

Code Switching and Code Mixing as Styles in Hausa Gospel Songs and Sociolinguistics and Economic Development

Bulus Wayar

Abstract

This research attempted to expose the styles of language behaviour of Hausa- based gospel singers in the Northern Nigeria. Specifically, the goal of the study was to analyze the code choices and the motivation behind such style. Stylistics is a branch of applied linguistics that deals with the study and interpretation of text- spoken or written. The idea of using music as a genre of passing information, entertainment and instruction is necessary and valuable and gospel music or sounds in particular are inevitable aspect of Christian worship as it is used to edify, to praise, to worship. A total of 50 musical artistes made up the population. The results indicated that code – switching and code – mixing among the musical artistes were sociolinguistic, economic and artistic. The trend of language choice could be used to foster unity, preserve languages from going into extinction and attract a wider audience.

Keywords: Styles, Linguistic, Communication, Music, Artistes, Pluralistic

Introduction

In a bilingual or multilingual community, people often switch from one language to another in their communication. Contrary to the assumption that code – switching and code – mixing are evidence of deficient language knowledge in a multilingual society, a number of researchers suggest that code – switching and code – mixing are used as additional resources to achieve particular interactional goals and one noticeable goal is style, and stylistics is the study of style.

Stylistics is defined as the study of the distinctive features found in particular genres as it relates to an individual. Furthermore, stylistics is also considered as a method of textual interpretation in which primacy is assigned to language. This is because language is so important to

stylisticians as it manifests in various forms, patterns and levels that constitute linguistic structures. More so, stylistics is the description of analysis of variability of linguistic forms regarding actual language use. However, the concept of stylistics in language rests in the general assumptions that within a language system, the same context can be encoded in more than one linguistic form operating at various linguistic levels (syntax, linguistics, intonation and text). This means that the goal of most stylisticians is not simply to describe the formal features of texts for their own sake, but in order to show their functional significance for the interpretation of the text, or in order to relate literary effects to linguistic “causes” where these are felt to be relevant.

Since stylistics is the study of style, style then has been an object of study from the ancient times. Scholars like Cicero, Quintilian, and Aristotle believe that style is the proper adornment of thought. Other researchers think that style in language arises from the possibility of choice among alternative forms of expression. Additionally, style is writer’s mark of his personality. Thus, an excellent and experienced writer should be able to rely on the power of his habitual choices of words, sounds, expression, and syntactic patterns to convey his personality or fundamental outlook. The concept of stylistics can be analyzed through the process of dismantling or separating constituent elements in order to study the nature, functions or meanings of things. This can be the detailed examination of language in order to understand more about it.

In this article, ‘song’ is used in a generic sense to include church worship songs, gospel songs, contemporary worship songs that are sung in a worship setting or gathering of Christians. Worship is the work and pulse of the Christian Church. In worship, Christians celebrate God’s gracious gifts of creation and salvation and are strengthened to live in response to God’s grace. Worship always involves actions, not merely words. To worship is to consider music, art and architecture as well as liturgy and preaching.

In the Old Testament, the worshipping community definitely sang. The Psalmist with its 150 poems were all probably chanted rather than recited, has a central place in the Hebrew Scriptures. These songs have cognitive and emotive contents as many of them describe important events. Some of these are probably part of oldest material in the Bible,

for example, the song of Miriam (Exodus 15: 21); (Jeremiah 20: 4) and the songs of Deborah (Judges: 5:2); Eisefeldt, (1974), Emama (2017).

Music was acknowledged to have great power to soothe the mind, 1 Samuel 10: 5), to create an atmosphere favourable for ministry, 2 Kings: 3:4) and to help people to sense the glory of God, Letsosa & De Klerk, (2007). This shows that there is a positive openness to emotion in singing. Thus, positive emotive songs come in the form of thanks and praises while negative emotive songs manifest through lamentation. These combinations are some of the reasons musical artistes venture into code – mixing and code – switching their texts to suit their intentions.

