

A Critical Discourse Analysis of Àyínlá Qmòwùrà's *IléAyé n Yí lọ S'ópin*

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Abstract: Singing is art and art is society. From time immemorial, song has been one of the indispensable tools that develop societies. Music is produced for specific motives, messages and dedications and sometimes directed at specific sets of audience or listeners. In music, different subject matters such as social, economic, religious and contemporary problems and issues are embedded whereby the musician or the songwriter tries to communicate his or her views, feelings, thoughts or ideologies to the targeted audience or readers. Language is an essential component of music for songs are composed of it. Language of song can be spoken or written depending on the situation and purpose. This study therefore attempts a critical discourse analysis of ÀyínláQmòwùrà's *IléAyé n Yí Lọ S'ópin*(1978) using Teun A. van Dijk's (1988) Critical Discourse Analysis model. Using this model reveals that the text is related to the social context of the period in which the social song was produced. The study adopted qualitative method of analysis which is analytic, critical, descriptive and discursive in nature. The study reveals that social cognition and social context shape the choice of words songwriters adopt and at the same time, choice of words reveals the ideologies and beliefs of songwriters. The study encourages other researchers in the field of CDA to carry out CDA of Yoruba songs, especially the historical and political ones to enhance the field of CDA better.

Keywords: Language, Music, Discourse Analysis, Critical Discourse Analysis, Social Context, Social Cognition.

I. INTRODUCTION

Language is one of the most fundamental and essential aspects of human existence as communication hinges and integration hinge on it. It is a vital tool in conveying or expressing feelings, ideas and thoughts. It is against this backdrop that Sapir (1921) defines language as a purely human and non-instinctive method of communicating ideas, emotions and desires by means of voluntarily produced symbols. To further buttress this point, language serves as a means of communication in every human society and plays a vital role in areas such as music, information technology, science, mutual interaction and among others.

Song is one of the media of expression used to express one's thoughts or critical analysis about particular subject (Putri and Triyono, 2018). When a songwriter creates a song, he or she tends to have special meanings and thoughts attached to it, which he or she aims to be understood and accepted by the audience and listeners. Each songwriter has his or her own style based on the songwriter's language proficiency and background. A good songwriter will give strong attention to

the language used, and it should be appreciated that in fact, it is not an easy feat at all to produce a good song.

Songs are composed by trained classical composers for concert or recital performances. Songs are performed live and recorded on audio or video (or, in some cases, a song may be performed live and simultaneously recorded). Songs may also appear in plays, musical theatre, stage shows or any form, and within operas (Wikipedia 2019).

Creativity plays a pivotal role in determining the quality of songs. A lot of songwriter use figurative language in their works to give rise to the aesthetic function in the song lyrics. What makes a good songwriter is the one that manages to convey the feelings and invokes the intended emotions of the listeners and audience, while having their songs rich in moral values (Putri and Triyono, 2018).

Along with times, music also evolved. We knew the traditional music, classical music and also popular music. In this era, we live in the popular culture.

Discourse is a linguistic text with a complete set of elements bigger than the sentence or clause with the high intensity of cohesion or coherence (Tarigan, 2009). There are many types of discourse such as novels, books, articles, speeches, and song lyrics. Song lyric is a part of the discourse (Putri and Triyono, 2018). Based on the amount of the speaker, narrator or writer, the song lyric includes monologue discourse, which is a part of the discourse analysis conveyed by one person.

The discourse analysis is not limited to linguistic studies. The discourse has a correlation with the context. The context appears in many elements, such as the narrator and listener (participant), setting of the place and time, situation, condition, message, end, key, instrument and norm (Darma, 2009). Discourse is considered as the strongest purpose that will be reached. Sometimes, the discourse analysis represents the social problems and current issues (Putri and Triyono, 2018). From these phenomena, it can be concluded that critical discourse analysis is a discourse which analyses the use of language in discourse and the environment of language such as the social cognition and social context.

This paper attempts a critical discourse analysis of a social song titled *IléAyé n Yí Lọ S'ópin* sung by an Àpàlà musician, Alhaji ÀyínláQmòwùrà adopting Teun van Dijk's Critical Discourse Analysis model. The song is suitable for the situation and condition of the government of Nigerian during

the period when the song was sung. The researchers rely on the three items which are manifested in the text analysis; the social cognition, the social context and the social song.

Discourse Analysis (DA)

According to George Yule (2010) as cited in Putri and Triyono (2018), discourse is defined as a language beyond the sentence and the analysis of discourse is concerned with the study of language in texts and conversations. Tarigan (1987) stated that discourse is a linguistic unit with complete elements, higher than clause and sentence. It has the elements of good cohesion and coherence. It is defined as “a belief, practice or knowledge that constructs reality and provides a shared way of understanding the world.” (McCloskey, 2008). She explains further that discourse plays out in a series of ideologies that, at any time and for particular individuals, groups or segments of society, determine the possibilities and limitations of what it is possible to say, do and write by defining what constitutes truth and knowledge (Mills 1997, Fairclough 2003).

