CODE MIXING AS A SOCIOLINGUISTIC MEDIUM IN SOME SELECTED SONGS IN THE NIGERIAN MUSIC INDUSTRY

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ABSTRACT

Language plays an important role in the society and this leads to the study of code mixing in relation to sociolinguistics and how code mixed utterances have been triggered as a result of language gap, stylistic motivations, domains, societal factors, message intrinsic factors, physical settings and situational factors. This work examined how these motivations have resulted in code mixed utterances by critically analyzing randomly selected utterances from the randomly selected songs of artistes in the Nigerian music industry. It was discovered that English language has adapted to the Nigerian context which brings out the creative and unpredictable nature of language users. It is therefore safe to conclude that motivations for code mixing enhance communication among cadres of people linguistically united or disjointed.

OPERATIONAL DEFINITION OF TERMS

N.E - Nigerian English

B.E - British English

L1 - First Language

L2 - Second Language

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CHAPTER ONE

GENERAL INTRODUCTION

* 1. BACKGROUND TO THE STUDY

Society impinges on language, and language impinges on the society. Hence, there must be a relationship existing between language and society. The interdependency of these two entities – language and society led to the study of sociolinguistics. Sociolinguistics is the study of all aspects of linguistics applied towards the connections between language and society, and the way we use it in different language situations.

Language is seen as a unifying force and a common ground among various people through which effective communication is carried out. It has however been noticed that even within the same language, there are different ways or styles of speaking. The contact English language had with Nigeria and her indigenous languages and a bid to communicate effectively across and within ethnic boundaries (cases of intra and inter ethnic communication), led to code mixing.

* 1. STATEMENT OF THE RESEARCH PROBLEM

The multilingual nature of the country and some individuals’ multilingual or bilingual competence and the inter-language relationship existing between English language and over four hundred indigenous languages in Nigeria have led to code-mixing in conversation, discourse and communicative competence. These lead to the following questions

1. Is there any limit(s) or constraint(s) to code-mixing?
2. Is code-mixing really necessary in discourse?
3. What informs code-mixing?
   1. AIMS AND OBJECTIVES

This research is informed by questions arising from code-mixing in the lyrics of songs in the Nigerian music industry. This research focuses on some songs in which Yoruba language predominates in the Pidginize English medium used. This research attempts at discovering why the artistes code mix in their songs.

This study will examine the various reasons and motivations for code-mixing. This study will look at how the artistes have arrive at a communicative end via code-mixing and examines the success or otherwise of this trend.

1.4 DELIMITATION AND LIMITATION

Due to the researcher’s level of proficiency, knowledge and understanding of the English, Yoruba and Pidgin languages, the researcher will cover some selected songs in the Nigerian music industry in which these languages are used.

To achieve the success of this research work, the work is limited to code-mixing.

1.5 JUSTIFICATION

This is regarded as an addition to the existing stock of researches on the subject of code-mixing. However, to the knowledge of the researcher, no work has done a study of code-mixing as a sociolinguistic medium in the Nigerian music industry. This study aims at tackling code-mixing as used in the lyrics of songs of some artistes in the Nigerian music industry. This study will therefore be useful to students of sociolinguistics generally.

1.6 METHODOLOGY

Ten songs will be chosen randomly from the lists of songs in the Nigerian music industry and these songs will be analyzed alongside the reasons and motivations for code-mixing.

CHAPTER TWO

LITERATURE REVIEW

2.1 INTRODUCTION

Language is a major means of identifying a set of people, nation or country. Hornby (2001:667) defines language as the system of communication in speech and writing that is used by a people of a particular country. Crystal (1985:262) observes that of all the means of communication, language is the most frequently used and developed. Babatunde (2002:1) opines that the indispensability of language has been inexorably tied to the existence of man in the society. Language plays an important role in our lives. Sellers (1991) asserts that “*language is intrinsic to the way we think, to the way we construct our groups and self identities, to the way we perceive the world and organize our social relationships and political systems”.*

Daramola (2004) defines language as a patterned, social activity of human beings, displaying patterns of substance, (phonic and, at least potentially graphic), from {sic} (grammar and lexis) and context. Whitman (2007) cited in Fromkin et al (2007) asserts that

*language is not an abstract construction of the learned*

*or of dictionary-makers, but is something arising out of the*

*work, needs, ties, joys, affections, tastes, of long generations*

*of humanity, and has its basis broad and low close to the ground.*

Without society, language cannot evolve. Language was borne out of the need for communication by humans. It serves as a cord binding together the fabrics of society; it is a binding force among various members of the society, hence, its social function.

