

A Theological Critique of the Song “Holy Ghost Fire” By Omah Lay and the Degradation of Pneumatology

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Abstract

In recent years, the Nigerian music industry has seen a rise in the popularity of the genre known as afrobeat which now has a mixture of religious ideas found within the lyrics such as “Holy Ghost”. Such a concept is believed to originate from the Pentecostal and Charismatic movement; this type of music is characterized by its intense worship and references to the Holy Spirit. One of the most notable songs in this genre is “Holy Ghost Fire Supernatural” by Omah Lay, which has garnered millions of views and streams worldwide. However, amid its popularity, this paper raised questions about the theological implications of this music and its impact on the understanding of Pneumatology within Christian theology. Pneumatology, the study of the Holy Spirit in theology, is a crucial aspect of the Christian faith. It is the understanding of the person and work of the Holy Spirit as revealed in the Bible. As such, any artistic expression or interpretation of the Holy Spirit must align with the biblical teachings to avoid misrepresentation and degradation of this important doctrine. Unfortunately, “Holy Ghost Fire Supernatural” by Omah Lay falls short in this aspect. The song is filled with phrases and expressions that are not only vague but also misleading in their understanding of the Holy Spirit. The paper employs a theological lyrical analysis of the songs in which recurring phrases in the song are examined through a theological lens. This is to ascertain the theological errors that are misleading in the song and how such concepts degraded the biblical teaching on the doctrine of the Holy Spirit. This paper contends that this degradation of pneumatology stems from a flawed understanding of the role of the Holy Spirit in Christian theology and experience, prioritizing personal empowerment and emotional highs over the Spirit's transformative and sanctifying work. Our analysis highlights the theological implications of this trend, warning against the trivialization of the Holy Spirit's majesty and the reduction of divine encounters to mere emotional experiences.

Keywords: Holy Ghost, Music, Pneumatology, Theological Lyrical Analysis, Popular Culture

1.0 Introduction

As music continues to evolve and influence various cultures around the world, it is important to not only appreciate its artistic value but also examine its theological implications where religious ideas are being used. The mixing of secular music wordings, spirituality, and theology often reveals profound insights into contemporary beliefs and societal trends on the moral values of some songs that are being sung by musicians both nationally and internationally. In recent years, there has been an increasing trend in the incorporation of religious themes (languages and ideas), including pneumatological (the Greek word *pneuma*. meaning “spirit” hence the doctrine of the Holy Spirit in Christian theology) references, in popular music. Even though there are

arguments on the Greek noun for *pneuma* which is in the neuter scholars are divided on whether the Holy Spirit can be regarded as "it" or a person. However, it is important to note that the Holy Spirit is part of the Trinity which refers to the personality as "It" is wrong based on this paper. Hence, the Holy Spirit is used in this paper and Christian theology as part of the Trinity and should not be referred to as "it" (Ngaruiya & Reed, 2022).

The song "Holy Ghost Fire" by Nigerian artist known as Omah Lay (real name Stanley Omah Didia born 30th May 2000) has gained immense popularity since its release in 2020.¹ Omah Lay, a Nigerian singer and songwriter, gained prominence for blending Afrobeat rhythms with thoughtful lyrics that touch on themes of spirituality and everyday life. His track "Holy Ghost Fire Supernatural" is a prime example of how artists explore spiritual themes and languages through music and popular youth culture. With its catchy beat and infectious chorus, it has become a favourite among many people, especially among the younger generations (GenZ: Generation Z are those born between the late 1990s and early 2010s) even the Christian community is not excluded (Schwieger & Ladwig, 2018:46). The song has received popularity both in the country and internationally with the idea of the doctrine of pneumatology (Holy Spirit) which warrants a theological examination in this paper.

