip hop music and even some adults are not left out.

The Conceptual, Theoretical And Empirical Report Review make to understand how adolescent assimilate the visual contents of Nigeria hip-hop music lyrics as part of their behavioral patterns, there must be an integration between the Social Learning Theory and Planned Behaviour Theory. This integration provides an immense opportunity for Social learning theory to be used to explain development of adolescent into Adulthood. In a nutshell, if an individual never observed behaviors like deviant behavior, substance use and abuse, immoral sexual act, criminal conduct and lot more seen in most Nigeria hip hop music video and foreign ones too, then those behaviors would never be learned. Therefore, the practice of this behaviour

in musical influences adolescent behavior. Planned Behaviour Theory helps to understand the expected positive or negative reinforcement among peers that triggers adolescence to exhibit what was seen in Nigeria musicals of the hip hop genres

CHAPTER THREE METHODOLOGY

3.0 INTRODUCTION

This chapter will attempt to describe the method employed both in data analysis and in data collection. The chapter discusses the following research design, research method, population of the study, sample size and sample techniques, research instrument, validity of the research instrument, reliability of research instrument, method of administration of research instrument, method of data analysis and presentation of data. It presents a set of guidelines for this study and states explicitly the sampling procedures to be adopted, the stages involved, and other procedures anticipated in the methodological design phase.

3.1 RESEARCH DESIGN

This refers to the skeletal structure or the architectural blueprint of a research process. The study design here takes cognizance of the type, timeline and purpose of research as proposed by Babbie (2013). This research piece adopts a descriptive-explanatory and survey design. This implies firstly, that the purpose would be both to describe certain features of the population using data collected and also explain relationships and associations between and among selected variable. Finally, it's survey research; which implies the use of Questionnaires.

3.2 RESEARCH METHOD

The study used quantitative method of research method. The choice of these methods was influenced by the perceived varying degrees of opinions, views and perception of divergent respondents sampled. (Croswell, 2009) argues that quantitative research design is suitable in natural settings. Since the study mostly focused on respondents' Influence Of Portable Music quantitative approach gave more room for interpretation and understanding. Strauss & Corbin (1999) have further shown that those who use quantitative research obtain satisfactory results and appropriate answers to the central research questions being investigated. Therefore, this design was chosen because of its usefulness in order to ascertain the influence of Habeeb Okikiola Portable Hip Hop Music Lyrics On The Moral Behavior Of Adolescent In Kwara State Polytechnic Ilorin Kwara State.

3.3 POPULATION OF THE STUDY

Nwodu defined the population of the study as the total number of elements within a given environment which the researcher set out of the study.

Based on the undergraduate population of Kwara State Polytechnic, this project suggests that the researcher should use the youths students population of Kwara State Polytechnic, Ilorin, Kwara. The Population of Kwara state polytechnic as a whole can be included to be over 20,000 Thousand populace.

The study population consists of selected male and female students in Kwara state polytechnic Ilorin, Kwara State. For the inclusion criteria, the respondents needed would be included, while

concerning the exclusion criteria, the respondents not needed for the study would be excluded. In other words, only the department chosen would be considered for the study. This implies that every element, subject, objects, etc. is capable of providing useful and relevant data in explaining a certain phenomenon of a given study.

3.4 SAMPLE SIZE AND SAMPLE TECHNIQUES

The selection of the sample size of this study employed Multistage Sampling Techniques and these help to generate unique insight into the phenomenon under investigation. Sampling involves simple random and purposive selection of sample for the study. For the purpose of the population targeted the research sample will be limited to a manageable size of one hundred (100). Therefore, the adoption of the Multistage sampling techniques is to select 100 respondents in the Mass Communication Department Institute of information and communication technology (IICT) Kwara State polytechnic. This study make use of purposively sampling for the Kwara state polytechnic Students which is the unit of analysis and simple random sampling was used to select 100 students from Department Of Mass Communication IICT Institute which making a total sample size of 100 Students.

