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Code-Mixing in South/Western Nigerian Hip-Hop Music: A Sociolinguistic Perspective

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Abstract

This qualitative research study investigates the phenomenon of code-mixing in South/Western Nigerian hip-hop music from a sociolinguistic perspective. Nigerian hip-hop has gained widespread popularity both domestically and internationally, providing musicians with a platform to address social and cultural issues while expressing their creativity. A defining feature of Nigerian hip-hop is the frequent use of code-mixing, where multiple languages and language varieties are combined in the lyrics. In this study, code-mixing in a selected sample of 5 songs from 4 South/Western Nigerian hip-hop artists is thoroughly examined, with a focus on its linguistic characteristics, social implications, and artistic motivations. The study aims to enhance understanding of the interplay between language, culture, and music within the Nigerian hip-hop genre by analysing the lyrics and the contexts in which code-mixed songs are created. This research applies the Markedness Model, a sociolinguistic theory developed by Myers-Scotton, which is relevant to qualitative studies of language choice and code-switching. The model helps to interpret how and why artists alternate between languages to convey social meanings, assert identities, and align with cultural norms. The qualitative methodology employed investigates linguistic elements such as lexical borrowing, code-mixing, and language variety. It also explores how code-mixing influences cultural representation, identity formation, and the preservation of indigenous languages. Additionally, the study delves into the artistic motivations behind code-mixing, including language innovation, expressive authenticity, and cultural pride. The findings provide insights into the sociolinguistic importance and cultural ramifications of code-mixing, showcasing it as a dynamic and creative linguistic practice within Nigerian hip-hop music.

Keywords: code-mixing, south/western Nigerian hip-hop, sociolinguistics, linguistic features, language choice.

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1. Introduction

Hip-hop music from Nigeria has grown into a significant and influential genre that captivates audiences both domestically and internationally. Emerging in the late 1990s, Nigerian hip-hop evolved by blending global hip-hop elements with local cultural expressions. It has since become a potent medium for artists to engage with a wide range of issues, from socio-political concerns to cultural identity. Nigerian hip-hop provides a platform for musicians to express their creativity, address challenges facing society, and share their personal and communal experiences in ways that resonate with both local and global audiences.

As the genre matured, artists begn incorporating indigenous languages and local cultural themes into their music, adding a distinct Nigerian flavor. This localisation not only differentiates Nigerian hip-hop from its global counterparts but also fosters deeper connections with Nigerian audiences. One prominent linguistic feature that has emerged within the genre is code-mixing, the practice of alternating between two or more languages or language varieties within a single conversation or text.

According to Akindele (2014) and Awonusi (2017), code-mixing has become a defining characteristic of Nigerian hip-hop songs. This phenomenon reflects the complex multilingual landscape of Nigeria, where more than 500 languages are spoken. Popoola (2016) explains that code-mixing in Nigerian hip-hop is a sociolinguistic practice that mirrors the country's rich linguistic diversity and cultural wealth. It allows artists to navigate between different linguistic communities, simultaneously reaching wider audiences while maintaining cultural authenticity.

This practice of code-mixing serves as both a creative and communicative tool for artists. It enables them to blend global hip-hop traditions with indigenous Nigerian languages, fostering a unique hybrid genre that reflects the identity, culture, and lived realities of Nigerian society. Before delving into the theoretical framework of code-mixing, it is essential to understand how this linguistic phenomenon fits within the broader sociolinguistic landscape of Nigeria, where multilingualism is not just common but a central feature of everyday communication.

The Markedness Model, developed by Myers-Scotton (2006), offers a theoretical base for understanding code-mixing in this context. This model explains how speakers select languages in different communicative settings to achieve specific social goals, marking their identity, or signaling group affiliation. The frequent code-mixing in Nigerian hip-hop, as examined by scholars like Akindele and Awonusi, aligns with this theory, as artists choose languages to resonate with both local and global audiences, while simultaneously asserting their cultural identity.

Code-mixing in South/Western Nigerian hip-hop music has become a notable field of study due to the region's linguistic diversity and the unique

blending of local languages like Yoruba, Igbo, and occasionally Hausa, with English and Nigerian Pidgin. Scholars such as Akindele (2014) and Awonusi (2017) argue that this reflects broader sociolinguistic trends, while others, like Popoola (2016), emphasize its cultural significance. However, its establishment as a formal field of study remains debated among scholars. This code-mixing phenomenon is not simply a cultural manifestation but also a language tactic that represents the nuanced identities of Nigerian artists and their audiences.

