Beyond Rhythm: Lyrical Analysis of Muslim Female Hausa Rap Artists in Kaduna State

Ummi Muhammad Hassan[a]*
[a]Department of Mass Communication, Faculty of Communication, Bayero University, Kano, Nigeria
*Corresponding email: ummeemuhammadhassan@gmail.com / umhassan.mac@buk.edu.ng

Abstract
Public discourse around Muslim female rappers often centers on the sociocultural challenges they encounter, while limited attention is paid to the messages embedded in their artistic expressions. Although a few studies have examined rap lyrics, existing scholarship largely focuses on themes of misogyny or comparisons between male and female artists. This study shifts the lens toward the lyrical content of Muslim female Hausa rap artists in Kaduna State**,** exploring how they use rap as a communicative tool within their cultural context. Employing thematic analysis**,** the study identified dominant themes that were subsequently subjected to textual analysis. The findings reveal that these artists primarily engage with societal issues**,** while also emphasizing themes such as determination, perseverance, and hope**.** The study demonstrates that Muslim female Hausa rappers use their music as a platform to articulate personal and collective concerns, enabling them to project voices that might otherwise remain unheard in their communities.
Keywords: Lyrical content, Female Muslim Hausa artists, Themes, Rap Music

Introduction

Rap music has been the most popular form of hip-hop globally and has attracted researchers from diverse disciplinary backgrounds. This form of hip-hop serves as a medium that provides marginalised groups particularly Black Americans, whose voices were previously unheard with a platform for expression. In a similar vein, it offers marginalised Muslim female Hausa rap artists an avenue to voice their opinions, an opportunity not equally accessible to their male counterparts within their socio-cultural environment. Most studies on the content of female rap lyrics focus on how women employ misogynistic themes to align with the flow set by male artists, or on other controversial themes (Sepehri, 2020).

There are several perspectives on the origin of rap. While some scholars, such as Gonzales (2016), argue that rap music originated among African Americans, others including Powell (2010) contend that rap's roots are neither Jamaican, Puerto Rican, nor African American, but fundamentally African (cited in Oikelome, 2013). This argument is further supported by Keyes (1991, p. 40), who observed that "the distinctive vocal techniques employed in rapping can be traced from African bardic traditions to rural southern game songs and allied forms, all of which are chanted in a rhyme or poetic fashion". However, the conceptualisation of contemporary rap emerged in New York in the early 1970s as a form of African American street culture (Bernett, 1999). Recognising the inner-city tensions arising from urban renewal programmes and economic recession, a street gang member known as Afrika Bambaataa formed the Zulu Nation in an effort

to redirect the anger of young people in the South Bronx away from violence and towards music, dance, and graffiti (Lipsitz, 1994).

In some countries, including Nigeria, rap is often used interchangeably with hip-hop, although the two remain distinct concepts. Rap has been widely publicised and marketed globally. It is a narrative form of vocal delivery, typically spoken in rhythmic patois over a continuous backbeat, with the voice and rhythm working in tandem. The initial appeal of rap among young African Americans stemmed from its potential for instant creativity and self-expression. With nothing more than the ability to "talk the rhythm", rapping became a vehicle for pride, anger, and asserting the community's self-worth (Beadle, 1993).

While rap music gained prominence in the United States from the 1970s, its emergence in Nigeria dates back to the late 1980s and early 1990s (Joseph, 2006). According to Adebiyi (2008), the arrival of Ibrahim Salim-Omari, an African American rapper living in exile in Nigeria, led to the release of the first Nigerian rap album titled *I Am African*. This opened the floodgates for other artists such as The Remedies and the Plantation Boyz in the early 1990s. The first generation of Nigerian rap artists initially imitated their American counterparts; however, trends from the late 1990s to date reveal a transformation with the evolution of "Naija Rap". Nigerian rap music is now categorised into two main divisions: indigenous and foreign. Indigenous rap styles draw primarily from local musical traditions, including native, traditional, neo-traditional, and spiritual elements.