Mills (2004) in Putri and Triyono (2018) stated that discourse focuses on the structure that naturally occurs in spoken language. It can be seen in daily conversation including speeches and interviews. Meanwhile, the discourse analysis in written text merely focuses on its structure. For instance, it can be seen in essays, articles, journals, novels and road signs.

Contrary to the above, Michael Stubbs in Mills (2004) differentiated between the use of discourse and text. Stubbs assumed that discourse is different from text, by noting that discourse is in verbal form while text is written, and a text is not interactive whereas a discourse is very interactive. As such, it can be concluded that a discourse is a complete linguistic unit, higher than sentences which not only has cohesion but it has correlation among the elements and coherence.

Discourse analysis is a primarily linguistic study examining the use of language by its native population whose major concern is investigating language function along with its forms, produced both orally and in writing. Moreover, identification of linguistic qualities of various genres, vital for their recognition and interpretation, together with cultural and social aspects which support its comprehension, is the domain of discourse analysis. It is further explained as the branch of applied linguistics dealing with the examination of discourse attempts to find patterns in communicative products as well as their correlation with the circumstances in which they occur, which are not explainable at the grammatical level (Carter 1993:23).

Discourse Analysis (DA) is becoming an increasingly popular research strategy for researchers in various disciplines, yet it evades a common understanding and systematic approach. Without a clear understanding of discourse and DA, it is difficult to comprehend important research findings and

impossible to use DA as a research strategy (McCloskey, 2008).

Critical Discourse Analysis (CDA)

Critical Discourse Analysis (CDA) is a type of research in discourse analysis which primarily studies the abuse of social power, dominance, and the ways inequality are enacted, reproduced and resisted through texts and speeches in the social and political contexts. This critical discourse analysis examines explicit positions and seeks to understand, comprehend, recognize, and ultimately resist social inequality (van Dijk 2004). Though it is not merely about the linguistic aspects, but also it has to correlate with the context of the discourse that occurred. Context means that the language is used in a particular purpose for a particular practice (Putri and Triyono, 2018).

Fairclough and Wodak elaborated the most important concerns of critical discourse analysis as follows; critical discourse analysis which focuses on social problems, power relations, the dilemma of society and culture, ideological works, historical, the relation between text and society which is mediated and interpretable, and the last is discourse is a figure of social action (Fairclough, 1997).

Fairclough and Wodak characterise critical discourse analysis as follows:

1. Action means that a discourse is an action. It is considered as something which has many purposes, for example to debate, influence, persuade, contrast, and act.
2. Critical discourse analysis refers to the setting of place, time, situation and condition. It can be understood, explained, interpreted and analyzed by the particular context. The context is related to the participant or the user, setting of place and time, situation, function, and et cetera.
3. Historical discourse relates to a certain historical context. In doing analysis, there needs to be a review of why the discourse develops over time, and why a certain language is used among others.
4. The power relations refer to the social view, which states that every discourse has power. The position of power in a discourse is very important because the function of power is to control someone or a group in social community. One person or group may control another person or group through a discourse.
5. Ideology can be explained by the purpose of ideology in a discourse is to manage, organize, arrange, persuade, direct and handle the problem which is occurring in a social community.

The discourse with this approach is considered to be a medium used by a dominant group to persuade or communicate with a minor group. Based on the above explanation, a research on CDA becomes an interesting area to be investigated. Specifically, this research aims at analysing

three inter-related dimensions of discourse proposed by van Dijk's (1988) model of CDA in ÀyínláỌmọwùrà's *IléAyé ñ Yí Lọ S'ópin*.

Background of the Song, IléAyé ñ Yí Lọ S'ópin

The song was released in 1978 by a popular and renowned musician, Alhaji ÀyínláỌmọwùrà, an indigenous personal of Abẹ̀òkùtá, the capital city of Ògùn State in Nigeria. The song is a lamentation of current situations of the society within which it was produced. It reveals how the things have changed from good to bad within a period of eight years. He reveals how commodities have become so costly to the extent that the commonest and cheapest ones, such as garri too have become very expensive. Corruption and fraud in the process of retailing beer products from the brewery have become alarming that a bottle of it is tagged to be sold at 42 Kobo from the brewery but sold at 120 Kobo. This profit is outrageous to the concern of everyone. At this time, anyone who wishes to do house warming, child dedication or any ceremony shall have to spend more on beer than on food. This period is a difficult one for a large family. He states that feeding children and their mothers, putting on presentable dresses and giving charity to friends and relations are herculean tasks. As things have changed, there is low circulation of money and youth involve in making the ends meet at all cost by resorting to cheating and tricking people. He then says that the world is not stable and is moving to the end. He therefore urges everyone to be steadfast in prayers to the Lord.

II. THEORETICAL FRAMEWORK

The theoretical framework adopted for this research is curled from van Dijk's (1988) model of Critical Discourse Analysis which includes social cognition and social context. Van Dijk emphasises that the research of discourse analysis is not only regarding analysis of the text but also the consideration on the result of production in a social practice. Van Dijk revealed that the dimensions of discourse consist of text, social cognition, and social context. The first dimension is a text which involves the text being used to examine the text structure and discourse strategy which is used to assert a particular theme. A text has three stages i.e. macrostructure, superstructure and microstructure.