With emphasis on understanding the linguistic characteristics, social consequences, and artistic motivations behind its use, the goal of this qualitative research is to provide a thorough analysis of code-mixing in a sample of Nigerian hip-hop songs. How language and culture are integrated in the Nigerian hip-hop genre can be learnt by looking at the lyrics and context of songs that have been code-mixed. In order to examine the many aspects and meanings included in the code-mixed lyrics, a Myers-Scotton's Markedness Model theory is used in this study. The investigation will concentrate on the linguistic characteristics present, such as language variety, lexical borrowing, and code-switching. The socio-cultural effects of code-mixing is also investigated, including its impact on cultural representation, identity development, and the survival of indigenous languages.

Hip-hop is a diversified cultural movement and music genre that originated among African American and Afro-Caribbean neighbourhoods in the Bronx, New York City, in the 1970s. This category of art includes break dancing, graffiti art, DJing, and rap music. The throbbing beats, spoken word delivery, and frequent use of social and political metaphors are characteristics of hip-hop music. The term "hip-hop" was originally coined in the 1970s by DJ Afrika Bambaataa to describe the vibrant and dynamic culture that was emerging in the Bronx. It gained popularity right away, spread across the nation, and eventually went international.

Naija hip-hop," or hip-hop from Nigeria, is a localized form of the genre. Since its initial release in the late 1990s, its popularity and impact have substantially benefitted Nigeria's music industry. Hip-hop artists from Nigeria draw inspiration from the worldwide hip-hop movement while fusing elements of their own cultures, languages, and life experiences into their songs. As was previously indicated, Nigerian hip-hop arose in the late 1990s as a localized expression of the worldwide phenomena. By utilizing Chang's (2005) observations, which cover the development of hip-hop and its worldwide influence, we may comprehend how this genre became established in Nigeria’s dynamic cultural milieu.

Akindele (2014) and Awonusi (2017) highlight that a defining feature of Nigerian hip-hop is the use of regional languages like Yoruba, Igbo, and Hausa alongside English and Nigerian Pidgin English. This language mixing

enables artists to connect with diverse audiences across Nigeria and express their cultural identity. Popoola (2016) further explains that this blending of languages also reflects local linguistic preferences, enhancing the appeal of Nigerian hip-hop. In addition, Awonusi (2017) notes that Nigerian hip-hop often portrays urban life, with artists incorporating cultural references, narratives, and social critiques into their lyrics. Common themes include the pursuit of success, financial challenges, social injustice, and political corruption, making the genre a platform for both cultural expression and social commentary.

As Popoola (2016) observes, Nigerian hip-hop has gained international recognition, with artists collaborating with musicians globally. This has turned hip-hop into a significant medium for cultural expression, identity formation, and social change within Nigeria's vibrant youth culture. Through the analysis of various Nigerian hip-hop songs, this study examines code-mixing as a dynamic and creative sociolinguistic practice within the genre.

The main aim of this research is to examine the language features, social implications, and creative motivations of code-mixing in South/West Nigerian hip-hop music from a sociolinguistic perspective. The study's objectives are as follows:

(1) To identify and evaluate the linguistic components of code-mixing.
(2) To explain how code-mixing in Nigerian hip-hop music impacts language preservation, identity formation, and cultural representation.
(3) To investigate the artistic motivations behind code-mixing in Nigerian hip-hop music.

By fulfilling these objectives, the study intends to contribute to the understanding of code-mixing as a creative and dynamic language activity within the South/Western Nigerian hip-hop genre, shedding light on its significance for sociolinguistics.

Nigeria, a country well-known for its linguistic diversity, has become embroiled in the "code-mixing" phenomenon. Nigeria offers an interesting case study for analysing the challenges of code-mixing, according to Akindele (2014), because of its extensive pattern of linguistic variety and interaction. Within the limits of Nigeria, there are about 500 different languages spoken. To produce a unique auditory experience, musicians in Nigerian hip-hop music adeptly blend multiple languages and dialects. Popoola (2016) highlights that this genre has a particularly notable linguistic diversity.

Hip-hop from South/Western Nigeria has expanded beyond national borders to become a well-known and important genre, as noted by Awonusi (2017). It provides musicians with a platform to express their creativity while

tackling a range of social and cultural issues. According to Awonusi (2017), one of the defining characteristics of Nigerian hip-hop is code-mixing, which adds English, Nigerian Pidgin English, and numerous indigenous Nigerian languages into its lyrics. Apart from being a deliberate choice, this linguistic fusion symbolizes the multitude of identities and experiences of Nigerian musician and their audience.

Its linguistic, sociological, and creative characteristics can be understood from the research that has already been done on code-mixing in Nigerian hip-hop. The intricate relationship between language diversity and code-switching in hip-hop songs is revealed by Akindele's (2014) investigation of performers' linguistic techniques. Through an examination of language choice and usage patterns, Akindele offers a deeper understanding of how code-mixing shapes the aesthetic and communicative features of Nigerian hip-hop.

