INDIGENISED LINGUISTIC CODES AND NIGERIANISM IN SELECTED HIP-HOP SONGS OF ADEKUNLE GOLD AND FOLARIN FALANA

ADEKUNLE GOLD VE FOLARIN FALANA'NIN SEÇİLMİŞ HİP-HOP ŞARKILARINDA YERLİLEŞTİRİLMİŞ DİLSEL KODLAR VE NİJERYALILIK

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Abstract

The Nigerian hip-hop music industry as a site for popular cultural practices has always played the role of propagating indigenised linguistic codes and structures that project social meaning and entrench language creativity in popular culture. Within the realities of varieties of English, this study examines some features of Nigerianism in selected songs by Adekunle Gold and Folarin Falana (Falz). Selected albums and tracks of these two prominent Nigerian hip-hop artists constituted the data, and were analysed with the conceptual orientations of William Labov's variation theory. This framework was preferred because it deals with linguistic differentiations and the description of variations in the speech of members of a social class and in the speech of members of a speech community. Findings show that bilingual pragmatic markers, coinages, semantic contrast, loan words, lexical reduplication, local symbolisms and slangs are some of the linguistic codes and communicative practices that are deployed in these hip-hop songs for local colouration and conveyance of social meaning, especially among the youth population. The study concludes that the interjection of bilingual communicative features into English language usage results in Nigerianism, and hip-hop artists deliberately use these indigenised linguistic codes to create, recreate, and reflect social experiences..

Keywords: Indigenised linguistic codes, Nigerianism, Nigerian hip-hop music, language variation, popular culture, variation theory

Öz

Nijerya hip-hop müzik endüstrisi, popüler kültürel uygulamaların bir alanı olarak her zaman, sosyal anlamı yansıtan ve popüler kültürde dil yaratıcılığını güçlendiren yerelleşmiş dilsel kodları ve yapıları yayma rolü oynamıştır. Bu çalışma, İngilizce çeşitliliği çerçevesinde, Adekunle Gold ve Folarin Falana (Falz) tarafından seslendirilen birtakım şarkılardaki Nijeryalılığın bazı özelliklerini incelemektedir. Nijerya'nın önde gelen bu iki hip-hop sanatçısının seçilen albümleri ve parçaları çalışma verilerini oluşturmuş ve William Labov'un varyasyon teorisinin kavramsal yönelimleri ile analiz edilmiştir.

Bu çerçeve, dilsel farklılaşmalarla ve bir sosyal sınıfın üyelerinin konuşmalarındaki ve bir konuşma topluluğunun üyelerinin konuşmalarındaki varyasyonların tanımlanmasıyla ilgilendiği için tercih edilmiştir. Bulgular, iki dilli pragmatik işaretlerin, ortak sözcüklerin, anlamsal zıtlıkların, ödünç sözcüklerin, sözcüksel yinelemelerin, yerel sembolizmlerin ve argoların, özellikle genç nüfus arasında yerel renklendirme ve sosyal anlam aktarımı için bu hip-hop şarkılarında kullanılan dilsel kodlardan ve iletişimsel pratiklerden bazıları olduğunu göstermektedir. Çalışma, iki dilli iletişimsel özelliklerin İngilizce dil kullanımına dahil edilmesinin Nijeryalılık ile sonuçlandığı ve hip-hop sanatçılarının bu yerleştirilmiş dilsel kodları sosyal deneyimler yaratmak, yeniden yaratmak ve yansıtmak için kasıtlı olarak kullandıkları sonucuna varmaktadır.

Anahtar kelimeler: Yerelleştirilmiş dilsel kodlar, Nijeryalılık, Nijerya hip-hop müziği, dil çeşitlenmesi, popüler kültür, çeşitlenme teorisi.

STRUCTURED ABSTRACT

Language and music are two unique human features that rely on rules and memorised representations. Higher order structures (sentences and melodies) are made up of basic units (words and notes) which are arranged in a rule-governed hierarchical configuration. Music has a strong relationship with culture because music helps to define who we are, creating our communal self-identity. To a great extent, our musical likes and dislikes are defined by the culture we identify with. Language and pop music have been explored by scholars, and different arguments have emerged on how linguistic forms are used concerning the sociolinguistic realities of hip-hop artists to communicate inclusively with their audience and to express local identities but studies on indigenised codes and Nigerianism have been observed to be rare in the literature.