As he explained, *macrostructure* is the general meaning of the text which can be seen or analysed by the topic or theme. The *superstructure* is the part of the discourse structures which is related to the framework or scheme of the text and elements of the text which are arranged to be a good and complete text such as introduction, verse, bridge, chorus, refrain or reff, interlude, overtone and coda. The *microstructure* is the structure of the small part of the text such as words, sentences, propositions, coherences, and so on (Putri and Triyono, 2018).

The second dimension is social cognition. A discourse does not only discuss and examine structure of the text but it also

shows the meaning, ideology and purpose in the content of the text. It is intended to reveal the hidden meaning of the text, and a cognition analysis and analysis of the social context are required.

The third dimension is the social context. Discourse is a part of the discourse which arises in a social community. In analysing a text, it must be correlated with intertextual analysis between how the discourse is produced and how the discourse is constructed in the society (Eriyanto, 2011). Furthermore, the social analysis has to correlate to the social problem, such as the power and the access or media to control, manage, organise, influence, and even to intimidate someone or the minor group circle.

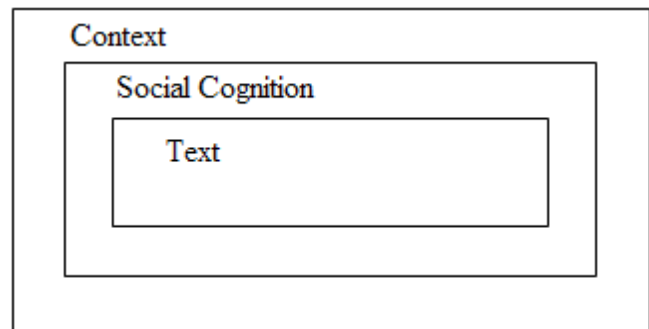


Figure 1: Analysis model of van Dijk

III. METHODS OF DATA COLLECTION

The corpus for this study contain extracts drawn from the song, *IléAyé ñ Yí Lọ S'ópin* by Àyínlá Ọmọwùrà. The researchers listened to the song repeatedly, transcribed it into text and translated it from Yoruba into English. They then identified the discourse elements in the song. The researchers also treated the discourse elements according to their types as well as how they were used contextually.

Method of Data Analysis

This research adopts a qualitative method of data analysis which is analytic, critical, descriptive and discursive in nature which Sudaryanto (2015) asserts as an approach that will characterise the result of the study concerned with language by marking the use of the language step by step. This study addresses the following research objectives: to analyse the text based on its macro structure, super structure and micro structure, the social cognition and the social context in the social song titled *IléAyé ñ Yí Lọ S'ópin* by ÀyínláỌmọwùrà using the theory of Critical Discourse Analysis model by Teun A. van Dijk and examining the statements, sentences and descriptions.

Data Presentation

The data to be analysed for the purpose of this research are presented below. The song lyric is presented with the translation side by side. Every structure of the data is grouped and labelled accordingly for easy identification.

Song Lyric

Iléayé n' yí ló s'ópin

Title

Iléayésè n' yílò s'ópin o x2

Omọ́ Adámò sẹ́e r'ójuáyé?

Verse

Ş'erilátibiòdúnméjọ

Ni ǹnkanti n' yinjẹ

Kòs'ènití ò mò n' iléayé

Chorus

English Translation

The world is rolling to the end

Title

The world is just rolling to the end x2

Children of Adam, can you behold the world?