Pneumatology which is the study or doctrine of the Holy Spirit is a fundamental aspect of Christian theology and doctrine that is vital to the Christian faith. It explores the nature, role, and activities of the Holy Spirit in the life of a believer and the church at large (Moses, 2022:7-8). The term "Holy Ghost fire" has become a popular phrase in Christian circles, referring to the manifestation of the Holy Spirit's power and presence in various activities. However, it is often used in a superficial and sensationalized manner, leading to a degradation of the true understanding of the Holy Spirit. This paper engages the reality of the place of religious language in connection with Omah lay phonological used in the song under consideration which has become popular. Therefore, this paper employs a Theological lyrical analysis of the song "Holy Ghost Fire Supernatural," which focuses on the religious and theological connections found within the song, analyzing whether they align with Christian theological meaning or if there are any distortions. The use of religious language within the music that is seen as secular is common especially in this dispensation (21st century) not minding if the usage is in line with the religious teachings or not

¹ Holy Ghost by Omah Lay www.aldalive.com/misic/artists/omah-lay/ (Accessed on 10/07/2024)

which in most cases hamper the religious meaning of the concepts which are mixed up with vulgar languages giving it a good melody but wrong theological meaning.

Omah Lay and "Holy Ghost Fire" song lyric

Holy Ghost fire (dance)
Supernatural (get up and dance, get up and dance)
Boost my confidence (get up and dance, dance, get up and dance)
(Get up and dance)
(Get up and dance, get up and dance dance)
My cocaine (get up and dance)
My heart desire (get up and dance, get up and dance)
Give me nothing else (get up and dance, dance, get up and dance)
(Get up and dance)
(Get up and dance, get up and dance, dance)
I no dey tire (get up and dance)
'Cause you give me ginger (get up and dance, get up and dance)
For the die minute (get up and dance, dance, get up and dance)
(Get up and dance)
(Get up and dance, get up and dance, dance)
You're my true lover (get up and dance)
My mami water (get up and dance, get up and dance)
Give me happiness (get up and dance, dance, get up and dance)
(Get up and dance, get up and dance)

Symptoms don dey show for my knicker
I'll stop drinking, baby
Tequila don dey hit me for liver
It's either indicia or it is Sativa
Any time that I smoke, these girls be looking like wife materials
Is it this or that?
If I seek, I'll find
How I feel inside

I will let you know

I am super high

I can't feel my eyes

They say love is blind

But I can see you (Holy Ghost Fire Lyrics online by Genius.com)

2.0 Theological Lyrical Analysis of Key Concepts in the Song

Musically, the song's upbeat tempo and rhythmic instrumentation construct an atmosphere of celebration and spiritual fervor, typical in both charismatic worship and un-religious (parties and clubs) settings. African Christianity especially that of Nigeria goes in line with the reality of their religious beliefs that goes even with the prayer, speaking, and daily activities as it refers to the usage of the phrase “Holy Ghost fire” within religious and un-religious spheres. The expression “Holy Ghost fire” is one commonly found within the Pentecostal settings in Nigeria, especially during prayers which appear to serve as a weapon for the people praying (Lawrence Nwanko, 2014). Paul Udoh (2018:82) asserts that “today in Nigeria, the problem is no longer that of neglect or forgetfulness of the Holy Spirit but rather that of aberrations in the cult of the Holy Spirit. This is especially the case concerning the invocation of “Holy Ghost fire.”” Such expressions of aberrations are found within the music industry as in the case of this paper under consideration. This musical style reinforces the lyrical message of invoking divine intervention or ignorantly using it in a way that may deny the potency of the Person of the Holy Spirit which in most cases is referred to as Holy Ghost (Nwankow, 2014:16).