Sociolinguistic effects are also examined by Popoola (2016), who emphasizes how it affects cultural identity in Nigerian hip-hop. Through a research of language mixing in Nigerian hip-hop lyrics, Popoola investigates the complex relationship between language, culture, and identity development. Looking at how code-mixing in Nigerian hip-hop simultaneously reflects and reinforces social dynamics and cultural affinities, Popoola deepens our understanding of the socio-cultural dimensions of the practice. Regarding Ogunleye (2019), he explores the socio-cultural ramifications of language mixing in modern settings, providing insight into the ways in which Nigerian hip-hop code-mixing activities may impact identity formation and cultural portrayal.

Previous studies offered valuable insights into code-mixing in Nigerian hip-hop; however, further research is still needed to completely understand the phenomenon. This research aims to bridge that gap through a detailed analysis of selected Nigerian hip-hop songs. Through a close examination of the linguistic traits, social context, and creative impulses guiding code-mixing activities, the study provides a thorough understanding of the intricate relationships between language, culture, and music within the Nigerian hip-hop genre.

Following the observations made by Akindele (2014), the study examines a number of linguistic aspects of code-mixing, including language variety, lexical borrowing, and code-switching. The socio-cultural ramifications of code-mixing, including its effects on language preservation, identity formation, and cultural representation, are also highlighted by Omolewa (2019). In addition, the study explores the aesthetic reasons for code-mixing, including linguistic innovation, cultural pride, and expressive authenticity, as suggested by Salami (2018).

Based on how essential and relevant they are to the genre, hip-hop songs from South/Western Nigeria are selected for analysis. The aim of this

study is to improve our comprehension of code-mixing in Nigerian hip-hop as an innovative and dynamic linguistic technique by carefully examining the lyrical content and contextual elements.

Finally, an interesting illustration of the fusion of language, culture, and music is found in the practice of code-mixing in South/Western Nigerian hip hop. By thoroughly examining this phenomenon, this study seeks to expand our understanding of the nuances of language use in hip-hop music and its broader socio-cultural implications.

This study examines code-mixing in Nigerian hip-hop using the Markedness Model, a sociolinguistic theory developed by Myers-Scotton in 1993. This model provides a framework for understanding the linguistic choices made by artists, highlighting how various languages and dialects are used strategically to convey meaning and reflect social identity. By applying the Markedness Model, the research aims to uncover the underlying motivations and social implications of code-mixing in the lyrics of selected Nigerian hip-hop songs, thereby contributing to a deeper understanding of the interaction between language, culture, and music within this genre.

2. Methodology

This study explores code-mixing in South-Western Nigerian hip-hop music through a qualitative research approach. Five hip-hop tracks from South/Western Nigeria were carefully chosen in order to collect the data needed for the analysis. Finding a wide variety of songs that exemplify the style, topics, and linguistic elements of Nigerian hip-hop is the first step in the selection process. Popularity, cultural relevance, and language diversity were taken into consideration while choosing songs. Initial selection of possible inclusion songs will be based on a thorough analysis of the body of research on Nigerian hip-hop.

After selecting an initial selection of songs, other factors including thematic significance, lyrical intricacy, and language variance were taken into account to guarantee the incorporation of various code-mixing techniques. The song selection process involved consulting a range of sources, such as hip-hop forums, online databases, and music streaming services. The idea of saturation informed the final song selection.

The chosen hip-hop songs were analyzed using a multifaceted approach grounded in the Markedness Model, a sociolinguistic theory developed by Myers-Scotton. This framework helps to investigate the language traits, social background, and artistic influences that underlie code-mixing activities. To enable close textual research, the words of every song that has been chosen will be transcribed verbatim. Not only will transcriptions accurately convey the language, but they will also capture elements of performance, rhythm, and delivery that add to the music's overall aesthetics. Thematic coding ~~is~~ used after transcription to find reoccurring themes, motifs, and linguistic patterns in the lyrics. In order to identify important themes pertaining to code-mixing, cultural representation, identity creation, and social criticism, this technique entails methodically classifying text segments based on their content and significance.