In the New Testament, Christians also sang. Extra – biblical evidence from the letter of Procurator Pliny to the Emperor Trajan said that Christians ‘sing hymns to Christ as to God (Albrecht 1995). Singing seems to be a natural way to express themselves and their newfound faith in Christ.

Literature Review

According to Osisanwo, (2016:72), ‘stylistics is the branch of linguistics which applies the theory and methodology of modern linguistics to the study of style’. To Osisanwo, one of the crucial things attempted by stylistics is to put the discussion of textual effects and techniques on a public manner of use. It therefore persists in the attempt to understand the techniques or craft of writing. On the other hand, Toolan, (2013:56) opines that, ‘stylistics is the study of the language of literature: it is the description and analysis of the variability of linguistic forms in actual use’. To him, stylistics is a way that one tries to understand and even explain language and literature works, assisted by linguistic terms and ideas which have an increased awareness of language resources and structures. On a different dimension, Khader, (2011:251) argues that stylistics, ‘is the science which explores how readers interact with the language of text in order to explain how we understand, and get affected by text when we read them’. To Khader, stylistics should be able to bring readers to have a close examination of the linguistic elements of a text and the understanding of the anatomy and functions of the language. Based on the definitions above, stylistics is a traditional field of study where the methods of choosing linguistic and non-linguistic expressive means and devices in the process of communication is studied and learned.

Norgaard, (2010) perceive that stylistics is concerned with the ways meaning is created through language in literature and other non-fictional texts. Their views imply that stylistics analysis on fictional and non-fictional texts which include advertising, political speeches, news reporting, film, multimodal publications and pictorial advertising. Similarly, (Spritzer, 2015:192) remarks stylistics as, ‘an individual and creative utilization of the resources of language which his period, his chosen dialect, his genre and his purpose within it offer him’. His idea integrates that stylistics sprout out from man’s inner being, his surroundings, thoughts and ways in which he finds himself doing. It explains that there is this urge that prompts man to do something in a particular way.

The Concept of Bilingualism

Today, an abundant amount of research explores bilingualism and its manifestations both in spoken language and in written texts as most researches focus on the significant feature of bilingualism: code-switching and code-mixing. These phenomena have been researched by many on a societal level using examples of multilingual speech communities switching between languages, which mostly focused on the role and effects of languages on the socio-political organization. On the other hand, numerous authors examined code-switching and borrowing on the individual level pursuing to produce knowledge on language switch as a strategy to achieve certain personal goals in everyday communicative needs. The present paper focuses on the latter pursuit, examining gospel musical artistes in northern Nigeria. The artistes employ English, Arabic and Hausa in their songs, although Hausa language is the dominant language of gospel in the region.

In order to pursue discourse on code-switching and borrowing patterns, it will be necessary to adopt an appropriate definition of bilingualism. Additionally, due to the specific goal of understanding the differences in speech patterns, notions such as *degree of bilingualism*, and the *domain of language use* are discussed as used by (Zivkovic, 2006) in a study on code switching (hence forth SC & CM) patterns which this paper is framed after.

Code-Switching and code -mixing

Code-Switching (CS) is most the important features and well studied speech processes in multilingual communities. Definitions vary, but both utilize the term ‘code’ which was adopted by linguists from the field of communication technology. Gardner-Chloros, (2009, 11) refers to it as ‘a mechanism for the unambiguous transduction of signals between systems’, analogous to what switching of language signifies a system used by bilingual speaker-hearer in everyday communication. Therefore, the term ‘code’ is frequently used nowadays by the linguists as an, ‘umbrella term for languages, dialects, styles’. Gardner-Chloros,(11). Further, the term, ‘switching’ refers to alternation between different varieties used by the bilingual/bidialectal during a conversational interaction. This phenomenon can be examined from various angles, but the important part of this paper is to illustrate the conscious and unconscious patterns of such language behavior and the motivation behind it. On the other hand, *a code-mixing* refers to embedding of various linguistic units such as affixes (bound morphemes) words (unbound morphemes, phrases and clauses that participants use in conversations.