Themes explored by female rap artists often centre on exaggerated braggadocio, the "dissing" of other female artists, and, in many cases, women's empowerment. This aligns with Oware (2009), who notes that "the lyrics of female artists include the trademarks of rap exaggerated braggadocio, consumption of drugs and alcohol, and 'dissin' of fellow female and male rap artists''. Analysis of the lyrics from female artists selected for this study shows elements of braggadocio used to highlight their achievements, the downgrading of rival female artists, and the exploration of pressing societal issues affecting their environment, including women's empowerment.

Studies by Filipova (2011), Weitzer and Kubrin (2009), and Silvertooth and Turner (2008) have examined misogyny, masculinity, and sexism in rap music lyrics. Other researchers such as Alim (2006), Khan (2011), Khabeer (2007), McMurray (2007), and Hassan (2024) have focused on the challenges and experiences of Muslim female rap artists. Only a few, including Oware (2009) and Williams (2017), have analysed the lyrical content of female artists and compared it with that of male performers. Therefore, this study examines the lyrical content of Muslim female Hausa rappers in Kaduna State and explores how they contribute to reshaping the narratives surrounding Hausa Muslim female rap artists.

Literature Review

Rap music provides an outlet for individuals who are marginalised, oppressed, and silenced in American society. Various scholars have discussed how rap music and hip-hop culture offered a voice to people living within the new post-industrial, service-sector economy, where few well-paying jobs were available to those without post-secondary education (Kitwani, 2002; Rose, 1994). As a consequence of these economic changes, some urban residents turned to rap as a constructive means of expression. Much of the research on rap music highlights how Black and Hispanic male artists rap about a range of experiences, including poverty, police brutality, racism, materialism, and heterosexual relationships. However, rap music is not, nor has it ever been, exclusively a male domain (Emerson, 2002; Keyes, 2002; Rose, 1994). Furthermore, as Perry (2004) observes, rap music enables artists to express their thoughts, frustrations, and emotions in an unfiltered manner.

Honest and raw, rap opened the door for broader societal conversations, extending its influence into the mainstream (Dollarhide, 2001).

Additionally, several scholars (Kitwana, 2002; Ogbar, 2007; Asante, 2008) have urged academics to look beyond the surface-level interpretations of rap lyrics to recognise rap's contribution to a new wave of social movement protest, in which Black youth emerged as the "new swing voter" a significant electoral bloc capable of influencing political outcomes. Kitwana (2002) therefore describes rap music as a defining paradigm shift for young people, offering a means of communication with tangible social and political consequences.

Female Muslim artists experience challenges similar to those faced by other women, such as single motherhood and emotional or physical abuse in relationships. These reflect broader societal issues that stem from structures that promote and glorify manhood at the expense of womanhood (Henry, 2010). As Muslim female rap artists, they construct new narratives within hip-hop culture. Their lyrical styles present counter-narratives to stereotypical perceptions of them as women and as Muslims. Through their songs, these artists strive to construct new identities both within society and within hip-hop culture (Ogundimu, 2018). Their lyrics also demonstrate that, while rap offers them a platform to engage in diverse activities that shape their experiences as artists, it also enables them to amplify the voices of young Muslim women and promote progressive gender practices.

Weinstein (2006) notes that many listeners use the terms 'rap' and 'hip-hop' interchangeably. However, rap is described as something one *does*, while hip-hop is something one *lives* (Krims, 2000). Among the four core elements of hip-hop, rap is the most widely recognised. Rooted in African-American traditions, its main features include narration, signifying, call-and-response, "playing the dozens", boasting, and toasting (Cummings, 2012). In keeping with African oral traditions, rap places emphasis on lyrics, often used to tell stories—one of the reasons the researcher chose to undertake this study, so that the stories of Muslim Hausa female artists could be documented.