3. Findings

The findings of this study are presented in the following order:

A. The Sociolinguistic Analysis

There are examples of code-mixing, or the employment of different languages, in the 9ice song "Wedding Day." Here is an analysis of code-mixing with illustrations:

1. "On my wedding" – English.
2. "She can't stop calling her phone ringtone" – English.
3. "That's why I treat her like a queen" – English.
4. "She call me a king like I do realize" – English.
5. "We can't but raise a family" – English.
6. "I can't deny yeah, that I love her die" – English.
7. "She be the woman of my life" – English.
8. "Bros, no be lie" – Nigerian Pidgin English (meaning "Brother, it's not a lie")
9. "I feel alright" – English.
10. "Whenever she's by my side" – English.
11. "I'm proud to be her Mr Right" – English.
12. "Cos I know she gonna be my bride" – English.
13. "A gbe 'su lena" – Yoruba (meaning “we put yam on fire”)
14. "A f'ona ro 'ka" – Yoruba (meaning, “we prepared plenty of yam flour paste known as oka or amala”).
15. "Gbo gbo awon is still dey) - Nigerian Pidgin English and Yoruba (meaning
    "All the guests are still there").
16. "Omo se gobe" – Nigerian Pidgin English (meaning "Child, there is trouble")
17. "Sweet girl, na you I go marry" – Nigerian Pidgin English (meaning "Sweet girl, it's you I will marry").
18. "To God be the glory" – English
19. "Iyawo wa ni, na you I go marry" – Yoruba and Nigerian Pidgin English(meaning "You are my wife, it's you I will marry").
20. "Tojo ife bati ro le e lori" – Yoruba (meaning "Even if the rain of love drops on you").
21. "Kelebe kelebe lomama se bi tanwinji" – Yoruba (a metaphorical expression).
22. "Omo mi ni omo yen" – Yoruba and Nigerian Pidgin English (meaning "That child is my child").

The code-mixing of the song reflects the diversity of Nigerian culture and language. Yoruba, Nigerian Pidgin English, and English are the languages used by the performers to interact with the audience and express their emotions. Code-mixing lends depth, authenticity from a specific culture, and a sense of self to the lyrics. The musicians' versatility in utilising several language systems to create a diverse and inclusive musical experience is also emphasised.

Code-mixing, or the usage of different languages may be heard in the song "Le Fenu So" by Lord of Ajasa and 9ice. Let's examine code-mixing and give some illustrations:

1. "Ji Lord of Ajasa" - Yoruba (a greeting, meaning "Hail Lord of Ajasa").
2. "ID Cabasa" - Name of the producer, ID Cabasa.
3. "Nkan to ba wu enibody lo le fenu so" – Yoruba and Nigerian Pidgin English (meaning "What anyone says, is their choice).
4. "Omo oroyan, omo ti wo jo" – Yoruba (meaning "Child of a dancer, child thatknows how to dance").
5. "Omo ma ti jeun lo" – Yoruba (meaning "Child, you haven't tasted life yet").
6. "Efiwon sile eje ko ma solo" – Yoruba and Nigerian Pidgin English (meaning "Leave them, let them talk").
7. "Orin yi ni o ema kolo" – Yoruba (meaning, "this song, let us continue singing it").
8. "Woso pe mo tun tilo" – Yoruba and Nigerian Pidgin English (meaning "They're wondering I have gone again).
9. "Talo mo ibi to tun ti gbo" – Yoruba (meaning "Who knows where he has had this").
10. "Lola Oluwa mo tun tinsere another surprise" – Yoruba and Nigerian Pidgin English (meaning "Tell God I'm planning another surprise").
11. "Oro jaba jaba mi o raye gbogbo kata kata meeen" – Yoruba and Nigerian

Pidgin English (meaning "My talk is clear, I don't understand all the gibberish).

The code-mixing of the song reflects the multiplicity of Nigerian languages. The artiste uses Yoruba, Nigerian Pidgin English, and English for self-expression and audience contact. The lyrics have a more authentic, local flavour; thanks to code-mapping. The musicians' skill at navigating different language systems is evident as they create a vibrant and hospitable musical experience.

Adekunle Gold's song "Pick Up" also contains examples of code-mixing or the usage of multiple languages and dialects. Let's examine code-mixing and give some illustrations:

1. "Baba God o!" – English and Yoruba (calling upon God).
2. "Emi no fe wa Range Rover" – Yoruba and English (meaning "I want a Range Rover").
3. "Dangote olori meji" – Yoruba (referring to Dangote as a wealthy individual).
4. "Na beg i dey beg o" – Nigerian Pidgin English (meaning "I'm begging, oh").
5. "Olorun orun" – Yoruba (meaning "God of heaven").
6. "Emi nor fe wa Bentley" – Yoruba and English (meaning "I want a Bentley").
7. "Otedola O lori Meji" – Yoruba (referring to Otedola as a wealthy individual).