2.2 SOCIOLINGUISTICS

Human beings are great travelers, traders and colonizers. The mythical tales of nearly all cultures tell tales of the trials and tribulations of travel and exploration, such as those of “Odysseus” (Ulysses) in Homer’s “Odyssey”. Surely, one of the tribulations of ranging outward from your house is sooner or later you will encounter people who do not speak your language, nor you theirs. In some parts of the world, you may not have to travel farther than next door to find the language disconnect, and in other parts you may have to cross the ocean. Because this situation is so common in human history and society, several solutions for bridging this communication gap have arisen, sociolinguistics being one.

Many scholars have discussed sociolinguistics and have come up with several definitions based on their individual perspectives. Hudson (2001:4) defines sociolinguistics as the study of language in relation to the society. It is the study of language as it affects and is being affected by social relations; it is also the study of language and linguistic behaviour as influenced by social and cultural factors. Holmes (2001) defines sociolinguistics as the way people use language in different contexts, the way people signal aspects of their social identity through language. Sociolinguistics is a scientific discipline developed from the co-operation of linguistics and sociology that investigates the social meaning of the language system and language use, and the common set of conditions of linguistic and social structure.

Fishman (1972:9) defines sociolinguistics as the study of the characteristics of language varieties, the characteristics of their functions, and the characteristics of their speakers as these three constantly interact, change and change one another within a speech community. Sociolinguistics is a term including all aspects of linguistics applied toward the connection between language and society, and the way we use language in different social situations. It is the study of the effect of any and all aspects of society, including norms, expectations and contexts, on the way a language is used, and the effects of language on the society. It is the study of language in relation to social factors pertaining to the study of language in its social context. Sociolinguistics also studies how language varieties differ between groups separated by certain social variables like ethnicity, religion, status, gender, level of education, age, etc.

Jaworski and Coupland (1997) submit that anything that either examines language in its social context or investigates social life through linguistics could be referred to as sociolinguistics. Sociolinguistics studies, and analyses language; its nature, characteristics as well as its structure in relation to the society where it functions. The focus of sociolinguistics is the effect of the society on the language.

2.3 CODE MIXING

A code is language, a variety or style of language. A code is a class specific language variation, especially for the different strategies of verbal planning. In communications, a code is a rule for converting a piece of information (for example, a letter, word or phrase) into another form or representation, not necessarily of the same sort.

Code mixing is the use of one language in another language, the mixing of two or more languages or language varieties in a speech. Hamers and Blanc (1989:35) say code mixing is the use of elements of one language in another language. It is the transition from using linguistic units (words, phrases, clauses, etc) of one language to using those of another within a single sentence. Code mixing refers to the mixing of various linguistic units (morphemes, words, modifiers, phrases, clauses and sentences) primarily from two participating grammatical systems within a sentence.

Oloruntoba-oju (1999) submits that code mixing occurs when elements of two or more linguistic systems are randomly used. It may occur as a result of backlash (receding competence in a language or as a result of the influence of L2 or reduced context of L1). It often occurs because the speaker can either not find an appropriate word in his mother tongue or because he or she finds the terms in the target language more convenient to use. Alabi (2007) asserts that code mixing is often an unconscious illocutionary act in naturally occurring conversation. Though no norm guides the level of code mixing, different communities and people maintain, consciously or unconsciously, their levels of code mixing which is constrained by competence.

Code mixing was first observed in west Africa and brought to attention by Ansre (1971) in relation to English and west African languages. He described it informally as: *“inserting various chunks of English into the performance of West African languages in trying to show the influence of English on West African languages”.*

Some linguists use the terms code mixing and code switching more or less interchangeably, especially in terms of informal studies of syntax, morphology, etc, both terms are used to refer to utterances that draw from elements of two or more grammatical systems. Code switching emphasizes a multilingual’s movement from one grammatical system to another, the term code mixing suggests a hybrid form, drawing from the distinct grammars. In other words, code mixing emphasizes the formal aspects of language structures or linguistic competence, while code switching emphasizes linguistic performance. The practice of code mixing, which draws from competence in two languages at the same time, suggests that these competences are not stored or processed separately. Wardhaugh (1986:86) opines that today, this phenomenon is referred to as code mixing, a situation which people occasionally prefer to use a code formed from two other codes by mixing the two. The contact English made with the polylectal Nigerian society has led to the mixture of English language with the local languages. This is caused by the socio-cultural background in which the English language is used in Nigeria. Bamgbose (1985:99) states that “*in a language contact situation particular a close one where an exoglossic language becomes official role in a country, the language is bound to be influenced by its linguistic and cultural role*”.

