

Practs of Conceptual Mappings in the Lyrics of Invective Campaign Songs by Southwestern Nigerian Political Activists

Moses Adebayo Aremu
Oyo State College of Education, Lanlate

Abstract

Political campaign rallies in Southwestern Nigeria are characterised by the belligerent songs used to castigate the political opponents and boost singer's political ideology. This paper therefore examines the practs of conceptual mappings in the texts through the theoretical foci of Mey's (2001) pragmememe, Lakoff and Johnson's (1980) conceptual mapping, and Kecskes (2010) Situational Bound Utterance. Data for the study comprises twenty-five purposively sampled invective campaign songs gathered through participants' information and use of electronic recording from radio and television programmes. The findings reveal that the mappings in the invective campaign songs in Southwestern Nigeria are often characterised by mock, bald-on-record, and negative impoliteness strategies; mappings of election as war, political actors as animals, game to be eaten, broom and houseflies. The paper concludes that participants in the texts of these invective songs often ride on their shared cognitive, socio-cultural, linguistic and situational common grounds as well as CMs to pract ridiculing, abusing, boasting, condemning and attacking.

Keywords: Pragmememe, invective campaign songs, conceptual mapping, meaning, context.

1.1. Introduction

Politics signifies 'a struggle between people who seek to assert and maintain power and those who attempt to resist it' (Chilton, 2004). It is a concept that is characterised by conflicts, manipulation, struggles, irrational argument, threats, and strategies (Jones, 1994). Language of political texts and talks is polemical in nature. It is the 'language of valour men' (Szanto, 1978, p. 7). It is a language designed to manipulate, rule and control others. Political actors utilize language to persuade and hoodwink others (Ayoola 2005, p. 2) political discourse involves power and resistance to it (Chilton and Shaffner (1997).

Political discourse in the Southwestern Nigeria (SWN) is characterised by mayhem, carnage, attacks, violence and use of belligerent language (either in songs or speeches) against political opponents (Yusuf, 2007; Aremu, 2021). Political actors like Obafemi Awolowo, Adelabu Adegoke and Ladoke Akintola were prominent in the Nigerian First Republic. Awolowo and Akintola were together in the Action Group (before they later fell apart) while Adelabu was in the NCNC of Nnamdi Azikiwe. Politics in SWN in this period was belligerent and violent. Political activists often launched attack against their rival groups. The violence in politics continued in Nigerian Second Republic in which Bola Ige. Segun Osoba, Lateet. Jakande, etc. of Unity Party of Nigerian); Busari Adelakun, Akin Omoboriowo, Richard Akinjide, Adisa Akinloye, etc (of National Party of Nigeria) were prominent SWN politicians in Nigerian Second Public. In the Nigerian Third Republic, the National Republican Conventions (NRC) and Social Democratic Party (SDP) controlled the SWN politics. Prominent SWN political activities in this period were Ariyibi Adedibu, Lamidi Adesina, Isiaka Adeleke, Lateef Kosamotu and Segun Osoba.

Politics in SWN in this period was characterized by violence, mayhem and carnage. In the current political dispensation in SWN, political activities and actors that have gained prominence are Bola Tinubu, Raufu Aregbesola, of (APC), Rashidi Ladoja (of Accord Party), Adebayo Alao- Akala (of Labour Party) and Seyi Makinde (of PDP). The People Democratic Party (PDP), All Progressive Congress (APC) and all other political Parties are often at war of not only words but also of belligerent campaign songs against each other in the contemporary SWN politics. Right from the outset, that is from the period immediately after Nigeria's independence, the use of vituperative and invective campaign songs by different political opponents had been in use not only in the middle-belt areas of the country like the present Plateau, Benue, Niger and Kwara States, but also in the Southwestern part of the country

The use of belligerent songs in political campaign rallies in SWN arose from the invective songs often rendered against rival, groups against others during the squabble for the choice of new kings or traditional chiefs. For instance, immediately a chief is enthroned in Yorubaland, the chief's extended family members often render the song:

Song: “*Ati mo'ye yi je /
Iwo nna Iwo npapa / Iwo nna*”,

Gloss: We have successfully been given the chieftaincy title.
We have won over our foes / thanks to our spiritual supporters)

The song in EX1 above, is always used in the 'battle for Chieftaincy title between two opposing sides' in Yorubaland, Use of this type of song often leads to violence. Likewise, political rallies, debates and campaigns in South Western Nigeria are characterised by the singing of not only the invective songs of politicians but only by war-like demonstration of power over the opposing political parties (Aremu, 2021).

However, despite the significance of the use of the invective campaign songs in South Western Nigeria scanty linguistic works exist on it. This paper, therefore, attempts to fill the existing lacuna on the pragmatics of the political texts, talks and in Yorubaland by studying the practs of conceptual mappings in the lyrics of invective campaign songs of politicians in Southwestern Nigeria.

