



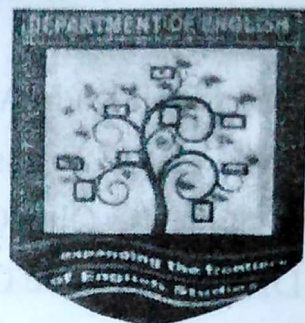
IJES



ILORIN JOURNAL OF ENGLISH STUDIES

**DEPARTMENT OF ENGLISH
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Editorial

Ilorin Journal of English Studies (IJES) is a learned journal which publishes high quality, peer reviewed academic papers in English language, literature, linguistics, performing arts, cultural studies and related fields. The journal promotes current research output and methodology in English and literary studies by providing an outlet for budding and experienced researchers to expose their works to the world of scholarship in the Humanities.

University is traditionally known for promoting teaching and research. Such research results can only be beneficial to the users if they are promptly and appropriately disseminated. It is in the realisation of this objective of prompt dispersal of research results that IJES is resuscitated from the erstwhile Ilorin Journal of Language and Literature (IJLL) of the then Department of Modern European Languages.

It is my genuine hope and anticipation that scholars of all ages and sub-fields of the Humanities will aptly take advantage of this outlet to express themselves and enrich scholarship in their specific disciplines.

Welcome on board.

Editor in Chief

Olu Obafemi, FNAL

Guidelines for submission of article

Manuscripts should be sent in duplicate to the editor and softcopy in Microsoft or word perfect to ijesilorin@gmail.com. They should be typed in double space, font 12, on A4 paper with double spacing, not exceeding fifteen pages. Each paper should have an abstract of not more than two hundred words. The reference format should be the latest editions of APA or MLA, and payment of assessment fee of 5,000 made to IJES account.

The Editorial Committee has the final decision on the status and editing of any paper sent for publication. Contributors are responsible for their opinions, views or comments expressed in this journal. Complimentary copy of the journal will be sent to each contributor after publication.

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Department of English, University of Ilorin

Keywords: Hip life, Intertextuality, Culture, Tradition, Transformation

Introduction

The life of the Ghanaian is veiled in a rich oral culture characterised by lullabies; folktales laced with songs; children games filled with songs; rites of passages marked by songs and dance; and dirges which are recited or sung. Music and dance form a key part of the Ghanaian tradition considering the primacy of the oral tradition. Every tribe and religion in Ghana has a corpus with which they celebrate, mourn or admonish. If there is any form of oral literature Ghana has in abundance, it is her songs. With time, music has made headway from being mere performances to being the profession of some people whose services are employed at naming ceremonies or at funerals.

With the coming of the whites to Africa, Ghanaian music took cues from the kind of songs the whites listened to; this birthed highlife music. Due to advancement, exposure and technology, Highlife has taken various turn around in rhythm and instrumentation. In the 1960s, it gained popularity such that Ghanaians living in the Diaspora or who had lived in the Diaspora also added on some elements; this phase birthed 'Burger-Highlife'. Many years after highlife gained popularity, young Ghanaians who had also lived in the western countries birthed a new genre of highlife which is called hip life. This genre is a combination of the Ghanaian highlife and the American hip-pop. Jacobs-Fantauzzi as noted in Akrong (2012) says that what is known as 'hip-life' in Ghana is called transculturalisation in academics. This is because artistes get inspiration from foreign cultures and local cultures to create something new into the world. The key founder of hip life music was Reggie Rockstone. Other people who made room for the grounding of this new genre are Obrafour, Obour, Akatakyie (Okyeame Quophi and Okyeame Kwame), Tinny, Kokoveli, Tic Tac and recent propagators like Bisa Kdei, Kofi Kinaata, Shatta Wale, and so on.

Just as the name denotes, hip life takes half of its make-up from Ghanaian tradition and add the rap component of the hip-pop. Although series of complaints and controversies have trailed how hip life is subduing the traditional Ghanaian music, there is a popular opinion that hip life is a gradation of Ghanaian music that dwells on values and features of the Ghanaian tradition; hence, it is perceived as a

transformation of Ghanaian traditional music. Halifu (2012) is of the view that highlife tells stories about life, about traditions that are revered in the society like childbirth, marriage, and death; whereas to the elderly, the rhythm of hip life itself denotes a lack of a storyline. Obviously, the youth do not share the same opinion, and in a society where the elderly are respected, it becomes somewhat difficult for young people to express their deviance through their songs.