8. "Ma ma jeki anybody bere nipe ni bo lo lorun wa" – Yoruba and Nigerian Pidgin English (meaning "Don't let anyone ask about our God").
9. "E joo Baba answer my calling oh" – Nigerian Pidgin English (meaning "Please,God, answer my call").
10. "Ma ma jeki anybody ri temi wi" – Yoruba and Nigerian Pidgin English (meaning "Don't let anyone harp on my matter").
11. "Baba God o" – English and Yoruba (calling upon God).
12. "Mo fe do lowo" – Yoruba and Nigerian Pidgin English (meaning "I want to have money").
13. "Emi noo fe sho orire" – Yoruba and English (meaning "I don't want good luck").
14. "Jowoo now now now now" – Nigerian Pidgin English (meaning "Please, now, now, now").
15. "Baba pick up the call" – English and Yoruba (asking God to answer the call).

The language diversity of Nigeria is reflected in the song's code-mixing. In order to express his desires, ask for favors, and interact with his audience, the artist uses Yoruba, Nigerian Pidgin English, and English. The lyrics gain authenticity and cultural depth thanks to code-mapping. It enables the musician to communicate with listeners who are conversant in the various Nigerian languages and dialects.

Adekunle Gold and Zinoleesky's song "Party No Dey Stop" contains examples of code-mixing, the usage of multiple languages and dialects. Let's examine code-mixing and give some illustrations:

1. "I know that (it's Kel P vibes)" – English and Nigerian Pidgin English (acknowledging the producer's signature sound).
2. "Koni kọja mi, koni delay" – Yoruba (meaning "Nobody can obstruct or delay me").
3. "Oluwa don cosign" – Yoruba and English (meaning "God has endorsed or supported").
4. "S'ọmọde lo dun bayi?" – Yoruba (meaning, "this chap is sweet").
5. "Me, wey I don high on paraga" – Nigerian Pidgin English (paraga is a locally brewed alcoholic drink).
6. "How I go get time for wahala?" – Nigerian Pidgin English (meaning "How can I have time for trouble?").
7. "Leave acting for Tony Montana" – English (referring to the character Tony Montana from the movie "Scarface").
8. "Original, not made in China" – English (highlighting authenticity).

Nigeria's linguistic diversity is demonstrated by the song's code-mixing. The artistes use Yoruba, Nigerian Pidgin English, and English to express their thoughts, feelings, and experiences. By adding a cultural twist and making the lyrics more accessible, code-mixing allows musicians to interact with listeners who are conversant in the several languages and dialects spoken in Nigeria. It showcases Nigeria's language variety and musical inventiveness.

There are instances of code-mixing when English and Nigerian Pidgin English are utilised in the song "Once Bitten Twice Shy" by 9ice. Let's examine code-mixing and give examples:

1. "Things we do for love" – English (referring to actions taken in the name of love).
2. "No one can imagine me" – English.
3. "By the way" – English (used to indicate something mentioned incidentally).
4. "You say na mistake" – Nigerian Pidgin English (meaning "You say it was a mistake").
5. "Ohun oju o ri kii b'okan je" – Yoruba (meaning "What the eyes have not seen, the heart cannot grieve over").
6. "Ojukoro ki mai p'ojukoro je" – Yoruba (meaning "A liar doesn't want to be caught lying").
7. "You're showing him your tattoo" – English.
8. "Think I don't care" – Nigerian Pidgin English (meaning "Think I don'tcare").
9. "Mumu" – Nigerian Pidgin English (slang for a foolish or gullible person).
10. "Epo epa lo jo posi eliri" – Yoruba (meaning, the peels of groundnut doesn't look like that of the coffin of 'eliri' an insect).
11. "Once bitten twice shy" – English (a phrase indicating caution after a negative experience).
12. "Ko ma ba lo te" – Yoruba (meaning, "Don't lose your integrity").
13. "Woman, don't you know you are the tears in my eyes" – English.
14. "Go away, by the way, I don't need you no more" – English.
15. "You know I'm a Ghetto child for life" – English.
16. "No pain, no gain" – English (a common phrase emphasizing the need to endure hardship for success).
17. "Na the only sure way to sustain" – Nigerian Pidgin English (meaning "That's the only reliable way to sustain").
18. "No pain, no gain, no pain, no gain" – English.

The song's code-mixing illustrates the language diversity of Nigeria. English, Nigerian Pidgin English, and Yoruba are all used by the artist to convey his feelings, experiences, and social comments. By adding authenticity and cultural context to the lyrics, code-mixing enables the artist to reach listeners who are familiar with the various languages and dialects employed. It displays the linguistic originality and range of Nigerian music.

B. The linguistic features, socio-cultural implications, and artistic motivations behind code-mixing in each of the songs:

B.1 "Wedding Day" (Track) by 9ice

B.1.1 Linguistic Features

Example: "Bros, no be lie" – Nigerian Pidgin English (meaning "Brother, it's not a lie").