The study could not be carried out on all the respondents in Kwara state polytechnic. However, this is to take the sample is the systematic simple random sampling due to the large population. 100 respondents will be selected from Mass Communication Department IICT Institute Kwara state polytechnic, precisely respectively to administer the questionnaires.

3.5 RESEARCH INSTRUMENT

Research instruments are said to be different tools or devices used in collecting data. Therefore, in this research, questionnaires are being used as the instrument for data collection. Questionnaire is mostly used in conducting surveys and it is as important as the whole research itself.

According to Saadudeen (2015), Questionnaire is used to determine the outcome of a research exercise. This study employs the usage of a close-ended question to formulate it's questionnaire.

3.6 VALIDITY AND RELIABILITY OF THE RESEARCH INSTRUMENT

Validity is a way or mechanism of determining that certain instruments, variables or data can measure what they are designed to measure by a researcher. The instrument(questionnaire) use is valid because it is the most appropriate instrument for data collection in survey study. According to Saadudeen (2015), Questionnaire is the best option when a researcher is interested in studying a very large population as it offers uniformity in coding question.

Reliability on the other hand, is concerned with the consistency of an instrument in measuring what it is designed to measure. While In order to authenticate the instruments used for this study, content validity was adopted to ensure that the study instruments measured exactly

what it was designed to measure. This was achieved by the contribution of knowledgeable persons who are conversant with the subject matter. Also, the reliability of the research instruments was conducted by administering the instruments to a replica of the proposed study population.

3.8 METHOD OF ADMINISTRATION OF THE RESEARCH INSTRUMENT

The administration of the questionnaire was carried out personally by the researcher, the questionnaire was sought permission of the lecturers and administration of the questionnaire. The questionnaire contained questions which help the researcher to get the right option or view of the subject or respondents. The researcher personally collected the questionnaire immediately the respondents were through with the questions.

3.9 METHOD OF DATA ANALYSIS

The responses of the questionnaire administered were statistically analyzed by researchers using table format. The analysis was what the researchers used to eventually draw up a conclusion on the “INFLUENCE OF HIP HOP MUSIC LYRICS ON THE MORAL BEHAVIOR OF ADOLESCENT USING ILORIN YOUTH AS A CASE STUDY.”

CHAPTER FOUR

DATA ANALYSIS AND PRESENTATION

4.0 INTRODUCTION

Data analysis is the most crucial part of any research. Data analysis summaries collected data. It is a process used by researchers for reducing data to a story and interpreting it to derive insights.

In this chapter data are organized into tables so that statically and logical conclusion can be obtained from the collected data and findings will be discussed. In this research work, the simple percentage tabular presentation presents the primary data generated from the field. Doing this would enable easy, convenience, clarity and vetted comprehension The researcher presents all the questionnaire items that would provide answers to the researchers identified problem and all presentations and analysis shall be in conformity with questionnaire items and responses.

4.1. ANALYSIS OF RESEARCH INSTRUMENT

Data presentation is defined as the process of using various graphical formats to visually represent the relationship between two or more data sets so that an informed decision can be made based on them. It also refers to the organization and presentation of data into tables, graphs, charts etc. However, the organization and presentation of data shall be according to questionnaire items and responses, in the (20) Twenty questionnaire items developed from the three framed researcher questions, the researcher aimed at using them to provide an answer to his topic problem.

A total of one hundred (100) copies of the questionnaire were produced and distributed to the researcher sample populace. All presentations are done in simple percentage tabular mode, while simple descriptive analysis technique was used to describe what items were contained in the tables.

DISTRIBUTION TABLE

Respondent	Frequency
Number of questionnaire distributed	100
Number of questionnaire returned	100
Number of discard	Nil
Number of questionnaire not returned	Nil
Number of questionnaire presented and analyzed	100

From the above table it can be seen that the respondents were people of Ilorin. Number of questionnaires distributed were 100, the percentage was 100%, number of questionnaire returned was 100, no of discards was Nil, number of questionnaire not returned Nil and number of questionnaire presented and analyzed are 100.