One of the techniques that apply to this study is sociolinguistic approach. Unveiling this approach triggered the question, why do they occur in the first place? What is the motivation or the driving factor(s) behind bilingual language behavior? Answering these questions requires recourse to two models proposed by Gumperz, (1982) who distinguishes between two types of code-switching:

- *Situational switching*
- *Metaphorical switching*

The situational code-switching is driven by a particular situation where a speaker uses one code for one situation and another code for another situation. In metaphorical code-switching, the topic is the driving factor in the determination of which language will be used, e.g. a speaker may use two languages for two different topics. This direct correlation between languages and the social situation, as mentioned by Gumperz (1982) signifies the “definition of each other’s rights and obligations” (P. 424). Additionally, he argues that the relationship between language and social context is quite complex and that “participants immersed in the interactions itself are often quite unaware which code is used at any one time” Gumperz,.(1982)

Another model relevant for the study was proposed by Myers-Scotton (1993:75), known as the *Markedness Model*, in which she notes that a bilingual individual has a sense of *markedness*, with regard to the relationship with the interlocutors who essentially choose the code in the conversation. In such situation, the speaker is perceived as a *rational actor* who can make the *unmarked* choice, the more secure and the more expected choice, often used by the speakers, or the *marked* choice which is generally unexpected in interaction (Myers – Scotton). Another conversational approach appropriately considered in this study was proposed by Auer, (1998:3) using the two main approaches to code-switching which include *sociolinguistic* approach which defines code-switching as the symbol ‘of group membership in particular types of bilingual speech communities’, and the *grammatical* view which regards ‘syntactic and morph syntactic considerations which may or may not be of a universal kind’. In his view, code-switching is considered as a part of verbal action, being a part of both the communicative and social function. In this context, patterns of code-switching are seen as a *conversational event* and as ‘alternating use of two or more *codes* within one conversational episode’ which in essence brings light to participant’s interpretation as well as the, ‘use of code-switching to organize the conversation by contributing to the interactional meaning of particular utterance’ (P. 4). In other words, the close correlation exists in a conversation where two or more codes are used with the alternation of those codes and this pattern performs a particular function in discourse.

Methodology

The targeted population of this study consisted of Hausa based gospel singers from Adamawa, and Kaduna, states from northern Nigeria. The participants were chosen in view of the reasonable number of Christians in the areas under investigation as well as convenience as the researcher’s familiarity with the songs. A sample of 50 CDs from different artistes was selected.

The label ‘Christians gospel artistes’ does not refer to a single cultural or ethnic affiliations, but a mixture of characteristics, Christians, Catholic, Orthodox, and Protestant. Gospel song making are more of businesses than spiritual matters, hence the need to apply varieties codes to promote the industry as well expand the market. The researcher

purchased the video CDs produced by the selected artistes, played, listened to and transcribed. Only albums that contained traces of code switching and borrowing received prominence. Lexicons and clauses which the artistes code - switched borrowed were presented in bold and parenthesis { } for easy identifications.

For the reason of space, only a few examples were presented to buttress certain claims. Since the researcher's aim was showcase the manner of language use, qualitative design was deemed most appropriate.

Presentation

Results from data analysis interview present an interesting revelation for the expansion of Hausa gospel in northern Nigeria.

The diversity of language within a given area necessitates linguistic choice. As a result, there is a possibility for speech communities to either out rightly change the code or switch intermittently.