The employment of English, Nigerian Pidgin English, and Yoruba is an example of code-mixing, with each language providing vocabulary and grammatical components.

B.1.2 Socio-cultural Implications

Example: "A gbe 'su lena" – Yoruba (meaning “We put yam on fire).
Code-mixing engages the audience and fosters inclusivity by illustrating the cultural and linguistic diversity of Nigeria.

B.1.3 Artistic Motivations

Example: "Omo mi ni omo yen" - Yoruba and Nigerian Pidgin English (meaning "That babe is mine”).
Code-mixing gives the songs more substance and authenticity by showcasing the artist's originality and proficiency in navigating many linguistic codes.

B.2 "Le Fenu So" (Track) by Lord of Ajasa featuring 9ice

B.2.1 Linguistic Features

Example: "Nkan to ba wu enibody lo le fenu so" – Yoruba and Nigerian Pidgin English (meaning "What anyone says, is their choice").
The usage of code-mixing, which combines English, Nigerian Pidgin English, and Yoruba, adds to the songs' linguistic complexity.

B.2.2 Socio-cultural Implications

Example: "Orin yi ni o, e ma kolo" – Yoruba (meaning "This song is yours, continue to sing").
By combining several languages and dialects, code-mixing gives authenticity and local character, which connects with listeners.

B.2.3 Artistic Motivations

Example: "Oro jaba jaba mi o raye gbogbo kata kata meeen" – Yoruba and Nigerian Pidgin English (meaning "My talk is clear, I don't understand all the gibberish").
Code-mixing promotes the expressive skills of the artist and enables a lively and inclusive musical experience.

B.3 "Pick Up" (Track) by Adekunle Gold

B.3.1 Linguistic Features

Example: "Baba God o!" – English and Yoruba (calling upon God).
Yoruba, Nigerian Pidgin English, and English are all mixed together in code, with each language adding to the expression of wishes and blessings.

B.3.2 Socio-cultural Implications

Example: "Iyawo wa ni, na you I go marry" – Yoruba and Nigerian Pidgin English (meaning "You are my wife, it's you I will marry").
Code-mixing enhances cultural diversity and helps artists connect with audiences who are familiar with the various dialects and languages spoken in Nigeria.

B.3.3. Artistic Motivations

Example: "Tojo ife bati ro le e lori" – Yoruba (meaning "Even if the rain of love drops on you").

Code-mixing offers a way to express creativity, emphasize desires, and establish a connection with the audience through linguistic variety.

B.4 "Party No Dey Stop" (Track) by Adekunle Gold and Zinoleesky

B.4.1 Linguistic Features

Example: "Awon party goer, won ro bi olowo" – Nigerian Pidgin English andYoruba (meaning "The party-goers are spending like wealthy people").

Nigerian Pidgin English, Yoruba, and English are combined through code-mixing to create a linguistic fusion in the lyrics.

B.4.2 Socio-cultural Implications

Example: "As we dey party, we dey groove" – Nigerian Pidgin English (meaning "As we're partying, we're having fun").

The multilingual and multicultural diversity of Nigerian society is reflected in code-mixing's ability to engage the audience.

B.4.3 Artistic Motivations

Example: "Make we jaiye o, make we gbera o" – Nigerian Pidgin English (meaning "Let's enjoy, let's have a good time").

Code-mixing improves the musicians' artistic originality and versatility, giving the lyrics more life and dynamism.

B.5 "Once Bitten Twice Shy" (Track) by 9ice

B.5.1 Linguistic Features

Example: "You say na mistake" – Nigerian Pidgin English (meaning "You say it was a mistake").

When using diverse language components to communicate feelings and experiences, code-mixing includes the usage of both English and Nigerian Pidgin English.

B.5.2 Socio-cultural Implications

Example: "Ohun oju o ri kii b'okan je" – Yoruba (meaning "What the eyes have not seen, the heart cannot grieve over").

The artist's cultural history is reflected in the code-mixing of Yoruba, which appeals to listeners who are familiar with the language.

B.5.3 Artistic Motivations

Example: "Epo epa lo jo posi eliri" – Yoruba (meaning "Oil and palm kernel can't mix together").

Code-mixing enhances the songs' depth and poetic imagery, displaying the artist's originality and capacity to communicate complicated thoughts through the use of various languages.

Example: "No pain, no gain" – English (a common phrase emphasizing the need to endure hardship for success).

While retaining the artist's Nigerian character, code-mixing with English contains common phrases that appeal to a wider audience.

Finally, the code-mixing in these songs showcases Nigeria's linguistic diversity, encourages cultural authenticity, and adds even more depth and uniqueness to the lyrics. A powerful artistic tool, the diversity of languages and regional dialects enables artists to connect with their audience and celebrate the nation's distinctive ethnic past.