4.2. ANALYSIS OF RESEARCH INSTRUMENT

SECTION A- BIO DATA OF THE RESPONDENTS

QUESTION 1: Distribution of sex respondents

Table I

RESPONSES	FREQUENCY	PERCENTAGE
Male	52	52%
Female	48	48%
Total	100	100%

Source: Field Work 2025

In the response to the question on the distribution of respondents according to their sex, 52 respondents representing 52% of the population are male while 48 representing 48% are female. From the above table, it shows that Male respondent response are more than the female respondent.

QUESTION 2: Distribution of the age of respondent

Table II

RESPONSES	FREQUENCY	PERCENTAGE
16-20	24	24%
21-25	72	72%
26-30	3	3%
31 and above	1	1%
Total	100	100%

Source: Field Work 2025

In the above table, 24 respondents on 24% fall between the age bracket of (16-20) years and 72 respondents on 72% fall between the age bracket of (21-30) years. For the age bracket of (36-45) years we have 3 respondents on 3% and then 21 respondents 1% for the age 46 years and above. The above table shows that the age of 21__25 responses are more than others age range.

QUESTION 3: Marital Status

Table III

RESPONSES	FREQUENCY	PERCENTAGE
Single	82	82%
Married	17	17%
Separate	1	1%

Divorce	0	0%
TOTAL	100	100%

Source:Field Work 202

The table 3 above shows the Marital Status of the respondents. According to the table 82 (82%) of the respondents are single, 17 (17%) are married, 1 (1%) of the respondents is separated while 0 (0%) is divorce.

The above table shows that single respondent responses are more than others respondents.

QUESTION 4: Occupation of Respondent

Table IV

RESPONSES	FREQUENCY	PERCENTAGE
Self employed	12	12%
Civil servants	0	0%
Employed	5	5%
Student	83	83%
Total	100	100%

Source: Field Work 2025

Table above shows the occupation of the respondents, according to the table 12 (12%) are respondents for self employed, 0 (0%) are civil servants, 5 (5%) are employed, while 83 (83%) are students.

The table above shows that student responses are more than others respondents.

QUESTION 5: How often do you watch and listen to Hip hop music lyrics?

Table V

RESPONSES	FREQUENCY	PERCENTAGE
Often	76	92%
Occasionally	4	8%
Every Weekend	13	
Two days a week	7	
Total	100	100%

Source: Field Work 2025

From the table above, 76 (76%) of the respondents do often listen to hip hop music lyrics, 4(4%) of the respondents listen to Hip hop lyrics occasionally, 13(13%) of the respondents listen to Hip

hop hip hop music lyrics every weekend while the 7 (7%) of the respondent listen to hip hop music lyrics two days a week.

The table above shows that those who often listen to music lyrics are more than others who listen to it occasionally, every weekend and two day in a week.

QUESTION 6: What are your sources listening to hip hop lyrics?

Table XI

RESPONSES	FREQUENCY	PERCENTAGE
Hand held devices (phones and tablet)	25	64%
Video streaming sites (YouTube)	29	36%
Satellite Television (DS TV)	6	
social media sites	40	
Total	100	100%

Source: Field Work 2025

The table above shows how respondents answered the question on sources of watching hip hop lyrics in which 25(25%) of the respondent uses hand held devices, 29 (29%) of the respondent make use of video streaming sites while 6(6%) of the respondent watch satellite television and 40 (40%) of the respondent make use of social media sites e.g Facebook,whatsapp,instagram and others.

The above table shows that respondents that make use of social media sites to listen to music are more than others respondents that make use of others sources.

QUESTION 7: How many hours do you spend listening to hip hop music lyrics?