The use of the term Holy Ghost in reference to the Holy Spirit is subject to theological debate. It has been suggested by several scholars (Anderson, 2014; Macchia, 2006; Yong 2005) that pneumatology refers to the Holy Ghost rather than the Holy Spirit as the case may be. This paper acknowledges these debates, but does not dwell on them. Holy Ghost is used in this paper as a metaphor for the Holy Spirit, which has been degraded in Omah Lay's music. Fire is mentioned in the Scriptures in different contexts as a symbol of judgment and destruction: Genesis 19:24 (the story of the destruction of Sodom and Gomorrah), Amos 1:10, 12, 14 (where God pronounced judgment on the nations). In Luke 9:53-55, James and John appeal for fire to be poured out on the Samaritans as a result of this tradition. In addition to being a symbol of theophany (Ex. 3:2, Jg 6:21), fire is also a symbol of divine action (God accepting the sacrifice on Mount Carmel in 1 Kg

18:38). As a result of this encounter, the popular song, "The Lord who answers by fire, you will be my God," is derived from the statement in Heb12:29 that the Lord is a consuming fire). The association of the Holy Spirit with fire comes from the Pentecost account, but interestingly, according to Acts 2:3, "tongues appeared as of fire..." This simile, however, is turned into a metaphor and in popular imagination into an identity - "Holy Ghost Fire" (Nwankow, 2014:16).

The lyrics of "Holy Ghost Fire Supernatural" by Omah Lay evoke imagery commonly associated with charismatic Christianity, where the Holy Spirit is portrayed as a purifying and empowering force. This is also echoed by Lawrence that the metaphor, 'Holy Ghost Fire' is a relatively new entrant in the religious vocabulary and imagination of Nigerians and beyond especially within the music industry. It was introduced less than two decades ago and has become very prominent, if not dominant globally, in the emerging popular religious consciousness, transcending denominational differences and even religious. It is propagated in music and graphically depicted visually with modern cinematographic techniques (Nwankow, 2014:16). This is what is found in the song lyrics under consideration by Omah Lay. Going through the phrases such as "Holy Ghost fire" reflect a belief in divine intervention and protection against spiritual adversaries which is found in prayer and song sections in most churches in Nigeria (Patrick, 2019:83).

However, a closer examination reveals discrepancies between the theological themes presented in the song and prayers within some Christian gatherings with the Biblical understanding of pneumatology which includes the roles and functions in the life of the believer and church. While the song captures the emotive and sensational aspects of spiritual experiences, it runs the risk of oversimplifying complex theological concepts related to the Holy Spirit as presented in the lyrics. The emphasis on dramatic manifestations of the supernatural may overshadow the deeper theological insights into the nature and work of the Holy Spirit. For example, the lyric's reference to cocaine experience in connection with that of the Holy Ghost. Cocaine is a powerful stimulant drug that affects the brain and central nervous system. It can produce a variety of short-term and long-term effects, both positive and negative experiences (Edward Cone, 1995:459-460). Therefore, the reference to the cocaine experience and its connection with that of the Holy Spirit in the song negate the potency of the Holy Spirit with a substance which in reality the two cannot be equated or connected as the case is in the song. This clearly to this paper appears to be one of

the misuses of the religious languages by musicians which degraded the pneumatology within Christian theology.

In “Holy Ghost,” Omah Lay sings, “Holy Ghost fire Supernatural Boost my confidence, My Cocaina, my heart desire, give me nothing else, I no dey tire (*am not getting tired*), Cuz u give me ginger, For the die minute, you’re my true lover, My Mammy water, Give me happiness”. These phrases may seem harmless and even appropriate in society. However, upon closer examination, it becomes clear that Omah Lay portrays a shallow understanding of the Holy Spirit (Ghost). The lyrics reduce the Holy Spirit to a mere tool for miraculous experiences and sensational displays of power, rather than emphasizing its role in transforming and reforming hearts and lives. Such affirmations on the misuse of invocation of the Holy Ghost were also made by Patrick (2019:83):

Oftentimes, this invocation is done with evil intention, deploying the Holy Ghost fire to bring about the destruction of a fellow human being. One, for instance, mentions the name of a particular person he sees as his enemy or imagines him, then begins to invoke the Holy Ghost fire upon him: “Holy Ghost fire! Holy Ghost fire! Holy Ghost fire...” He intends that the Holy Ghost fire may harm the perceived or imagined enemy or even burn him to death. Sometimes this unchristian intention is expressed. One shouts “Holy Ghost fire!” and says "Destroy". Or if others are praying with him, as he is shouting Holy Ghost fire, they would be responding “Destroy”. Holy Ghost fire is also sometimes sent as a missile to somehow destroy somebody’s property. One shouts “Holy Ghost!” and responds "Fire!" or his prayer partners respond in the same manner to the invocation. The fire here is intended to destroy the property of a marked enemy.