The case of Hausa being the major language of gospel in the northern Nigeria is precipitated by a number of factors. No matter the religion or linguistic affiliation, nearly every person in northern Nigeria uses Hausa. Hausa is the most widely used language among many speakers of various small languages in the North, and it is the lingua franca. In other words, Hausa is used by people with other languages, probably due to extensive Hausa trade Diaspora throughout the West Africa sub – region. In deed, Hausaland is the most linguistically diverse area of Africa as the area is inhabited by speakers of literally hundreds of small languages, all of whom has been in intimate contacts, conflicts and commerce with their neighbour – Hausa. These factors necessitated the establishment of Anglican Missionary Society (ACM) in 1848 which adopted a modified Roman alphabet for use in Hausa. The ACM taught *boko* (education) at its schools in Lokoja. These and many other factors promoted the growth of Hausa as the lingua franca of the northern region.

Excerpt 1. Lafiya ikon Allah.

Yau Ga Ladidi Sarauniyan Waka...

Babu Fargaba Bishara Yesu Dole Sai Mun Yi.

Jama'a Babu Fargaba Bishara Yesu Dole Sai Mun Yi.

Ai Yesu Yabamu Aiki Yace Mu Kai Bishara

{The Gospel Of The Almighty God In The Name Of The Father, The Son 67 And The Holy Spirit}. Gara Muzo Mu Kai Bishara.
Litafi **{Revelation}** Ma Yayi Bayani Yace Mu Kai Bishara.

Excerpt 2. To ga sako gare ku yan adawa.

Kun Adabu Jama'a. Jama'a Kira Muke A Gare Ku.

Ku Gyara. Yan Adawa, Tun Zamani Anabawa, Da Suka Gabata Suna Nan.

In Kaji Ana Adawa, To Akwai Magulamata Cikin Su, Akwai Sa'idawa, Akwai Munafikai Cikin Su. Ba Su Cikin Gaba, Basu Sun Kowa Ya Ciga.

Kai Yan Adawa, Kun Sha Fama.

{Jama'a} Ku Tamaike Ni Dubawa.

Ko Sojada Namu Akwai Yan Adawa A Cikin Kongiyoyi, Akwai Yan Adawa A Cikin.

Idan Muna Waka, Yan Adawa Ai Ba Su So. Indan Fastoci Suna Wa'azi, Yan Adawa Ba Su So.

{In Fact This De Worry Me. In The Market Gugur is Preaching.

The Holy Spirit Is Performing Miracle by the Holy Spirit}

Amma, Mai Makon Su Dau Gyara Ga Allah Dan Adawa Sai Yace Ikon **{Shedan}**.

Explanation: To achieve an effect in (1&2) above, the artiste code-switched to English with the familiar to her. English was used to accomplish several purposes: gain prestige since English is associated with literacy, social supremacy, and wider audience. But, the artiste would not expect a non English listener to understand the song by code switching in just one or two phrases. The artistes' objective was to prove a case- demonstrating her multilingualism since all the gospels artistes under investigation are at least multilinguals.

It is also reasonable to say that the use of English language represents the language of solidarity and bonding between the artiste and English audience. Furthermore, English is 'we code' in the relationship between the artiste and any listeners who may have

prejudice for Hausa language.

Although Hausa is the dominant language in the region as explained above, the artiste is somewhat proficient in English which functions as ‘we code’ re-establishing a bicultural identity. In (1), code switching to English using the book of {**Revelation**} aimed at expressing biblical truth and exuberant joy of the text producer.

Exerpt 3. {Isa Almasihu Dan Allah}.

Mai wakar ne da kan sa ke waka.

{**Professar**} ne da kan sa zai wakar.

Idan nace {**Almasihu**} Dan Allah wani yace {**a'zubilahi**}.

Wai **Allah** yana da tsarki bazaya san da ba.

Kuma ya hada da {**kuluwallahu**}.

Kuma ya hada da {**willaulahi**}.

Kuma ya hada da {**wallahu'lahi**}.

