

## **LANGUAGE USE AMONG NIGERIAN /AFRICAN MUSIC ENTERTAINERS: SURVIVAL OF LINGUAL- CULTURAL IDENTITY**

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### **Abstract**

The communicative function of language and how humans use it to express their thoughts, feelings, ideas, culture and identity can never be overemphasized. The English language has gained the prestige of becoming the global lingua franca, and all over the world, it has become the language used in all spheres of life. English language functions as a language of administration, education, business, trade, music and entertainment. Nigeria, being a multilingual and multicultural society, places English in a vantage position as the lingua franca that bridges the communication gap existing among the various indigenous language speakers. The multilingual situation in Nigeria has made many speakers to alternate between the English language and at least one indigenous language during communication. This sociolinguistic phenomenon is massively employed by Nigerian music artistes in particular and African music artistes in general. This paper therefore, focuses on the portrayal of positive attitudes of African culture and identity by Nigerian/African music entertainers through the process of mixing of the indigenous languages with English. The study investigates the trend in the music industry where almost all the young artistes use the indigenous languages alongside the English language to express the positive values and principles inherent in African culture. In fact, this creative trend in language use has greatly impacted the global media. Language and culture are interconnected. Language is an instrument of thought and helps to explore, discover and record the experiences in a culture. Significantly, it is observed that the blend of two codes (two languages) in music helps the artistes and their listeners alike to emphasize their identities; and for us as a people to forestall the death of our indigenous languages vis-à-vis the growth and expansion of English language.

**Keywords:** English language, indigenous languages, sociolinguistic code switching/code mixing, Nigerian/African music, lingual-cultural identity

## **Introduction**

LANGUAGE is an important tool employed by humans to express their thoughts, ideas, and feelings and to a larger extent, cultural identity. Sociolinguistics is an aspect of linguistic study that investigates the interaction between the use of language and the social organization behaviour. Akindele and Adegbite(1999) see sociolinguistics as that which “seeks to provide an answer to the question of what accounts for differential changes in the social organization of language use and behaviour towards language. Sociolinguistics also examines language attitudes and overt behaviour towards language users, and most importantly, it sees language as part of human culture and as an instrument for performing different task under different circumstances for different purposes. It is a known fact that every society has its own attitude towards dialects and other forms of language being used. Also, sociolinguistics emphasises the connection between language and culture.

In Nigeria, the English language is obviously regarded as the national language while indigenous languages like Yoruba, Hausa and Igbo are considered regional languages. Apart from these three regional languages, several languages and dialects are spoken in over 250 ethnic groups in Nigeria. So, in a multilingual and multicultural African society as Nigeria, diverse languages and cultures always compete. The foreign language-English language performs official and national functions while the indigenous languages are used for interactional communication in various domains of operation.

Language is a vital aspect of culture as both are connected. Language is a guide to social reality, that is, language conditions a person’s thinking about social problems and processes. In stressing the importance of language Sapir (1929), observed “that the real world is to a large extent unconsciously built up on the language habits of the group”. This implies that the language habit prevalent in one’s community determines the interpretation to be chosen. The multilingual nature of culture prompts the mixing of codes (languages) by Nigerian/ African music entertainers in their music.

In the light of the foregoing, this paper aims to discuss the language phenomenon of code switching/code mixing adopted by the Nigerian/African music entertainers to promote valuable African cultural identity and influence the global media.

### **Sociolinguistic Phenomenon of Code switching/ Code mixing**

Code switching is a sociolinguistic phenomenon that occurs when two languages are used interchangeably in a single conversation. Here, a speaker alternates between one language and another in a communicative event. In the words of Agbedo (2007), code switching is simply the use of “more than one variety of languages in a single situation (often within a single sentence or even a word)”. When a foreign language and an indigenous language are involved in conversation, one of the two is used to initiate the conversation and then the other is used to conclude it. Code switching is also referred to as language alternation- a situation where a speaker alternates between two or more languages within a single conversation. It is common among multilinguals (people who speak more than one language) to use multiple languages in conversation. Code switching occurs among speakers based on context of speech and it occurs more often in speech than writing.