The English language is the official language in Nigeria, and a tool that facilitates cultural and linguistic unity in the country. Part of the area in which the English language is used peculiarly in the country is music. The English language has been adopted as the language of Nigerian hip-hop music, despite that most Nigerian hip-hop singers use English, they still identify with Nigerian indigenous languages. Nigerian hip-hop singers use their music as a medium for informing their listeners of current events and liberation strategies, using an alternate language understood only by those within the cultural network. Nigerianism refers to the local colorations attached to the use of English in Nigeria. Nigerianisms are the unique ways in which Nigerians use English. They are those deviant forms of English used in Nigeria that differentiate it from other Englishes. It represents any variety of English construction that reflects the phonological, structural and semantic properties of Nigerian languages. The Nigerian hip-hop music industry as a site for popular cultural practices has always played the role of propagating indigenised linguistic codes and structures that project social meaning and entrench language creativity in popular culture.

Within the realities of varieties of English, this study examines some features of Nigerianism in selected songs by Adekunle Gold and Folarin Falana (Falz). Selected albums and tracks of these two prominent Nigerian hip-hop artistes constituted the data, and were analysed with the conceptual orientations of William Labov's variation theory. This framework was preferred because it deals with linguistic differentiations and the description of variations in the speech of members of a social class and in the speech of members of a speech community. These artistes were chosen on the basis of their popularity in the Nigerian music industry and the grand level of listenership and afro-centric style their songs command. The lyrics of these songs were downloaded from online platforms. Then, the songs were listened to and transcribed by the authors to ascertain the accuracy of the downloaded transcribed lyrics. The songs are "Sade", "Ariwo ko" and Pick up" by Adekunle Gold and "Talk", "One trouser" and "This is Nigeria" by Folarin Falana.

Findings show that bilingual pragmatic markers, coinages, semantic contrast, loan words, lexical reduplication, local symbolisms and slangs ("No be me talk am o   (Falz, Talk) Na you talk am o, This is Nigeria Never ending recession o When looters and killers and stealers are still contesting election (Falz,

This is Nigeria") . ("They call me workaholiki o, My hustle pure no be small, I dey pray to make am Oluwa, answer my calli o) (Adekunle Gold, Pick Up) are some of the linguistic codes and communicative practices that are deployed in these hip-hop songs for local colouration and conveyance of social meaning, especially among the youth population. The study concludes that the interjection of bilingual communicative features into English language usage results in Nigerianism, and hip-hop artists deliberately use these indigenised linguistic codes to create, recreate, and reflect social experiences. The study concludes that the modification of the literal English meaning of some words and the invention of coinages that reflect nativised meaning are strategically done by hip-hop stars to entrench hip-hop music as an institutional practice in popular culture and also to appeal to the youth population. In essence, the musicians do not only promote themselves, they also encourage the creative use of the English language in a nativised form to convey meaning within different social contexts. Nigerianism features in Nigerian hip-hop creates distinct identities for musicians and their fans alike and reflects the country's ethnolinguistic diversity.

1. Introduction

Nigerianisms, according to Adegbija (2004:20), are "the features of language use emanating from the use of English in Nigeria". What all the subvarieties of the Nigerian variety of English have in common, whether educated or not, is the presence of some elements of non-standard British English forms. These non-standard forms are manifested in all English linguistic units. These non-standard forms made up of errors and variants are what Bokamba (1983: 78) refers to as 'Nigerianism'. Nigerianism, thus, refers to the local colourations attached to the use of English in Nigeria. In other words, Nigerianisms are the unique ways in which English is used by Nigerians. According to Akindele and Adegbite (2005), Nigerianisms are those deviant forms of English used in Nigeria that differentiate it from other Englishes. It represents any variety of English construction that reflects the phonological, structural and semantic properties of Nigerian languages. Hence, we talk of variations as a result of mother tongue interference. Odumuh (1987) refers to this interference as 'ethnolinguistic influences, as they show some characteristics of Nigerian languages. It is due to these ethnolinguistic influences that a Nigerian speaker, no matter the level of his education, can be distinguished from other users of the English language. The English language in Nigeria is a second language. It is a second language because Nigerians already had their first language or Mother Tongue (L1) before the incursion of this foreign language called 'English' into the country. In this instance a foreign language (English) left its native environment and met another language or languages (Nigerian indigenous languages). It is true that the culture and values of the people are embedded in the language they speak. As such, it is said that 'language is culture' and none can be separated from each other. So, when two languages meet, two cultures have met, and there are likely to be a lot of changes in that society. The changes will affect the culture and the language of the recipient society or speech community, and the effect will impact the entire recipient society, which in this instance is Nigeria and its citizenry.

