

# Influence of Hausa Hip-Hop Musical Videos on the Moral Attitude of Youths in Kano State, Nigeria

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## Abstract

The study examines the influence of Hausa hip hop Musical Videos on the moral attitude of youth in Kano State Nigeria. The study adopted survey research method; powerful effects theory was employed. Findings revealed that youth in Kano State Nigeria listen to Hausa hip hop music, majority of respondents that listen to Hausa hip hop music are influence more negatively than positively. Finding also revealed that youths in Kano State listen more to Hausa hip hop music than any other genre of music, and they listen to the music because of lyrics, and theme. Based on the findings the study recommend that since most of the youths watch/listen to Hausa hip hop musical videos which could be for its lyrics, fashion, dressing and the use of other materials. The Hausa musical videos should be well censored to meet the tradition and customs of the Nigerian society, and the Hausa musicians need to have maximum consideration and the artist should take this advantage and relate positively on relevant and pressing issues in a more moral manner.

**Key Words:** Musical Videos, Hip Hop, Hausa, Youths, Kano

## Introduction

Hip hop music, often called hip-hop or rap music is a music genre formed in the United States in the 1970s. It consists of a stylized rhythmic music that commonly accompanies rapping, a rhythmic and rhyming speech that is chanted. (Hessh Mickey, 2009) It developed as part of hip hop culture, a subculture defined by four keys: stylistic elements; Mcling/rapping; Djing/scratching; break dancing; and graffiti writing, (Janice, 2011). Other elements include sampling or synthesis, and beat boxing. The most prominent of these contemporary times is rap which according to Sakar, Winer and Sakar, (2005: 58) is a musical form that includes an understanding beat often created by a specialized beat maker. In this content, the performer speaks rhythmically and in rhyme, generally to the beat. One major feature of hip-hop that made it acceptable in most parts of the world is the sense of freedom it facilitates through its expressive nature. It has few rules, promotes originality, and artists can sing about almost anything, especially how they feel about the world.

In the 1990s, hip hop began to diversify with other regional styles emerging on the national scene, such as Southern rap and Atlanta hip hop. At the same time, hip hop continued to be assimilated into other genres of popular music, an example is Neosoul. Hip hop became a best-selling music genre in the mid-1990s and the top selling music genre by 1999. The popularity of

hip hop music continued through the 2000s, with hip hop influences also increasingly finding their way into mainstream pop.

The aim of this study is to study the effects of Hausa hip hop musicals on the moral attitude of youth in Kano State. The study therefore has the following objectives:

- (i) To study the communication pattern and the effect of Hausa hip hop musical videos on
- (ii) The moral attitude of youth in Kano State.
- (iii) To examine the culture of hip hop music and lyrical messages in Hausa hip hop musical
- (iv) Videos
- (v) To examine whether exposure to the communication pattern to Hausa hip hop musical
- (vi) Videos increase acts of immorality among youths in Kano State.

## Research Questions

- (i) To what extent does communication pattern of Hausa hip hop musical affect the youth in Kano State.
- (ii) Does the culture of Hausa hip hop musical videos and its lyrical messages has any impact on the youth in Kano State.

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- (iii) Does the exposure to the communication pattern of Hausa hip hop musical videos affect the moral attitude of youth in Kano State.

Fatola (2008) argues that “social science research must be significant and relevant”. Thus, the significance reveals the value, and who stands to benefit from the findings of the enquiry. Therefore the study would first, add to the existing literature on the effect of Hausa hip hop musical videos on youth, study of Kano State Nigeria.

The study seeks to provide available materials for study in libraries and other learning centers to aid other researchers’ effort on the same or related area of study as well as serve as an avenue for Hausa hip hop artists to understand the need to consider our cultural values and norms.

To the general public, the research aims to widen people’s horizon on the influences hip hop musical videos has on our behavior. It would also serve as an avenue for the government to know what they can do to censor the contents of hip hop musicals videos.