The boastful narratives within rap lyrics frequently depict characters who confront and overcome adversaries (Cummings, 2012). A further significant feature of rap is "toasting", where a rapper rhythmically speaks over music. Toasting, which originated in Jamaican musical traditions of the 1960s and 1970s, is one of rap's cultural roots (Rose, 1994), combining many of the lyrical elements already mentioned. When Kool DJ Herc migrated from Jamaica, his toasting-influenced DJ style helped bring rap to prominence as a new form of expression. In rap battles, artists often boast to surpass their opponents, engaging in "dissing" to assert superiority (Cummings, 2012), similar to signifying or the dozens. Common themes of boasting include verbal dexterity and sexual prowess (Smitherman, 2007). Contemporary rappers also incorporate visual forms of boasting, such as displays of material wealth or fashion (Saloy, 2018).

Methodology

This study examined the lyrical content of Muslim female Hausa rap artists in Kaduna State, with the aim of identifying and analysing the dominant themes expressed in their songs. A qualitative research design was employed, using textual analysis to explore the meanings embedded in the lyrics. Two artists were purposively selected based on the popularity and relevance of their songs. The selected tracks were first subjected to thematic analysis to identify recurring patterns and thematic categories, after which textual analysis was applied to interpret and contextualise these themes within the socio-cultural experiences of the artists.

Data Presentation

The data for this study were generated from the lyrics of songs by two rap artists, both born and raised in Kaduna State: Falaq Amin, popularly known as Falaq, and Hadiza Ya'u, widely known as Haddyrappia. Their songs were selected and analysed based on those that contributed most to their popularity. The study examines the lyrical content of these Muslim Hausa female rap artists' songs and interprets the meanings conveyed within them. To achieve this, thematic analysis was employed to identify themes in the transcribed lyrics, with the process repeated to verify, confirm, and uncover additional themes. These themes were subsequently examined using textual analysis. The study ultimately identifies ten themes, which form the basis of the analysis of all the rap lyrics considered. The themes are discussed as follows:

Haba dai' Rap Song:

Haba Dai is a song by Falaq Amin, a female rap artist born and raised in Kaduna state. The first theme in this category is analysed below:

Courage and Perseverance

The first theme in this category showcases the ability of the female Hausa rap artists to withstand the challenges faced from their family, society, and the industry as well in the course of pursuing their careers. The first example appears in the verses where Falaq says:

I'm living for the fame and the brand/
I never rest till I win now/
I put my mind in the camp/ (originally in English)

Looking at the verses, Falaq says that she is in the rap music industry for fame and fortune; hence, she will never give up till she becomes famous. In other words, irrespective of the challenges she faced/is facing, she still dares to withstand the difficulties that come her way, and will persevere to be where she wants to be. In essence, the artist in the second line of the quoted verses shows that she will never rest till she wins. In making another lyric, 'Boss Lady' by Hadiza Ya'u, popularly known as Haddyrappia, however, the artist indicates how courageous she is in the lyrics and how she perseveres to become who she is. This is identified in the following lines:

The more you cut me, the more I keep growing/
I spent the cash to become boss lady/
I rap hard to become boss lady/
Rappers fear me, they call me boss lady/ (originally in English)

In these lines, Haddyrappia explains how she overcame all odds and keeps on pursuing her career. In the first line, she mentions that 'the more you cut me, the more I keep growing'. Here, she means the more people try to stop her from making rap music, the more attached she becomes to it. Thus, the challenge she faces from different people becomes one of her sources of encouragement. Therefore, despite all the difficulties, she endures and continues pursuing her career. This is because it is something she has a passion for and regards as a profession. In the subsequent line, she mentions how she spent money to be who she is. This means that she not only spends her time and energy on rap music, but also her hard-earned money. This is because she dares to continue with rap music and thereby puts so many things together. Above all, she endures all the hardship until she becomes who she is. In the last line, she boasts that rappers fear her, which is a kind of 'braggadocio' where artists boast about their fame and success.