Language and music are two unique human features that rely on rules and memorised representations. Higher order structures (sentences and melodies) are made up of basic units (words and notes) that are arranged in a rule-governed hierarchical configuration. The French anthropologist Levi-Strauss pointed out that music is the only language with the contradictory attributes of being at once intelligible and untranslatable and that music crosses cultural boundaries more easily than does language. The English language is the official language in Nigeria as a tool that facilitates cultural and linguistic unity in the country. Part of the area in which the English language is used peculiarly in the country is music. The English language has been adopted as the language of Nigerian hip-hop music. In spite of the fact that most Nigerian hip-hop singers use English, they still try to identify with their indigenous languages. Nigerian hip-hop singers use their music as a medium for informing their listeners of current events and liberation strategies, using an alternate language understood only by those within the cultural network. Through the years, many of the words and phrases have become integrated and used by listeners who have figured out the context and definitions of these words.

Music has a strong relationship with culture. Music helps to define who we are, creating our communal self-identity. To a great extent, our musical likes and dislikes are defined by the culture we identify with. The reason some people dislike classical music may not be because they dislike the music. It may be because they don't identify with the culture associated with classical music (Anthony, 1996). Within the realities of World Englishes and the indigenisation of English in different cultures of the world, this study takes interest in demonstrating how the hip-hop music industry serves is an institutional force behind promoting creatively invented indigenised linguistic codes within the context of popular culture practices. The objectives of the study are to:

1. identify some features of Nigerianism that serve as acceptable indigenised linguistic codes, and

2. explain the contextual meaning of the indigenised linguistic codes within the realities of social experiences.

2. Review of related literature

Language and pop music have been explored by scholars, and different arguments have emerged on how linguistic forms are used with respect to the sociolinguistic realities of hip-hop artists to communicate inclusively with their audience and to express local identities. Omoniyi (2006) investigated excerpts from Nigerian hip-hop song lyrics and reported the discovery of divergence through (planned) phonological variance, code-switching, cross-referencing, nicknaming, colloquialisms, and reinterpretation. The study placed Nigerian hip-hop culture within the context of global popular culture. Cutler's (2007) study centred on an examination of hip-hop culture from a sociolinguistic perspective. The study examined not only the problem of authenticity in terms of language but also other dimensions of identification, such as a person's colour, class, and connection to young urban African Americans. In addition to this, the study investigated how local hip-hop scenes use language to convey local identities. Hip-hop music and culture have historically been about individual and communal expression, and they have not necessarily been concerned with making "proper" use of language. As a result, it is crucial to stress that this has always been the case. Babalola and Taiwo (2009) analysed the nature of the phenomenon of code-switching, examined the causes for code-switching, evaluated the stylistic impacts of this trend, and examined the implications of this practise for the communication that takes place through music. Findings showed that Yoruba plays a significant role in code-switching, even though the majority of code-switching takes place in three languages: English, Nigerian Pidgin, and Yoruba. Because of this, the language becomes the medium through which the themes inside the songs are further developed.

Adegoke (2011) examined the creolization/indigenization of popular music and its depiction of national identity through the lens of language and its many important functions. The study reaffirmed the importance of music in the African diaspora's fight against colonialism, resistance to it, and maintenance of individuality, ideology, and culture. To reveal the unique characteristics and ethos of modern African societies, it proposed a comprehensive theorization of popular music using a variety of theoretical frameworks. Falk (2012) attempted a corpus-based demonstration of the overarching style of rock song lyrics to determine the characteristics that are unique to the rock music genre. The research indicated that rock music is similar to other genres in certain respects but also possesses some characteristics that are unique to itself. In terms of the utilisation of words, developments as well as stagnations were identified. Kreyer (2015) investigated the ways in which femininity and masculinity are portrayed in the lyrics of popular songs. It has been demonstrated that, despite the fact that the two corpora behave surprisingly similarly in some regards, how male and female artists refer to themselves or to the opposite sex may lead to the consolidation of roles that are unfavourable for women. Ajayi and Ibukun (2015) looked into the pragmatic meanings that pronouns might convey for Nigerian hip-hop artists. Pronouns are used by