data 1

You see, for the past three years

Things have started diminishing

No one is unaware in the world

Chorus

Verse

data 1

Everything has become as costly as an eye

cassava flakes of 2 Naira

Kòjuk'èniméjì ó fi panu

Verse

Ş'erilátibiòdúnméjọ

Ni ǹnkanti n' yinjẹ

Kòs'ènití ò mò n' iléayé

Chorus

are not more than appetizer for two persons

Verse

You see, for the past three years

Things have started diminishing

No one is unaware in the world

Chorus

data 2

data 2

E jẹ́ kákép' ỌbaOlúwa

K'iyànyí le rọ̀

K'iléayér'ọ̀jú

Verse

Ş'erilátibiòdúnméjọ

Ni ǹnkanti n' yinjẹ

Kòs'ènití ò mò n' iléayé

Chorus

Let us call on the Lord Almighty

for this famine to reduce

for the world to be at ease

Verse

You see, for the past three years

Things have started diminishing

No one is unaware in the world

Chorus

data 3

data 3

E fẹ́ s' ilésè' kómọ́ jáde

Owóounjẹ ò nít'ówóọ̀tí

Verse

Ş'erilátibiòdúnméjọ

Ni ǹnkanti n' yinjẹ

Kòs'ènití ò mò n' iléayé

Chorus

If you want to do house warming or child dedication

the cost of food will be less than the cost of beer

Verse

You see, for the past three years

Things have started depreciating

No one is unaware in the world

Chorus

data 4

data4

<p>42 Kòbò niwònnikámát'otí Verse One Naira twenty kòbò ná n t'otí o Èyinèyàn Gégé bíàlàyétímo n ẹ Ayé n yí lọ s'òpin Ọtítílẹwó S'ibíwòntíşeni brewery o x2 Chorus Break</p>	<p>data 5</p>	<p>We're asked to sell beer at 42 Kobo Verse They sell beer at one Naira twenty Kobo my people As I was explaining The world is going to an end Beer has become costlier than how it's produced At the brewery x2 Chorus Break</p>	<p>data 5</p>
<p>Şeşer'ènitóláyapúpò tóbímọ biogún Verse Lódeisinyí Àwònniwónmò b'áyéşejéòrẹẹ mi K'áyatọ je, k'ómọ tójeşun Kí ẹ tówọ kẹmuyẹ K'ẹ tó ş'elẹrẹ ş'elẹbí Chorus</p>	<p>data 6</p>	<p>You see a polygamous man who begets about 20 children Verse Nowadays He knows how life is, my friend To feed the mothers and their children, To put on presentable dresses To take care of friends and relations Chorus</p>	<p>data 6</p>
<p>Èyinbòisimofẹ kí ẹ lọ s'òrayín Verse Ìgbàyíyàtò We should save for tomorrow Iléáyé n lọ legélegé Mo gbójúwo 'léáyé lọ Iléáyé ò dúródéédé Jibítípò o Chorus</p>	<p>data 7</p>	<p>You guys, I want you to be more careful Verse This period is different The world is moving in an unsteady way I observe the world The world is not stable Fraud is too rampant Chorus</p>	<p>data 7</p>
<p>È jẹ k'ámas'èşinf'Ólúwao x2 È jẹ k'ámas'èşinf'Ólúwao x2 Kígboğboohuntóti lọ bọ síwalówọ x2 Let's pray to the Lord for Him to answer us x2 È jẹ k'ámas'èşinf'Ólúwao Verse È jẹ k'ámas'èşinf'Ólúwao x2 È jẹ k'ámas'èşinf'Ólúwao x2 Kígboğboohuntóti lọ bọ síwalówọ x2 Let's pray to the Lord for Him to answer x2 È jẹ k'ámas'èşinf'Ólúwao Chorus/Coda</p>	<p>data 8</p>	<p>Let us be worshipping the Lord x2 Let us be worshipping the Lord x2 So that we can recover all that we have lost x2 Let us be worshipping the Lord x2 Verse Let us be worshipping the Lord x2 Let us be worshipping the Lord x2 So that we can recover all that we have lost x2 Let us be worshipping the Lord Chorus/Coda</p>	<p>data 8</p>

Ile Aye N yi Lo S'opin

Ayinla Omowura

$\text{♩} = 110$

Call  I-le a-ye se n yi lo s'o - pin o; I - le a-ye se n yi lo s'o - pin; O-mo Ad-am-o

Refrain 

5
Call  see r'o-ju a-ye?

Ref.  S'e - ri la - ti bi o - dun me - jo - ni nn - kan ti n yi - n - je, k'o s'en - i ti o mo n'i - le a - ye.

10
Call  Gbo - gbo n - kan lo ti won bi o - ju gaa - ri 2 Nai - ra ko - ju k'e - ni - me

Ref. 

14
Call  ji o fi pa - nu o.

Ref.  S'e - ri la - ti bi o - dun me - jo - ni nn - kan ti n yi - n - je, k'o s'en - i ti o mo n'i - le a - ye.

19
Call  E je - ka - ke p'O - ba O - lu - wa k'i - yan yi le ro - k'i - le a - ye r'o - ju.

Ref.  S'e - ri la - ti bi o - dun me

23
Call  E fe s'i - le se' - ko - mo ja

Ref.  jo - ni nn - kan ti n yi - n - je, k'o s'en - i ti o mo n'i - le a - ye.

27
Call  de o - wo o - u - n - je o ni t'o - wo o - ti.

Ref.  S'e - ri la - ti bi o - dun me - jo - ni nn - kan ti n

2

31
 Call 
 Ref. 
 For-ty two Ko-bo ni won - ni ka ma'to - ti...
 yi-n-je, k'o s'en-i ti o mon'i-le a-ye. One Nai-ra twen

36
 Call 
 Ref. 
 ty Ko-bo na n'to-ti o e - yin e-yan. Ge-ge bi a-la-ye ti mo n se. A-ye n yi los'o-pin. O-ti ti le-wo

41
 Call 
 Ref. 
 O-ti ti le-wo s'i-bi won ti se...
 s'i-bi won ti se ni brew-er - y o... ni brew-er - y o...

45
 Call 
 Ref. 
 Se er' e-ni to la - ya pu-po to bi-mo bi o- gun.
 Lo - de i-sin-yi a-won ni won mo b'a-ye se je-o...

49
 Call 
 Ref. 
 o-ree mi, k'o-mo to jeeun, k'a-ya to je k'i e to wo ke-mu-ye k'e to s'e-le o

53
 Call 
 Ref. 
 E-yin bo - i - si mo fe ki e lo s'o-ra yin.
 re s'e-le e - bi. I-gba-yi ya-to. O ye

57
 Call 
 Ref. 
 ka-mi a mu-mu pa-mo to - ri o-joo - la. I - le a-ye n lo le ge-le - ge. Mo gbo-ju wo' le a-ye lo. I-le a-ye o