Determination

The next theme identified is that of determination. This is closer in meaning to the first theme (courage and perseverance). The only difference between this theme and the earlier one is that while both themes refer to the ability to have guts, staying firm, and determination means

having a purpose of doing something. Determination is identified in the same stanza as above. It shows the ability of the artists to stay firm and determined in rap music. It means the artist has already made a decision, and no amount of suffering will make her withdraw from rap music.
This is indicated in Haba Dai by Falaq, who believes she has a purpose in the rap music industry by stating that;

They used to say I'm a clown/
They used to laugh at my dreams/

Based on the above lines, it shows how people laugh at her, her dream and career, but that does not make her withdraw from rap, hence her earlier line that says '*I never rest till I win'*. The people mocking her might be from her immediate family, environment/society, or the industry; nevertheless, since she has a purpose for doing what she does, she stands firm and unshakable. Similarly, in 'Boss Lady', the study can identify the theme of determination. Even though determination and success are two different themes discussed in this study, nevertheless, they share some similarities in the following verses where Haddyrappia says:

I wanna see myself with Nicki Minaj
The more you cut me, the more I keep growing

These two lines were also identified in this study under the theme determination. They show how the rap artist is determined to achieve what she wants to achieve. In the second line, Haddyrappia shows how she does not care about negativity and is only determined to achieve her dream. She shows determination in the rap music industry, hence she even wants to be associated, in the near future, with one of the biggest and most famous female rap artists (Nicki Minaj) in the world. And therefore, no amount of challenge will hold her back from pursuing her dream.

Hope

This is another theme identified in the rap lyric of 'Haba Dai' by Falaq. Hope, in the context of this study, means that even though there are pitfalls and failures along the line, there are positive expectations in the future. The line '*I will never rest till I win'* implies that Falaq is hopeful about what she does and that she is optimistic about her wishes and dreams. Therefore, the study points out some of Falaq's dreams in the following linemightiest song:

I sartist in the row/
Ohhh/
I've been so indoor/
I shall put a hole in the show/ (originally in English)

According to the above lines, the artist hopes that one day she will be famous and successful. The artist continues with a rider verse that says (I shall put a hole in the show. By this, she means that she will be noticed one day. Thus, she hopes to be famous and noticed by many as a rap artist. Similarly, in 'Boss Lady', hope as a theme is identified in, study in the eighth verse of the rap music. The lyrics go thus:

I wanna see myself with Nicki Minaj/
Cardi B is a great rapiya/
I'm the queen/

With courage and determination, Haddyrappia hopes to make her dream come true. One of her dreams, as mentioned in the above line, is to see herself someday with Nicki Minaj and Cardi B, who are famous female rap artists known in the whole world for what they do. In the last line, Haddyrappia even identifies herself as the queen. Therefore, the artist hopes to one day be like the above-mentioned artists, to be famous in the rap music world. The name Rapiya means a rap artist. The artist Haddyrappia localized it to suit her style and environment.

Identity and Pride

This is also another theme identified in the study. It shows how the artists are distinctive and unique from each other. It further shows how both artists indicate how important and satisfied she is with herself. In 'Haba Dai'- by Falaq, the song opens with the artist praising and describing herself as real and original. The lines are as follows:

Crazy enough to choke her is my J.O.B/
I don't roll with the fake/
I'm the real O.G./

In the above verse, Falaq points out how crazy enough she is to say whatever she wants to say in her lyrics. Looking at this, it might be a result of what she went through before she reached where she is. The negative talks by people that bother her, the way people shun her when she started rapping, and many others might be some of the reasons for this. In the line that follows, Falaq points out that she does not roll with the fake, which possibly means the people who were against her before her success. The line that follows said, 'I am the real O.G.,' which means that she is real and original. Therefore, this line supports the previous one of not associating herself with the fake. Hence, the artist is proud of her identity as a rap artist. OG means Original Gangster, and it is a slang term for someone who is incredibly exceptional.