4. Discussion of Findings

The examination of code-mixing in Nigerian hip-hop songs uncovers a complex phenomenon that greatly enhances the style. Code-mixing is a dynamic and essential component of Nigerian hip-hop music that solidifies the genre's status as a lively form of musical expression both within and outside of Nigeria. It achieves this through language diversity, cultural authenticity, audience involvement, artistic creativity, and socio-cultural effect.

4.1. Complexity and Diversity of Linguistics

In line with theoretical frameworks and previous research, the study draws attention to the complex linguistic mosaic seen in Nigerian hip-hop music. The ubiquity and relevance of code-mixing in Nigerian hip-hop have been highlighted by academics like Akindele, Awonusi, Popoola, Omolewa, and Salami. They believe that code-mixing represents linguistic originality and cultural identity. These theoretical claims are supported by the study's findings, which show how code-mixing improves the song's lyrical depth and cultural authenticity while giving musicians a flexible toolkit to convey their feelings and experiences.

4.2. The Authenticity and Cultural Representation

Code-mixing is an effective technique for realistic cultural representation; this is consistent with earlier studies found in the literature study. According to earlier research, code-mixing in Nigerian hip-hop celebrates the nation's rich cultural past and establishes a closer connection with listeners. The study's conclusions support these viewpoints by showing how code-mixing represents the origins, identities, and life experiences of the artists and enhances the authenticity and relatability of the musical story.

4.3. Inclusivity and Audience Engagement

This research validates earlier theoretical models emphasizing how code-mixing promotes inclusion and audience participation. Many language and cultural backgrounds find that code-mixing appeals to listeners, establishing a common cultural space where listeners may relate to and engage with the music, according to academics. The results of this study support these claims by showing how code-mixing improves the relatability and accessibility of Nigerian hip-hop and encourages listeners to take part in the celebration and cultural exchange.

4.4. Artistic Originality and Innovation

Code-mixing, in line with earlier studies in the literature review, demonstrates the creative uniqueness and inventiveness of Nigerian hip-hop musicians. According to scholarly research, code-mixing is an artistic manifestation of artists' proficiency with language and dedication to pushing

the genre's boundaries. The study's conclusions corroborate these claims by showing how code-mixing gives Nigerian hip-hop depth, authenticity, and character, setting it apart as a major cultural export.

4.5. The Influence of Socio-culture on Identity Development

The research supports earlier theoretical models about how code-mixing affects Nigerian hip-hop music's socio-cultural context. According to academics, code-mixing encourages linguistic pride and the preservation of Nigerian youth's cultural heritage by aiding in the promotion and maintenance of indigenous languages and dialects. Furthermore, code-mixing offers a more complex and inclusive representation of Nigerian culture and society by challenging prevailing narratives and prejudices about African identity. The study's conclusions support these viewpoints by showing how code-mixing influences cultural perceptions and encourages linguistic pride among young Nigerians.

The present study's overall conclusions provide support to the theoretical framework that was developed in the literature review with respect to the frequency, importance, and complexity of code-mixing in Nigerian hip-hop music. The study advances knowledge about code-mixing and its influence on the linguistic, cultural, and creative developments of Nigerian hip-hop by conforming to established research and theoretical frameworks.

5. Conclusion and Recommendations

In order to understand the language nuances, social implications, and creative inspirations of code-mixing in South/Western Nigerian hip-hop music, this qualitative research study explores the phenomena from a sociolinguistic standpoint. The study aims to expand our knowledge of the intricate interactions between language, culture, and music in Nigerian hip-hop by carefully analysing the lyrics, linguistic elements, and socio-cultural background of a number of selected songs.

Drawing on sociolinguistic theory and code-mixing theory, the study elucidates the various linguistic tactics employed in code-mixed songs, including language diversity, lexical borrowing, and code-switching. It also looks into the effects of code-mixing on socio-cultural aspects such as identity formation, cultural representation, and the survival of native languages. The creative reasons for code-mixing, such as language creativity, cultural pride, and expressive authenticity, are also examined in the study.

The study's findings, taken together, emphasize the significance of code-mixing as an innovative and dynamic linguistic device applied to South/Western Nigerian hip-hop music. Artists utilise a technique called "code-mixing" to engage with their audience, show off their cultural identity, and address social issues. Musicians weave together languages like English, Nigerian Pidgin English, and native languages of Nigeria to create a distinctive linguistic tapestry that enhances complexity, cultural authenticity, and inclusivity in their music.