Existing linguistic studies of political texts, talks and songs in Nigeria have focused on the tools of stylistics (e.g. Oha 1994, Awonuga, 2005); multimodal discourse analysis (e.g. Ademilokun, 2015); pragma-stylistics (Ayodabo, 2003); discourse (Opeibi, 2005; Ayoola, 2005); pragmatics (e.g. Babatunde & Odepidan, 2009; Odebunmi, 2009; Aremu, 2016) and systemic functional grammar analysis of political adverts (e.g. Ayoola, 2015). Awonuga (2005) does the stylistic study of sustenance of democracy by Nigerian President Olusegun Obasanjo, Ademilokun (2015) undertakes a multimodal discourse analysis of some visual images in political rally discourse of Nigeria's 2011 electioneering campaigns in Southwestern Nigeria, Ayodabo (2003) does a pragma-stylistics study of form and functions of hedges in a presidential media chat on NTA, Babatunde and Odepidan (2009) elicits some pragmatic rhetoric strategies in selected speeches of President Olusegun Obasanjo, Odebunmi (2009) studies the political interviews in Nigeria, Opeibi (2005) examines the negative campaigning in Nigerian political discourse, Oladeji (1991) analyses the language and political evolution in some Yoruba palace political songs, Aremu (2016) examines the community of practice (CofP) in invective songs of Western Nigerian

politicians, he (Aremu, 2021) also studies the impoliteness features in some invective campaign songs by Southwestern Nigerian political actors.

It could be observed that apart from Aremu (2016) that studies the community of practice (CofP) in invective songs of politicians in Yorubaland, Opeibi (2005) that examines the negative campaigning in Nigerian political discourse, Ademilokun (2015) that does the multimodal discourse analysis of 2011 electioneering campaign rally in Southwestern Nigeria, Oladeji (1991) that studies the language and political evolution of Yoruba traditional palace political songs, Osisanwo (2020) that examines the discursive strategies in selected political campaign songs in Southwestern Nigeria and Aremu (2021) that analyses the impoliteness features in the invective campaign songs of politician in Southwestern Nigeria, scanty work exists on the practs of conceptual mappings in invective campaign songs of politicians in Southwestern Nigeria This paper therefore focuses at studying the pragmeme (or practs) of conceptual mappings in the lyrics of invective campaign songs of Southwestern Nigerian political activists. The study attempts to fill the existing gap in the pragmatics of political discourse in Nigeria. The aim of this study is to examine the practs of the conceptual mappings in invective campaign songs of SWN political activists. The objectives of the study are to study the conceptual mappings in the texts of the invective campaign songs of politicians in Yorubaland and to analyse the practs which those conceptual mappings instantiate.

Data for this study were gathered through the participants' information and electronic recording of the political campaign songs rendered during the 2015-2019 general elections in Southwestern Nigeria from radio and television stations. These were translated to the English language through the assistance of a Yoruba language expert from Department of Linguistic and Nigerian Languages, University of Ilorin. A corpus of forty invective campaign songs were gathered from the campaign rallies through the assistance of political actors from different political parties in Southwestern Nigeria.. Out of these forty corpus of invective campaign songs, twenty-five were purposively sampled for analysis. These represent 64.5% of the whole. The theoretical foci of the study hinged on the tripodal theories of Lakoff and Johnson's (1980) conceptual metaphor, Mey's (2001) pragmeme and Kecskes' (2010) situational bound utterance (SBU).

2.1 Literature Review and Theoretical Framework

Studies on the language of political texts, talks and songs reveal that scanty work exists on the praxis of conceptual mappings in the lyrics of invective campaign songs by SWN political activists. Oladeji (1991) studies the evolution and discursive practices in the palace political songs through the sociolinguistic and discourse approaches. Opeibi (2005) examines the 'political marketing' and 'political marketing' in SWN political campaign speeches. He employs the participants' observation in gathering the data of political campaign speeches. Babatunde and Odepidan (2009) analyses the pragma-rhetorics in selected speeches of President Olusegun Obasanjo. According to them, Obasanjo's political speeches are characterised by rhetorical features and illocutionary acts in the categories of assertives, directives, commissives, expressive and declaratives. According to them, assertive are mostly frequent among the illocutionary acts used in Obasanjo's political speeches.. Odebunmi (2009) examines the politeness and relational work in print media political interview in Nigeria.

According to Odebunmi (2009), relational work was proposed in order to appropriately describe politeness phenomenon. He (Odebunmi 2009) continues that Locher and Watts (2004) has the component of the concept of 'polite' 'impolite' and 'politic/appropriate'. He then adds 'politeness' to be part of relational work. According to Odebunmi (2009), politeness and relational work in print media political interview in Nigeria are characterised by politic verbal behavior, polite verbal behavior and impolite verbal behavior. Culpeper (1996) studies the impoliteness in the US military parade. According to Culpeper (1996), impoliteness is a parasite of politeness phenomenon. It is not a pragmatic failure or communicative dysfunction. It is a discourse deliberately used to insult others. Culpeper (1996) proposes the following impoliteness strategies: mock impoliteness strategy, bald-on-record impoliteness strategy, withhold impoliteness strategy, positive impoliteness strategy and negative impoliteness strategy.