Nigerian hip-hop artists to project their uniqueness and personalities, connect with and solidify their audience, and define boundaries and polarity with their competitors. The argument in the study was that Nigerian hip-hop artists, through the use of pronouns, convey feelings of competition and animosity, individuality and personality, as well as identity and togetherness. Gbogi (2016) centred on how members of a rapidly expanding youth subculture in Nigeria's major cities utilise language to both express and reinforce their identities (cultural, political, linguistic, and cosmopolitan). The study explained how Nigerian hip-hop musicians employ signifying and slangifying to inscribe ambiguity and indirection into their vocabulary to privilege their cultural and individuated selves. The same logic is used to defend taking musical metaphors at face value. The study further analysed the nature of pronominals and ghetto naming, both of which are utilised by artists in the process of establishing their political identity in a postcolonial nation such as Nigeria.

Furthermore, Akindele and Ebuzoeme (2016) examined bilingualism and biculturalism as elements of indigenisation in selected Nigerian artists' pop music. The study observed that the use of native languages in these songs that have been sampled has significantly contributed to the songs' maintenance of their original authenticity and richness. In addition to this, it has assisted in reawakening the interest of people who are not native speakers of the languages and cultures of other countries. The bilingual and multilingual characteristics of the sampled songs demonstrate the artists' deep appreciation for their native tongue and their commitment to cultural awareness and togetherness. Sarah and Oladayo (2021) conducted a comparative analysis of code-switching and code-mixing in the Nigerian music business by using the lyrical content of Flavour and 9ice as a case study. The selected songs' use of code-switching or code-mixing serves as a representation of the linguistic diversity present in the Nigerian state and acts as a bridge between the educated and the uneducated, helping the artist achieve the level of fame they seek. The study concluded that the distinct identity established by code-switching and code-mixing in the Nigerian music industry has a beneficial influence on music lovers, assisting musicians to attain wide patronage and reflecting the ethnolinguistic diversity of the Nigerian population. A similar study conducted by Ajayi (2023) examined the music of Abolore Akande (9ice) and his use of metaphors to discuss urban lifestyles in Nigeria. By analysing the lyrics of his songs using Lakoff and Johnson's conceptual metaphor theory, the study argued that these metaphors and their conceptual domains serve as discursive paradigms that vividly depict and help comprehend certain ideas about sex, gender, social status, and crime in contemporary Nigeria. The study concluded that rather than being considered meaningless or purely aesthetic, metaphors in Naija hip-hop play a significant role in grounding and portraying the vibrant urban social realities in Nigeria.

In addition, Omolabi (2023) investigated the portrayal of the female gender in hip-hop music and the messages sent about the female gender and uncovered the concealed pragmatic implications within the music's content. The results of the study indicated that the lyrical content sampled primarily featured slangy expressions that suggested sexual overtimes, depictions of women as mere edibles, depictions of women as sexual stimulants, seductive dance steps, and indecent attire. The data employed the implicit practices of exposing, seducing, attracting, and proposing to illustrate the role of female characters in hip-hop music videos, as the paper also revealed. The paper concluded that the use of vulgar expressions in the description of these female characters primarily depicted them as sex commodities and sex workers. This raises concerns about the dignity of the African woman and the virtues she is expected to project to her fellow females, both domestically and internationally. Onuoha (2024) examined the linguistic characteristics, inventiveness, and cultural allusions included into the vocabulary used in rap music in order to do a sociolinguistic analysis of the slang and figurative terms used by Nigerian rappers. The research's conclusions highlighted the distinctive cultural components ingrained in Nigerian rappers' linguistic preferences and highlighted the diversity of Nigerian identity worldwide. This study indicated that these linguistic characteristics reflect social identities, values, and experiences within Nigerian society and offer insightful analysis of the complex interrelationships between language, culture, and artistic expression in Nigerian rap music. It also offers insightful information that can help with intercultural communication

and language learning and teaching. In light of the foregoing, the present study examines how features of Nigerianism serve as indigenised linguistic codes to project social meaning and unique local identities in selected Nigerian hip-hop songs.