### **History of Kano State/Hausa Kingdom**

Kano State was created in July 1967, and formerly came into being in 1968. The state was carved out of the large expanse of terrain forming the northern Nigeria. Before its creation, Kano’s history as one of the Seven Hausa States and later during colonial time as Kano province had been relatively stable. As a Hausa Kingdom, Kano’s existence started from AD 999 when Bagauda, the grandson of Bayajidda founder of the Hausa Dynasty, became its First king.

Kano State is the most populous state in Nigeria its population according to the 2006 population Census was 9,401,288 of which 4,947,952 were males and 4,453,336 were females.

Hausa and Fulani otherwise known as Hausa Fulani predominantly people the state. Other dominant ethnic groups include Yoruba and Igbo, which constitute the large portion of the non indigenous. Others are Nupe, Tiv, Idoma and host of many others. The dominant religion is Islam.

Hausa is the main language spoken in Kano State. English is the official language spoken in government offices, schools and commercial transaction. Arabic language is mostly spoken by immigrants from North Africa and the Middle

East. The state is divided into three senatorial zones: Kano North, Kano South and Kano Central, and it consisted of forty four local governments.

### **An overview of world hip hop musical videos**

In the Dominican Republic santi Y sus Duendes and Lisa M became the First single of meranrap, a fusion of hip hop and meringue.

While in New York city, a heavy Jamaican hip hop influence during the 1990s. This influence was brought on by cultural shifts particularly because of the heightened immigration of Jamaicans to New York City and the American born Jamaica youth who were coming of age during the 1990s’ (Neibur, 2003, Hess 2009).

Hip hop in Europe, America, and Asia began to move from the underground to mainstream audiences. In Europe hip hop was the domain of both ethnic nationals and immigrants. The British hip hop musical videos became a genre of its own and spawned artists such as Wiley, Dizzee, Rascal the street and many other more.

In Germany Die Fantastischen vier as well as several Turkish performers likes the controversial cartel, kool Savas and A zad.

While France has a number and produce a native born stars such as I AM and supreme NTM, McSolaar, Rohff, Rimk and Booba.

This is the same in Asia, because there is a mainstream stars in the philiphines, led by Francis Magalona, Rap Asia, Mclara and Lady Diana.

In Japan, where underground rappera had previously found a limited audience, and popular teenldols brought a style called J-rap to the top of the charts in the middle of the 1990s. Hip hop culture started spreading in Nigeria almost around 1980, but with no popularity until 1990s, when the country witnessed increased availability of computers and music editing software. This enabled Nigerian artists to achieve higher quality recording that quickly won over Nigerian audience. The Nigerian version of hip hop music popularized by a number of artist including but not limited to Rugged man, Taface, D Banj, Eedris Abdulkarim and Dare Art Alade (Babalola and Taiwo, 2014). The general rapid growth of the entertainment industry, and support from media helped the popularization of hip hop music in Nigeria. Television programs like the music Africa, MTN’s Yellow Show, and Sound City played a major role in this respect.

The popularity of hip hop music has also won the attention of multinational companies that spend millions of naira in promoting hip hop artist for open air shows. Nigerian music consists of various genres and style, some of which are known worldwide. Styles of Nigerian music (Naija music as called by many) are related to the multitudes of ethnic groups in the country, each with their own techniques, instruments, and songs.

Nigeria has been called “the heart of Africa music” because of its role in the development of west African highlife and palm-wine music, which fuses native rhythms with techniques imported from the Congo for the development of several popular styles that were unique to Nigeria, like apala, Fuji, Juju highlife and Yo-pop.

Subsequently, Nigerian musicians created their own style of United State hip hop music and Jamaican reggae. Nigeria’s musical output has achieves international acclaim not only in the fields of folk and popular music, but also western art music written by many composers such as Fela Sowande.