Vasvari (2013) examines the gendered hate speech and political invectives in the 2008 US elections and post-socialist Hungary. She states that the 2008 US election, campaign turned into a plebiscite on gender and sexual politics with Hilary Clinton and other female figures depicted in different misogynist and denunciatory terms like “Barack Obama's Baby

Mama”, “Obama's whore”, Obama's Bitch”, etc. Vasvari (2013) explains that series of invectives were used against women in the US, UK and Hungary politics.

The theoretical foci of this study hinges on the tripodal theoretical framework of Lakoff and Johnson's (1980); conceptual metaphor theory, Mey's (2001) pragmeme; and Kecskes' (2010) Situational Bound Utterance (SBU). The concept of conceptual metaphor (or conceptual mapping) signifies the ontological correspondence (or mappings) of the source domain with the target domain in a discourse. Lakoff and Johnson (1980) state that metaphors are not just mere literary devices but are mappings of the source with the target domains. According to Lakoff and Johnson (1980). Cognitive metaphors (conceptual mappings) are used in everyday conversation. For instance, in 'statement 1': below, 'God' is mapped as a 'father' that cares.

Statement 1: “My God cares for me by providing for my needs.”

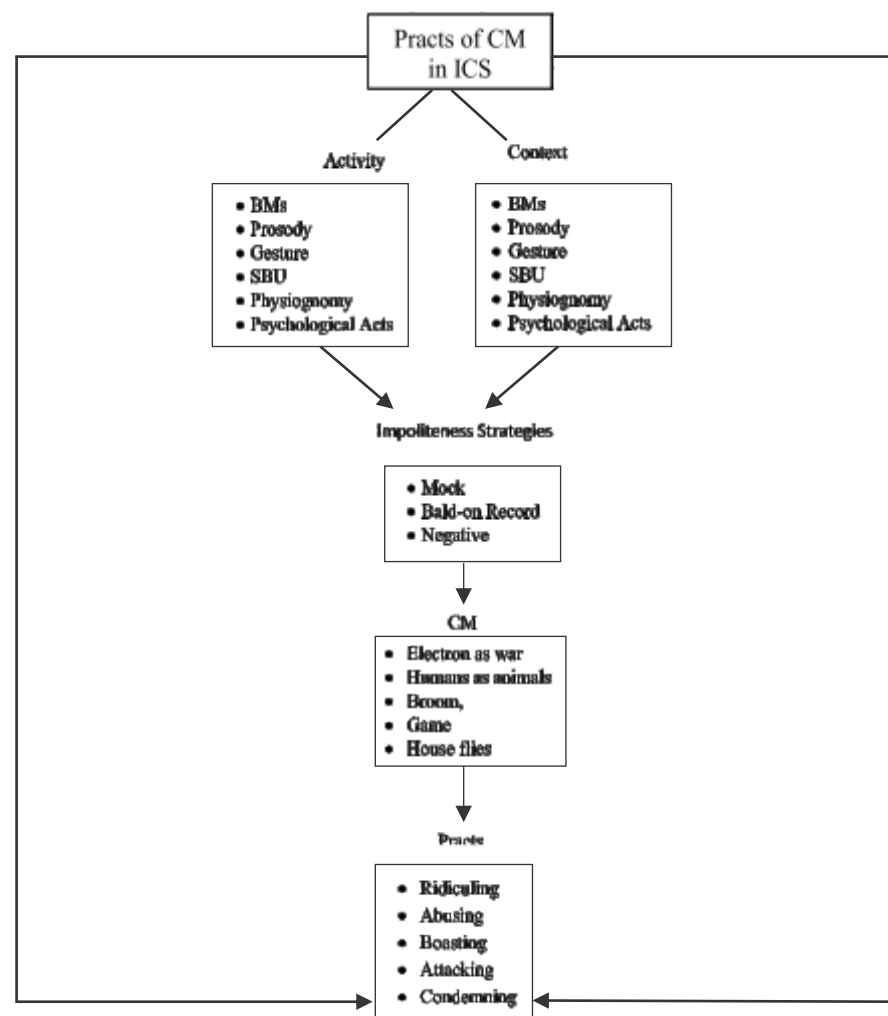
Lakoff and Johnson (1980) state that metaphors are unconsciously used in everyday conversations by humans. Steen (2008) asserts that metaphors can be deliberately, consciously and conventionally used. Likewise, Silaski (2011) states that humans can be mapped as animals. For example, the statement, “*Don't mind the beast that are ruling us; they will soon go*”, has been used to map human beings (political leaders) as animals. Since in the data on the invective campaign songs of Southwestern Nigerian politicians are characterized by cognitive metaphors (Lakoff and Johnson, 1980), the theory of conceptual mapping has been used as one of the tripodal theories for data analysis in this study.

Mey's (2001) pragmeme was formulated as a result of weaknesses discovered in Austin's (1962) speech act (Gu, 1993). According to Mey (2001), 'speech act lacks the theory of action'. Mey (2001) continues that, if speech acts have the concept of action, such must have 'emanated from the individual' and it is 'too atomistic'. Mey (2001) states that meaning construction of any discourse must be determined from 'outside in' and not from, 'inside out' as proposed by Austin's (1962) speech act. Mey (2001) asserts that the interpretation of meaning in any discourse is also done through the use of the extra-linguistic cues such as body moves, physiognomy, prosody as well as other affordances (i.e. environmental

conditions). Mey's (2001) model of pragmeme is characterised by two parts: activity and contextual parts. Mey's pragmeme signifies co-opting, or setting people in motion through a contextualised utterance. This theory is suitable for analysing the actions involved in the rendition of the invective campaign songs of Southwestern Nigerian politicians used as data for this study.