The misuse or degradation of the Holy Spirit is not only in music but also in the way and manners most Christians use the name in prayer section in any Christian gatherings especially in Nigeria as noted above. Therefore, Omah Lay's song also resonates with the reality of Christian prayers within the Nigeria domain which has some theological errors and is not in line with biblical teachings (Uroko *et al.*, 2023:44-45). The song also presents a distorted view of the Holy Spirit’s power, painting it as something that can be easily accessed and controlled by humans through the use of some substance (cocaine) or some other spiritual force (*mami* water). This is reflected in the citation of Patrick above which shows that the degradation is not only in the music world but there is a lack of theological education on the function of the Holy Spirit within the Christian domain leading to the misconception and interpretation of the roles which people like Omah Lay

equate with cocaine and it distort the Holy Spirit Personality as part of the Godhead (Trinity). References can be seen in the lyrical lines such as “boost my confidence... give me nothing else,” which suggest that the Holy Ghost (Spirit) is at our beck and call, waiting to be summoned for our desires and personal gain through the use of a substance such as cocaine to ignite the experience which is seasonal and not constant as the case of the Christian doctrine. Such misunderstanding and degradation are also buttressed by Nwankwo (2014:17) on how many songs used the metaphor of the Holy Ghost fire as a weapon of war and then misrepresenting the true nature and personality of the Holy Spirit as discussed in the Bible and Christian theology. This goes against the biblical teaching of the Holy Spirit which is not an object or substance to be manipulated but a Divine Being to be revered and submitted to.

Furthermore, the repetitive use of the phrase “holy ghost fire” throughout the song reflects a shallow comprehension of the Holy Spirit’s multifaceted nature especially within Christian theology. This also reflects how Christians within Nigeria have spiritualized everything and linked with evil or the usage of sacred language in a vulgar manner that an individual sees and hears during prayers and songs with the metaphors of Holy Ghost fire invoking the power for protection among others or being used sarcastically (Utensati Apyewen, 2020:65-75). The Holy Ghost is not just a source of fire or power or substance but embodies qualities such as wisdom, love, teaching of truth and comfort that are not reflected in the lyrics of Omah Lay since that was never his intention as this paper considers. By fixating on the idea of “holy ghost fire,” the song limits the perception of the Holy Spirit and ignores other important aspects of the personality of the Trinity as found within Christian theology thereby degrading the potency.

Another aspect of the song is the use of the term “supernatural” to describe the expression or manifestation of the Holy Spirit indicating it is not a natural power but Divine. While the Holy Spirit does indeed work in supernatural ways, it is important to note that the Personality of the Holy Ghost is not just a force or a mystical power but God. By doing so within contemporary Christians and also in music, one denotes the commodification of the person of the Holy Spirit as reflected in the song under consideration. Apyewen (2020:69-70) affirms this on how religious followers have commercialized some concepts found within Christian theology for their own gain without considering the negative impact on religious teaching. In contemporary culture, spiritual themes are often commodified and simplified, leading to a shallow understanding of theological concepts like pneumatology. Songs like "Holy Ghost Fire" may contribute to this trend by reducing

complex theological ideas to catchy phrases and emotional experiences as he relates the spiritual experience with that of cocaine and *mami* water which to Omah Lay gives him the following expression in the following phrases: “boost my confidence”, cause you give me ginger”, “my *mami* water” (*Mami* water is the pidgin name for “mother of water” as noted by Henry Drewal [2012] and refers to half-fish, half-bare-breasted woman, is depicted as being, as is usual for this area, of mixed African and Caucasian ancestry [Richard Peterson, 2006:109-125]), “give me happiness”, anytime that I smoke, these girls be looking like wife materials”.