### **The effect of Hausa Hip hop music on the moral attitude of youth**

Television is an early window that allows children and youth to see the world before they are capable of competently interacting with it. Or as Joshua meyrowitz explained “television escorts children across the globe even before they have permission to cross the street” (Liebert, Sprafikin, 1988). What happen to children’s social development when television treats them as “little adult Social psychologist, have identified several factors that influence attitude change, this include the person delivering the message, the message itself, the medium of communication and the audience. There are Nigerian scholars who have written on the influence of violence western movies on youth. Being the fact that Islam is a predominant religion in Kano, the behavior and attitude of youth were initially being guided by religious value, before the coming of the mass media, youth used to learn how to respect elders, how to interact with one another, how to dress and many other things from their parents which was guided by religion. But nowadays, there are several changes due to the influence of electronic media on our youth. Nigerian culture is polluted and

defiled by the intrusion and inclusion of western movies, music, and the result is distorting youth’s personality.

Several scholars (Johnson, Cohen, Kasen & Brok, 2002) have pointed out that as media content has increased in violence in the past few decades, violent crimes among youth have declined rapidly. Although most scholars caution that this decline cannot be attributed to a causal effect, the Western television musical videos and movies shows effect on our culture negatively, mass media really impact the life of young people. This is referred to as “media effects” debate which to a great extent focuses on the potentially negative effect of the mass media effect on youth. (Usini and Ekeanyanwu, 2000).

Many commentators are of the view that by the age of 18, an individual would have spent more time watching television than any other activity besides sleep. Regardless of the actual time young people spend in watching television and using other media, there is no doubt that the mass media have played and will continue to play important role in structuring the young people’s lives in some shape and forms (Miles, 2000). As a result of watching western music and movies, our indigenous language are no longer respected by the youths who prefers long language and are always trying to emulate western values and lifestyles which they see on television through the satellite system most youth also do not value. What is right because they are mobilized in watching foreign television music, movies and programs through the satellite that shows violent behavior, and indecent dressing?

Youth even in rural areas are abandoning their traditional dress due to the influence of foreign movies and musical videos. Most of our youth abandon traditional dress in favour of European and American fashion; many also prefer American movies and music. The local community with its communal lifestyle have really influence on an individual’s identity, is gradually losing its grip on youth. Nigerian cultures are however not likely to be completely replaced by the new global culture. There appears to be a growing appreciation of certain aspects of local cultures and traditions even among youth (Dolby, 2000).

Many Nigerian youth dress the way their role model dress, e.g some females girls dress the way mupee, shakira etc dresses some even

copy their hair styles. On the other hand the males (boys or guys) dress the way their role model do e.g. they dress the way Nomisjee, do. They also used the kind of trousers and shirts they used to wear, they also do ass down (making the trouser to fall around the laps) they way they do. All these things that our youth imitate are seen on television, they saw it on the television and that is why they imitate.

According to Balogun (1985: 16) "Nigerian television stations and Cinema house series mostly as Trojan houses of introduction of cultural and political value from the western world in our society"

UNESCO statistic also shows that sixty three (63%) percent, of all television and film program broadcast in Nigeria are imported from abroad. The effect of mass media on the audience has remained an important and controversial issue. This can be seen in Hausa hip hop music, our youth want to change their name just to avoid the mockery of answering a low standard name you will find youth nowadays with several kinds of names like famous musicians names, or famous footballer of the world, or even some Hollywood, Nollywood, or Bollywood actors and actress, they will be bearing their names because by doing that, they will be feeling good and happy when ever a person called them by that name. The youths need to be nudged in the right direction and be made to understand the important of knowing at least a little about something that concerns the country. They should be educated; they also need to be prepared in the right way to face future of our country's heritage and not just for their pocket alone.

Although other scholars like (Sebastien, 2013) has different view on the influence of hip hop musical videos on youths, he believes that hip hop videos should not be blamed for today's social ills as unemployment, poverty, gangs, drugs, failing in school system. However, Hausa hip hop videos influence on youths cannot be ignored still when seeking solutions and innovative ways to effectively reach youths, it's good to know that hip hop culture in the right hands can have the kind of impact on young people that may help to save their lives. Foreman (2004) considers hip hop music a way of creating an abstract space for commentary on the meaning of urban space and race.