Besides, Kecskes' (2010) Situational Bound Utterances (SBU) is also part of the tripodal theories used for data analysis. According to Kecskes (2010), the interpretation of any given dialogic discourse must be done from both the 'outside-in' and 'inside out'. That is from the use of the lexical patterns as well as the use of the paralinguistic cues such as body moves, physiognomy, prosody, and the participants' shared linguistic, psychological, cognitive, situational, linguistic and socio-cultural common grounds. Kecskes' (2010) SBU is a socio-cognitive approach to meaning construction, negotiation and interpretation. The following 'Fig 1' is the modified version of Mey's (2001) pragmeme used for data analysis in this study.

Fig 1: Modified Version of Mey's (2001) of Conceptual Mappings in Invective Campaign Songs of Southwestern Nigerian Politicians.



- Keys:**
 CM: Conceptual Mapping
 ICS: Invective Campaign Songs
 BMs: Body moves
 SSCK: Shared Socio-Cultural Knowledge

SLK: Shared Linguistic Knowledge
 SSK: Shared Situational Knowledge
 SCK: Shared Cognitive Knowledge
 REF: Reference
 INF: Inference
 MPH: Metaphor
 SBU: Situational Bound Utterance
 REL: Relevance

'Fig 1' is a modified version of Mey's (2001) practs of conceptual mappings in invective campaign songs of Southwestern Nigerian politicians. Just like Mey's (2001) model of pragmeme, it has the activity and contextual parts. There are additions of SBU (i.e the situational bound utterance) at the activity part, while the shared socio-cultural knowledge (SSCK), SLK (Shared Linguistic Knowledge) and SCK (Shared Cognitive Knowledge) were added to the contextual part. The metapragmatic joker (M) added to Mey's (2001) model under the textual part was removed since it has no direct connection with the features that characterise the data gathered for this study. Participants in the invective campaign songs often ride on both the contextual common grounds as well as on the use of gesture, body moves, prosody, psychological acts, physiognomy and SBU to instantiate mock, bald-on-record and negative impoliteness strategies. Besides, participants also often hinge on contexts and impoliteness strategies to instantiate different conceptual mappings. They (i.e participants) also often ride on these CMs to instantiate the practs of ridiculing, abusing, boasting, attacking and condemning as shown in 'Fig 1' above.

3. Analysis and Discussion of Findings

The findings in the analysis of data on the invective campaign songs of the Southwestern Nigerian politicians revealed that the texts of this discourse is characterised by the conceptual mappings of election as war, and political actors as brooms, game (to be eaten), animals and house-flies. These are discussed below:

3.1 Mappings of Political Actors as animal

The findings from the analysis of data on the invective songs of

Southwestern Nigerian politicians revealed that the texts are characterized by the ontological correspondence or mappings of political actors as animals. This is shown in the following 'Ex. 1' and 'Ex. 2'.

Ex. 1: (The invective songs of APC supporters of Ex-Gov. Rauf Aregbesola and PDP supporters of Senator Ademola Adeleke at Iwo, Ede and Osogbo in 2018).

PDP: *“Iseniyani s'eranko 2x
 Iyawo Aregbe nfomo re lomu*

Gloss: As it happens to humans, so it does to animals
 Aregbe's wife breastfeeds her child

Daddy, Mummy, okete le di'bo fun 2x

Gloss: Daddy, Mummy, you voted for a big-rat.

APC: *E mo de'na de'wa / Igba esinsin kii de'na d'owo,
 Owo baba esinsin”*

Gloss: Do not stand in our ways/two hundred house-flies cannot obstruct a broom/ Broom is the lord of flies.

Ex. 2: (Invective songs rendered during the campaign rallies of APC and Accord party members at Ibadan in 2015).

Accord Party: *“Ajimobi d'ewure / E ba wa m'okun eran
 Inu igbo l'ope ngbe / A kii kole adete sigboro
 Inu igbo l'ope ngbe / A kii k'ole elede sigboro”*

Gloss: Ajimobi turns to a goat, someone get us a rope
 The palm tree resides in the bush
 The leper colony is not located in the city.

APC: *“Oko wo lo ko won de ooo / Oko wo lo ko won de?
 Ara oko wolu o /. Won ntele bi obo / oko wo lo ko won de?”*

Gloss: Which vehicle brought them to town
 Villagers have arrived in town
 They are walking about like monkeys
 Which vehicle brought them town

In Ex. 2, a political actor (Ex-Gov. Aregbesola) is mapped as an animal. The expression “*Iseniyan nse'eranko 2x*” Iyawo Aregbe nfomo re lomu implies “*Animals often act like humans. Aregbe's wife breastfeeds her child.*” This expression is used by the encoders (PDP supporters of Senator Ademola Adeleke, Osun PDP governorship candidate in the 2018 election) to condemn Ex-Gov. Aregbesola by describing Aregbesola as an animal. Besides, the expression '*Daddy, Mummy, okete le dibo fun* **Gloss: 'Daddy, Mummy, you have voted for a big rat**". This expression was also used to map Gov. Aregbesola as an animal. The big rat is a rodent with a legendary reputation for stealing yam tubers at night. Hence, by calling a political actor (Gov. Aregbesola) a big rat, the encoder implies that he is a thief. The statement is used by PDP members to ridicule their political opponent. Consider another example below.