Listening critically to hip life, it can be concluded that materials for the content of hip-life music are sourced from Ghanaian proverbs, Ghanaian customs and practices, Ghanaian stories, Ghanaian social issues and ceremonies, Ghanaian political issue, and things going on in Ghana or about Ghanaians and on other Ghanaian songs; and most of all, for the education of the Ghanaian. Though other African countries have adapted hip-life, Ghanaian hip-life songs are assembled with these rich elements. The purpose of this study is to ascertain the basis of the content of hip-life through intertextuality and that which foregrounds it as a proponent of Ghanaian tradition. Intertextual reading of selected hip-life songs will make way to either conclude on the 'Ghanaianness' of hip-life music and the uniqueness of the language of this genre of music or otherwise.

Theoretical Framework

A listener's association and ability to decode, contextualise and to meaningfully appreciate the content of hip life may be through the tune, lyrics, language or the actual content of hip life music. The art of studying such links in literature is termed intertextual studies. It needs to be stated in clear terms that no poet or artist of any art has the complete meaning of the creative work to himself alone. The significance and appreciation of an art is borne out the appreciation of its relation to the dead (or 'hibernating') poets and artists. Therefore, you cannot value an artist in isolation; you must set him for contrast and comparison among others. This is a principle of aesthetic, not merely historical criticism. Hence, intertextuality is both a linguistic and an aesthetic tool for studying the beauty of art. To the likes of T. S. Eliot, the best artist that ever composed the most subtle does that with a sense of continuity by integrating the literary past into the contemporary reality.

Citing Shakib (2013), intertextuality is a word coined by Julia Kristeva, a French linguist. The word has extended its meaning since its coinage. Her notion of intertextuality refers to the literal and effective presence in the text of another text. A text, according to her, is a permutation of texts, and intertextuality is the space of a given text in which several utterances taken from other texts intersect and neutralise one another. According to Akrong (2012), humans imitate from childhood and this imitation, at an advanced stage, transcends their very existence. He posits further that:

Mimicking, covering, and re-presenting elements of human behaviour within music are characteristic of Ghanaians. Mimetic acts are central in lifestyles and transmission modes. Children copy their parents' habits and the same occurs in musical practices. Highlife musicians pass their knowledge from the old to the young, whereas hip life musicians pass it among the young (p.55).

When these younger artistes or hip life artistes in general go into tradition as the feeder of their creation, they make room for intertextual studies.

Shakib (2012) further asserts that understanding intertextuality makes room for studies into the evolution of literary content. Intertextuality teaches that arts share a common origin and a common means of expression, of communicating and interacting with the environment. This generation is a hybrid no matter the denials that may be posed by some belief systems. This transcends our artistic creations and as a result, makes it probable to study art from this level. Intertextuality, therefore, is a way of accounting for the role of literary and extra-literary materials without recourse to traditional notions of authorship thereby making our modern arts palimpsests.

In literary texts, intertextuality refers to a series of texts created previously, which influence the present one and makes "the predecessor" of it (Halliday, 2002). The influences may be traced through a number of intertextual elements such as semiotic elements, literary traditions and conventions, literary genres, literary allusions, figures of speech, quotations, implications, and so on that make the history and the cycles of the chain of the text; which in turn, further develops the chain and adds one cycle to it. Being influenced by and relying on these, the author takes at least some parts of primary (and basic) elements of his text.

elaborates them through his artistic career and creativity to produce a new literary text.

Halliday (2002) asserts that each text is a combination of intertextual cycles of the chain of texts which make the history of that text. Thus, it can be claimed that every (literary) text is the product of two levels: intertextuality and author's creativity. Such intertextual cycles or elements inherently connect the relating texts to the intended text through translation, adaptation, quotations, implications, allusions, recreations. To Ahmadian and Yazdan (2013), intertextuality can be generally defined as the influence and presence of previous texts in the construction of the present one; it shows the internal relations of a text with all other relating texts. This kind of intertextuality can be seen in the forms of adaptation, quotation, allusions, indicators, and so on. Allusion is a kind of reference without explicit identification to a person, place, or event, or to another literary work. For instance, A. B. Crentsil's *Moses* is in reference to the biblical Moses who took the Israelites from Egypt. Adaptation can be simply defined as taking a part of something. Yankah's *Dear Blood* and Rotimi's *The God's are not to Blame* are adaptations of Sophocles' *Antigone* and *Oedipus Rex* respectively. Indications also suggest an idea, concept and meaning that relate to something. Quotation means using some expressions and ideas from others in a literary text either directly or indirectly. According to scholars, these elements constitute fabrics of intertextuality.