Analyzing the above phrase and expression of the demonstration of the abusive use of the substance of cocaine which the song links with that of the Holy Ghost clearly shows how pneumatological concepts within Christian theology have been commodified and in a way stripped of their potency since the usage was not based on what the Bible teaches but through a substance like cocaine which is not a serious reason to link the both experience together as same. This was captured by Patrick (2019:83) who observed that “the problem is sometimes merely that of irreverence in the invocation of Holy Ghost fire. There may not be the intention that someone be harmed but Holy Ghost fire is invoked without any serious reason.”

The degradation through commodification also reflected on how he connected the pneumatological concepts with *mami* water which is a marine spirit within African Traditional Religion in Nigeria and other African countries. Marius (2012:142-147) concurs with the notion that such attitude, that is, the invocation of Holy Ghost fire to harm people, protection or with its spiritual sense might be a carryover from the African Traditional Religion where fire or thunder deities like *Amadioha* are sent to strike the enemy, can be used as means of protection or has some form of supernatural influence on another person. This kind of spirit (such as the *mami* water which Omah referred to in the song which appears to be linked with the Holy Ghost), however, has no place in Christianity and, good enough, it has been variously condemned and challenged by many scholars.

Moreover, songs like "Holy Ghost Fire Supernatural" contribute to the degradation of pneumatology by promoting a commodified and consumer-oriented approach to spiritual matters linking traditional religious beliefs with Christian teachings that are contradictory. This was postulated by Abd-kalmatulla and James (2012:80-81) who affirm that modern-day Christianity is witnessing the borrowing of ideas and concepts from Traditional religions and linked or fused with Christian theology and being used as a means of commodification that tends to focus on consumers

because of the material possessions one aims at getting or popularity. This also resonates with the reality that spiritual concepts are used for firm and financial gains especially within the entertainment industry not minding the theological implications and harm they cause within the Christian doctrine as long as their needs (financial or being famous) are met. The sensationalism and entertainment industry value of such songs may overshadow the need for a deeper engagement with theological doctrines and spiritual practices to which it appears the songwriter never paid attention. This trend in contemporary music (both Christian and un-Christian) risks trivializing the significance of pneumatology and promoting superficial knowledge and teaching on the Holy Spirit's role in Christian theology even among some songs that are believed to be Christian but are also having theological errors.

Furthermore, for the misinterpretation of the Person of the Holy Spirit by Omah Lay can be attributed to the popular culture within the GenZ sometimes appropriates spiritual symbols and practices without deep theological reflection, leading to misunderstandings or trivializations of sacred concepts. This resonates with what Moses Ezekiel (2015:1-3) affirms Christian theology risks the degradation of sacred concepts and ideas due to the popular culture by the modern-day youths in the society who use Christian ideas out of context to fit into their contemporary culture not minding if it is good or not. This has led to many ideas losing their sacredness within the GenZ popular culture which in this case is a pneumatological idea which is equated to *mami* water and cocaine. Horton (2007) observed how the pursuit of popularity and commercial success, music artists tend to cater to the desires of their audience, rather than staying true to biblical teachings. This can result in the promotion of shallow and incomplete understandings of important doctrines such as Pneumatology. This phenomenon contributes to the degradation of pneumatology by divorcing it from its historical and theological context.

As Christians, it is fundamental to critically examine any entertainment or artistic expression that references religious beliefs, teachings and norms that are appealing to the audience but contradict the Christian teaching. While music has the power to impact and influence our emotions and thoughts, it is important to ensure that the message being conveyed aligns with biblical truths (Horton, 2007). Therefore, it is necessary to approach songs like “Holy Ghost Fire Supernatural” with criticality and a discerning eye to avoid being swayed by popular trends that may compromise our understanding of theology and the fundamentals of Christian beliefs. Omah

Lay's song serves as a starting point for broader discussions on the role of the Holy Spirit in modern religious experience in connection with the music industry both nationally and internationally.