Table VII

RESPONSES	FREQUENCY	PERCENTAGES
Less than an hour	30	63%
One to three hours	40	27%
Four to seven hours	20	10%
Twelve hours and above	10	10%
Total	100	100%

Source: Field Work 2025

From the above table, it shows the rate to which respondents spend listening hip hop videos as 30(30%) of the respondent watch hip hop videos less than an hour, 40 (40%) watch hip hop video for one to three hours, 20 (20%) of the respondent listening to hip hop videos for four to seven hours and 10 (10%) of the respondent listen to hip hop music for twelve hours above.

QUESTION 8: Which areas of adolescent behavior are most affected by the hip hop music lyrics contents?

Table VIII

RESPONSES	FREQUENCY	PERCENTAGE
Aggression	64	64%
Sex Crimes	20	36%
Dressing	19	
Racial Discrimination	5	
Total	100	100%

Source: Field Work 2025

From the above table, it shows the adolescent behavior which are affected by the music lyrics in which 64 (64%) of the respondent are Aggression affected by the music lyrics, 20 (20%) of the respondent are affected on sex crimes while 19 (19%) of the respondent are affected by music lyrics on dressing and 5 (5%) of the respondent are affected on Racial discrimination. The table above indicate that respondent the Adolescents behavior in which respondent are mostly affected when listening to music lyrics is the aggression aspects

QUESTION 9: Do you feel that Nigerian Hip hop music artist can have an impact on the morality of a Youth?

Table IX

RESPONSES	FREQUENCY	PERCENTAGE
Yes	65	26%
No	15	65%
Never	20	9%
Total	100	100%

Source: Field Work 2025

Table 9 above shows that Hip Hop music have impact on the modality of a youth in which 65(65%) of the respondents agree to that, 15 (15%) of the respondent disagree to that while 20 (20%) of the respondent never agree or disagree. The table above shows that hip hop music has an impact on the morality of the youth in one way or another.

QUESTION 10: How would you rate the effect of hip hop music lyrics on the moral behaviors of adolescents?

Table X

RESPONSES	FREQUENCY	PERCENTAGE
Good	50	50%
Poor	22	22%
Not So Good	28	28%
Total	100	100%

Source: Field Work 2025

The above table shows that 78 (78%) of the respondents agree Nigeria hip hop music videos can have an impact on the morality of the youth while 22 (22%) of the respondents disagree with that. The above table shows that the effects of portable hip hop music on the moral behavior of adolescent lyrics is good.

QUESTION 11: How would you rate the level of morals in the average hip hop music?

Table XI

RESPONSES	FREQUENCY	PERCENTAGE
Good	55	55%
Poor	35	35%
Not So good	10	10%
Total	100	100%

Source: Field Work 2025

The above table shows how the respondents respond to the level of morals in the average hip hop music video in which 55 (55%) of the respondents rate it good, 35 (35%) of the respondents rate it poor and 10 (10%) of the respondents rate not so good.

It shows that the level of morals in hip hop music is good just for the respondent and generally adolescent to know the good aspects to deal with.

QUESTION 12: The listening of Hip hop Music has a negative impact on the moral behavior of the student.

Table XII

RESPONSES	FREQUENCY	PERCENTAGE
<u>Strongly agree</u>	40	35%
Agree	35	46%
Neutral	5	8%

Strongly disagree	15	
Disagree	5	
Total	100	100%

Source: Field Work 2025

The above table shows the responses of the respondent on The listening of Music have any negative impact on the moral behavior of the student in which 40 (40%) of the respondents strongly agree, 35 (35%) of the respondents agree, while 5(5%) of the respondent are neutral, 15 (15%) of the respondent strongly disagree while 5 (5%) of the respondent disagree that hip hop music have any negative impact on the moral behavior of the youth.

The table above shows that portable music lyrics have a negative impact on the moral behavior of the student.

QUESTION 13: The listening and viewing of hip hop music lyrics though entertaining has a huge positive impact on the moral behavior of the youth.