The youth who look up to Hausa hip hop artists are likely to do what they do. This includes their actions, ideas, the way they live,

dress and act towards others. It is like amaze. Equally important, the impact of Hausa hip hop music on the moral attitude of our youth can be positive, yet can be very destructive. On the positive side, they can make a person feel good about who they are. They may not live a good life, but they can relate to the lyrics in the song example Rap and hip hop lyrics also make youth feel free and powerful. They are free to express what they want to express. Example a wall street journal article describes rap and hip hop music as "a religion for troubled youth". But on the negative effect of Hausa hip hop music is violent lyrics in songs can be a trigger for some teenagers to start fights, even kill others for what they have.

It also have a negative effect on language and speech in many song Slang and ungrammatical sentences are also used. Because the more youth listen to these slangs words and ungrammatical sentences the more they will use it in their daily speech.

Fashion is another important thing youth imitate from Hausa hip hop musicians because some males who listen to Hausa hip hop music will tend to wear baggy jeans, called sagging, oversized T-shirts, and cap some males even get tattoos on their body, though tattoos are not a bad thing.

It is quietly clear that hip hop musicians can really influence youth in positive and negative ways (Abati, 2009, Bennett, 1999) Hess & Mickey, 2009).

### **Theoretical frame work**

The study is anchored on powerful effects which is developed by Neumann (1973) the powerful effects theory suggest that the media can influence behavior change and values. The theory postulates that people change their values and attitudes and even their behaviors when they are exposed by the media. According to Folarin (1998) the media can confer status on organizations, persons, and policies.

As Schramm suggests, we probably work on the assumption that if something really matters then it will be featured in the media; so, if it is featured in the media, it must really matter;

The media can enforce social norms to an extent. The media can reaffirm social norms by exposing deviation from the norms to public view.

The media can act as social narcotics; sometimes known as the narcotizing dysfunction, this means that because of the enormous amount

of information in the media, media consumers tend not to be energized into social action, but rather drugged or narcotized into in action.

Although the one step theory suggests the all powerful media status however, several studies\ have shown that the media alone cannot influence or change the values or attitudes of the people, but rather form part of the intervening variables that would do so.

According to Defleur (1966) the most recent theorizing about mass media effects seems to be suggesting that most mass media effects do not occur across the board but are contingent on other variables. While (Anaeto, Onobajo & Osifeso, 2008) probably the structure of the society and most social outcomes are the result of a plurality or multiplicity of relatively weak forces and processes. The search for a single causes and single models, which has been pursued for a long time, turns out to be less fruitful than once was thought.

Outcomes of a particular kind seem to occur most often when all the weak factors or at least a critical number of them, point in the same direction.

Katz (1978) has also noted that the factors of selective perception and interpersonal relations are two important variables that the effects of mass communication depend on.

The above postulations therefore show that the assumption that the media has a direct and spontaneous effect on the audience upon receipt of message is not after all obtainable.

Various studies have shown that the media is just another part of the larger society upon whose influence audience behavior and reaction to messages.

(Gauntlelt, 1995) in his famous 10 things wrong with media effect said it has become something of acliche to observe that despite many decades of research and hundreds of studies, the connections between peoples consumption of the mass media and their subsequent behavior have remained persistently elusive.

### **Method of Study**

The study adopted a survey method of research. The survey method is most frequently used among behavioral scientists, which involved drawing up a set of questions on various aspects by subjects to which selected members of a given population are requested to react.

Babbie (2001) posits that “Survey method is employed in the study of segment or portion of a population for the purpose of making estimated assertions about the nature of total population from sample that has been selected.