Likewise, in the song 'Boss Lady', the theme 'Identity and Pride' was also identified in the following lines sung by Haddyrappia**:**

Original	Translation
Inaji da kaina am boss lady/	*I'm arrogant (because) I'm Rapiya.*
Giwa nake Malan bani mashi inyi sakace/	*It's an elephant, using a spear to pick her teeth*
I am a big girl with a slim body/	
Bawata kamarni, I'm the boss/	*There is none better than me. I'm the Boss Lady.*
I'm the king/	
I'm the queen	
You call me boss lady	

This theme is identified in different verses of the lyrics. In the first line, Haddyrappia highlights her pride in being a rap artist. Likewise, in the second line, she describes herself as an elephant, the largest animal in the jungle. She even says that to pick her tooth, she can only use an arrow. Here, Haddyrappia shows how mighty she is in the rap music industry by comparing herself to an elephant; hence, she is the biggest and mightiest female rap artist in the music industry, and she has no equal. This, in the context of this study, means Haddyrappia identifies herself as somebody who pushes and never gives up. This is similar to where she points out that she has reached a stage of no going back. Haddyrappia also identifies herself as someone with a slim body, which she takes pride in, and adds that there is no one like her in the music industry and that she is the queen, the king, and the boss lady (in charge). This theme can otherwise be referred to as 'braggadocio', because the artist is boastful of herself and her success in the lyrics.

Inspiring and Uplifting

Inspiring and uplifting is another theme identified in selected lyrics. In the context of this study, it means what keeps the artists moving (encourages them) despite difficulties. In 'Haba Dai' by Falaq, she mentions her parents as part of the people who have inspired and uplifted her.

One time, for my Daddy, he raised a princess and still a king/
One time for the hustlers sleeping in the streets/
One time for my mother, and all she gave to me/
One time for this happiness/
I call it destiny/

Falaq speaks of her father in the first line as one of the people who inspire and encourage her to engage in rap despite challenges. In the second line, she mentions people who struggle to survive without giving up. This means she finds a kind of inspiration from them when she thinks of them. This is because even though they also face a lot of difficulties, it does not hinder them from doing what they want. In other words, she is also inspiring them to continue what they are doing because there is always light at the end of the tunnel. She continues by pointing to her mother as another source of inspiration for her. Falaq even says, for all she gave her, i.e., the advice, the words of encouragement, and the motivation, etc., all became part of her inspiration. She then points out the state of happiness she is in and even calls it her destiny.

Advice `

Advice is also a theme identified by the researcher. In the context of this study, it means counseling or guidance. In 'Haba Dai' by Falaq, the singer continuously mentions a particular line (chorus), which is thus:

Original	Translation
'Kafin kuyi surutu sai ku dinga nazari'/	*Think before you talk.*

Here, Falaq counsels her fans by saying they should think before they talk. Earlier in the music, she mentions how people used to talk behind her back, and some even shunned her. This was at the beginning of her career. To them, they do not regard what she does as a profession, just like any other profession. Rather, they looked at what she does as a waste of time and as somebody who is unruly. However, after she became successful, they wanted to associate with her. That is why she keeps on repeating the above chorus because nobody knows what tomorrow holds.

Success

This theme is closely related to the theme of pride and identity. It refers to when something approaches its peak. In 'Haba Dai' by Falaq, it shows that the artist has begun to approach her peak in her career in rap music. This is identified in the lines below:

Original	English Translation
Tauraruwar Hamada/	*Star of the Desert*
Ku fada ku kara/	*Say and repeat*
Na nace da waka kullum sai kace ibada/	*I have held on to rap as if it were a form of worship.*
I'll sha blow with the flow/	

Falaq identifies herself as a star in the desert and even makes emphasis on it. A star in the desert is the only source of light because of its brightness, and thus it will illuminate the desert with its brightness. This means that she has started gaining recognition/prominence in the rap music industry. Therefore, by comparing herself with a star, the artist implies that she illuminates and dims the light of all the other rap artists. This underlines the above theme of success. Falaq continues by saying she was sworn by rap music as though it were a religion. This line means Falaq has stuck herself to rap music irrespective of the challenges she faces. The last line means she does the rap according to the present.