Table XIII

RESPONSES	FREQUENCY	PERCENTAGE
Strongly Agree	13	41%
Agree	1	39%
Neutral	6	6%
Disagree	50	13%
Strongly Disagree	30	1%
Total	100	100%

Source: Field Work 2025

The above table shows the respondents responses on the statement that The listening and viewing of hip hop music lyrics though entertaining has a huge positive impact on the moral behavior of the youth as 13 (13%) respondents strongly agree, 1 (1%) of the respondents agree, 6 (6%) of the respondents are neutral, 50 (50%) of the respondents disagree, while (30%) of the respondents said also disagree that.

Due to the respondent's response I'm the table above, it shows that listening and viewing music lyrics didn't have a positive impact on the moral behavior of the youth.

QUESTION 14: The aftermath of listening to hip hop music lyrics leaves the Youth with more negative moral behavior than positive ones.

Table XIV

RESPONSES	FREQUENCY	PERCENTAGES
Strongly Agree	50	50%
Agree	18	18%
Neutral	2	2%
Disagree	20	20%
Strongly Disagree	10	10%
Total	100	100%

Source: Field Work 2025

From the above table, it shows the respondents response on the statement that The aftermath of listening to hip hop music lyrics leaves the Youth with more negative moral behavior than positive ones as 50(50%) of the respondent strongly agree, 18(18%) of the respondents agree while 2 (2%) of the respondent are neutral, 20(20%) of the respondents Disagree and 10(10%) of the respondents strongly disagree.

The above table shows that portable music leaves a negative effect on them after they have listened to his music lyrics.

QUESTION 15: Hop hop music lyrics increase my desire to engage with the opposite sex.

Table XI

RESPONSES	FREQUENCY	PERCENTAGE
Strongly Agree	83	83%
Agree	10	10%
Neutral	0	0%
Strongly Disagree	5	5%
Disagree	2	2%
Total	100	100%

Source: Field Work 2025

The above table shows that 83 (83%) of the respondent strongly agree that music lyrics increase my desire to engage with the opposite sex as 10(10%) of the respondent agree, 5 (5%)

of the respondent strongly disagree that while 2(2%) of the respondent disagree with that and Non of the respondent response are neutral to the statement.

The above table shows that Hip hop music lyrics increase respondent desire to engage with the opposite sex.

QUESTION 16: Hip hop music lyrics affect behavior amongst my peers.

Table XII

RESPONSES	FREQUENCY	PERCENTAGE
Strongly Agree	60	60%
Agree	20	20%
Neutral	5	5%
Disagree	10	10%
Strongly Disagree	5	5%
Total	100	100%

Source: Field Work 2025

The above table shows that music lyrics affects behavior amongst my peers in which 60 (60%) strongly agree, 20 (20%) agree while 5 (5%) of the respondent are, neutral to the statement, 10(10%) of the respondent Disagree and 5(5%) of the respondent strongly Disagree with the statement.

According to the table above, the respondent's response shows that Hip hop music lyrics affect adolescent, youth and student behavior among their peers.

QUESTION 17: Students imitate the characteristics they see in Hip hop music lyrics in their relationship with other people .

TABLE XVII

RESPONSES	FREQUENCY	PERCENTAGE
Strongly Agree	56	56%
Agree	24	24%
Neutral	0	0%

Disagree	15	15%
Strongly Disagree	5	5%
Total	100	100%

Source: Field Work 2025

The above table shows that Student imitate the characteristics they see in Hip hop music lyrics in their relationship with other people in which 56 (56%) strongly agree, 25 (25%) agree while 0 (0%) of the respondent are, neutral to the statement, 15(15%) of the respondent Disagree and 5(5%) of the respondent strongly Disagree with the statement.

From the table above, it shows that students imitate the characteristics they see in Hip hop music lyrics to relate with other people.

QUESTION 18: Exposure to Hip hop music lyrics allows for sexual urges when students are around their opposite sex.

TABLE XVIII

RESPONSES	FREQUENCY	PERCENTAGE
Strongly Agree	36	36%
Agree	54	54%
Neutral	3	3%
Disagree	5	5%
Strongly Disagree	2	2%
Total	100	100%

Source: Field Work 2025

The above table shows that Exposure to Hip hop music lyrics allows for sexual urges when student are around their opposite sex in which 36 (36%) strongly agree, 54 (54%) agree while 3 (3%) of the respondent are, neutral to the statement, 5(5%) of the respondent Disagree and 2(2%) of the respondent strongly Disagree with the statement.