Ex. 3: APC: “*E mo de'na de wa / Igba esinsin kii de'na d'owo. Owo baba esinsin.*”

Gloss: “Don't lay ambush against us / Two hundred house flies can't obstruct the broom. The broom is the father of house flies”

This statement (**Ex 3**) is used by APC members to map PDP members as 'houseflies', while APC members are mapped as 'brooms'. The word 'house-flies' signifies “Weak objects” while “brooms” signifies 'strength'. APC political actors use the expression to practise boasting. The use of animal metaphor was explained by Silaski (2011) to signify a linguistic tool used by a person to ridicule or condemn others.

In Ex. 2', Ex-Gov. Ajimobi is mapped as an animal (a goat) by Accord Party members in 2015. The expression

Ex 4: *Inu igbo l'ope ngbe / A kii ko'le adete s'igboro. Inu igbo l'ope ngbe / A kii ko'le elede s'igboro'*

Gloss: The palm tree lives in the bush / nobody erects a leper colony in the town. The palm tree lives in the bush / nobody erects a pig pen in the town.”

In this expression, Accord Party supporters of Ex-Gov, Ladoja map APC

members and Ex-Gov. Ajimobi as 'pigs' while Ajimobi is mapped as 'a goat'.

3.2 Mapping of Political Actors as Brooms and Houseflies

In Ex. 3' below, humans (political actors) were mapped as 'brooms' and 'house-flies'.

Ex. 5: PDP and APC supporters met during their political campaign rallies in Ibadan in 2019).

PDP: “*Awon da, won ko ni logo
Awon da, Ko sori won nbe
Makinde gba won danu.*”

APC: *E mo de'na de wa
Igba esinsin kii de'na d'owo
Owo baba esinsin*”.

Gloss:

PDP: “Where are they? / They have no logo
Where are they? They have no 'head'
Makinde, sweep them away.

APC: Don't lay ambush against us
Two hundred house-flies cannot
Lay ambush against brooms”.

In “Ex. 5”, APC members map their political opponents (PDP) as 'house-flies' and map themselves (APC) as 'brooms’. Participants in the text of 'Ex. 3' ride on the shared common grounds to practise boasting. The expressions in 'Ex. 3' have been used to boast that APC is more powerful than PDP.

3.3 Mapping of Political actor as Venison.

In the following 'Ex. 4', political actor is mapped as venison (to be eaten).

Ex. 6: (Ex. Gov. Akala's Labour Party members and Ex-Gov. Ladoja's Accord Party members used invective songs to lash at one another at

political campaign rallies in Ogbomoso during the 2015 general elections).

Accord Party: “*E ku idele ole 2x*
Okete di'ru sile, a o mo ibi to n lo
E ku idele ole
Akala di'ru sile, a o mo'bi to nlo
E ku idele ole'”

Labour Party: “*Bi Ladoja ba d'ekun pipa ni e pa*
Kar'ohun j'eba lola 2x
Owo b'ekun 2x Owo b'obe”

Gloss:

Accord: “Say goodbye to the thief 2x
The big rat has packed his load
We don't know, where it is going
Akala has packed his load
We don't know, where he is going
Say goodbye to the thief.

Labour Party: “If Ladoja turns to a tiger, put him to death!
So we have something to eat eba tomorrow 2x
We have got the tiger
We have got venison.

In 'EX. 6', political actor is mapped as a '**big rat**' and '**a savoury game**' to be eaten. Ex. Gov. Akala is mapped as a '**big rat**' while Ex-. Gov. Ladoja is mapped as a tiger (a game to be eaten).

3.4 Mapping of Election as a War

In 'Ex. 7', elections mapped as a war.

Ex. 7: (Ex. Gov. Akala's supporters and Senator Teslim Folarin's supporters met at political campaign rallies in Ibadan and sing invective songs against one another).

Labour Party: “*Awa o s'egbe yin mo 2x*
Fila ti a ra l'ana / A o ra miran kun
Awa o s'egbe yin mo”

PDP: “*E soro naa ko ye won 2x*
Bi ikun lo l'oko ni / Bi takute ni
E s'oro naa ko ye won.
Ipade d'ojo ibo 2x / B'awa la ju yin lo/
B'eyin le ju wa lo / Ipade 'ojo ibo'.”

Gloss:

Labour Party: “We have left your political party
The cap we bought yesterday
We cannot buy another one/
We have left your party.