62
Call E je k'a-ma s'e-sin f'O-lu-wa o;
Ref. du-ro dee-de ji-bi-ti - po o.

66
Call e-je k'a-ma s'e-sin f'O-lu-wa o. Ki gbo-gboo-hum to ti lo bo si - wa lo-wo o;
Ref.

70
Call ki gbo-gboo-hun to ti lo bo si - wa lo-wo o. Ka-ke p'O-lu-wa ko da wa lo-hun;
Ref.

74
Call ka-ke p'O-lu-wa ko da wa lo - hun. E je k'a-ma s'e-sin f'O-lu-wa o.
Ref. E je k'a-ma s'e-sin

79
Call
Ref. f'O - lu - wa; e je k'a-ma s'e-sin f'O-lu - wa. Ki gbo-gboo-hun to ti lo bo.

83
Call
Ref. si - wa lo-wo. Ka-ke p'O-lu-wa ko da wa lo-hun. E je k'a-ma s'e-sin f'O-lu - wa.

IV. ANALYSES AND DISCUSSIONS

Textual Analysis

There are three stages in the text analysis. The stages include examining the macrostructure, superstructure and microstructure. Macro structure is related to the general

meaning or theme in the text. Superstructure has correlation with the structure of the discourse while the microstructure is related to the meaning of the discourse which is observed through the parts of the text.

1. Macro Structure

The subject matter being analysed in the macro structure is the thematic elements that show the general meaning of the text. The general meaning is observed through the theme in the core ideas. The theme shows the crucial information or important goal in the text which is conveyed to the audience, readers or listeners. The theme can be obtained through reading the text as a whole. Each part of the text will lead to one element and those parts will support each other to illustrate a common theme.

This social song titled *Ilé Ayé n̄ Yí lọ S'ópin* has a general theme of lamentation about the hardship in the land which has brought about inflation and famine in the society. The song is set to reveal how things changed negatively in Nigerian society few years after the Civil War (1967-1970). This general theme is supported by several sub-themes which are interconnected and seen in the song lyric grouped in the data above.

The song is grouped into eight stanzas to represent the thematic preoccupation of the analysis. Each encompasses at least a verse and a chorus. In the first stanza, the songwriter posits that the world is ending and therefore calls the attention of human kinds (especially Nigerians) to observe how the world is ending. His alarm is due to the fact that he notices that a lot of changes had started occurring for about eight years before the composition of the song. The song was originally sung in 1978, which was exactly eight years after the tragedy of the Nigerian Civil War which was fought between 1967 and 1970. He also asserts in the chorus that everyone is duly aware of the changes he talks about.

In the second stanza, the songwriter also laments that “everything” has become costly to buy. In the history of Nigeria, one of the brutal effects of the civil war is inflation in the cost of products. Products, especially, food stuff become very expensive and scarce during and after the war. He cites “garri” (cassava flakes) as an example. It used to be a poor man’s food prior to the war, but it also becomes very expensive and unaffordable due to the war. This also brings about crash of oil boom. In fact, in terms of this, Nigerians are still suffering from these effects of the war even up till now.

The third stanza is a clarion call to the Nigerians to be steadfast in prayers to the Lord Almighty. The songwriter believes that the hardship and the famine can only be revoked by God. This is the belief of a common man in Nigeria that every problem can only be solved by God. After identifying the problems, he believes that the next thing is to turn to God, the Supreme Being, in prayers for the solutions to the problems.

In the fourth stanza, the songwriter continues his lamentation that if anyone wants to do housewarming or child dedication, the money that would be spent on beer (drinks) will be higher than that of food. This is because, beer has become so expensive. The next data is a continuation of the fourth one. He reveals that when things were normal, a bottle of beer was sold at 42 Kobo and One Naira was enough to purchase food

and a bottle of beer. During that time, a bottle of beer was tagged to be sold at 42 Kobo. However, the retailers changed the price on their own by selling it 120 Kobo (1 Naira: 20 kobo) and were making outrageous profits exploiting the buyers. He points out the menace of corruption in this piece as a vice found not only among the leaders but also among the citizens. He ends it by saying “beer has become more expensive than it is produced from the brewery.”

The sixth stanza expresses concern about polygamous families. On this, he expresses sympathy towards a man who marries many wives and has about twenty children. The songwriter enquires how the man is going to take care of children and their mothers as well as putting on presentable dresses in the community let alone showing generosity to friends and extended family members. He believes that due to the hardship in the land, life will be so difficult for this category of people.

In the seventh stanza, the songwriter warns the youths about the changed world and that they should be saving for the rainy day. He warns the youths to be aware of the fact that “the world is moving in an unsteady way” as he observes that the world is not stable and that “fraud is too rampant”.