2.4 MOTIVATIONS FOR CODE MIXING

Motivation is the act of giving somebody a reason or incentive to do something. Motivation is used to simply refer to the sociological, environmental, linguistic and cognitive factors that necessitated or influenced the production of mixed languages. Language users either code mix as a technique to overcome production difficulties or for developing bilingual competence. The more chances we have access to other languages, the more chance that we adapt and extract the essential on our own language. Grosjean (1982) suggests that some bilinguals mix two languages when they cannot find proper words or expressions or when there is no translation for the language being used.

2.4.1 MESSAGE INTRINSIC FACTORS

Bhatia and Ritchie (2004) state that there are some factors which generate code mixing such as quotations, reiteration, topic comment or relative clauses, hedging, interjections and idioms and deep rooted cultural wisdom. Direct quotation or repeated speech triggers language mixing among bilinguals cross linguistically.

2.4.2 SITUATIONAL FACTORS

Bhatia and Ritchie (2004) state that some languages are viewed as more suited to a particular participant/social groups, setting or topics than others. They also postulate that social variables such as class, religion, gender and age can influence the pattern of language mixing both qualitatively and quantitatively.

2.4.3 LANGUAGE GAP

When a bilingual code mixes, there is the tendency of lack of facility in one language when talking about a particular topic. A bilingual code mixes when there are no appropriate translations for the vocabulary needed.

2.4.4 SOCIETAL FACTORS

Societal factors seem to be the most influential of the factors which trigger bilinguals’ code mixing. Romaine (1995) opines that a bilingual may switch for a variety of reasons. They may switch back and forth in order to redefine interaction as appropriate to a different social arena, or to avoid, through continuous code switching (intra-sentential), defining the interaction in terms of any social arena. The latter function of avoidance is an important one because it recognized that code switching often serves as a strategy of neutrality or as a means to explore which code is most appropriate and acceptable in a particular situation. There are some situational factors related to society such as interlocutors, physical setting, other social variables like social status, race, age, etc affect people’s utterances considerably.

2.4.5 PHYSICAL SETTING

Bilinguals may mix and switch their languages in accordance with variety of situations. Ervin (1964) observes that various situations (settings) may be restricted with respect to the participants who may be present, the physical setting, the topics and functions of discourse and style employed.

2.4.6 DOMAIN

Bilinguals tend to code mix when the discourse of informal genres touches upon certain domains such as computing, business, food, fashion, showbiz (film and music) and general lifestyles.

2.4.7 STYLISTIC MOTIVATIONS

There are some instances of lexical insertions that could be attributed to language gap. Equivalents, still they occur in code mixed utterances. In this case, code mixing must have been influenced by some stylistic considerations such as the need to emphasize or stress a point, the need for clarification or elaboration and the necessity for focusing or topicalization.

2.4.8 FUNCTIONS OF CODE MIXING

* 1. To signal group membership and shared ethnicity.
  2. It indicates attitude to what is being said.
  3. Among minorities, the home language (the “we” code) is used to signify in-group, informal and personalized activities.

2.6 NIGERIANISM

Due to the resilient and dynamic nature of English language and its survival in the Nigerian context, new words and expressions are made available in the Nigerian context i.e. those words and or expressions can only be understood by Nigerian speakers of English language. Nigerianism is an important feature of Nigerian English.

2.6.1 PHONETICS AND PHONOLOGY

a. Syllable-timed instead of time stressed rhythm is employed with a reduced system of intonation. There are no alterations of strong and weak stresses.

b. Where the stress falls on the second syllable, most educated Nigerians still stress the first syllable. Example

B.E N.E

Except /ik'sept/ /eksept/

Exam /ig'zam/ /egza:m/

c. Double stresses are given to most English compounds which lead to unintended meaning. Example

B.E N.E

'Sitting room 'Sitting' room (a room that sits)

d. In most environments, letter “h” is not dropped where it should be dropped. Example

B.E N.E

Honour /onə/ /honə/

e. Consistent spelling pronunciation occurs in words ending orthographic ‘–mb’ ‘–ng’ and their derivatives. Example