PDP: Say it, make it clear to them /2x
If it is the squirrel that owns the farm or the trap
Make it clear to them /2x
We shall meet at the poll /2x
If you are stronger than us or
We are stronger than you
We shall meet at the poll /2x

In 'Ex. 7', participants rode in the cognitive, socio-cultural, linguistic and situational common grounds to map election as a war. PDP members map their political opponents (Labour Party members and Ex-Gov. Akala) as 'ikun' (ground squirrel) and map themselves as 'trap' that will be used to catch the 'ground squirrel'. The society is also mapped as a farm (owned by 'traps' that is the PDP). Other examples of the mappings of election as war could be found in 'Ex. 8' below.

Ex. 8: (APC and Accord Party members met at an open campaign rally at Beere and Mapo in Ibadan and used the invective songs below to launch verbal attacks against one another).

APC: “*Bi Ladoja ba d'ekun pipa ni e pa*
Kar'ohun j'eba lola
Owo b'ekun 2x owo b'obe /2x”

Accord: “*Owo b'agadagodo won /2x*
T'alawo ekun, t'alawo agilinti /2x
Owo b'agadagodo won” /2x

Gloss:

APC: “If Ladoja turned to a tiger / kill him
So as to use him as a meat
To eat eba tomorrow”

Accord: “We have got their spiritual padlocks
Some are covered with tiger's skin
Some are covered with alligator's skin
We have got their spiritual padlocks /2x

In the above “Ex. 8”, election is mapped as a war. Participants in 'Ex. 6' rode on the shared linguistic cognitive, situational and socio-cultural common grounds to map election as war. Also, in this discourse, a political leader (Ex.-Gov. Ladoja) is mapped as a tiger which APC members boast that they will kill and eat as a venison. Besides, Accord Party members who are Ex.-Gov Ladoja supporters also boast that they have got the spiritual padlocks of Ajimobi's APC. They claim that some of those APC spiritual keys were covered or bound by tiger's skin, while some were bound or covered by alligator's skin. **Alligator is a reptile that has a long tail hard skin and a powerful jaw which are used for its defence.** Hence, in Yoruba cosmology, people believe that it is impossible to use bare hands to catch a alligator while it requires skill and bravery to kill a tiger. When Ladoja's Accord Party supporters stated that they have got APC's “spiritual padlocks” this signifies that they have the clue (or secret) to defeat their political opponents.

4.0. Practs of Conceptual Mappings in the Texts

The findings also reveal that the participants in the texts of the invective campaign songs of political activists in Southwestern Nigeria often hinge on the shared cognitive, situational, linguistic and socio-cultural common grounds to practise ridiculing, abusing, boasting, attacking and condemning. According to Mey (2001), practise signifies “the instantiated pragmatic acts”. These are shown in 'Ex. 8' below.

4.1 Pract of Ridiculing in the Texts

Participants rode on the shared common grounds to practise ridiculing. This is an example:

Ex. 9: (Decampees from APC to PDP in 2019 Oyo State governorship election met APC supporters at political campaign rallies in Iseyin and

Saki and rendered invective songs against one another).

PDP: (Decampees from APC):

'Seranko s'eniyan la ba nigba

Taa ko de o 2x

Alakori w'egbe tan ko s'egbe mo

S'eranko s'eniyan la ba nigba taa ko de”.

Gloss:

PDP: (Decampees from APC):

“We met an animal that calls

Himself human when we joined the party 2x

The fool joined the party and destroyed the party

We met an animal that calls himself human when

We joined the party”

APC: *'E mo de'na de wa / Igba esinsin kii de'na dowo*

Owo baba esinsin”.

Gloss:

APC: “Don't attempt to lay ambush against us

One hundred house flies cannot face the

Broom / The broom is the father of house flies.

In 'Ex. 9' above, participants rode on the shared socio-cultural, linguistic and situational common grounds to practise ridiculing. The decampees from APC to PDP in Oke Ogun zones of Oyo State (Saki and Iseyin) utilise the rhetorical tool of conceptual mapping of humans as animals to engage in mock impoliteness strategy. Catharpore is equally used to refer to ex-governor Ajimobi who the encoders (new PDP members who decamped from APC in 2019 at Iseyin and Saki) map as an animal because of his poor leadership in APC. APC members reply the PDP in their campaign rallies by mapping PDP members as 'house-flies'. These APC members also map all members of their group as 'broom' that cannot be attacked by 'house flies' (i.e PDP). Participants in 'Ex. 9' ride on the shared situational, linguistic and socio-cultural common grounds to engage in mock, negative and bald-on-record impoliteness strategies. A bald-on-record impoliteness strategy is a deliberate attempt to damage the hearer's face want, without minding whose ox is gored (Culpeper, 2005).

In 'Ex. 9', new PDP members directly attack their target audience's (Ajimobi's) face want by mapping him as an 'animal' and 'a fool'.

Negative impoliteness strategy is designed to attack the hearer's desire to be free from imposition. Ridiculing is a powerful linguistic tool often used as negative impoliteness strategy (Bousfield, 2008). Mock impoliteness strategy is an impoliteness strategy used to deliberately ridicule a target audience in a discourse. Participants in the text of 'EX. 9' hinge on the shared common grounds not only to instantiate mock, negative and bald-on-record impoliteness strategies, but also to map political actors as brooms, house-flies and animals; and to pract ridiculing, boasting, abusing and condemning. PDP Members use mock impoliteness strategy to map APC leader (ex Gov. Ajimobi) as an animal while APC members map PDP supporters as 'house flies' in order to ridicule them.