3.0 Addressing the Degradation of Pneumatology in Omah Lay Song

Music is one of the ways that communicate to the GenZ of our dispensation. It has become part of the society being it gospel or secular as it has been categorized. However, it is also important to pay attention to the message within the lyrics of any song whether in the form of Christian or non-Christian to verify if the message promotes good moral conduct or distorts some basic tenets within the religious or societal norms (Horton, 2007). In this case, one of the basic foundational doctrines within Christian theology is pneumatology (doctrine of the Holy Spirit) which the singer Omah Lay referred to in his song. Pneumatology addresses theological questions concerning the Holy Spirit's nature, role, and manifestations. In Omah Lay's song, the Holy Spirit is depicted as a substance which is divorced from the powerful, transformative presence a view aligned with charismatic theology, emphasizing spiritual gifts and manifestations but linked with traditional religious beliefs such as *mami* water.

The Bible present the manifestation of the Holy Spirit in detail in the book of Acts 2 where it was recorded how the disciples gathered and prayed waiting for the coming of the comforter (Holy Spirit). In the upper room when the fulfillment of the prophecy in the book of Joel came to materialize, they were all filled with power through the Holy Spirit which they spoke in tongues and brought all of humanity (men, women, small, big, persons with disabilities, various nationalities among others) that were present in the upper room as one (Moses, 2022:5). The experience in the upper room on the day of Pentecost cannot be equated with that of substance as Omah lay presented it and the wrong usage of vulgar language in connection with the Holy Spirit. Some of the roles and functions of the Holy Spirit as discussed by Moses (2022:4-6) is to empower believers for the tasks that God has called them to do, to seal our salvation in Christ, and to bring unity to the body of Christ not minding nationality, race, and gender among others. Such experience cannot be connected with that of cocaine, the *mami* water spirit that was referred to in Omah Lay's song. The manifestation of the Holy Spirit that happened from the day of Pentecost in Acts 2 is what Christians are experiencing from generation to generation dynamically.

Similarly, the advent of the Pentecostal movement in Nigeria is vital to the manifestation and usage of the concepts of the "Holy Ghost" in several of their services as noted by Oluseyi Oyewole (2022:1). The song of Omah Lay clearly shows a lack of understanding of pneumatology

which calls on the church to educate their members on the doctrine of the Holy Spirit that is in line with biblical teachings. There is a need for educating the members on the biblical teaching of the doctrine of the Holy Spirit which is part of the Trinitarian concepts in Christian theology is vital in addressing this misconception or ignorance by the followers and the likes. The usage of the Holy Ghost by Omah Lay does not correspond with the manifestation of the Holy Spirit in the life of a believer and the church as found in the Bible. Dudu Ngwena (2024:2) argues that the Holy Spirit plays a very vital role in the life of Christians and the church. Such vital roles include manifestations and also interpretation of the scriptures which is evidenced in the expression by the individual as seen in most gatherings of Christians especially among the Pentecostals and the African instituted churches in most cases without biblical teaching on the true manifestation. This pneumatological approach is rooted in African Pentecostalism and its unique connection to Christianity and biblical tradition. Christianity places significant emphasis on the Holy Spirit's immediate and active presence in believers' lives, often accompanied by spiritual gifts such as speaking in tongues, prophecy, and healing (Harris, 2006:111-113). However, the song "Holy Ghost Fire Supernatural" does not align with this theological perspective by invoking the Spirit's transformative power rather Omah Lay used it in a vulgar manner that contradicts the Bible teaching on the doctrine of the Holy Ghost as seen in the lyrics of the song.