B.E N.E

Bomb /bɔm/ /bɔmb/

2.6.2 MORPHOLOGY AND SYNTAX

1. Lack of differentiation between mass and count nouns. Thus Nigerians may say: furnitures, equipments, properties, informations, stationeries, etc.
2. Dropping of “to” from certain non-finite verbs (to-infinitive). Example

B.E N.E

Enable him to do it enable him do it

1. Use of a preposition where native English will avoid or use a different preposition. Example

B.E N.E

Voice voice out

1. Adjectives formed from verbs tend to retain their ‘participle form’. Example

B.E N.E

An advance copy of the petition an advanced copy of the petition

1. Use of other adjectives; or adverbs to qualify adjectives that are beyond comparison. Example

B.E N.E

I wish you best of luck I wish you every best of luck

* + 1. LEXIS AND STRUCTURE

1. New lexical items may be coined from existing local items. Where there are no precise equivalents in English, new lexical items are also borrowed from local languages or from pidgin, either directly or in translation. Examples of such coinages are:

Invitee (guest) from invite

Go-slow (N.E) from traffic jam (B.E)

Examples of loan words are:

Chewing stick – local teeth cleaner

Akara balls – bean cakes

1. Some lexical items acquire new forms/meanings. Example

B.E N.E

A bend in the road a corner

An electric bulb globe

1. Some totally new idioms are developed. Example

B.E N.E

To give birth to put to bed

Not in the office not on seat

1. Certain words and idioms acquire new forms or meanings. Example

B.E N.E

As of now as at now

He who pays the piper he who plays the piper dictates the

dictates the tune tune

* 1. SUMMARY

Based on the literature reviewed, it is quite clear that the society does not only play a role in the development of a language, over time or the status of that language at any point in time, it is the root of the very existence of language. In other words, without a society, language cannot exist. Both can therefore be said to be mutually inclusive.

The data collected will be analyzed in the next chapter.

CHAPTER THREE

DATA ANALYSIS

3.1 INTRODUCTION

This chapter aims to analyse randomly, the lyrics of the selected songs in the Nigerian music industry. The code mixed utterances will be analysed alongside the possible reasons and or motivations for code mixing.

3.2 DATUM ONE

Omo ele ti mo ri o mystical

Front e back e ko typical

Je a physical

O digital

O nautical

*‘Omo ele’* as used in the lyrics of this song means a beautiful young lady, *‘ti mo ri’* means that I see, *‘o’* means is, mystical. Hence, *‘Omo ele*’ (the young beautiful lady) *ti mo ri* (that I see) *o* (is) mystical.

*‘Front ẹ back ẹ ko typical’*

*‘ẹ’* a pronoun in Yoruba language anphorically refers to *‘omo ele’*(the young beautiful lady), front, back, a more subtle way for saying “breasts” and “backside” (buttocks), *‘ko’*, a negation in Yoruba language, i.e. her front (breasts), her back (buttocks) are not typical.

*‘Je a physical’*

*‘Je’* means to be willing, *‘a’* means us. Physical means having a sexual relationship. Hence, the inference in *‘je a physical’* is let us get involved in a sexual relationship (reference to *omo ele* ‘the young beautiful lady’)

*‘O digital’*

*‘O’*, a pronoun (she) anaphorically refers to *‘omo ele’* (the young beautiful lady), digital means representing data as numbers. In the world of photography today, there is a transition from the use of analogue cameras to digital cameras. In the context of this song, digital has been given a new meaning. This process is called semantic shift which Adegbija (1989) asserts that words are used in the Nigerian context (Nigerian English) to have a meaning different from their dictionary meanings are said to have undergone semantic shift. Digital here is used to mean the young beautiful lady’s endowments (physical attributes).

*‘O nautical’*

*‘O’* (she), nautical refers to seafaring. Semantic shift is employed to give a new meaning to nautical. Hence, nautical is used to mean “sexy”

When there are no appropriate translations for the vocabulary or vocabularies needed in an utterance, a bilingual code mixes because of this lack of facility in one language when talking about a particular topic. The utterances analysed in this section are extracted from the song of Ikechukwu featuring D’banj titled *Critical*. The artistes are motivated to mix English lexicons with Yoruba lexicons because of inappropriate translation equivalents resulting from the gap between the English and Yoruba languages.