Appel and Muysken (1987) opine that code switching can be inter-sentential – the alternation in a single discourse between two languages, where the switching occurs after a sentence in the first language has been completed, and the next sentence starts with a new language. For example, an Igbo speaker of English can deliberately use the two languages in a single conversation as shown below:

- a. Janet is my friend. O bu ezigbo mmadu (She is a good person).(inter-sentential)

But, an intra- sentential code-switching occurs for instance, when English is inserted in a conversation in Igbo language which often makes it difficult to mark off the boundaries of the switch. The phenomenon is usually referred to as conversational code mixing which is a deliberate mixing of two languages without an associated topic change.

- b. Achorom iweta that book to your house, mana mgbe m ga- abia will be very late n’abali.(intra- sentential).

( I want to bring that book to your house, but when I’ll come, it will be very late at night).

Similar examples of situations of inter-sentential and intra-sentential code switching are also common among Yoruba speakers of English , as shown below:

- c. I went to Gbenga’s house. Ko si nile. (He is not at home). (inter-sentential)

- d. Awon family yi ma je rice and stew ni gbogbo ojo Sunday.(That family eats rice and stew every Sunday).
- e. Mo nlo si school bayi.(I'm going to school now). (intra-sentential)

Intra- sentential code switching (conversational code mixing) requires that the conversationalists possess a sophisticated knowledge of both languages and are aware of the community norms.

Code switching can be either situational, or metaphorical. Situational code switching occurs when the languages used change according to the situation conversationalists find themselves- they speak one language in one situation and another in different one; no topic change is involved. For instance, a situational code switching can occur when a teacher gives a kind of formal lecture in a standard language and tries to encourage other discussions in indigenous language(s). Metaphoric code switching has an affective dimension to it. The speaker changes the code as he redefines the situation from formal to informal, official to personal, serious to humorous, and politeness to solidarity. This could be found in a scenario where government officials and the local citizens transact business together (e.g. in a political campaign rally). In a number of places Gumperz (1982) cites examples of metaphorical code switching from three sets of languages(Hindi and English, Slovenian and German, and Spanish and English) to show how speakers employ particular languages to convey information that goes beyond their actual words especially to define social situations.

### **Sociolinguistic Benefits of Code switching**

- Code switching is useful in the conveying of one's thought and ideas.
- It helps in communicating solidarity with or affiliation to a particular social group (it announces specific identities).
- Code switching can perform a compensatory role to a speaker who is deficient in one of the languages spoken in a bilingual society, as he might switch to another language to express himself accordingly. In other words, code switching helps to fulfill a communication need.
- Code switching helps to adapt the speakers to a given speech environment.
- It used to mark switching from informal situation to a formal one – from a situation of using the mother tongue to the situation of using a second language (L2).
- Through code switching, one defines oneself as a member of an ethnic group.

In recent times, Nigerian/African music entertainers have left no stone unturned in the exploitation of linguistic phenomenon of code switching / code mixing to promote the beauty in their cultural heritage. A typical African and Nigerian in particular, adores his indigenous language or mother tongue which serves the purpose of cultural transmission and socialization. Code switching/mixing is employed by these music entertainers to assert group identity and social inclinations. Code switching/mixing (using two languages or dialect interchangeably in single interaction), is a common linguistic phenomenon in Nigeria where English is spoken as a second language together with several other indigenous languages and Pidgin. Pidgin language has gained ground as a commonly used language for interaction especially in informal situations.

According to Baker (1993) “a pidgin is a form of language created by members of two or more linguistic groups in contact as a means of intercommunication...” Also Muhlhausler (1997) sees Pidgin as a product of ‘second language creation’. Pidgin has different forms such as English pidgin, Spanish pidgin, Portuguese pidgin, Nigerian Pidgin English, etc. Nigerian Pidgin English is an English- based pidgin which originated from contact between the local people and the Portuguese traders in the late 17<sup>th</sup> century. Nigerian Pidgin English is considered a lingua- Franca in some states in Nigeria like Edo, Rivers and Delta, and serves as a language of trade and commerce in several other states. It has now become a popular language among Nigerian youths especially the Nigerian music entertainers.