4.2 Pract of Boasting in the Texts

Participants in the texts of invective campaign songs of the Southwestern Nigerian politicians also ride on the shared cognitive, situational, linguistic and socio-cultural common grounds to pract boasting. This is reflected in 'EX. 1', 'Ex. 4' and 'Ex. 9' above. In 'Ex. 1' APC supporters ride on the shared socio- cultural and situational common grounds not only to map their political opponents (PDP members) as 'houseflies' who could not attack the 'broom' (APC members) but also to pract boasting. APC leader (Ex. Gov. Aregbesola) is mapped as an animal by PDP supporters of Senator Ademola Adeleke in the 2018 Osun State governorship campaign rallies. The boast pract of PDP is explicit in the text because Ex. Gov. Aregbesola is mapped as a *big rat* (Okete) which socio-culturally indexes *'a thief'*. PDP supporter are mapped to be weak as “houseflies” by APC members.

In 'Ex. 4,' Accord party supporters of Ex Gov. Ladoja ride on the linguistic, situational and socio-cultural common grounds to map Ex. Gov. Alao-Akala as a big rat that socio-culturally presupposes 'a thief'. Labour party supporters of Ex. Gov. Alao Akala map their political opponent (Ex. Gov., Ladoja of Accord Party) as 'a tiger' that they would kill and eat as venison. Another example is 'Ex. 10' below.

Ex. 10: (PDP supporters of Gov. Makinde of Oyo State sang the invective song in 'Ex. 10' when they were celebrating Makinde's victory at Mapo Hall. APC members went there to ridicule them because they felt that they would win at election tribunal).

PDP: “*Seyi Makinde gba'le baba re lowo wa
Baba re lo nile / Maa rin, maa rin maa yan 2x
Baba re lo nile... Owo re lo bo si 2x
Iwe ti won ko ko ko / ti won ko sun ti won ko wo
Owo re lo bo si Iwo lo niini 2x
Owo re lobo si”*

Gloss:

PDP: “Seyi Makinde got his father's house' from them
Your father owns the land / Walk majestically, majestically
Your father owns the land / It has got to your hand
The book they kept on writing and compiling
Without sleeping / It has got to your hand 2x
You own it. It is yours / It has got to your hand”.

APC: “*B'ikun lo l'oko ni bi pakute ni / E soro naa ko ye won
E soro naa ko ye wa 2x*

Gloss: “If it is the squirrel that owns the farm or the trap
Say it clearly for them to know.
Say it clearly for us to know /2x.

In 'Ex. 10', Gov, Seyi Makinde's supporters from the coalition of PDP, Zenith Labour Party and Advanced Democratic Congress (ADC) ride on the situational, socio-cultural and linguistic common grounds' to pract boasting in their celebration of PDP victory in 2019 governorship election at Mapo Hall, Ibadan. Oyo State is mapped as a house (owned by Makinde's forefathers) where their leader (Seyi Makinde) has become the controller (I.e. Governor). APC members were attacked with verbal mock and bald-on-record impoliteness strategies by the coalition of PDP, Zenith Labour Party and ADC members who were not only celebrating Gov. Makinde's victory but also ride on the shared socio-cultural and situational common grounds to pract ridiculing. APC members were ridiculed by PDP (and their allies) for their loss at the election. APC members' invective song in 'EX. 10' is utilised not only to challenge PDP's victory but also to instantiate mock impoliteness strategy. PDP supports are mapped as animals (*Ikun, i.e. ground squirrel*) who would be captured by the 'trap'

(*Pakute*). APC members hinge on the socio-cultural and situational common grounds to map (political actors (APC members) as 'traps' that would capture the 'squirrel' (*Ikun*).

Besides, APC members ride on the situational and socio-cultural common grounds to map *Oyo State as 'a farm'* owned by the 'traps' (i.e. APC). The participants in the texts (PDP and APC) hinged on the shared cognitive, socio-cultural, situational and linguistic common grounds to engage in the conceptual mappings of political actors as an animal (a squirrel or *ikun*) and a trap and to pract ridiculing. The encoders in the invective songs in 'Ex. 10' utilize language to mock or ridicule their political opponents, and boast. Participants in the songs rendered in 'Ex. 10' ride on the shared common grounds to pract boasting. PDP (and their allies) use their invective song in 'Ex. 10' to pract boasting (of their victory in 2018 governorship elections, while APC members also map themselves as 'the traps' who own the farm (the leaders who would rule in Oyo State). The implicit locution in APC invective song (In 'Ex. 10) is that they (APC members) felt that they would win at the election tribunal. The statement '*Say it clearly for us to know if it is the squirrel that owns the farm or the trap*' is a question raised by APC against PDP to accuse PDP to stop rejoicing of victory in 2019 election in Oyo State.