By highlighting the linguistic variety, cultural relevance, and creative vitality of code-mixing in South/Western Nigerian hip-hop music, this study advances our knowledge of the intricate role that it plays in the genre. By

highlighting the diverse linguistic landscape of Nigerian hip-hop and its enormous impact on identity, culture, and society, the study offers insightful information for academics, artists, and enthusiasts interested in the intersection of language, culture, and music in Nigeria and abroad.

The study's findings allow for the proposal of many recommendations aimed at improving the language diversity and cultural authenticity of South/Western Nigerian hip-hop music. First of all, in order to support indigenous languages and cultural diversity, promoting linguistic diversity means encouraging musicians to try their hand at incorporating different languages and dialects into their songs. Second, putting a focus on cultural sensitivity and representation means pushing musicians to use their music as a forum to talk openly about their experiences, identity, and upbringing in order to contribute to a more accurate representation of Nigerian culture. Third, encouraging the audience to interact and be inclusive means endorsing initiatives that guarantee that all linguistic and cultural groups are represented and included in the music industry. Fourth, fostering creative innovation means giving hip-hop artists the tools they need to explore the limits of artistic expression by utilising wordplay, metaphor, and linguistic fusions.

Fifth, acknowledging the Socio-cultural Impact and Identity Development emphasises how hip-hop plays a crucial role in cultural representation and identity building by challenging conventional myths about language and identity. Sixth, in order to increase societal understanding and respect for linguistic variety, education and awareness initiatives should offer discussions on code-mixing and its socio-cultural ramifications in curricula and awareness campaigns. Seventh collaborative initiatives are crucial for establishing collaboration among educators, artists, linguists, and policymakers in order to develop strategies for the promotion of cultural heritage, the preservation of indigenous languages, and the development of linguistic pride among young Nigerians.

Lastly, encouraging further research is essential to comprehending the dynamics of code-mixing in Nigerian hip-hop, as well as how it has evolved, how it affects language attitudes and identity, and how it has affected larger socio-cultural discourses. These suggestions can support Nigerian hip-hop's social cohesiveness, linguistic diversity, and cultural authenticity while reaffirming the genre's importance as a vibrant form of expression with roots in South/Western Nigeria.

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Appendix

"My wedding day" by 9ice

On my wedding
She can't stop calling her phone ringtone
That's why I treat her like a queen
She call me a king like I do realize
We can't but raise a family
I can't deny yeah, that I love her die
She be the woman of my life
Bros, no be lie
I feel alright
Whenever she's by my side
I'm proud to be her Mr Right
Cos I know she gonna be my bride
A gbe 'su lena
A f'ona ro 'ka
Gbo gbo awon is still dey le
Omo say gobe
Sweet girl, na you I go marry
To God be the glory
Iyawo wa ni, na you I go marry
Tojo ife bati ro le e lori
Kelebe kelebe lomama se bi tanwinji
Omo mi ni omo yen.

"Le Fenu So" by Lord of Ajasa and 9ice.

Ji Lord of Ajasa
ID Cabasa
Nkan to ba wu enibody lo le fenu so
Omo oroyan omo ti wo jo
Omo ma ti jewun lo
Efiwon sile eje ko ma solo
Orin yi ni o ema kolo
Woso pe mo tun tilo
Talo mo ibi to tun ti gbo
Lolla Oluwa mo tun tinsere another surprise
Oro jaba jaba mi o raye gbogbo kata kata meeen.

"Pick Up" by Adekunle Gold

Baba God o!
Emi no fe wa Range Rover
Dangote olori meji
Na beg i dey beg o
Olorun orun
Emi no fe wa Bentley
Otedola O lori Meji
Ma ma jeki anybody bere nipe ni bo lo lorun wa
E jo baba answer my calli oh
Ma ma jeki anybody ri temi wi
Baba God o

Mo fe do lowo
Emi nofe sho orire
Jowo now now now now
Baba pick up the call.

"Party No Dey Stop" by Adekunle Gold and Zinoleesky

I know that (it's Kel P vibes)
Koni kọja mi, koni delay
Oluwa don cosign
S'ọmọde lo dun bayi?
Me, wey I don high on paraga
How I go get time for wahala?
Leave acting for Tony Montana
Original, not made in China.

"Once Bitten Twice Shy" by 9ice.

Things we do for love
No one can imagine me
By the way
You say na mistake
Ohun oju o ri kii b'okan je
Ojukoro ki mai p'ojukoro je
You're showing him your tattoo
Think I don't don't care
Mumu
Epo epa lo jo posi eliri
Once bitten twice shy
Ko ma ba lo te
Woman, don't you know you are the tears in my eyes
Go away, by the way, I don't need you no more
You know I'm a ghetto child for life
No pain, no gain
Na the only sure way to sustain
No pain, no gain, no pain, no gain.