Brummett, Ott and Walter (2000) state that intertextuality is not something audiences do, but something authors do. Far from being a consequence of the death of the author (as the first definitions have stated); intertextuality is an identifiable stylistic device consciously employed by the author or in the case of media texts by the producer, to invite a particular audience response. Although some scholars see intertextuality as a tool of the author and the reader, others also see it as something involving both the reader and the author responses. In addition to the above, they hold the view that intertextuality significantly stands to aid media scholars in their quest to understand the complex interactions of author, text, and audience. It expands the way critics think of the practice of reading, and enhances understanding of postmodern popular culture and its role in the social world.

Ahmadian (2010) asserts that intertextuality awareness can help readers of texts understand the text better, sharpen and deepen their minds to go into the world of the text, discover different layers of meanings of the text, and, consequently, make better meanings and interpretations of the text. All these can influence the reading of literary texts because no reading and interpretation are complete without taking all of these into consideration. The reader is expected to explore the stated processes in order to gain unhindered access to the meaning of the text as intended; and on which to base a valid reaction to his/her reading. Intertextuality is a classical tool of achieving cohesion in discourse. The New Testament makes reference to the Old Testament; Jesus made references to the Old Testament; so did His disciples. These are instances of intertextuality. Great Orators like Martin Luther King and Barack Obama built their speeches from proverbs, maxims, social and political issues, history, Bible, from their previous speeches and from other people's books or speeches. This act is a purposeful intertextuality. According to Gennette (1992), quoting and alluding to previous texts in discourse composition are permissible, as intertextuality has become a commonplace feature of creative language use of whatever sort.

Analysis of Selected Hip Life Songs

Almost all the artistes employ a similar style by using common devices like repetition, imagery, metaphor, personification, alliteration, rhymes and so on. This analysis will not dwell on the individual style but on the style and contents that have an origin either in proverbs, folktale, social issue, political issue, religious, historical events and other songs (Folk Songs, or Highlife or Hip life). To be considered are works of Reggie Rockstone, Obrafour, Sidney, Kwaw Kese, Okomfo Kwadea, Sarkodie and Kofi Kinaata in a randomised manner. Ghanaian Hip life artists take advantage of all situations available to them to contextualise their songs. Hip lifers have moved music beyond its entertaining and therapeutic definition to presenting more pressing and relevant issues; making it a continuation of societal discourse.

In Obrafour's *Pae mu Ka*, he puts together Ghanaian knowledge as at the time of the composition.

Open the door, Come in

Mope Acapulco bay anaa mengba oshin (Do you want Acapulco bay or Osheen)

Tetefoo se kinprin, jeans yefre no domprin (The ancient people say king print, jeans we call it the masses print)

Tonabo aboski, ebi ye gabardine (Small bell pants, some are gabardine)

Electricity mma ye no, na yen nyinaa ara usu kerosene (before electricity, we all used kerosene)

Wei nye ntokwasem, fa wo dokono, ma pockete me sardine (this is not a fight, keep your kenkey, I will pocket my sardine)

Se mehia mogyaduro a, menom Madam Catherine... (if I am in need of blood tonic, I will take Madam Catherine...)

In as much as he tries to give his rap a rhyme, he shares the historical experience of Ghana in his song; *kinprin*, a mispronounced term for 'king print'. This was one popular fabric in the 1980s and popular among people of Ghana. *Acapulco Bay* is another name that will put smiles on the faces of Ghanaians who lived in the 1990s. *Acapulco Bay* was the first telenovela to show on Ghanaian television so was *Osheen*, one popular series that was shown on television. He plays with social programmes that Ghanaians can associate with. Madam Catherine was also a popular medicine that was sold in vans all over the country. It was known for its bitter taste but highly potent and effective. He also talks about the technological transition from Kerosene to the use of electricity.