### **Lingual- cultural Identity and Nigerian/African Music Entertainers**

It is important to emphasize that language plays a vital role in fostering social identification. Language provides an avenue whenever a need for communication arises. It is a quintessential human trait because every human uses language for communication. Halliday and Jonathan define language as “a medium with which human beings communicate with one another” The Systemic Functional Linguists whose concern is basically on the functions of language add that “language is a system that is largely cultural[and it is]learned through social interaction”. The foregoing definition brings to bear the relationship between language and culture. Tyler cited by Avruch (1998), defines culture as “that complex whole which includes knowledge, beliefs, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of a society”. Culture simply emphasizes the differences found among human populations based on language, habits, customs, and modes of

thought processes. Every culture has values which it passes down from one generation to another and it is expected that the positive cultural values should be preserved.

Nigerian/African music entertainers have carved a niche for themselves through the instrument of language use (code switching/mixing) to maintain both their self and group or ethnic identity. Self-identity is just the qualities, beliefs, personality and expressions that constitute a person. Self-identity tend to answer the question of who one is, or where one belongs. Weinreich(2006:28) clearly stated that :

A person's identity is the totality of one's construal, in which how one  
construes oneself in the present expresses the continuity between  
how one construes oneself as one was in the past and how one construes oneself as  
one aspires to be in the future

Hence, Lingual- cultural identity significantly manifests when one uses language to express the social behaviour and norms inherent in human societies. One of the expressive forms of culture is music besides art, festivals, ritual, dance and religious worship.

The unique way Nigerian music entertainers creatively use language, switching from English language to Nigerian Pidgin English and to one or more indigenous languages has increasingly attracted a lot of attention of Nigerians. Nowadays, hardly will one listen to Nigerian music without noticing the mixture of English language, Nigerian Pidgin English with either Yoruba, Hausa, Igbo, Ibibio and so on. They consciously adopt the style of code switching in their music to give expression to the indigenous languages and by so doing, retain their cultural heritage since the contemporary Nigerian youth seems to no longer pay adequate attention in communicating in indigenous languages but in English language and Nigerian Pidgin English. Commenting on the loss of interest in speaking of our indigenous languages with a particular reference to Yoruba language, Bello (2019) submits that "most of the contemporary Yoruba youths have lost their value, that is their traditional language, custom, culture, etc. for adopted western culture" He further explained that:

It is quite unfortunate to see some Yoruba inhabitants both old and young, academicians and people from other profession who cannot have simple and

fluent conversation in their mother tongue, let alone recite Yoruba alphabet numbering (oonka Yoruba), vowel (Ate faweli) and consonant (konsonanti)”

However, all of these challenges facing our indigenous languages, to a reasonable extent, are what Nigerian/African entertainers are using their music to tackle through the mechanism of code switching/ code mixing so that people who cannot speak their indigenous languages can at least sing with them.

This paper presents a critical examination of code-switching in contemporary Nigerian hip-hop music and how the artistes emphasize the African cultural identity and values through their music.

### **Globalisation, Global Media and Nigerian Music**

Globalisation involves the multiple linkages and interconnectedness that surpass the nation states and builds up to the modern world system. The advancement in technology and the social media has offered a lot of people a window into exploring people’s diverse music and culture. According to Giddens (1990), globalisation is “the intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa”. Similarly, Akindele (2007), defines globalisation as the process of intensifying economic, political, and cultural relations across international boundaries.

The global media has been equipped to transmit information, entertainment, music and general knowledge across territorial boundaries and the entire world. Through the engine of globalization such as computer/internet communication, satellite cable television programmes and so on, Nigerian music and entertainment is steadily gaining global recognition.

The Nigerian music is making a remarkable inroads on the international scene and has increasingly attracted the admiration of the global media. The music has become more attractive to larger audience. For instance, the song “Ojuelegba” by Wizkid can be mistaken for a street in the UK judging from the number of times it is being played in club houses. In fact, it is a common occurrence seeing Nigerian music entertainers perform in international concerts, festivals and shows.

In a bid to relive their lingual-cultural identity, Nigerians in diaspora interact and interrelate through the instrument of music rendered in blends of English, Nigerian Pidgin English and the Nigeria’s indigenous languages during traditional/cultural events such as Marriage ceremony, Naming ceremony, New yam festivals, Cultural Days and so on. These group of people have sustained

their interest by listening to Nigerian music as well as propagating it in the global media.