3.3 DATUM TWO

S’omode ni e I wonder

Fun summer

Ko kuku wa je cake

*Somode ni e I wonder*

The English lexicons *I wonder* have translation equivalents in Yoruba language (o ya mi lenu)

*Fun summer*

*‘Fun*’ means for in English language. Hence, ‘*fun*’ summer means for summer (holiday break)

*‘Ko kuku wa je cake’*

*‘Ko kuku wa je*’ means to come and eat, hence, to come and eat cake (akara didun or akara oyinbo in Yoruba).

Some lexical items have translation equivalents in the languages in question: English and Yoruba, still they occur in code mixed utterances. This is so because the utterances must have been influenced by some stylistic considerations such as the need to emphasize or stress a point, the need for clarification or elaboration and the necessity for the focusing or topicalization, etc.

The expressions analyzed in this section are extracted from the song of eLdee’s song titled *Bosi gbangba*. The artiste code mixes as a result of stylistic motivations in the lyrics of his song to place emphasis on the English lexicons used.

3.4 DATUM THREE

E ri bi life mi se change

Emi l’eni t’awon araye ti console

Emi naa re ti mo n fi owo control

Modupe l’owo Olorun nisin level mi ti pure

But ni heaven mo mo p’o n plan nkankan

*‘E ri bi life mi se change’*

The English lexicons *life* and *change* have translation equivalents in Yoruba language. Life as used in the context of this song means *‘igbesi aye’* and change means *‘yipada’*.

*‘Emi l’eni t’awon araye ti console’*

Console has an appropriate equivalent in Yoruba language to mean ‘tu-ninu’

*‘Emi naa re ti mo n fi owo control’*

Control in Yoruba means *‘sakoso’* as used in the context of this song i.e. *‘emi naa re ti mo n fi owo s’akoso’.*

*‘Modupe l’owo Olorun nisin level mi ti pure’*

*Level* as used in the context of this song has undergone semantic shift. *Level* which means a position on a scale or height from the ground or another base has been used to mean the artiste’s social status. *Pure* which means unmixed or unadulterated is also semantically shifted to mean *‘classy’*.

*‘But ni heaven mo mo p’o n plan nkankan’*

The English lexicons *but, heaven* and *plan* have translation equivalents in Yoruba language: *‘sugbon’*, *‘oke orun/orun’* and *‘ero’* respectively. The expressions analysed in this section are extracted from the song of Da grin titled *Thank God*. The artiste mixes English and Yoruba lexicons having translation equivalents as a result of stylistic motivations to place emphasis on the English lexicons mixed with the Yoruba lexicons.

3.5 DATUM FOUR

Aimoye many times

Nwon ni mo local

Aimoye insult

*‘Aimoye’* means unnumbered: countless. Many times have translation equivalents in Yoruba language: many means *‘opolopo’* and times mean *‘igba’*.

*‘Nwon ni mo local’*

*‘Nwon’*, a third person plural pronoun nominal case they, *‘mo’*, first person singular pronoun I. *‘Local’* in the context of this song has been semantically shifted to mean ‘yet to make it’ or ‘yet to be reckoned with’ differing from the dictionary meaning of a particular place.

*‘Aimoye insult’*

*Insult* (verb use) could mean *‘afojudisi’*, *‘fi iwosi lo’*, *‘yaju si’*. ‘Aimoye’, unnumbered or countless insult.

The expressions analyzed in this section are extracted from the song of Da grin titled *Ghetto Dreams*. The artiste is motivated to code mix as a result of stylistic motivations to place emphasis on the English lexicons used.

3.6 DATUM FIVE

Corruption ti hit nation

Tori e mo se bring medication

‘Tori generation yi

‘Corruption ti hit nation’

Corruption, hit and nation have translation equivalents in Yoruba language in the context of the song: *‘iwa ibaje’*, *‘ba’* and *‘orile ede’*.

*‘Tori e mo se bring medication’*

Medication in Yoruba language could mean *‘iwosan’* or *‘itoju’*.

*‘Tori generation yi’*

Generation means *‘iran’* in Yoruba. *‘Tori’* in this context means because and *‘yi’* means this.

The expressions analyzed in this section are extracted from the song of Da grin titled *Democracy*. The reason why the artiste mixes English with Yoruba lexicons is as a result of stylistic motivations to emphasize on the English lexicons mixed with the Yoruba lexicons.

3.7 DATUM SIX

Awa ti wo express

Aje oso e confess

Emi de recognize

Oun lo je ka commercialize

Ohun to nice

Awa ti wo express

‘*Awa’*, first person plural pronoun we, *‘ti wo’* means to have entered. Express (adjective) means to travel or operate at high speed. Semantic shift is employed that express has a new meaning in the context of the song to mean ‘to become successful’

*‘Aje oso e confess’*

*‘Aje’* means witches, *‘oso’* means wizards. Confess in Yoruba means *‘jewo’*.