These references make memorisation easier and further instill a clear identification with the Ghanaian community. The allusion creates a link between the previous life and history of the people and the present realities. In his *Kwame Nkrumah*, Obrafour communicates to the ancestors in these performance words:

Yekogyina baabi na se yefre mo a na nye adebone (if we call you from somewhere, it is no bad news)

Ghanaman mu ha, yebu ye nne, yepre nkwankyerene (we need

guidance in Ghana)

Nsɛnkyerenee kyere sɛ Ghanaman no ɛmpɛ nsemɔnɔ (miracles show that Ghana hates evil)

Kofi babɔne, meɔ kɔkɔ gyae ne bɔne (Kofi a bad child, I warn you to stop your bad deeds)

Kyerɛma asanteɔ sɛ Ghanaman sɛ montie (Kyerema Asantebo (the talking drum) says Ghana listen)

Me nie, Obrafoɔ, mewɔ fahodie (I am here Obrafo, I have freedom)

Nkrumah mmɔdenmmɔ, nkunimdie (Nkrumah's hard work, victory)

Hunu sɛ, yɛn ara asaase ni, ɛyɛ abɔdenden ma yɛn (know that, this is our native land, our priceless heritage)

Mogya a nananom hwie gu nyinaa de too hɔ ma yɛn... (won for us by our forefathers through bloodshed)

Afei merebɛgu nsa (Now I am about to make a libation)

Ɔsagyefo Dr Kwame Nkrumah, bra bɛgye nsa (Deliverer Dr. Kwame Nkrumah, take this libation)

The oral aesthetics adopted by hip life is modelled after the act of making libation. Taking the position of a linguist, Obrafo calls on a Ghanaian ancestor who is the first President of Ghana, Kwame Nkrumah. Though short and rhythmical, those lines are similar to those made in the shrines to appease the gods and wish the ancestors well; and further, to commemorate Ghana's independence on the 6th of March, each year. Similar to this adaptation is the use of *tswa tswa tswaaa omanyɛ a-aba*, meaning "bring goodness to the land"; *Nananom be gyɛ nsa*, meaning "ancestors collect a drink"; *agoo na mie afe 'to wo*, meaning "greetings and salutations to the great ancestors". These traditional ways of making libation have become common in hip life music as a way of drawing Ghanaians' attention.

Another case of intertextuality is evident in the first three lines of the Ashanti anthem: *Yɛn ara asaase nie* which has now become a national song: in *Kwame Nkrumah*, it is sang: *yɛn ara asaase ni, ɛyɛ abɔdenden ma yɛn* (know that.

this is our native land, our priceless heritage) / *Mogya a nananom hwie gu nyinaa de too ha ma yen...* (won for us by our forefathers through bloodshed) (Obrafour). *Yen ara asaase ni* (This is our own native land) was originally composed by Ephraim Amu in the 1929 to evoke patriotism and unity among the Ghanaians: *Yen ara asaase ni/ ye abden de ma yen/ mogya na nanamon hwie gu /nya de to h) ma yen...* meaning, "this our own native land/ what a priceless heritage/ acquired with the blood of our forefathers". The textual references of this song are familiar not only because of the language but also because of the sound and the words which are patriotic. He uses this music to address the Ghanaian's need for spiritual guidance in the state governance. The whole song carries the themes of the Ghana national anthem.

Besides these references that localise hip life, other intertextual references are more political than national antecedents. Considering the political discourses that ensue among Ghanaians, some artistes also compose their music making intertextual references to these real life situations.

The nation is full of surprises

Besi nd3(till today) we still live in crisis

Kantamanto k)k) hw3 nu)ma prices (go to Kantamanto and check prices of items)

ECG fo) so) mo play) mo tactics; nd3 na dumsor) kyena na pipe (ECG plays her tactics; today light is out, tomorrow pipe is off)

To wo nwoma so na y3bedum no 5(iron your clothes, light will go out at 5)

Filli wo gallon na savi wo life (Fill your gallons to save your life)

W'eni any3 den a wontumi ntua wo tithe (if you are not forceful you can't afford to pay tithe)

Kuffour mpo enhu so na moakofa Pro (Kuffour found it tough; how much more Pro)...

These lines from Sarkodie's *Inflation* appeal to the political discourse that was popular during that time in Ghana when the nation was hit by highest level of inflation in the democratic span of Ghanaian rule. Around this same time, Ghana

suffered utility cut. The artiste takes his content from what was going on in Ghana. Similar songs have been sung by Guru, Sydney, A-Plus and others. *Donkomi* (reduction sales) was also written by Sydney in 2013 although it was banned immediately for its explicit attack on the President of Ghana then (President Mahama). It talks about the same issue Sarkodie talks about; how the President of Ghana had placed the country on auction market causing increase in the rates of water and electricity, transportation problems and backlogged salaries; whilst ministers got bonuses and lived lavishing lives in excessive luxury. They both make reference to Kantamanto which is symbolic of the place where cheapest used items are sold in Accra. Similarly, A-Plus, in *A Letter to the West*, exhausts themes about countries confronted with corruption, bad governance and prejudices.