Explanation: In (3), there is a code – mixing of Hausa with Arabic. The proper noun, ‘Isa **Almasihu**’ followed by the title, ‘Dan **Allah**’ are traits, qualities, etc. associated with {**Isa**} which the artiste uses to identify with and wishes to propagate the gospel of Jesus [Isa] in Arabic. The use of such style becomes inevitable in view of the fact that the grammatical properties of a given parts of speech as used in Islam are specific to Arabic. For instance, Hausa nouns such as deity cannot be used as a defining property. As such, Hausa has to aggressively borrow words from Arabic, hence the use words like, Allah, Isa, etc. The artiste’s style of using Arabic lexicons is to demonstrate that Isa **Almasihu** came to save the entire human race in respect of colour, geographical location, gender or any other sociological factor. So, code –mixing to Arabic shows that even the Quran acknowledges Isa as **Almasihu**.

The artiste coined a new word by inventing a new sound sequence and pairing it with an existing meaning, ‘**Professa**’ which means ‘Professor’. Hidden in this style is disguised echo of mocking by non – Christian listener who thinks the singer has contravened Quranic truth in that Allah is divine. Therefore, He cannot be a father to anyone. The use of those Arabic nouns: **a'zubilahi** ‘**kuluwallahu**’ ‘**willaulahi**’ ‘**wallahu'lahi**’ are not linguistic but social facts which the singer wishes to prove. The singer attested that {**Isa**} is God’s son since all human

beings are from God. Therefore, addressing **Isa** as **{Dan Allah}** is not apostasy as claimed by the listener. The central truth relation in this case is entailment. One statement or sentence is said to entail another sentence when the truth of the first guarantees the truth of the second one.

Metalinguistically, the artiste code – mixed with Arabic in order to make a direct quotation as uttered by non – Christians on Isa’s sonship. **{A’uzubilahi’}** is rather used exclamationarily to refute the artiste’s claim of **Isa**’s blood relationship with **{Allah}**. Also, the singer wanted to impress the listener with his linguistic skills.

Exerpt 4. Kumai nisan jifa kasa zai fadi.

Anamci na cika daidai Yesu na zuwa.

Yan uwa lura ka gani. Duniya kogi ruwa.

Wani ya fada; wani ya fada ba labari.

Gaskiya lokoci zai kare. Gara kazo ka tuba yanzo.

Duk wanda ya hau motar zunubi tashan **{Jahanama}** za'a sauki she.

Excerpt. 5. Bawata hanyar in ba Yesu ba.

Mutani ga wata wakar zabura tana cikin kundun litafi.

Duk mai son jin ta ya bini a hankali...Ina dade in tsoro mutuwa.

Sai naje gun boka mai magani...In duba **{Izaja'a}** ba gan she ba.

Na karanta **{Kuluwalahu}** ban gan she ba.

Na duba **{Shuratul Akahau}** ban gan she.

Na duba *Shuratul Yasin* ban gan she ba.

{Isa Arhakulalika Rabin Alamin}.

{Isa Izasurakal Mida Alamin}.

Isa Rahamani}, mai kowane.

{Isa Rahamani}, mai **{Rahaman}**.

{Isa Alazizi}, mai ikon akan kowannene.

{Isa Alsalamu}. Allah ya amince da shi.

{Isa Almustakabiru}, mai girma.

Ku tsaya bawani mai girma in ban da shi.

{Isa Alkudusu}, tsare duk mai bin sa.

Explanation: In (4), the singer only code – mixed Hausa with just an Arabic word, *{jannama}* as an attempt to establish a code that has power and preference. *Jannama* (hell) sounds more illuminating than if a Hausa word *wuta* was used. More so, the word, *{jahannam}* sounds more threatening to the unbelieving audience.