*‘Emi de recognize’*

*‘Emi’*, first person singular subjective case I, *‘de’* means really. Recognize in Yoruba means *‘da mo’* or *‘mo’*.

*‘Oun lo je ka commercialize’*

*‘Oun lo je ka’* means ‘the reason why, we commercialize.

*‘Ohun to nice’*

*‘Ohun to’* means a thing that is, *nice* in Yoruba means *‘dara’*.

The expressions above are extracted from the song of eLDee titled *Ota mi*. Bilinguals tend to code mix when the discourse of informal genres touches upon certain domains such as computing, business, food, fashion, showbiz (film and music) and general lifestyles. The artiste is motivated to code mix as a result of the domain of the song. The English lexicon *express* has undergone a morphological process called clipping. Clipping refers to the subtraction of syllables from a word. Bamiro (1994:53) believes that clipping enables Nigerian speakers to achieve economy of expression. Express is clipped from expressway. It is quite noticeable for artistes in the Nigerian music industry to use slangs in their expressions.

The English lexicons, confess, recognize and nice have translation equivalents in the Yoruba language, still they occur in code mixed utterances in the song. This is so because of societal factors which Romaine (1995) states that a speaker may switch (intra-sententially) in order to redefine interaction as appropriate to a different social class. This the artiste did to signal his educated status. The artiste is also motivated to mix the English lexicon *commercialize* with the Yoruba lexicons *‘oun lo je ka’* because there are no translation equivalents resulting from the language gap between the English and Yoruba languages.

* 1. DATUM SEVEN

Omo ti wo town

Too busy I just dey go

Gbemu to wa ninu game yi

Mo de ti ri ninu tele

Mo ti ri ka ninu paper

Bebe stubborn

Se lo wa important

*‘Omo ti wo town’*

*‘Town’* has a translation equivalent in Yoruba language to mean *‘ilu’*. ‘*Omo’* means a child, *‘ti wo’* means has entered. *‘Omo’* as used in the context of this song has undergone semantic shift. ‘*Omo’* is used in reference to the artiste who is a grown up.

‘*Too busy I just dey go’*

*‘I just dey go’* is a pidginised form of saying ‘I am progressing’.

*‘Gbemu to wa ninu game yi’*

The English lexicon *game* which means a form of play or sport, a period of play ending in a final result or a wild mammals or birds hunted for sport of food has undergone semantic shift to mean business or job (the Nigerian music industry). *‘Gbemu*’ is Yoruba slang to mean money.

*‘Mo de ti ri ninu tele’*

The English lexicon television has undergone a morphological process called clipping. The clipping process has occurred at the end part of the word (-vision) is clipped and a new word *‘tele’* is derived. Hence, *‘mo de ti ri ninu tele’* (I have seen it on the television)

*‘Mo ti ri ka ninu paper’*

*Paper* has also undergone clipping. *Paper* is clipped from ‘newspaper’. The clipping paper has occurred at the beginning of the word (news) paper.

*‘Bebe stubborn’*

*‘Bebe’* means feat in English language. Stubborn has a translation equivalent in Yoruba language to mean *‘agidi’*. ‘*Bebe’* has been given the human attribute stubborn.

‘*Se lo wa important’*

*Important* has a translation equivalent in Yoruba language to mean *‘pataki’.*

The expressions analyzed above are extracted from the song of Lord of Ajasa featuring 9ice titled *Le f’enu so*. The artiste is motivated to code mix as a result of societal factors which he does as a result of stylistic motivations to place emphasis on the English lexicons used in the lyrics of the song. The artiste also code mixes as a result of societal factors which he does by mixing Pidgin English with English language in order to redefine interaction as appropriate to a social arena (signaling group membership with the Pidgin English speaking community).

* 1. DATUM EIGHT

On our wedding day ka gb’esu le’na

Sweet girl na you I go marry

Aya wa ni to God be the glory

*‘On our wedding day ka gb’esu le’na’*

*‘Ka gbe’su le’na’* is an idiomatic expression in Yoruba language to mean preparation for an event. The idiomatic expression is commonly associated with marriage ceremonies.

*‘Sweet girl na you I go marry’*

Sweet as used in the context of the song is used to mean charming, beautiful or elegant. *Girl* has been semantically shifted to mean a lady (of marriageable age). *Na you I go marry* is a Pidgin way of saying it is you (sweet girl) I will marry.