Anytime you file your tax inna America (Larry King)

Anytime you file your tax inna Europa (David Beckham)

Anytime you file your tax inna Australia (Jeff Fenech)

Anytime you file your tax inn Asia (Yao Ming)

Remember that your money can end up in the pocket of some corrupt leader

Or your money can be that money that is used to buy guns and ammunitions

To kill women and children in Africa

Because your government gives it to Africa as aid

So put pressure on your government to do more to stop

A-Plus, like Sarkodie, Sydney and others, takes a cue from what is in the news to alert the citizenry. Ghana has so much content from which artistes can draw their materials. It is only pitiful when Ghanaians get overwhelmed with foreign themes and cultures and ignore those that the typical Ghanaian can identify with easily and that which will give the art an identity.

Hip life music is pivotal to Ghanaian oral tradition. Intertextually, hip life content is woven with Ghanaian oral traditions life such as proverbs, libations, lullaby and folktales. When Becca sings her *African woman*, she adapts an Ewe lullaby and an *Akan* children's play song into her composition. Composing a song

for mothers, she interweaves this traditional folk song to foreground her target audience, the Ghanaians. This bit easily makes the song memorable and popular and most importantly traditional:

...tu tu bovi dada melea fea mo (Tu tu Bovi, mother is not home)
 awo mela fea mo (mother is not home)
 awo dede vinye (oh my love child)
 bonu bonu vo... (stop crying)
 becca maame eii rice water (Becca's mother's rice water)
 kofi maame eei rice water (Becca's mother's rice water)
 abena maame eii rice water (Becca's mother's rice water)
 obeaa maame eii rice water (Becca's mother's rice water)

Hip life in this arena employs folksongs of social events and traditional relevance and places them in modern rhythmical constructions. This same song is constructed with the Adowa rhythm. This gives the song an established origin, Ghana. Other words like 'chaskale', 'alikota', 'pimpinaa' that recur in hip life songs are borrowed from children's play in Ghana. Textually, the influence and presence of the folk song in the construction of the current hip life shows the relationship with the older genre and affirms the similarity modern songs have with the old. Since modern day children do not engage in traditional games of singing and dancing, Becca's reference brings to the present a tradition that has been neglected. This attempt makes the traditional song relevant in present day. There are other hip life songs that are modelled after familiar stories or events in the society. King David's *Aye fe no tse* is an example of social issues that have been converted into lyrics for his art. It is influenced by *kpalongo* of the Ga's and the Akan play song *hwe hwe mu ko yi wo mpina*. The story is told of an orphan girl who was helped through school and provided support by a man. An erotic relationship was established between the two. However, when it was time for the man to name a baby the lady had had, he was told by the lady that the baby was someone else's. The chorus then dwells on the Akan play song that calls on lovers to pick their partners. This song was well understood by people who live in Accra and were familiar with the original incident. Remarkable are hip life songs that are

modelled after the Akan folktale 'Anansesem' or those that incorporate the character. Among the Akans of Ghana, stories are preceded with the maxim 'Anansesem si se oo' and the audience respond with 'ye sisa suwa wo'. This is incorporated in hip life songs that try to tell a story; example is Nkasie's *Yefri Tuobodom*. Within the song is a tale which begins on the tone of 'anansesem si se oo'. Hip life music is connected to Ghanaian event. These songs may be enjoyed by any other person but the Ghanaian can best identify with these words from a different point of understanding; thus, there is easy association with the nuances and symbols that make the lyrics. Hip lifers like Kwaadei, Nkasei and others who sing 'stories' can be placed side by side the hip life legends like Ampofo Adjei, A. B. Crentsil, Charles Amoah, and Amakye Dede who sang storylines. Also, remarkable contents are those that make use of proverbs and Ghanaian maxims. Example, *Okwasea eni ti a na agor egu* (when the fool becomes wise, all play ceases), *Abua bi be ka woa na efiri won tuma mu* (the enemy is from within), and so on.

Another link worth noting is hip life songs that are composed based on some lines of old high life songs and or hip life songs. The high life lyrics in the local languages furnishes the contemporary hip life musicians with materials to incorporate into their musical practices. Papa Yankson's *Okuku-se-ku* provides the root from which Obrafour's *Okuku-se-ku* is composed.