3. Conceptual framework: Labov's variation theory

Variation is a characteristic of language; there is more than one way of saying the same thing. Speakers may vary pronunciation (accent), word choice (lexicon), or morphology and syntax (sometimes called "grammar"). But while the diversity of variation is great, there seem to be boundaries on variation. Speakers do not generally make drastic alterations in sentence word order or use novel sounds that are completely foreign to the language being spoken. Linguistic variation does not equate with language ungrammaticality, but speakers are still (often unconsciously) sensitive to what is and is not possible in their native language. Variationists study how a language changes by observing it. This is accomplished by looking at authentic data. For example, variation is studied by looking at linguistic and social environments, and then the data is analysed as the change occurs. Variation in research programmes must be malleable due to the nature of language itself. This is because language is also fluid in transition and does not shift from one state to another instantaneously. The variationist method of studying language variation and change requires the identification of a linguistic variable for which there is more than one form, or variant. Variants are, in short, "two or more ways of saying the same thing" (Labov, 1973), or forms (that) perform the same function in the grammar. Further: In theory, no two forms can have identical meaning, but in practice, two different forms can be used interchangeably in some contexts even though they may have distinct referential meanings in other contexts. In fact, you are dealing with at least two different levels of meaning: (i) comprehensive meaning, which takes into consideration every possible inference (ii) meaning as it is used in the speech community. While the first is subject to idiosyncratic interpretation and an infinite range of potential meanings, the second is by definition a consensus that is shared and relatively constant.

The variation rule, based on Preston's (1993) postulation, is relevant in phonology and sociolinguistics, since any variation in syntax and semantics in second language contexts is considered a demonstration of incompetence. There are bound to be variations in any living language, since 'no two speakers of a language, even if they are speakers of the same dialect, produce and use their language in exactly the same way all the time (Akmajian et al., 2001). Language variation is a core concept in sociolinguistics. Sociolinguists investigate not only whether this linguistic variation can be attributed to differences in the social characteristics of the speakers using the language but also whether elements of the surrounding linguistic context promote or inhibit the usage of certain structures. Studies of language variation and its correlation with sociological categories, such as William Labov's 1963 paper "The social motivation of a sound change", led to the foundation of sociolinguistics as a subfield of linguistics. Although contemporary sociolinguistics includes other topics, language variation and change remain an important issue at the heart of the field.

Labov (1982) and Sankoff (1988) lay down methodological considerations for the study of linguistic change in the variationist framework, where change is reflected in an "ordered series of shifts in underlying probabilities associated with each environmental factor" that condition linguistic variation (Labov, 1982: 75). Internal linguistic factors that condition a variable in a probabilistic manner are representative of the function of that variable in the grammatical system. The changing probabilistic effects of internal factors on a variable can be taken to represent diagnostics of grammatical change. In the comparative sociolinguistic method, grammatical change is indicated by the changing significance, magnitude of effect, and constraint hierarchies of internal linguistic factors in a multivariate analysis (Tagliamonte, 2002).

4. Methods

The data for this study comprised selected songs by Adekunle Gold and Folarin Falana. These artistes were chosen on the basis of their popularity in the Nigerian music industry and the grand level of listenership and afro-centric style their songs command. The lyrics of these songs were downloaded from online platforms. Then, the songs were listened to and transcribed by the authors to ascertain the accuracy of the downloaded transcribed lyrics. The songs are "Sade", "Ariwo ko" and Pick up" by Adekunle Gold and "Talk", "One trouser" and "This is Nigeria" by Folarin Falana. This research will also investigate the meaning of these songs which will be determined through the use of Nigerian Pidgin English, Nigerian slangs, the use of indigenous languages, etc. in the songs.

5. Result and discussion

In this section, we analyse and interpret the various ways local and nativised meanings projected through some features of Nigerianism are used in selected Nigerian hip-hop songs. Some of these features are bilingual pragmatic markers, coinages, semantic contrast, loan words, lexical reduplication, local symbolisms and slangs.