*‘Aya wa ni to God be the glory’*

*‘Aya wa ni’* means she is our wife, to God be the glory.

The expressions analyzed in this section are extracted from the song of 9ice titled *On our Wedding Day*. The artiste is motivated to mix elements of English, Pidgin and Yoruba languages as a result of stylistic motivations to place emphasis on the lexicons of English language and Pidgin English used. He mixes Yoruba idioms as a result of message intrinsic factors which Bhatia and Ritchie (2009) state that there are some factors which generate code mixing such as quotations, reiteration, topic comment or relative clauses, hedging, interjections and idioms and deep rooted cultural wisdom. This motivated the artiste to mix a Yoruba idiom in the lyrics of the song. He also mixes Pidgin English as a result of societal factors which Romaine (1995) states that a speaker may switch (intra sententially) in order to redefine interaction as appropriate to a different arena. The artiste has also merged transfer of cultural set alongside code mixing; *‘aya wa ni’*. In the Yoruba context, it is believed that when a woman marries a man, she is married to the husband’s family members.

* 1. DATUM NINE

Mo like booty yen

Mo fe fi s’office

Mo si ma notice

They call me ekun

Ko need ka jo negotiate

Wole penetrate

O ma appreciate

O sure

Kin lo n shake ni be

Kin na fe take

*‘Mo like booty yen’*

Like has a translation equivalent in the Yoruba language to mean *‘feran’*, *booty* is an American slang (promiscuous) to mean backside (buttocks).

*Mo fe fi s’office*

*Office* has a translation equivalent in Yoruba language which could mean *‘ibi ise’*.

*‘Mo si ma notice’*

*Notice* has a translation equivalent in Yoruba language to mean *‘akiyesi’* or *‘sakiyesi’*.

*‘They call me ekun’*

*‘Ekun’* in English means leopard, its contextual meaning could be an object of fear or terror. In the context of this song, *‘ekun’* is used to mean one good at doing a thing.

‘*Ko need ka jo negotiate’*

*Need* and *negotiate* have translation equivalents in Yoruba language: *‘nilo’* and *‘lati forowero’* respectively.

*‘Wole penetrate’*

*Penetrate* in Yoruba language means *‘da lu’* or *‘lati da nkan lu’*. In the context of the song, *penetrate* is used to mean a male having sexual intercourse with a female.

*‘O ma appreciate’*

*‘O’*, a pronoun (you), *‘ma’* means will, *appreciate* means *‘moyi’*, *‘lati moyi’*, *‘lati moriri’*, *‘lati dupe’*.

*‘O sure’*

*‘O’*, a pronoun (it) sure means *‘idaniloju’*.

*‘Kin lo n shake’*

*Shake* has a translation equivalent in Yoruba to mean *‘lati mi’* (to move to and fro) in reference to the booty (buttocks)

*‘Kin na fe take’*

*Take* in Yoruba means *‘lati mu’*.

The expressions analysed in this section are extracted from the song of Da grin titled *Booty call*. The English lexicons mixed with the Yoruba lexicons in the lyrics of the song have translation equivalents in the Yoruba language but the artiste does this as a result of stylistic motivations to place emphasis on the English lexicons used and to signal his educated status. The artiste also produces a rhyming scheme by using the words; office, notice; appreciate, negotiate; shake; take.

* 1. DATUM TEN

Aye to quality

F’atarodo se roll on

Se manicure fun lion

Mi o le f’eja kika se bangles

F’atarodo se eye shadow

Fi gutter se Jacuzzi

*‘Aye to quality’*

‘*Aye’* as used in the context of this song means lifestyle. *Quality* in Yoruba means *‘iwuyi’* or *‘wuyi’*.

*‘F’atarodo se roll on’*

*‘Atarodo’* is a kind of pepper. In *f’atarodo’*, contraction has occurred, hence having *‘f’atarodo’* instead of *‘fi atarodo’* to mean to use *‘atarodo’* (a kind of pepper) as a roll on.

*‘Se manicure fun lion’*

*Manicure* is the cosmetic treatment of the hands and nails. *Lion* is *‘kiniun’* in Yoruba. It is inferred that the dread of a lion will not make one manicure a lion’s nails.

*‘Mio le f’eja kika se bangles’*

*Bangles* (jewellery) in Yoruba means *‘egba owo’* or *‘egba ese’*. *‘Eja kika’* is a kind of fish that is smoked as a means of preservation; it is in a round shape and looks like a bangle.