A shallow understanding of pneumatological concepts within Christian theology can lead to heresy and misinterpretation of biblical concepts which is reflected in the song by Omah Lay linking the experience with cocaine, *mami wata*, alluding to giving him ginger. The expression within the song is in reference to being filled in the Holy Spirit which the experiences cannot be equated with the substances Omah Lay alluded to. To illustrate this aspect of experiences that Omah Lay connected with substances such as cocaine which appears to be about being filled with the Holy Spirit, Kiboi (2022:64) noted that "this filling by the Holy Spirit is the process by which God reveals to the creation. Infilling by the Holy Spirit is what is referred to as self-donation of God or revelation to humanity and in most cases is for believers." While charismatic theology emphasizes the Holy Spirit's dynamic presence in the filling process, critics argue it can sometimes prioritize emotional experience over theological depth which probably led to the misunderstanding of the concepts in the song by Omah Lay. The song's intense focus on spiritual language in line with warfare and triumph linking it with the likes of cocaine, *mami wata*, and romance among other things using the idea of "Holy Ghost fire supernatural" reflects a particular strand of

charismatic belief that may neglect broader theological dimensions of pneumatology and its degradation that needs to be reconsidered.

The personal experience of the encounter of the Holy Spirit with an individual has a profound effect that is a lasting one on the life of the individual and not a temporary one like that of the things mentioned in the song which is from the substance. The experience of the Holy Spirit in the life of a believer resonates with what Mueller (1984:7) affirms that human beings are open to the mystery which grounds all meaning. This mystery is God. The human person is open to God; they can go beyond themselves (Trans). Through this openness, the human person becomes the arena where the encounter with God takes place. This encounter takes various aspects and is dynamic not the same which the Trinity forms part of the experience people have. This is in contrast to the shallow understanding of the Holy Spirit presented in the "Holy Ghost Fire" song by Omah Lay, the Bible portrays the Holy Spirit as a vital participant in the triune relationship between God the Father and the Son. Ware (2011:5) affirms that the Holy Spirit works in harmony with the other members of the Trinity to bring about the redemptive plan of God. The Holy Spirit convicts, teaches, and guides believers into all truth, enabling them to live lives that bring glory to God which appears not to be reflected in the song of Omah Lay.

Moreover, an individual needs to understand that the experience of the Holy Spirit in the life of a person is difficult to explain in words (Kiboi, 2022:65), for instance, how can one explain what it feels like to be born again? How do you measure the experience of the individuals and how can words explain the manifestation of the Holy Spirit? This is where faith comes into play in the life of the person and the encounter which should not be linked with concepts like *mami wata*, cocaine among others as seen in the lyrics of the music under consideration. Besides, according to the biblical text, the Spirit fills bodies both individually and as 'environmentally situated and constituted realities' (all together in one place), that is, as relational media receptive to, and conductive of the Spirit (Yong, 2020:152-54). The Bible teaches that the Holy Spirit's main role is not to produce signs and wonders but to sanctify believers and empower them to live a righteous life. 1 Corinthians 12:7 says, "Now to each one the manifestation of the Spirit is given for the common good." This means that the Holy Spirit's manifestations through the various experiences are not for personal gain or to impress others or use vulgar language but for the edification and growth of the church.

4.0 Conclusion

This paper provides a theological lyrical analysis of Omah Lay's song "Holy Ghost Fire Supernatural," exploring its themes, theological implications, and impact on pneumatology (doctrine of the Holy Spirit). It examines both the strengths and potential shortcomings of representing religious ideas through popular music, inviting readers to engage critically with contemporary expressions of faith and theology. Omah Lay's song offers a lens through which to explore contemporary pneumatology and the intersection of popular culture with a theological discourse on how GenZ is distorting and commercializing the doctrine and other religious languages for popularity among other reasons. While celebrating spiritual, and religious empowerment and divine intervention, the song also highlights potential pitfalls in reducing complex theological concepts to simplistic formulas and experiences of substance that have denied the potency of the doctrine. As society continues to evolve through the entertainment industry, so too must our theological reflections on how spirituality is expressed and understood in diverse cultural and industrial contexts. Omah Lay's song reflects a degradation of pneumatology by presenting a shallow and distorted view of the Holy Spirit. The song reduces the Holy Spirit to a mere object of human manipulation and places emphasis on his power rather than his role in the believer's life. As Christians, it is essential to have a biblical understanding of the Holy Spirit and to discern between true worship and mere sensationalism. Let us strive to honour the Holy Spirit in our music and in our lives, giving him the reverence and adoration he deserves.

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