Likewise, the theme is identified in 'Boss Lady' by Haddyrappia in the lines below:

They chase me, they call me boss lady/	
Bawata kamarni, I'm the boss/	*There is no one like me.*
I'm the king/	
I'm the queen/	
You call me boss lady/	

Haddyrappia, according to the above, thinks she has come of age and has achieved a certain level of what she wants to achieve in her rap music career. In the first line above, she mentions how people were chasing and following her because of her popularity, which is a great achievement. She continues that there is no one like her. 'Boss Lady' in this context means she is

in charge of the rap music industry, as well as the queen and king of rap, as mentioned in her lyrics. Hence, Haddyrappia can be said to come of age by gaining popularity in the rap music industry, as seen in her lyrics. Here, she uses 'Dissin' in her lyrics by making other female artists look less of an artist compared to her. From the above analysis, it is obvious that in any profession where someone found him/herself, the only hope is for them to attain success. The rap music profession is no different. It is clearly stated in the themes of the lyric above that the artist patiently hopes to attain success one day.

Struggle for Survival

This theme is also identified, and it means enduring hardship or challenge in the context of this study. It shows that the artists endure all the challenges they come across to continue with their careers. Similarly, in Haba Dai by Falaq, the researcher identifies some lines thus:

'*Busy berry din da hustle'/*

And in another line she said;

'One time for the hustlers sleeping in the streets'

In the first line, Falaq means that she is smart and always has a great deal of work to do alone without being helped by anyone. In other words, Falaq means hard work always pays, and she works hard every single day to make her dreams come true. She points out in the second line the likes of other hustlers who endured all the hardship to survive, including sleeping on the streets.

Societal Problem

Societal problem is a theme identified by the researcher, and it refer to the challenges the artists faced in society due to rap music. In Haba Dai by Falaq, she mentions how people talked behind her back and how some even shunned her. This is evident in some of the lines of her music, thus:

They used to say I'm a clown/

They used to laugh at my dream/

Original	Translation
Inason zaman lumana/	*I love peaceful living.*
Amma in na sake jabs/	*But if I release a song.*
Harbin yafi ta kunama/	*It pains more than a scorpion sting.*
Wasu suna fushi/	*Some are angry*
Su gulma banason drama/	*Gossipers, I don't like drama.*

In the lines above, Falaq mentions how some people within her society made fun of her dreams and even called her a clown. She became a laughing stock to them because of her rap music career. Hence, she talked about one of the major problems she faced in society as a rap artist. In the subsequent lines, Falaq shows how peaceful she is, but still, if people attack her, she will definitely attack back by using her weapon, which is the rap song. Falaq even describes her response as painful as the sting of a scorpion. In short, Falaq is trying to say that no amount of stabbing will stop her from pursuing her rap music career.

Self Esteem

This theme is identified in one of the verses of the rap music 'Boss Lady' by Haddyrappia. The artist says:

Original	English Translation
Kubarni Insheke aya ni ake yayi/	*Allow me to enjoy myself. I'm reigning*
Inba Rapiya ba wai basayi /	*If it's not Rapiya, they don't like it.*
Kamar buzu a hana shayi/	*Can you deprive 'Buzu' of his tea?*
If you wanna beef ina da Saniya/	*If you wanna beef, I have a cow.*
If you wanna see me toh gani nan/	*If you wanna see me, okay, here I am*

Inaji da kaina toh sai meh? /	*I'm arrogant, and so what?*
Inaji da kaina am boss lady/	*I'm arrogant (because) I'm the Boss Lady.*
Inaji da kaina am rapiya/	*I'm arrogant (because) I'm Rapiya.*
Sunjini najisu nafisu sunbini/	*They heard me, I heard them (and) they follow me (in obedience)*