Okuku-se-ku o (Okuseku my friend)

me nua suro nipa na gyae saman (my friend, fear men not ghosts)

Onipa ho ye hu... (men are dangerous) [Papa Yankson]

Okuku-se-ku, Onipa enyi aye (Okukuseku, men are dangerous)

Onya woa dea)de beye wo (What they could do to you)

eya aa suro nipa n'agyaе saman (Fear men not ghosts) [Obrafour]

With this textual reference, Obrafour is able to identify with the older generation who do not believe in hip life music as traditional; and as well with the young generation. He gives this song a Ghanaian identity which can be traced to an o

genre, highlife or other media. Praye's *Oye adi yie* can be related to a song sung by a character in Ghana's maiden movie, *I told you so*. David Hume says a good work with a standard taste transcends generation and draws from established models - this is what the lyrics of Hip lifers seek to do. It creates room for comparison with all walks of the Ghanaian life but especially with old established models. This also guarantees how lasting these songs become. High life is still preferred but hip life songs still surpass the latter in artist and audience. To make the past relevant now, Obour collaborates A. B. Crentsil to add a touch of hip life to his high life in 'Juliana' and others. Ghanaian hip life musicians reiterate their identity by sticking to culture and created symbols of predecessors. Today, the Osei Owusu 'Serwaa Akoto' symbol is used in hip life songs to mean the ideal woman. Instances that can be seen in songs of Tic Tac's *Serwaa Akoto* are examples of intertextualities.

Hip lifers do not model after secular highlife or social occurrences alone. Musicians also model after gospel music and the Bible. In an interview on Hitz FM (103.9), Kofi Kinaata admitted to have taken inspiration for his music, *susu ka* from OJ's *Obi nyaa wo aye*. OJ, unlike Kofi Kinaata is a gospel artist who bases his lyrics on the Bible or word of God. In the model, the singer tells his listeners to be careful with whom they share their grievances because someone will wish to be in their situation. The hip life artist dwells on the same theme while he also admonishes his listeners to control what they say and lament over since other people live in worse conditions. Considering a few lines from these songs;

... *Obi nya w'aye oh* (Someone will want to be in your present condition)
Obi ne di so sen wo di yi mpo... (Someone is in a worse condition than you are) [Kofi Kinaata]

... *Obi nya wo aye* (Someone will want to be in your present condition)

The antecedents of hip life have been the substratum of musicians that Ghanaians identify with music. It is not enough to compose a song in the *Akan*, *Ewe*, *Ga*, *Dagbani* or some prominent Ghanaian languages. There must be a content which is based on the author's inspirations, sorrows and celebrations, surroundings, thought

and on people around.

Every piece of music may be appreciated by its rhythm and the tropes used to embellish it. However the language and content of a song is what gives the song a cultural identity. Ghanaian hip life music has come to stay because of the content most especially; not because of the rhythm but because time has changed and which made past rhythms 'Old Schooled'. Hip lifers, in order to give their songs identity, go back to those issues that are of relevance to the Ghanaians. They give their songs a place in the social, political, economic, religious and traditional discourses of the indigenes. While this is done, two or more artistes make references to the same issue either knowingly or unknowingly. Usually this creates an avenue to assume someone has 'copied' the other. In literature, this is an important tool that foregrounds the fact that the song is achieving a certain effect. Lyrics of hip life can be taken from an earlier song or from an issue in the community: from folktales or folklores or proverbs or myths; they can be based on a novel or some other published text. When such linkages are established with a song, it becomes possible to ascertain its intertextuality and to commend the artist for his knowledge.

Conclusion

This paper has established that a good work of art that will endure must maintain a link with some prominent societal issues of discourse. With the analysis of cases of intertextuality in some Ghanaian hip life lyrics, it is obvious that the Ghanaians have quickly adjusted to the hip life songs because the composers take up issues in and around Ghana and give it a rhythm to communicate to the Ghanaians. Hip life has a wider audience but its target audience is the Ghanaian in and outside Ghana and those who can decode the lines. To understand the Hip life will be to decode the message. A strong ability to do an intertextual study, that is, knowing what is in our surrounding, the new and old content, will give the audience a rich understanding of hip life. In the same vein, to identify and possibly differentiate Ghanaian hip life from hip-pop and other rap-incorporated genres, intertextuality becomes imperative as the tool for detecting the structural and metastructural peculiarities.

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