Lastly, the songwriter uses the last division of the song to proffer solutions to the problems at hand. He believes that only prayers can reduce the hardship in the land. It is through this prayer that all they have lost could be recovered. It is in the beliefs of Yoruba people that every problem can be solved through prayers and he therefore cites prayer as the solution to the existing problems.

As cited above, the thematic preoccupation of this song is to lament the hardship in the Nigerian society of 1970s which were brought by the civil war. After the songwriter expresses his lamentation about the hardship, he then calls on citizens to turn to God. This is a sub-theme that contributes to the main subject matter of the song.

2. Superstructure

Superstructure entails the construction of the text elements that have a good construction and have meaning. Generally, elements of the song lyric contain introduction, verse, bridge, chorus, interlude, modulation and coda.

The song is built on five elements which include: introduction, verse, chorus, break and coda. From the beginning, the songwriter captures his ideas in the title “the world is going to an end”. This title also catches the attention of the listeners who will be eager to know “why” and “how” the world is ending. The title simply represents the whole idea in the content of the song.

Every stanza of the song consists of verse and chorus. The songwriter only highlights the significance of the song without preamble. The opening verse is a part of the introduction to the content of the song without any preamble. This introduction gives insight to the content of the song. The

song starts with the sound of a set of musical instruments which also forms the part of the introduction. Every verse of the song is accompanied by a chorus. Each verse is dictated by the songwriter as the lead vocalist before his backup vocalists take up the chorus. The songwriter sometimes dictates the verse and his backup vocalists repeat a particular chorus “you see, for the past eight years # things have started changing # no one is unaware in the world”. The effect of this repeated chorus on the song is to emphasise the effect of the long period of the economic recession and the hardship on the society. Furthermore, the songwriter sometimes dictates a single-line verse and still joins in taking up the chorus with his backup vocalists. The song also contains a little break. This occurs after the last line of a stanza has been repeated twice. During this short break, the sound of musical instruments is heard for a while before the songwriter proceeds with the song. The break occurs so that the songwriter together with his followers takes a little rest after a long chorus is sung together. Lastly, the song also contains a coda. Coda is the conclusion and the last stanza of the song. It contains a long verse and a long chorus. The chorus is still the same with the verse for it is repeated twice. The coda expresses the sole solutions to the problems highlighted.

Song Lyric

Iléayèsè ñ yilò s'òpino

Gbogbonnkanlótíwón

È fẹ s'ilé, s'èkómọ jáde

Ayé ñ yí lọ s'òpin

42 Kòbò niwónnikámát'otí

Furthermore, the song lyric contains some imperative sentences. Imperative sentence is a type of sentence used to create request, command and direction. Sometimes, it is not necessary for an imperative sentence to have a subject because it has an implied. In this song, some of the imperative

Song Lyric

Omo Ádámò sẹẹ r'ójúáyé?

S'èrilátibìdúnméjọ...

Èyinbòisimofẹ kí ẹ lọ s'òrayin

È jẹ k'ámas'èsinf'Ólúwao x2

In addition, there are some transitive and intransitive verbs in the lyric. A transitive verb is a verb which requires an object to complete the meaning of a sentence while, an intransitive does not need any object. Some of these intransitive verbs are Some of the transitive verbs are:

Based on the above data presented, it can be seen that the lyric of the song and its interpretation contain introduction, verse, chorus, break and coda.

3. Microstructure

This section attempts an analysis of syntax, semantic and rhetoric aspects of the data. Generally, the microstructure is a structure of the small parts in the text such as the words, sentences, propositions, coherence and so forth.

There are some syntactic elements such as active sentence, passive sentence, transitive and intransitive sentence in this song lyric. At the semantic level, there are both connotative and denotative types of meaning present in the song. At the level of rhetoric, there is use of figures of speech such as simile, metaphor, personification and repetition in the song lyric.

To begin with, syntactic element is the arrangement of the collected words or phrases to create the well-formed sentences in the language. There are some active sentences in the lyric of the song. Active sentences are those which have their subjects as the performers of the actions in the sentence and the location of the subject is at the beginning of the sentence. All the active sentences have the same characteristics following the basic sentence pattern of English language i.e. Subject, Verb and Object or Adverb. For instance:

English Translation

This world is just going to the end (line 1)

Everything has become costly (line 6)

You want to do house warming or child dedication (18)

The world is going to an end (line 27)

Beer is asked to be sold at 42 Kobo (42)

sentences have subjects. The aim of using these imperative sentences is to charge listeners with some responsibilities with regards to the changed world in order to bring some solutions to it. For instance:

English Translation

Descendants of Adam, can you behold the world? (2)

You see, for the past eight years, ... (3)

You guys, I want you to be more areful (36)

Let us be worshipping the Lord (43)

copular in nature, that is, they link their subjects with their complements. These are found in many instances in the song lyric.