### **Previous Studies on Linguistic phenomenon of Code switching**

Code-switching in conversation and in literary language have been studied by several Nigerian scholars. They include: (Akere, 1980; Amuda,1994; Goke-Pariola, 1983; O'mole, 1987; Ayeomoni, 2006 and others.) .Some of these scholars analysed conversations in bilingual communities. Some scholars who worked on code switching noted that it is essentially a rule- governed variety used by members of a community in line with given norms, and often serves as identity marker for a certain group. Apart from the function of code switching as an important tool which bilinguals use for everyday interaction with other bilinguals, Davies and Bentahila (2008) noted that it “may also serve a poetic function, contributing to the aesthetic and rhetorical effects of discourse that is not spontaneous, but carefully constructed” Again, Omoniyi (2006) who examined some Nigerian hip-hop song lyrics discovered preponderant occurrence of cross –referencing, nicknaming ,colloquialism, phonological variation and above all, code switching in Nigerian hip-hop songs.

Babalola and Taiwo (2009) who studied code switching and contemporary hip hop music believe that “code-switching in naturally occurring conversation is different to code-switching in music, [and that] it is a deliberate style used by the artist who would have prepared and reflected upon the lyrics before the release of the songs”. This implies that code switching is a tool which Nigerian/ African music entertainers deliberately choose to assert their personal and ethnic identity.

The above study is related to the present study in the area it highlighted the creativity in language use by the contemporary hip hop music artistes who blended English language, Nigerian Pidgin English with Yoruba language, but the present study goes further to analyse code switching existing between English and other indigenous languages like Igbo, Hausa, Ibibio, besides Yoruba, to portray Nigerian/African lingual- cultural values and identity. Apart from promoting the cultural values through the stylistic innovation of code switching, Nigerian/African music entertainers are greatly imparting the global media and providing enormous economic value for the nation.

### **Data presentation / Analysis**

This paper will examine three of Flavour’s hit songs which promote cultural values of marriage, integrity in womanhood and love relationships respectively. The songs are: ‘Ada Ada’ , ‘Virtuous woman’, and ‘Ololufe (featuring Chidimma). Also, Yemi Alade and Selebobo’s “Na Gode”, Tuface Idibia’s “Amaka” and Wizkid’s “Ojuelegba” will be studied.

To emphasize our positive cultural values and identity, Flavour presents these three songs by blending Igbo with English, and Yoruba with English. Similarly, Yemi Alade’s “Nagode” is rendered in the indigenous languages spoken by the three major ethnic groups (Hausa, Igbo and Yoruba) and English. 2face/Tuface Idibia’s “Amaka” is presented basically in Nigerian Pidgin English (NPE) and Ibibio language, even though the song title happens to be an Igbo name. Wizkid’s “Ojuelegba” is also presented in English language, NPE and Yoruba.

The songs are presented below in a table to show the code switching/ code mixing features:

**Table 1: Code switching Features in Some Selected Songs**

<b>Artiste Stage Name</b>	<b>Artiste(s) Real Name</b>	<b>Music Title</b>	<b>Theme of the Music</b>	<b>Code switching Language</b>	<b>Code switching Features</b>
<b>Flavour N’abania</b>	<b>Chinedu Izuchukwu Okoli</b>	<b>Ada Ada</b>	<b>Beauty of traditional marriage</b>	<b>English, NPE, and Igbo</b>	<b>Inter-sentential code switching</b>
<b>Flavour N’abania</b>	<b>Chinedu Izuchukwu Okoli</b>	<b>Virtuous Woman</b>	<b>Integrity and Dignity of an African Woman</b>	<b>English and Igbo</b>	<b>Inter-sentential code switching</b>
<b>Flavour N’abania &amp; Chidimma</b>	<b>Chinedu Izuchukwu Okoli &amp; Chidimma Ekile</b>	<b>Ololufe</b>	<b>Love relationship and marriage</b>	<b>English, NPE, Yoruba</b>	<b>Inter-sentential/ intra-sentential code switching</b>