5.1. Use of Bilingual Pragmatic Markers

Nigerian English users make use of these borrowed markers the same way they are used in their indigenous languages (Unuabonah and Oladipupo, 2021). Bilingual pragmatic markers such as "o", "sha", and "abi" are borrowed from Nigerian indigenous languages into Nigerian English and are also used in songs. For instance, "o" is an emphasis marker and a mitigation marker; "sha" is a discourse marker, an attention marker and a mitigation marker; and "abi" occurs as an agreement marker. This form of linguistic code also appears in hip-hop music.

Excerpt 1:
>   Na you talk am o
>   No be me talk am o   (Falz, Talk)
>
>   This is Nigeria
>   Never ending recession o
>   When looters and killers and stealers are still contesting election o (Falz, This is Nigeria)
>
>   They call me workaholiki o
>   My hustle pure no be small
>   I dey pray to make am
>   Oluwa, answer my calli o (Adekunle Gold, Pick Up)

The pragmatic marker "o" gives emphasis to sentences. The users are likely to be taken more seriously when they add "o" at the end of a sentence than they will be when they do not. In another sense, this pragmatic marker can also be used to achieve rhythmic pattern. Hip-hop music artists, like every other artiste, give emphasis to form, creative wordings and lyrical aesthetics. Therefore, the appearance of the pragmatic marker "o" serves the function of emphasis of meaning and aesthetics. The use of borrowed markers shows that English in Nigeria has been Nigerianised as some cultural flavour has been added to make it indigenous.

5.2. Coinages

Coinages are identified as new terms created for new experiences, especially where the speaker of the language either experiences a dearth of correct standard lexical items to express himself or uses a word or an expression to satisfy the communicative purpose of his immediate environment. Such coinages are sometimes metaphorically explainable and could be a result of interference or the transfer of traits from a speaker's first language to the target language. Coinages are expressions or words that are invented to reflect the Nigerian experience. These expressions are used in contexts where the English language lacks the ability to project the desired effect. Coinages as features of Nigerianism present themselves in different morphological dimensions. While some of them are used as compound words, some are one-word terms that remain permanent in the lexicon of Nigerian English (Igboanusi 2002). The compound words are strung together to express concepts of the speaker's intent. There are several ways in which words are derived through compounding. It could be through a combination of noun+noun, adjective+adjective, adjective+noun, verb+noun, among many others.

> *Excerpt 2:*
> No be only you go **chop life** (Adekunle Gold, Ariwo ko)
> In 2019, Nineteen (19) eight (8) **alawee**   (Falz, Talk)
>
> **Yahoo yahoo** don tear everywhere
> And we act like its so cool (Falz, This is Nigeria)
>
> Jimi dey follow **okada** shout you dey mad o   (Falz, One trouser)

In Excerpt 2 above, "Chop life" is a Nigerian term that essentially means to live life to satisfaction and pleasure. "Alawee" means a sum of money granted for offering service. In this context, it refers to the monthly allowance or stipend that is regularly received by Nigerian youth who undergo the mandatory one-year National Youth Service Corps (NYSC) scheme. "Yahoo" is a term that is used to describe cybercrime and internet fraud in Nigeria. "okada" is a motorcycle. It was recently recognized as an English word. The name was borrowed from Okada Air, a now defunct Nigerian local airline. The theory of language variation is applicable here in the sense that it states that speakers may vary pronunciation (accent), word choice (lexicon), morphology, and syntax (sometimes called "grammar"). Here, the artists have shown variation in their choice of words. The words that the artists choose to use vary from those of Standard English, with which they have the same meaning. E g "Yahoo yahoo" instead of "fraud", "chop life" instead of "enjoy", among others.

5.3. Semantic Contrast

This involves items used in Nigerian English as well as in Standard English, but with different meanings in both domains. It also has to do with the meaning given to a lexical item because of the environment in which it finds itself, aside from its original meaning. English is highly domesticated in Nigeria in such a way that some lexical items now have new meanings from their original English meaning.