The table above shows that students that are expose to Hip hop music allow for sexual urge when students of their opposite sex are within them.

QUESTION 19. Nigerian hip hop music videos stimulate sexual urges and feelings in student.

RESPONSES	FREQUENCY	PERCENTAGE
Strongly Agree	55	55%
Agree	15	15%
Neutral	0	0%
Strongly Disagree	15	15%
Disagree	15	15%
Total	100	100%

Source: Field Work 2025

The above table shows that Nigerian hip hop music videos stimulates sexual urges and feelings in student in which 55 (55%) strongly agree, 15 (15%) agree while 0 (0%) of the respondent are, neutral to the statement, 15(15%) of the respondent Disagree and 15(15%) of the respondent strongly Disagree with the statement.

The above table shows that Nigeria hip hop music as a whole stimulates sexual urges and feelings in a student.

4.3 ANALYSIS OF RESEARCH QUESTIONS

RESEARCH QUESTION 1: WHAT ARE THE MAIN SOURCE(S) OF EXPOSURE OF HIP HOP MUSIC LYRICS TO ADOLESCENTS IN KWARA STATE POLYTECHNIC?

Table 6 answered this research question as it was gathered in Table 6 shows the respondents response on the main sources of exposure of Hip hop musical lyrics to youths in ilorin as 25(25%) of the respondent uses hand held devices, 29 (29%) of the respondent make use of video streaming sites while 6(6%) of the respondent watch satellite television and 40 (40%) of the respondent make use of social media sites e.g Facebook,whatsapp,instagram and others.

RESEARCH QUESTION 2: WHAT ARE THE EFFECTS OF HIP HOP MUSIC LYRICS ON THE MORAL BEHAVIOURS OF ADOLESCENT IN KWARA STATE POLYTECHNIC?

Table 13 answered this research question in which it shows that listening of Nigerian hip hop music though entertaining has a huge positive impact on the moral behavior of the youth as 13 (13%) respondents strongly agree, 1 (1%) of the respondents agree, 6 (6%) of the respondents are neutral, 50 (50%) of the respondents disagree, while (30%) of the respondents said also disagree that.

Table 14 answered the question that The above table 14 shows that the aftermath of listening to hip hop music lyrics leaves the youth with more negative moral behavior than positive ones as 50(50%) of the respondent strongly agree, 18(18%) of the respondents agree while 2 (2%) of the respondent are neutral, 20(20%) of the respondents Disagree and 10(10%) of the respondents strongly disagree.

RESEARCH QUESTION 3: WHICH AREAS OF ADOLESCENT BEHAVIOR ARE MOST AFFECTED BY THE HIP HOP MUSIC LYRICS CONTENTS?

Table 12 answered this research question in which it shows the viewing of hip hop music lyrics have any negative impact on the moral behavior of the youth in which 40 (40%) of the respondents strongly agree, 35 (35%) of the respondents agree, while 5(5%) of the respondent are neutral, 15 (15%) of the respondent strongly disagree while 5 (5%) of the respondent disagree that Nigerian hip hop music videos have any negative impact on the moral behavior of the youth.

Table 19 answered the question this research question also in which it shows the hip hop music videos stimulates sexual urges and feelings in student and 55 (55%) strongly agree, 15 (15%) agree while 0 (0%) of the respondent are, neutral to the statement, 15(15%) of the respondent Disagree and 15(15%) of the respondent strongly Disagree with the statement.

4.4 DISCUSSION OF FINDINGS

The purpose of this study is to examine “**INFLUENCE OF HIP HOP MUSIC LYRICS ON ADOLESCENT MORAL BEHAVIOR (CASE STUDY OF ILORIN YOUTH).**”. The result obtained from the statistical analysis in this study was used to provide an answer to this research study, as data were presented into tables using simple percentage tabular presentation in the chapter four of this study to provide an answer to the question raised in this study.