<b>Yemi Alade &amp; Selebobo</b>	<b>Yemi Eberechi Alade &amp; Udoka Chigozie Oku</b>	<b>NaGode</b>	<b>Appreciation and thankfulness</b>	<b>NPE, Hausa, Yoruba and Igbo</b>	<b>Intra-sentential code switching/mixing</b>
<b>Wizkid</b>	<b>Ayodeji Ibrahim Balogun</b>	<b>Ojuelegba</b>	<b>Dignity of labour and hardwork</b>	<b>English, NPE, Yoruba</b>	<b>Inter-sentential/ Intra-sentential code switching</b>
<b>2face/ Tuface</b>	<b>Innocent Ujah Idibia</b>	<b>Amaka</b>	<b>Promoting Trust and discouraging unfaithfulness</b>	<b>NPE and Ibibio</b>	<b>Inter-sentential code switching</b>

### **Discussion of Data on Code switching**

#### **Data 1: Flavour N'abania :Ada Ada**

Have you seen my beautiful baby?

Have you seen my tomato baby oh? (iyele)

Baby softly dey cool me temper Ada (literally translated as: Lady! I take delight in you)

Baby na sugar sugar iyo (literally translated as: desirable lady)

Everybody dey wait (Everybody is waiting)

Put a kene n'ogbo (stand out in the crowd)

Ife di mma amaka (good things are really worthy)

Better soup na money kill am o (literally translated as "money can buy every good thing)

Adanwa ngwa pekem pekem iya

Ada Ada (Oyolima)

Ada Ada iyooo...

A good look at the first stanza of the song above shows that the artiste switches from Standard English to Nigerian Pidgin English (NPE), and then to Igbo language. The code switching is an inter-sentential one especially in stanza two where Igbo language follows after a line rendered in NPE. We have stated earlier in this study that Inter-sentential code switching entails starting a sentence with a first language and ending with a second language in the same

conversation. The refrain of the song continued all through in Igbo language to clearly eulogize the beauty of a young maiden who is to be married traditionally. Hence, Flavour’s “Ada Ada” is used by the artiste to promote the cultural values in African traditional marriage.

### **Data 2: Flavour N’abania : Virtuous Woman**

Like the moon and the sun  
 She is worth more than gold  
 Like the stars in the sky  
 She is worth more than diamonds, whoa (exclamation)  
 She is worth more than silver  
 Special kind of woman, oh, yeah

Imamma ya bu agwa ya (her beauty is imbued in her good character).  
 Ngozi Chukwu bu nke ya (the blessing of God is for her)  
 She is a virtuous woman  
 Maka na ezi nwanyi di uko, oh, yeah ( because a good woman is scarce,  
 oh, yeah).

She is very strong, a woman of dignity  
 She is prayerful, a woman of substance  
 Ogoni di mma, na akwu nu di ya na iru ( a good woman stands by her  
 husband)

Obi di ya ( her husband’s delight)  
 Ugobe Oyibo nwa (no) (glittering like mirror)  
 Nwanyi manaria (the prettiest woman)  
 Onye oma muoo ( my favourite)  
 Si mu ji sie ike na oru ( who encourages me to work hard)  
 Emesie o ga adi mma ( Everything is going to be alright)

This second song shows a mixture of Standard English and a Nigerian indigenous language (Igbo). The code switching is inter-sentential, the music started in English in the first stanza and the refrain is rendered in English and Igbo to deeply emphasize the beauty and dignity of an African woman, who supports her husband through thick and thin. The African woman in the song is seen as an epitome of beauty, hard work and courage. The code switching in the refrain (stanza two) is such that a line rendered in English language is sandwiched between lines in Igbo language; stanza three started with English and ended in Igbo and stanza four is rendered totally in Igbo language.

### Data 3: Flavour N'abania( Featuring Chidimma) Ololufe

Ololufe

Flavour N'abania

Ololufe, Angel of my life (My love)  
For the love I have it's so real  
How can I be your Mr Right?  
Baby, what I feel it's so strong

Ife ife ife (Love, love, love)  
You are the apple of my eyes  
Ife ife ife ( Love, love, love)  
I'm gonna love you till I die  
Ololufe mi, Jowo ( My love, please)  
I'm thinking about that day  
It will be just you and I

Will you be my wifey? (Will you be my wife?)  
I go be your wifey... (I will be your wife)  
Baby  
Arapu na mo (Igbo) (Don't leave me)