4.3 Pract of Attacking in the Texts

The findings also revealed that the participants in the gathered texts of the invective songs of the Southwestern Nigerian politicians often ride on the shared common grounds to pract attacking. This can be shown in 'Ex. 1', 'Ex. 2', 'Ex. 3' 'Ex. 4', 'Ex. 5' and 'Ex. 6'. In 'Ex. 1', participants ride on the shared cognitive, situational and socio-cultural common grounds to map a political actor as an animal and to pract attacking. The encoders of 'Ex. 1'-'Ex. 6', hinge on the shared common grounds to engage in the bald-on-record and mock impoliteness strategies. In 'Ex. 2', Accord party members ride on the shared common grounds to map Ex. Gov. Ajimobi as a goat. Also, in 'Ex. 4', Accord party members hinge on the shared common grounds to map a political leader (Ex. Gov. Alao-Akala) as a 'big rat' (which socio-culturally indexes 'a thief') and also to instantiate attacking. The engagement in the pract of attacking through the invective campaign songs by participants in the texts of 'Ex. 1' – 'Ex. 6' led to physical attacks, mayhem and carnage during 2015 elections in Oyo State.

4.4 Pract of Condemning in the Texts

The findings equally revealed that the participants in the texts of the invective campaign songs of the Southwestern Nigerian politicians often ride on the linguistic, situational, socio-cultural and cognitive common grounds to pract condemning. This is reflected in the following 'Ex. 11'.

Ex. 11: (Ex-governor Alao-Akala's PDP supporters who left PDP for Action Democratic Party (ADP) rendered their invective songs to reject or condemn PDP in 2015 Oyo State governorship election. PDP supporters of Senator Teslim Folarin then responded with their vituperative song).

ADP: “*Awa o s'egbe yin mo 2x*
Fila ti a ra lesin / A o ra miran si
Awa o s'egbe yin mo”

Gloss:

ADP: “We have left your political party 2x
The caps that we bought last year
We cannot afford another one”

PDP: “*Okete tori owo w'egbe buruku / Olosi*
Awon enikan bayii, bayii, bayii”

Gloss:

PDP: “The big rat joined a political party
In order to become rich 2x
Wretched and dubious people 2x

In 'Ex. 11' above, PDP members ride on the participants'; shared situational and socio-cultural common grounds to map a political actor in 2015 Oyo State governorship election (Alao-Akala as a big rat, which socio-culturally indexes 'a thief' and also to instantiate the pract of condemning in the text of the conceptual mappings. Also, ADP supporters of Ex-gov. Alao-Akala equally hinge on the participants' socio-cultural, linguistic and the socio-cultural common grounds to pract condemning. The statement that “*the caps we bought last year, we cannot afford another one*” uttered by ADP supporters was directed against PDP is utilised to condemn or reject ADC and PDP supporters in Ogbomoso.

4.5 Practs of Abusing in the Texts

Also, the findings revealed that the participants in the texts often ride on the shared linguistic, socio-cultural, situational and cognitive common grounds to pract or instantiate abusing. This is shown in the following 'Ex. 12'.

Ex. 12: (PDP and APC members hinge on their shared common grounds to pract abusing). Example is in the songs below:

APC: “*Oko wo lo ko won de o, oo?*
Oko wo lo ko won de?
Awon ara oko wolu won ntele bi obo
Oko wo lo ko won de?”

Gloss:

APC: “Which vehicle brought them here?
Which vehicle brought them? 2x
Bush people came to town
And are walking disorderly like a monkey
Which vehicle brought them here?”

PDP: “*O larun opolo o / O larun opolo 2x*
Eni to koko nse “power power”
To tun wan se “Change Change”
O larun opolo

Chorus: *Obo ni, obo ni 2x*
O larun opolo.

Gloss:

PDP: “He is beside himself
He is mentally sick /2x
He who was formerly saying “power power”
And is now saying “change change”
He is mentally sick
He is a monkey /2x
He is beside himself”

In the text of 'Ex. 12' above, participants hinge on the shared situational, linguistic, cognitive and socio-cultural common grounds to map political actors as monkeys and also to instantiate the pract of abusing. The PDP supporters of Senator Ademola Adeleke (who was PDP candidate in 2018 Osun governorship election) rendered the invective songs against the APC supporters of Hon. Adejare Bello who defected to APC from PDP. APC supporters also responded through a vituperative song by mapping PDP and Sen. Ademola Adeleke as monkeys. The use of these pract of abusing by the participants in the invective songs in 'Ex. 12' led to physical clash between APC and PDP supporters in Osun State in 2018 campaign rallies.

5. Conclusion

The findings in the analysis of data on the invective campaign songs of politicians in the 2015 and 2019 political campaigns rallies in the Southwestern part of Nigeria revealed that the texts of these songs are characterised by the mappings of political leaders and actors as animals, brooms, and house flies; as well as the conceptual mapping of election as a war. Also, the findings equally revealed that the participants in these belligerent and invective songs often ride on the shared cognitive, situational, linguistic and socio-cultural common grounds to instantiate the mock, bald-on-record and negative impoliteness strategies and also to pract ridiculing, attacking, condemning, abusing and boasting. Understanding the meaning construction, negotiation and interpretation in the texts of these vituperative songs requires the knowledge of the participants' shared cognitive, socio-cultural, linguistic, and situational common grounds in them.

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