Definite question were asked in the questionnaire to generate answers to each of the questions posed in this study, 100 questionnaires were administered to the respondent and all the copies of the questionnaire were returned.

This study sought to examine the influence of hip hop music artist Portable Music Lyrics on Kwara State Polytechnic Adolescent. The main instrument for data collection of this survey is questionnaire, which was used to find out the perception of the sampled population. However, after carefully analysing the data collected using statistical table, the findings will be discussed in the following order.

From the research conducted where we had a population size that constitutes both males and females, people from different age bracket ranging from less than 20 to 36 years and above, sex, marital status, educational qualification and occupational status, we were able to deduce that the simple random sampled respondents for this research were all exposed to portable hip hop music in Kwara state polytechnic.

Base on the findings it was discovered that, the main source(s) of exposure of Portable hip hop musical lyrics to adolescents in Nigeria are portable hand held devices e.g phone, ipads and tablets, video streaming sites e.g.youtube, satellite television like DSTV, terrestrial television like Silverbird, channels TV and social media sites like facebook, twitter, Instagram.

From the respondent's response, it was viewed that the youth make use of social media sites mostly such as Facebook, Twitter, Instagram and others to listen to hip hop music mostly and watch hip hop videos. We can therefore conclude that the listening to Nigerian Artist hip hop music lyrics though entertaining has a huge negative impact on the moral behavior of the adolescent. The study aligns to the findings of Dent and Gaif (2021) argues that while music plays a very important role in conditioning behavioral patterns of adolescents, other factors such as social, biological and environmental dynamics also contribute to this relationship. Okafor (2019) and Agu (2020), postulate that song texts are more important and influential than other aspects of music. Instrumentation, intensity, rhythmic patterns and mode of performance are also viewed as significant in influencing behavioral patterns. Thus, while scholars concur that there is a strong link between personality and music preferences,

Therefore, we conclude that Portable hip hop music Lyrics increase the desire to engage with the opposite sex. From the above, we conclude that the areas of adolescent behavior

mostly affected by the Portable hip hop musical lyrics contents include the behavior amongst peers, increase in the desire to engage with the opposite sex, imitation of some characteristics in relating with other people and allows for sexual urges when I am around the opposite sex. The findings aligns with Patrick (2017) who used survey research design methods in the study of the influence of foreign music in the lifestyle of Nigerian youths. The aim of the study was to both examine the level of acceptance of foreign music by Nigerian youths and its influence on their lifestyle. The conclusion of this study proves that there has been a high rate of proliferation of raunchy foreign music videos into Nigeria and it has influenced the lifestyle of Nigerian youths.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

5.1 SUMMARY

The research study is based on **“INFLUENCE OF HIP HOP MUSIC LYRICS ON ADOLESCENT MORAL BEHAVIOR (CASE STUDY OF ILORIN YOUTH)”**. This research work is divided into five main chapters from chapter one of this study to chapter five, which clearly reviewed some steps and approach for easy presentation of its contents.

Chapter one is based on the background of the study with emphasis on the correlation between the youths and hip hop music lyrics as a phenomenon. The influence of Nigerian artist hip hop music lyrics hip hop on youths has become such an essential societal issue that can no longer be overlooked or treated with levity; not just because of how easily widespread the influence can be on Youths but because of its obvious impact on the behavior of today's youth.

The chapter Two of this research work deals with review of relevant literature. The review made a notable attempt towards examining the stands of various authors and scholars as with the influence of hip hop music lyrics on the general youth morality behaviors. This chapter also has several reviews of related studies (empirical review). The chapter also includes a theoretical framework which discusses a couple of mass communication theories and its relevance to this study. In a nutshell, the work of scholars, their postulations, theoretical assumptions and literary documents that were consulted and reviewed was done for reasonable generalization, coupled with the findings of the study itself.