While Onabajo (2001) defined survey thus, “Survey research is geared towards the study of people, their attitudinal frame of minds, their belief system, opinion, motivation range and behavioral manifestation”.

Population is the totality of individuals under consideration. It is defined in terms of elements units, etc consisting of every component of a given society. As such, it can be seen as a given number of people living in a particular area at a given time (Gunter, 2000, Asika, 1991). For the purpose of this research, the entire youth of Kano State constitute the population of the study.

Sample is a unit or sub-set of a given population which represents the entire population. According to Gunter (2000) a sample is deliberately chosen and it attempts to represent a specific portion of the population. A simple random sampling method was used to arrive at the sample size. A simple random method is meant to be an unbiased representation of a group. It is a sub-set of a statistical population in which each member of the sub-set has an equal chance of being selected. Therefore, Two hundred and ten youth from six Local Governments in three senatorial zones of Kano state Nigeria were selected to represent the population. From Kano Central, Kano Municipal and Nassarawa Local Governments were selected. In Kano North Bichi and Dawakin Tofa were selected while in Kano South Rano and Bebeji were selected.

The data gathering instrument used for this study is questionnaire. Sobowale (1983) cited in Daramola (2002) posits that questionnaire help to standardize the research question. The questionnaire was divided into two sections, the first section centered on collecting information on respondent’s demography; while the second part focused on gathering information on respondents view about the effect of Hausa hip hop musical videos on the moral attitude of youth in Kano State.

However, the combination of close and open ended questions were selected. The close ended questions allowed the researcher to standardize the respondents responses and also guided them on how to fill the questions properly, while the

open ended question were aimed at giving freedom to the respondents to express their views clearly.

The data collected for any study can only be measured if they were analyzed and interpreted to the understanding of the reader. Therefore the researcher used tables and statistical percentage in the analysis of the data collected.

**Data Analysis**

Two hundred and Ten questionnaires were distributed to the youth in three senatorial zones in Kano State to represent the entire population. However 198 were recovered, the others were invalid. Therefore data presentation and analysis was based on 198 valid questionnaires.

**Table 1: Gender of the Respondents**

Gender	Number	Percentage
Male	141	71.2%
Female	57	28.8%
Total	198	100%

As shown in table one 71.2% of the respondents are male and they constitute 141 respondents of the total number. 28.8% of the respondents are female and they constitute 57 respondents of the total number. The table indicates that most of the respondents under this study are male.

**Table 2: The Marital Status of the Respondents**

Status	Number	Percentage
Married	0.00	0.00%
Single	198	100%
Total	198	100%

As shown in table 2, 100% percent of the respondents under this study were all single, because the study is centered toward youth.

**Table 3: The most frequently used medium**

Medium	Number	Percentage
Radio	38	19.19%
Television	65	32.83%
News paper	0.00	0.00%
Magazine	0.00	0.00%
Internet	95	47.98%
Total	198	100%

Table 3 shows that 38 (19.19%) of the respondents prepared Radio and 65 (32.83%) respondents preferred Television. While 95 (47.98%) preferred Internet. Newspaper and magazine has no respondent. The table indicates that the most preferred medium among the respondents is Internet, because it has the highest percentage of respondents.

**Table 4: The Frequency of media usage among respondents**

Frequency	Number	Percentage
Daily	115	58.1%
2 times a week	26	13.90%
Occasionally	30	15.2%
Others	27	13.6%
Total	198	100%

Table 4 shows that 115 (58.90%) of the respondents uses the medium on daily basis, and they constitute 115 people of the total number. 30 people used the medium occasionally and they constitute 15.2% respondents. However 13.6% of the respondents did not specific the number of days dedicated for the medium and they constitutes 27 respondents 15.2% use the medium twice a week and they constitute 26 respondent of the total number. Therefore, the table indicates that most of the respondents use the media on daily basis

**Table 5: Do you listen to Hausa hip hop music?**

Response	Number	Percentage
Yes	189	95.45
No	09	4.55
Total	198	100%

Table 5 indicates that majority of the respondents 189 (96.45%) listen to Hausa hip hop musicals. Only 9 (4.55%) do not listen to the music.