> *Excerpt 3:*
> O ti pe ti mo ti n **toast** e o Sade
> Gloss: It's been long since I started toasting you (Adekunle Gold, Sade)
> He don buy **market**   Falz (One trouser)
> You con turn your body to **cash and carry** Falz (One trouser)

In Standard English, to "toast" would mean a proposed salutation while drinking wine, but in the

Nigerian context, it means to woo a girl or lady. In Standard English, "market" would mean a setting where people want to buy something or a part of the world where something is sold. In this social context, "market" refers to the objectivization and consumerization of the female body. The female body is commodified and sold in the "market". Similarly, Nigeria's social context explains "cash and carry" as trade merchandise done on a basis of cash payment that is not delivered but removed by the purchaser. The buyer is expected to pay instantly for what is bought. Therefore, the artist notes that ladies who are sex workers are inclined to doing business without being indebted in any form. The theory of language variation is applicable here. The theory posits that variation is a characteristic of language. The variability rule based on Preston's (1993) postulation is relevant in phonology and sociolinguistics, since any variation in syntax and semantics in second language contexts is considered a demonstration of incompetence.

5.4. Loan Words

A loanword can be described as a term that entered the lexicon of a language as a result of borrowing (transfer or copying). It is a word adopted from one language into another without translation. Loan words, in other words, are words taken from one language and used in another. Some words that have their origins in Nigerian languages are now used as loan words, with their meaning from the Nigerian languages transferred into Nigerian English usage.

Excerpt 4:
> Instead of make you work, you dey find **Alhaji**   (Falz, Talk)
> So he put a brand new range on the **titi**   (Falz, One trouser)
> Na when this **Danfo** dey commot my street o
> Wey he just take speed enter that jeep o   (Falz, One trouser)

"Alhaji" in Nigeria means a Muslim who has been to Mecca as a pilgrim (often used as a title). While it originates from Arabic, al (the) and hajj (pilgrim) are combined through morphological blending. However, Al-Hajj is realised as "Alhaji" as a result of the insertion of the vowel "I" at the final syllable. In Yoruba, "Titi" means tarred road. "Danfo" also originates from Yoruba. It means a yellow minibus that carries passengers to a fare as part of an informal transport system in Lagos, Nigeria. The language variability rule can also be applied here. There are bound to be variations in any living language, since 'no two speakers of a language, even if they are speakers of the same dialect, produce and use their language in exactly the same way all the time. (Akmajian et al., 2001). Language variation is a core concept in sociolinguistics. Sociolinguists investigate not only whether this linguistic variation can be attributed to differences in the social characteristics of the speakers using the language but also whether elements of the surrounding linguistic context promote or inhibit the usage of certain structures. Society, to a large extent, influenced the use of Nigerianism in the excerpts above.

5.5. Lexical Reduplication

Holm (1988, p. 88) defines reduplication as "a mechanism for forming new words. It involves the repetition of a word or part of a word, resulting in a distinct lexical item slightly different in meaning". Reduplication is a morphological process that substrates words borrowed from the lexifier language into Nigeria. It shows that the Nigerian English Lexicon is not static but dynamic in nature. This dynamism is triggered mostly by substratum influence. Reduplication is a word formation process in which some parts of a base (segment, syllable, or morpheme) are repeated either to the left or the right of the word or occasionally within the middle of the word. While reduplication is found in a wide range of languages and language groups, its level of linguistic productivity varies, and it is sometimes used interchangeably with repetition. Repetition is a term that is used to indicate sounds and concepts that are repeated in one form or another to provide reinforcement and emotional emphasis. On the other hand, Ghomeshietal et al. (2004)

refers to repetition as child language, among its numerous definitions. It is widely used as a poetic device that occurs when a sound, syllable, word, phrase, line, stanza, or metrical pattern is repeated to make it the basic unifying device. In describing the features of repetition, Lausberg (1998) proposes that it has both informative and reinforcing functions. However, Wang (2005) insists that both repetition and reduplication have been used interchangeably because they overlap at some points. This is evident in some languages where repetition is used interchangeably with reduplication.

Excerpt 5:
>Why your people still dey **carry carry** eye for someone   (Falz, Talk)
>**Today today** we go do the smackdown (Falz, One trouser)
>Jimi wa motor, **biggi biggi** motor   (Falz, one trouser)
>**Yahoo yahoo** don tear everywhere now   (Falz, This is Nigeria)

The duplications of words in the excerpts above are not necessary, as the statements will still make sense without the duplications. For instance, "today today" is an expression of urgency and insistence to get something done. Also, "yahoo yahoo" marks emphasis in the artist's reference to internet fraud, although "yahoo" in the Nigerian context also conveys similar semantic prosody. Therefore, Nigerian speakers of English duplicate words just like they do in their indigenous languages.