In (5), song is a passionate call for evangelism of the world, something which is God's concern and passion too. The singer code – mixed with many Arabic nouns, to enable the singer list names of chapters in the Holy Quran: *Kuluwalahu, Shuratul Akahau, Izaja'a, and Shuratul Yasin*. The list indicates the singer's search for the word of truth. His affirmation concerning Christianity is anchored on his further listing of Isa's attributes as the only Messiah the world needs. Consider these nominal phrases: '*Isa Arhakulalika Rabin {Alamin}*', '*Isa Izasurakal Mida Alamin}*', '*Isa Rahamani}*', '*Isa Rahamani}*', '*Rahaman}*', '*Isa {Alazizi}*', '*Isa Alsalamu}*', '*Isa Almustakabiru}*', '*Isa Alkudusu}*.' These phrases are not mere minimal units of grammar; they are echoes the singer used to reiterate the universality of '*Isa*' as the sole Messiah of the dying world. More so, the singer made a marked choice as a part of an interactional act that has spiritual consequences for people who choose to forego Christianity to other religions.

Additionally, the singer's referential use of code switch – mixing is associated with lack of their semantic equivalence in the background language.

Excerpt 6. Yesu, Yesu nana nana... **{My Redeemer! I will need to worship for all You did for me. From the lion's den You set me free}**. Zan daga murya ta zuwa ga duniya. Zan daga murya ta zuwa masubi. **{I will tell them how great You are. I will tell how big You are}**. Bege na, yeye, riba na iye iye. **{In You I live. I you I move}**. Koda bani da iyali; koda bani da abokai. **{To You I give totality of my being}**. Kai ka bani rai. Kai ka bani lafiya. **{You are with me. No one can be against me...}**

Excerpt 7. Mai ceto na agareka na dogara. Masoyi na agareka na dogara. **{I will never fall...Sometime night will get so dark and it seems am sinking down... sometime the road will get so rough and it seems**

like am breaking down but you are the strength of my heart, light of my life...}

Excerpt 8. Now I Understand The Reason Why You Said That I Should Serve You Lord.

That I Should Do It Better

The Reason For Me Lord Is To Get Through That Day...

I Don't Wanna Be Found With One Thing In Any Way Lord.

{**Ina Son In Shiga Mulkin Sama, Mulkin Samaniya**}.

Explanation: Lyrics in (6, 7 & 8) were produced by the same artiste. The artiste's style of code – mixing Hausa with English is an intentional act to achieve certain social ends - interactional power since he is at the liberty to do so. More so, young people generally in the contemporary society are active in producing cultural practices; they are interested in varieties of styles, aesthetics and sub cultural symbols.

Excerpt 9. Gamuna a gare ka Ubanguji kaiyi mana gyara.

Allah Mai Mutu. *Allah* Mai *Arjan*. *Allah Wahaiyi*, Kai Aka Karami Sali.

Allah Kayi Mana Jinka.

Yan Mata Dapchi Iya Leah Take?

Yan Borno, Ina Leah Take? Leah Bata Dawuba.

Yan Yobe Namu Ina Leah Take?

Leah Bata Dawuba.

Sauran Yan Mata Sun Dawu Amma Leah Bata Dawuba

Yan Adamawa Ina Leah Take?

An Dawu Da Sauran Yan Mata Dapchi Amma.

To Bamu Gan Leah Mu Ba.

Baba Buhari Ina Leah Take?

IG Ibrahim Ina Leah Take?

Yan APC Ina Leah Take?

An Ce Ta Yi Sallah Ko Shi Ya Sa Bata Dawu Ba?

A She Balbela Baka Ce! Mune Bamu Gane Ba.

Da Lawuje Cikin Nadi Har In Kun Bincika Zance Na.

Ranar Da A Dibe Yan Mata Na, An Kawar Da Sojoji

Dake {**Checking Point**} A Kan Hanya.

A Kawar Day An Sanda Da Suke Kan {**Checking Point**}.

To Ga Goni Tambaya. Gwamnati Tabe Ni Amsa.

Da Jirgi Sama Ko Da Mota An Dibe Yan Mata?

In Da Jirgin Sama, Wace Hanyar Ta Fito?

Fastoci Sai Kuyi Adu'a Fa.

Dattawa, Ku Yo Magana Fa...

In Dan Muka Yo {**Shahada**}, To Za A Yi Kare Jinni, Biri Jinni...