*Song Lyric**English Translation**Iléayésè ñ yílò s'ópino**This world is just going to the end (line 1)**È fẹ s'ilé, s'èkómọ jáde**You want to do house warming or child dedication (18)*

Intransitive verbs found in the lyric include:

*Song Lyric**English Translation**Ni nńkanti ñ yinjẹ**Things have started depreciating (4)**Gbogbońkanlótíwọ̀n**Everything has become costly (6)**Ọ̀títílẹ̀wọ̀**Beer has become expensive (28)**Lódeìsìnyí**Nowadays (31)**Àwọ̀nniwọ̀nmọ̀ b'áyẹ̀sẹ̀jẹ̀oòrẹ̀ẹ̀ mi**He knows how difficult life is, my friend (32)**Ìgbà̀yíyà̀tò**This period is different (37)**Iléayé ñ lọ legélegé**The world is moving in an unsteady way (39)**Iléayé ò dúródédé**The world is not stable (41)**Jibítípọ̀ o**Fraud is too rampant (42)*

Nouns and adjectives are also observed in the lyric of the song. The word “world” is repeated often in the song and this is because the central theme of the song hinges on the word. It is repeated like ten times in the song lyric. Other nouns that are observed include: descendants, Adam, things, years, cassava flakes, appetizer, Lord Almighty, house warming, child dedication, food, beer, man, children, mother, family, friends, clothes, future, religion, prayer, answer, etc. Many of these nouns appear once in the song. The use of these nouns signifies the fact that the song is a social song and many of these nouns are used in daily activities of human beings. Many of the adjectives that are found in the song describe nouns and show their state of affairs. Some of them include: lesser, unaware, expensive, presentable, unsteady, stable, rampant, different, careful, steady, etc. Many of them appear once in the song.

In his use of personal pronouns, the musician uses pronouns such as “you” (9 times), “us” (9 times), “I” (2 times), “it” (2

times). From this analysis, one will observe that the musician believes that the high cost of living in this changed world is a concern of everyone by using all inclusive “us” often and his message is to anyone who listens to his song, hence, the consistent use of “you”.

The semantic elements in this song can be seen in the songwriter’s use of both connotative and denotative forms of meaning in his expressions. In some instances, his expressions have literal meanings and are easy for listeners to comprehend. In other instances, listeners have to go beyond the literal meanings to get the message. He believes that every listener should understand the song beyond the literal level since both parties share a common ground. For instance, the meanings of the lines below are connotative in nature because the songwriter does not explicitly express how difficult life is to a polygamous family. However, the meanings of other lines in the song lyric are denotative enough.

*Song Lyric**English Translation**Şẹ̀r'ẹ̀nitóláyapúpọ̀ tóbímọ̀ bíogún You see a polygamous man who begets about 20 children (30)**Verse**Verse**Lódeìsìnyí**Nowadays (31)**Àwọ̀nniwọ̀nmọ̀ b'áyẹ̀sẹ̀jẹ̀oòrẹ̀ẹ̀ mi**He knows how life is, my friend (32)**K'áyátọ̀ jẹ, k'ómọ̀ tójẹẹun**To feed the mothers and their children, (33)**Kí ẹ̀ tówọ̀ kẹmuyẹ**To put on presentable dresses (34)**K'ẹ̀ tó s'elẹ̀rẹ̀ s'elẹ̀bí**To take care of friends and relations (35)*

Lastly on the microstructural analysis of the song, the rhetoric elements used in the song lyric include: simile, personification, hyperbole, rhetorical question and repetition.

Simile is a figure of speech in which two objects are compared with use of “like” or “as”. Some instances of simile are found in the song lyric e.g., “everything has become as

costly as eye #” (line 6-7) and “Just as I was explaining” (line 25-26). In the first instance, he compares every product with “eye” as cassava flakes for 2 Naira is just an appetizer for only two persons. He also makes use of personification which is referred to as giving inanimate objects the qualities of living things. The expression “this world is just going to an end” (line 2) and “world is moving in an unsteady way” (39) are clear personifications because only living things can walk or make movement. Also, hyperbole which is a deliberate exaggeration or overstatement is used in the song lyric in some instances in the song. The expressions “everything has become as costly as eye” (6) is an overstatement in the song

likewise “things have started depreciating” (4) and “world is moving an unsteady way” (39). How possible for world to be ending because things have become expensive in the market? Rhetorical question, which is a question that is directed to no one in particular or demanded for any answer, is another figure of speech that is used in the song lyric. The songwriter asks “Descendants of Adam, can you behold the world?” Lastly, repetition is another figure of speech that is used in the song. This figure of speech is adopted due to the nature of the song for the purpose of reiteration and emphasis on the key themes. Below are some of the repeated verses in the song lyric

Song Lyric

Ş'erilátibiòdúnméjo,

Ni ǹnkanti n̄ yinje

Kòs'ènití ò mò n'íléayé

È jẹ k'ámas'èsinf'Ólúwao x2

È jẹ k'ámas'èsinf'Ólúwao x2

Kígboogboohuntóti lo bọ síwalówọ x2

Let's pray to the Lord for Him to answer (51)

È jẹ k'ámas'èsinf'Ólúwao

Social Cognition

Social cognitive analysis of a discourse always examines the social ideology, belief, meaning and purpose of the content of the discourse. It seeks the ideology of the inhabitants of the community in which the discourse is produced. A discourse is believed to always be shaped by the ideology of the writer or the readers. Therefore, analysing the social cognition of the song *IléAyé n̄ Yí lo S'òpin* will give insight on how Yoruba people of South Western Nigeria react to problems.