5.6. Local Symbolism

Culture is generally defined as the way of life of a group of people. It is a historically transmitted pattern of meanings embodied in symbolic forms by means of which men communicate, perpetuate, and develop their knowledge about attitudes towards life. This definition captures the symbolic attributions found in some of the data. In every community, there are usually symbols that, when mentioned, engender a particular interpretation or response from the hearer.

Excerpt 6:
>Je n gbe e lo le (Allow me take you home)
>**Mummy mi n reti omo** (My mummy is expecting a wife)
>Marry me o baby
>**Baba mi n reti omo** (My daddy is expecting a wife) Adekunle Gold (Sade)

The meaning derived from "Mummy mi n reti omo" and "Baba mi n reti omo" explains the artist's reference to one of the things Nigerian parents consider as success – Marriage. In Nigeria, it is natural for parents to start pressuring their children to get married once they reach a certain age. Many people in Nigeria are being hounded with questions about when they will get married. So, any Nigerian who listens to that part of the song will totally understand what the artist means when he says his parents are expecting his wife.

Excerpt 7:
>I don go wedding tire (I've attended so many weddings)
>**Many Saturday e don pass** (Many Saturdays have passed)
>And I never marry (And I'm yet to get married) (Adekunle gold, Pick up)

Many wedding ceremonies in Nigeria are usually held during the weekend, with Saturday being the commonest day for such event. It is quite unusual to have a weekday wedding, as this is something celebrities mostly pull off. In Nigeria, such days have been referred to be "official turn-up day". From weddings to birthdays, a number of major events that are categorised under the term "Owambe" happen on Saturdays. Hence, the excerpt above shows that the artist portrays Nigerian culture in his songs.

5.7. Use of Slangs

The use of slang is an instance of indigenized linguistic codes in the songs. It makes the songs sound more Nigerian.

Excerpt 8:

> Je a gboran ore o
> **Who you epp o** (Adekunle Gold, Ariwo ko)
>
> The fight e tough who go come to settle
> Dem just dey **para** dem dey curse their self (Falz, One trouser)
> I no know say person fit **kolo** like this oh (Falz, One trouser)

In Excerpt 8 above, "who you epp" is a slang used when you are trying to tell someone to mind their business, especially when the advice the person is giving sounds unreasonable or unacceptable. "Para" is slang that means to get angry. "Kolo" means to go crazy or mad. This can be meant literally or metaphorically, depending on the context. In the data analysed above, there are distinctions in the elements of Nigerianism.

6. Conclusion

This study has looked into how some features of Nigerianism are used by hip-hop artists to convey nativised meaning to the public. The Nigerian hip-hop music industry as a site for popular cultural practices has always played the role of propagating indigenized linguistic codes and structures that project social meaning and entrench language creativity in popular culture. Adopting Labov's variation theory, selected albums and tracks by Adekunle Gold and Folarin Falana (Falz) served as data. Findings show that bilingual pragmatic markers, coinages, semantic contrast, loan words, lexical reduplication, local symbolisms and slangs are some of the linguistic codes and communicative practices that are deployed in these hip-hop songs for local colouration and conveyance of social meaning, especially among the youth population.

In lieu of the above, this study, therefore, concurs with Adegbija (2004) that English in Nigeria is different from Standard British English to suit the Nigerian environment and the Nigerian culture. As such, it serves as an appropriate vehicle for expressing and transmitting Nigerian culture, whether it is professional or unprofessional, material or non-material. The data used in this study attest to the true existence of what Adegbija (1989), Jowitt (1991), and a host of others have continually referred to as Nigerianism. The stance taken by the study also coheres with Akindele and Ebuzoeme (2016) that the interjection of bilingual communicative features into English language usage results in Nigerianism, and hip-hop artists deliberately use these bilingual features—indigenised linguistic codes as they are tagged in this study—to create, recreate, and reflect social experiences. The study concludes that the modification of the literal English meaning of some words and the invention of coinages that reflect nativised meaning are strategically done by hip-hop stars to entrench hip-hop music as an institutional practice in popular culture and also to appeal to the youth population. In essence, the musicians do not only promote themselves, they also encourage the creative use of the English language in a nativized form to convey meaning within different social contexts. Nigerianism features in Nigerian hip-hop creates distinct identities for musicians and their fans alike and reflects the country's ethnolinguistic diversity.

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