Social learning theory and theory of planned behavior is used.

Chapter three of this work deals with the research methodology adopted. The researchers used descriptive design survey, a component of survey method of research for collecting the required data. Simple Random Sampling Technique coupled with the descriptive survey method of research which involves the use of questionnaires as research instruments was deployed. The total of 100 residents of Mass Communication Student, Kwara state polytechnic students that were selected randomly formed the sample of this study.

In chapter four, the data gathered through the use of online goggle questionnaires as aforementioned in the third chapter of this study was analysed using a statistical table. Also, interpretations of the findings were made in line with responses gotten from respondents. The data were analysed based on the one hundred (100) questionnaires that was issued out and completely returned by respondents.

Consequently, data obtained from respondents shows that The main source(s) of exposure of hip hop musical video to adolescents in Nigeria are handheld devices, video streaming sites, satellite television, terrestrial television and social media sites. Also, Portable hip hop music Lyrics significantly impact negatively on the moral behavior of the adolescent. Finally, the areas of adolescent behavior mostly affected by the Portable hip hop musical video contents include the behavior amongst peers, increase in the desire to engage with the opposite sex, imitation of some characteristics in relating with other people and allows for sexual urges when I am around the opposite sex.

5.2 CONCLUSION

The main source(s) of exposure of Portable hip hop musical video to adolescents in Nigeria are portable hand held devices e.g phone, ipads and tablets, video streaming sites e.g YouTube, satellite television like DSTV, terrestrial television like Silverbird, channels TV and social media sites like facebook, twitter, Instagram.

Listening to hip hop music videos, though entertaining, has a huge negative impact on the moral behavior of the adolescent. Portable hip hop music significantly impacts negatively on the moral behavior of the adolescent.

The areas of adolescent behavior mostly affected by the hip hop musical video contents include the behavior amongst peers, increase in the desire to enga. Andge with the opposite sex,

imitation of some characteristics in relating with other people and allows for sexual urges when I am around the opposite sex.

While it has been established reasonably by this study that hip hop music videos especially the foreign and Nigeria made ones are at variance with acceptable moral values of adolescents.

5.3 RECOMMENDATION

- The National Broadcasting Commission (NBC) should become more thorough with the screening of what nature of music videos are allowed to be broadcast on any television channel within Nigeria, be it terrestrial or extraterrestrial. Penalty for defaulters should also be deterring enough.
- Parents on the other hand, should consciously censor the kind of videos their adolescents screen online by checking the previous history after using the internet. Parents are also discouraged from purchasing android phones for secondary school students until their university level or beyond. However, if there is a high need for communication, a non – android phone can be purchased for guidance purposes.
- In addition, parents should ban the use of hip hop music at adolescents' birthday party as this is where the problem begins. There are other age appropriate/ educational videos that can be used in exchange of hip hop music videos.
- Furthermore, students should be educated on the dangers of watching hip hop music and its effect in their character and academic pursuit. In place of hip hop music, they can be introduced to other morally acceptable music videos that are more beneficial and less

harmful to them. Music videos that celebrate obscenity and undermine morals of African culture should not be encouraged.

- The government should censor inappropriate sites in Nigeria. They can contact IT specialists with the support of owners of YouTube, Facebook and Instagram in such a way that adolescents will no longer have access to these sites without parental guidance. China for example created their own model of these apps to guide its citizens from corruption. Nigeria can do same.
- Religious institutions are not left out. It is their duty to vehemently present the dangers of hip hop music videos to adolescents. This is because most adolescents respect what their religious leader says more than their parents and teachers.
- Government agencies and other corporate bodies should endeavor to sponsor the production of music videos that promote Nigerian values. There should be deliberate effort to protect the public from too many foreign music videos that overtly contain negative themes.
- In conclusion, if stakeholders, government, parents, religious institutions, schools and so on can come together to combat/educate adolescents on the right path, the impact of hip hop music will be reduced significantly thereby protecting the future leaders of Nigeria.

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