*‘F’tagigun se eye shadow’*

*‘Atagigun’* is dried ground pepper. *Eye shadow* is a kind of cosmetics or make applied on the eyelids. By implication, applying *‘atagigun’* (ground dried pepper) is impossible, hence, *‘mio le f’atagigun se eye shadow’*.

*‘Fi gutter se Jacuzzi’*

*Gutter* in Yoruba means *‘oju agbara’*, *‘ipa agbara’* or *‘koto agbara’*. *Jacuzzi* is a trademark for a whirlpool bath with a system of underwater jets that deliver water pressure in order to massage and invigorate the body. Hence, it is implied that one would not bathe in a gutter.

The above expressions are extracted from the song of Jabless titled *Jo o*. the artiste is motivated to code mix as a result of stylistic motivations arising in the use of English lexicons where Yoruba lexicons could easily fit in. this the artiste does by placing emphasis on the English lexicons and to signal his educated status. He also code mixes as a result of the domain of the song. A bilingual tends to code mix when the discourse of informal genres touches upon certain domains such as food, business, computing, fashion, general lifestyle, etc. hence, the use of eye shadow, roll on, manicure (fashion), Jacuzzi (general lifestyle).

* 1. DISCUSSION

The analysis of the data in this chapter has shown that code mixed utterances are motivated by language gap, stylistic motivations, domains, message intrinsic factors, societal factors and situational factors.

The artistes who code mix as a result of language gap are motivated to do so because there are no translation equivalents in the languages used; English and Yoruba languages. The English lexicons mixed with the Yoruba lexicons either out of language gap, stylistic motivations, domain, societal factors, message intrinsic factors and situational factors has made the artistes to;

1. Achieve a rhyming scheme like in Da grin’s song titled *Booty call*; negotiate, penetrate, shake, take etc.
2. Mark their social status.
3. Signal group membership and shared ethnicity
4. Signal their educated status
5. Indicate their attitudes to what is being said.

3.13 SUMMARY

The data collected from the songs of the artistes in the Nigerian music industry, Ikechukwu featuring D’banj titled *Critical*, eLDee’s *Bosi Gbangba* and *Ota mi*, Lord of Ajasa’s *Le f’enu so*, 9ice’s *Wedding Day*, Jahbless’ *Jo o*, Da grin’s *Thank God*, *Booty call*, *Democracy* and *Ghetto Dreams* have been analysed alongside the possible reasons and motivations for code mixing.

CHAPTER FOUR

SUMMARY, FINDINGS, CONCLUSION

* 1. SUMMARY

The first chapter is a general introduction to the whole work. Here, the background to the study, statement of the research problems, aims and objectives, delimitation and limitation, justification and methodology of this work are discussed. The second chapter reviews works that have been done in the field of sociolinguistics, code mixing, motivations for code mixing functions of code mixing and the views of renowned scholars on the perspectives of determining and investigating Nigerianisms.

The third chapter analyzes randomly selected utterances from the songs of artistes in the Nigerian music industry like the songs of Ikechukwu featuring D’banj titled *Critical*, eLDee’s *Bosi Gbangba* and *Ota mi*, Lord of Ajasa’s *Le f’enu so*, 9ice’s *Wedding Day*, Jah bless’ *Jo o*, Da grin’s *Thank God*, *Lala*, *Democracy* and *Ghetto Dreams* using the available reasons and or motivations for code mixing applicable to each song. The fourth chapter sums up the whole work by stating the researcher’s findings in the course of the work and concluding the work as a whole.

4.2 FINDINGS

After critically examining the randomly selected songs in the Nigerian music industry, it has been found out that code mixed utterances could be motivated as a result of language gap, stylistic motivations, societal factors, domain, message intrinsic factors amidst other motivations. It has also been found out that some morphological processes like semantic shift, contraction and clipping are employed alongside the code mixed utterances.

Finally, it has been discovered that rhyming schemes are also achieved through code mixed utterances and cultural sets or beliefs could also be fused with code mixed utterances.

* 1. CONCLUSION

From the findings made in the course of this work, it is evident that code mixed utterances is triggered by some motivations, that the artistes have reached a communicative end via code mixing, that code mixing shows a language user’s dynamism and competence to creatively compose songs in order to fulfil their goals of satisfying and communicating with the pleasure-loving and pleasure-seeking audience.

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