**Table 6: Through which medium do you watch/listen to Hausa Hip hop music?**

Response	Number	Percentage
Television	55	27.78
Internet	123	62.12
Others	20	10.10
Total	198	100%

Table 6 above indicates that 55 (27.78%) respondents watch/listen to Hausa hip hop music through television, while 123 (62.12)

respondents watch/listen through the internet, Others only occupy 20 (10.10%) This indicates that internet has the highest percentage of respondents.

**Table 7: What benefit do you derive in watching/listening to Hausa hip hop music's?**

Response	Number	Percentage
Entertainment	83	41.92%
Information	14	7.07%
Enlightenment	35	17.68%
More pleasure	66	33.33%
Total	198	100%

Table 7 above indicate that 83 (41.92%) of the respondents derives entertainment in watching or listening to Hausa hip hop music, 14 (7.07%) respondents derives information, 35 (17.68%) said for enlightenment purposes while 66 (33.33%) respondents said they drive pleasure in watching/listening to Hausa hip hop music. This means that 83 (41.92%) with entertainment purposes has the highest percentage.

**Table 8: What do you dislike about Hausa hip hop music**

Response	Number	Percentage
Slang	47	23.74%
Style	32	16.16%
Lyrics	83	41.92%
Other	36	18.18%
Total	198	100%

Table 8: indicate that 47 (23.74%) respondents dislike the slangs used by artist in Hausa hip-hop music, 83 (41.92%) dislike their styles based on personal life style of the hip hop artists, 32 respondents representing (16.16%) dislikes the lyrics of the Hausa hip hop music reason being that some of the artist infuse their local dialect and some uncultured words 36 (18.18%) dislike almost everything about Hausa hip hop music but they still watch it, this might be because of peer pressure

The responses shows that 83 respondents representing (41.92% watch Hausa hip hop music because of it lyrical contents, 50 respondents representing (25.25%) watch Hausa hip hop music because of the fashion sense of the artistes, while 20 representing (10.10%) respondents watch Hausa hip hop music because

of the use of women in the videos and also the use of other materials.

**Findings**

The data shows that youths in Kano State Nigeria listen to Hausa hip hop music this is because the data collected indicates that (95.45%) percent of youths listen to Hausa hip hop of all forms and are aware of the music as a form of entertainment some of the respondents even gave some example like “if food is to life then music is to nourish the soul. It also show that (115) percent of youths watch Hausa hip hop musical videos (58.1%) listen and watch Hausa hip hop musical videos on a daily bases while (13.1%) watch on weekly or fortnightly and only 4 once a while. 41.92% of the youths watch because of the lyrics, the artistes, and the themes . Based on the findings, the study concludes that majority of respondents that listen to Hausa hip hop music are influence more negatively than positively. It also concluded that youths in Kano State listen more to Hausa hip hop music than any other genre of music. Based on the data collected youths listen to Hausa hip hop music because of lyrics, theme and how they dress and so many other reasons. The reaction of the respondents towards Hausa hip hop music varies; reasons being that majority of the respondents are of the opinion that the content and the lyrics should be well censored to meet the customs, culture, and tradition of the society.

**Recommendation Based on Findings**

Based on the findings of this study, it is recommended that:

1. As revealed in the study that most of the youths watch/listen to Hausa hip hop musical videos which could be for its lyrics, fashion, dressing and the use of other materials. The Hausa musical videos should be well censored to meet the tradition and customs of the Nigerian society.
2. Since youth have interest on the of Hausa hip hop musical videos, there will be need for Hausa hip hop musicians to have maximum consideration.
3. Youths often time get carried away by this Hausa musical videos and its contents, for this reason the artists

should take advantage of this stronghold, relate positively and talk more on relevant and pressing issues, in a more moral manner.

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