LCCN, EYN, COCIN, IGP, APC Sai Kuyi Adu'a.

Explanation: In (9), there is little biblical content to speak of; the language is rather considered as a secular protest than biblical. The singer code – mixed Hausa with English and Arabic. The singer's use of acronym formation is just one way of demonstrating his linguistic prowess in English. Also, the use of the acronyms: EYN, (Ecclesia Yan'uwa a Nigeria), LCCN, (Lutheran Church of Christ In Nigeria), COCIN, (Church Of Christ in Nigeria) do not only sound melodious, but indicates the speaker's forceful use of those acronyms as they are lacking in Hausa. On the other hand, the linguistic behavior goes beyond expressive function; it shows solidarity with a body of Christians to team up and pray for the release of Leah who was abducted by Boko Haram. On the other hand, the use code acronyms such as IGP (Inspector General of Police) and APC, (All Progressive Congress), rather depicts a plea and insensitivity of the authority on security of Nigerians.

A characteristic of these abbreviations is that each of their letters is individually pronounced. To effectively pass the message, the singer must be able to accurately pronounce the letters. The choice of those acronyms and the word, {**shahadah**} is necessitated by lack of facility in the background language – Hausa and in order to enforce prominence, the singer chose the referential Arabic. In this sentence, the singer's linguistic behavior shows expressive function as well as to establish solidarity with all care – givers in respect of the person's social or religious affiliations. The frequent questions by singer make the text emotive; hence they seek for solidarity.

Excerpt 10. Masubi babu {**network busy**}.

Indan Muna Da Damuwa, {**Jesus Shine Number**} Mu.

Menene {**Phone Number**} Indan Muna Damuwa – {**Jesus – Call Jesus**}.

A Gaskiya A Wanna {**Number**}, Babu {**Network Busy**}.

Explanation: In (10), the singer adopts the use of English jargon – information technology, ‘network busy’. This may be due to global connections to IT and in any case, the use of IT English has created information – age class. Off course, the text producer lacks the available substance in the background language, hence the need for code – mixing to a language which buoyant enough to satisfy the linguistic desire.

Findings

Christians see the Bible as sole authority for life and faith. Thus, Christians can be reconciled with God who is personal, moral and craves for a response from people whom he has created. Consequently, Christianity is visible in Christians’ worship which songs play great roles. Songs serve as means of communicating the gospel, while specific styles of singing helps to distinguish one singer from the other. Songs in Christianity is godly, and music offered from a wrong heart is unacceptable to God as worship. Amos: (5: 23), ‘take away from me the noise of young songs; I will not even listen to the sound of your harps.

Hausa – English – Arabic code – mixing and code switching among Hausa based gospel in singers in the North are socio – linguistics phenomena as their styles are drawn on different platforms. Thus, linguistic choice is used in emblematic and creative ways both in reference to certain subcultures and in order to express various aspects of young singers’ particular ways of presenting their interests and values. In other words, code – switching / code – mixing an alternative use of two languages may be used for expressing certain social identities, shared ideologies within a community. Thus, the artistes’ songs are affected by their social and cultural backgrounds despite the fact that Hausa or Arabic is not their native language; language contact has influenced greatly their songs as the singers have access to a multiplicity of linguistic resources for the negotiation of identity. This is noticeable in their movement within multiple cultural frameworks.

Conclusion

The contact between English, Arabic and Hausa has important sociolinguistic, psycholinguistic and economic implications. At sociolinguistic level, the ability of any singer to speak many languages has significant implications regarding the ownership of the aforementioned languages. In other words, the ownership of these languages is threatened due to the existence of varieties of these languages

Linguistic diversity promotes unity and enhances experience. More so, borrowing or speaking other people's languages can save many languages from going into extinction, while sticking to one's only language possess a great threat to those of world languages. When an artiste is endowed with a multiple linguistic knowledge, it fosters active collective entity in intergroup. This means that the more vitality a speaker is the more chance to survive and thrive in the music industry. Economically, the ability to code – switching and code – mixing to multiple languages enables differentiate access to markets, audiences and sustainability.