One of the ideologies of the songwriter is the fact about the creation of human race. He shows his beliefs that the human beings are created from one soul “Adam”, who is believed to be the father of every human being. According to this belief, Adam was the first human being to be created in the universe by the Supreme Being followed by his wife “Eve” who was created from his rib. The two gave birth to children and their children also bigot children. The chain of the childbirth continues even up to this moment . In every nook and cranny of Yoruba land, the phrase “*Ọmọ Ádámò*” is used to refer to “Child of Adam” and the story behind this phrase is virtually known by everyone and it is found even in the books of religions. Therefore, the songwriter’s usage of the utterance: “*Ọmọ Ádámò sẹẹ r'òjúáyé ?*” (descendants of Adam, can you behold the world?) (2); shows his belief in the story of creation.

The role of a musician or a songwriter in the society in question is similar to that of a “prophet”. Songwriters are held in high esteem in the society (some even as demi-gods), not

English Translation

You see, for the past eight years, (3)

Things have started depreciating (4)

No one is unaware in the world (5)

Let us be worshipping the Lord x2 (48)

Let us be worshipping the Lord x2 (49)

So that we can recover all that we have lost (50)

Let us be worshipping the Lord (52)

because of their social status but due to didactic messages they deliver in the society. They are quoted as authorities when solving some social problems. They advise, criticise, educate, entertain, expose, inform, satirise and warn . Songwriters believe that their songs are capable of influencing and changing the world for the better . ÀyìnláỌmọwùrà in his song informs, advises, exposes and warns the listeners about the changing world. He informs that the world is going to the end (1); he exposes that things have become costly (6), he warns the youths to save for rainy day and be weary of polygamy (36) and he encourages all and sundry to be steadfast in praying to God (48) for things to change for better. He believes that his message will reach everyone and they will yield to his advice and warnings. As the above is found in the cognition of the writer, so it is in the cognition of the listeners as well as they both share the same sociocultural background.

The songwriter also believes that problems are caused by man but can only be solved by God. In his song, he asserts that things become costly due to greedy, corruptive and fraudulent acts of human beings. He also notices deceit and trickery among the youths as social problems facing the community. However, instead of the songwriter to call on the humanity to join hand in proffering solutions to these problems, he rather gives them a clarion call to pray to God. This situation goes in line with the belief of Yoruba people that “good things need prayers and the bad ones too need prayers”. This is why too much emphasis is placed on religious activities in Yoruba land in particular and Nigeria at large.

Social Context

Every work of art is a product of a society as no writer writes in vacuum. The writing and the production of this song, *IléAyé ñ Yi ló S'òpin*, were carried out in the South Western part of Nigeria where Yoruba language is the main language and lingua franca as stated earlier in this paper. The song was composed in 1978, eight years after Nigerian civil war (1967-1970). The social situation of Nigerian societies at that moment was pathetic.

All the changes in the society occurred as the effects of the Nigerian Civil War (1967-1970) and the song was composed eight years after the war and the songwriter notes that all the changes he mentions above began eight year earlier. That is, he is indirectly revealing the effects of the war on the society.

From 1951 through 1965, the Nigerian economy appeared to have grown fairly steady. Rough estimates indicated that gross domestic product (GDP) increased at an average annual rate of about 4 percent through 1960 and perhaps 5 percent per year thereafter. Agriculture and oil industries contributed materially to government revenues and sources of good living to the citizens. As the war began in 1967 as a result of the coup in 1966, overall economic activities were slowed down drastically aside the lost millions of lives and destroyed properties. All interstate trades were halted as the result of war and this brought hardship to all the regions. Demand and supply for oil also crashed even in the international market. Both imports and exports in the international market were lower than in 1966. All this resulted in some criminal activities by the youths and fraudulent practices by the traders and businessmen. It is against this backdrop that the song was composed.

V. FINDINGS AND CONCLUSION

Based on the analysis carried out above, it is found that social cognition of the songwriter and listeners as well as the social context of the song influence the outcome of the song. These two troops reveal the underlying meanings and ideologies of the songwriter and these also affect the choice of words in the song. It is observed that the ideology and beliefs of the songwriter drive him to convey his message in a way that suits the current situations in the land at the time. His ideology and beliefs cannot be separated from the social situation of the

period. Also, the social context of the song cannot be detached from the song as this reveals some hidden meanings in the song. The social cognition and context influence the diction of the songwriter and this gives the researchers some clues on the underlying incidences before the song. This can be seen through the words, sentences and figurative expressions used in the song. On the other hand, it is also observed that the choice of words is a means through which the songwriter conveys his message to humanity. It can therefore be concluded that the social context and social cognition or beliefs of the writer dictate his choice of words in the song, and also the choice of words is also used to convey messages. There is discovery in the relationship between language (discourse) and social cognition. Based on the findings and conclusion, the researchers wish to encourage other researchers in this field to carry out CDA of Yoruba songs, especially, the historical and political ones to enhance the field of Critical Discourse Analysis.

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