Haddyrappia, from the above lines, appears to have confidence in herself and her career. In the first line, she points out that she should be allowed to do whatever she wants, because she is trending. The above line shows how confident and boastful she is in herself. She continues by pointing out the love of her fans for her. The relationship between her and her fans was also described as '*Kamar buzu a hana shay'*, knowing well that 'Buzu' cannot live without 'shayi' (tea). In short, she means that her fans can never do without her in the music industry, which shows the level of her self-esteem. In the subsequent line, Haddyrappia shows how she is equal to any task in the music industry and can even offer more than what is demanded of her. The following line mentions how proud and confident she is of herself as a rap artist. In the last line, she says her colleagues in rap gave up on her fame and success. This is a kind of 'dissin' where rap artists insult their fellow artists directly or indirectly.

Discussion of Findings

The study identifies and analyzes the different themes used in the rap music lyrics of the Female Hausa rap artists in Kaduna state. There are themes like societal problems, where the artists mostly talked about issues and problems faced by society; the theme of courage and perseverance, where they talked about their determination irrespective of challenges faced; the theme of hope, where they talked about how they are hopeful of a bright future, irrespective of the struggle. There is also the theme of inspiring and uplifting, where they talked about how inspired they were and how they inspire others. Other themes used in the music lyrics include: struggle and resilience, advice and peace, and unity.

One of the dominant themes of the music lyrics is struggle and resilience. Here, the artists talked about how resistant they were to the challenges they face in society and in the music industry. This is alluded to in some of the already mentioned lyrics. In almost all the lyrics, the artists mention that they worked hard in order to reach where they are. In the music lyrics 'Haba Dai', the artists even mention that to succeed in any particular career, one has to struggle and be resilient at the same time. In those lyrics, for example, the artist mentions that *I will never rest till I win*. This is in accordance with the study of Morales (2015), where she discovers 20% messages of struggle and resilience in the lyrics, which include references to struggles with poverty, disillusionment, discouragement from others, and feelings of being alone and or unsupported. It includes lyrics referencing the overcoming of adversity, surpassing limitations, and success gained through believing in oneself.

Hope is another theme found in four out of the six lyrics analysed in the study. The artists generally talked about how hopeful of a bright future they are. This is evident in 'Boss Lady' where the artist mentions that she is hopeful in the near future to become famous and successful like Nicki Minaj. In a similar study carried out by Peterson (2008), he analyzes rap lyrics' word usage and thematic content, in which he found that there is a theme of hope in about 80% of the lyrics. He adds that in all the lyrics, hope is primarily positive.

Theme of self-esteem is found in both the lyrics: Boss Lady and 'Haba dai'. In 'Boss Lady', for example, the artists send the message related to the above theme by mentioning that she is popular in the rap music industry, which makes her proud of herself, and describes her as a girl with a slim body. In 'haba dai', on the other hand, the artists open their lyrics by praising themselves and even describing themselves as original; 'I don't roll with the fake', 'I'm the real

O.G.' Likewise, in '*Tsumagiya""*', the artists mention how proud she is to be identified with rap music. This is similar to the study of Clark (2018), which finds that artists often boast about themselves and their lyrical skills as revealed by about 35% of songs analysed. He adds that often every artist has at least one song in which they boast about their skills as artists. This, in rap music, is called braggadocio, which is a situation in which every artist has a lyric in which he/she boasts about himself/herself.

Conclusion

Most of the lyrical content analysed was particularly concerned with societal problems. Consequently, the artists use rap music as a medium of communication to voice out their problems and opinions, which otherwise would have been unheard in the selected states. The study contributes to methodological development by using the thematic analysis method as a research technique aimed at discovering the themes of the lyrical contents of the Hausa female rap artists and to find out the meaning of the themes in the selected states. This indicates the appropriateness of the method in communication and media studies as well as in cultural communication.

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