Multilingualism necessitated by language contact in Nigeria plays a significant role especially in youth culture in music in general, and code - switching and code – mixing are often practiced by youth gospel singers. As young musical artistes, social life is connected to wider cultural contests; they are able to use English, Hausa and Arabic within their local setting. More so, the singer do not only establish jargons or formulaic expressions, but they creatively exploit the possibilities of the available linguistic codes at their disposals.

References

- Albrecht, C. (1995). *Einführung in die hymnologic*, Van dehoek 7 Ruprecht, Gottingen.
- Auer, J.C.P, (1984) – *Bilingual Conversation*. Johns Benjamins Publishing Company.
- De Howuwer, A. (2004). 'Triagual in put and children's language use in triagual families.
- De Jong, J. E. (2011). *Foundations for multilingualism in education*, Philadelphia, PA: Caslon.

- Edwards, J. (2012). *Multilingualism: Understanding linguistic diversity*, New York: Bloomberg.
- Emama, E.O. (2017) The utility value of Urhobo, English, and Pidgin in Selected Rural Urhobo Communities. *Abraka Humanities Review*, 7 (3), 42 – 50
- Eisdeldt, O. (1974). *The Old Testament: An Introduction*: Basil Balckwell: Oxford.
- Flanders' In: Hoffman, C. & Ystma, J. (eds). *Triagualism in the individual family and society*, Gardner, Chloros, Penelope, (2009). *Code-Switching*. Cambridge: Cambridge University Press.
- Green, J. P. (1985). *The Interpreter Bible*, Hendrickson Publishers. Peabody.
- Gumperz, D. (1982). *Directions in sociolinguistics*. New York: Holt, Rinehart and Winston.
- Jeremiah, J. (2004). *Worship and Theology in the Psalm*: In D. Human & C. Vos (eds.) *Psalms & Liturgy*, pp. 89 – 101. T.T. Clark International: London.
- Khader, S. J. (2011). *English Language Teaching in its Social Context*. Palestine: Annelise de Vet 010 Publishers.
- Letsosa, R.S. & De Klerk, B.J. (2007). *A Relevant Liturgy for Reformed Churches of African Origin Concerning Liturgical Music*, *Practical Theology in South Africa* (1), 64 – 82.
- Mistik, P. (2010). *English Language Methods*. U. K: Bloomsbury Publishing Plc.
- Myers-Scotton, C. 1993b. *Social motivations for code-switching. Evidence from* NicoladisE. (2012). First published <https://doi.org/10.002/9781405/98431.wbeal> 0141 book serials: major reference works.
- Nieto, S. & Bode, P. (2011). *Affirming diversity: The sociocultural context of multicultural education* (6th ed.). Upper Saddle River, NJ. Pearson Education.
- Norgaard, N., Busse, B., & Montoro, R. (2010). *Key Terms in Stylistics*. Unite States: Continuum Publishing Corporation.

- Osisanwo, A. Bodunde, H., & Ekpe, S. (2016). *Grammar Applied Linguistics and Society*. Nigeria. Ile-Ife: Obafemi Awolowo University Press.
- Spritzer, C. L. (2015). The Concept of Stylistics. In Olaniyan, T. and Quayson, A.(Eds.), *African Literature: An Anthology of Criticism and Theory*. Australia, 550 Swanton Street, Carlton: Blackwell Publishing Ltd.
- Tarni, P. (2014). *A Course in Linguistics*. Delhi: PHI Learning Private Limited.
- Toolan, M. (2013). *Language in Literature: An Introduction to Stylistics*. London: Euston Road Press.
- Zivkovic, M. (2006). Spoken discourse in bilingual family: focus on the simultaneous speech, code-switching and topic change. Unpublished MA Thesis.