– Chidinma

Iwo ni mo fe the lover of my life (You are the one I love...)  
Nobody compares to you  
Na you be my life o ( You are my life o)  
I go be your wife o ( I'll be your wife o)  
Baby, I go die for you ( Baby, I'll die for you)  
Na you be my joy and my happiness ( You are my joy and happiness)  
Baby, it is you and nobody else  
Obinmo, oko mi ... (my heart, (Igbo), my husband  
(Yoruba)

The above song shows the instance of code switching/code mixing involving the Standard English, NPE, Yoruba and Igbo. Code mixing of Yoruba and English (intra sentential) is evident in the first line of the opening stanza and the first line of the fourth stanza. The inter-sentential code switching is exemplified in the second stanza where the first line starts with Yoruba and the next line following in Standard English. In Stanza four, the artiste creatively mixes Standard English, NPE, Yoruba and Igbo languages to fully express the message of love relationship between lovers (husband and wife).

#### Data 4 Wizkid: Ojuelegba

Ojuelegba

Wizkid

Ni ojuelegba ( In Ojuelegba)

They know my story

From holdup studio

I be hustle to work ee

Ni ojuelegba o

Me and CD

From holdup studio

We been hustle to work ee

Ni ojuelegba o

My people dey there

My people suffer

Dem dey pray for blessing eh

Ni ojuelegba o

My people dey there

Dem dey pray for blessing

For better living eh eh

Kilodale (what is happening)

Aye o le to yen o ( life is not difficult)

Aye o ni double (Life has no double/duplicate)

Adura lo le se o (only prayer can do it)

Call on daddy

Adura a gba o (only prayer o ...)

Ti isu eni ba dele (when your yam is big

A fowo bo je (you cover it while eating)

I am feeling good tonight

This thing gat me thanking God for life

Oh I can't explain eh eh eh...

The song is rendered in Nigerian Pidgin English (NPE) and Yoruba, with few lines in Standard English. The code switching is both inter-sentential (Ni Ojuelegba/They know my story) and intra-sentential (Aye o ni double). The artiste blends Yoruba with NPE to tell the story of his childhood days and his quest for survival through hardwork. More so, the artiste through the instrument of code switching brings to the fore the daily experiences of

Nigerians in the densely populated Ojuelegba area of Lagos. The song celebrates the values of patience hard work, dignity in labour, parental guidance and, above all, the need to pray for God's blessing.

**Data 5: Yemi Alade (featuring Selebobo): Na Gode**

Na Gode

Yemi Alade

Baba I thank You, Oluwa Na Gode o  
Chineke Na Gode o

Person wey hustle suppose to chop  
E supposed to pop, e suppose to chill ebelebe  
Person wey work suppose to dance...  
But don't you forget iyo say no be by might iyo  
Always be thankful o Oluwa Na Gode o  
Brother no be crime iyo to spend your money  
But always be thankful o maka ife adigo mma oh (... because everything is okay)

Even if you no get iyo, no get iyo never forget to say  
Baba I thank you, Oluwa Na Gode o (Father, God, thank you)  
And if you too get iyo, too get iyo never forget to say  
Baba I thank you (Daalu), Chineke Na Gode! ... (Father, thank you, God thank you)

The song above showcases intra sentential code switching occurring among the three major indigenous languages in Nigeria – Hausa, Yoruba, and Igbo alongside Nigerian Pidgin English (NPE). There is also an example of intra – sentential code switching existing between Standard English and Igbo language in this line: “But always be thankful o maka ife adigo mma oh” The song admonishes people to cultivate the habit of showing gratitude to God in all circumstances. The artistes carefully mixes the afore-mentioned indigenous languages with NPE in the song lyrics, to foster unity among the various ethnic groups in Nigeria. It is common to see people from other ethnic groups in Nigeria singing and enjoying songs rendered in the three major indigenous languages. From this angle therefore, the song “Na Gode” serves as a unifying factor in the nation's linguistic and cultural diversity. This is evidently exemplified in this line: Baba I thank you (Daalu), Chineke Na Gode thus:

“Baba”- name for God Almighty (Yoruba)  
I thank you (English)  
‘Daalu’ -thank you (Igbo)  
‘Chineke’ (name for God (Igbo)  
‘Na Gode’ – thank you (Hausa)

#### **Data 6 : 2Face(Tuface)- Amaka**

I like woman, I dey straight forward o (...I’m straightforward)  
I like youth and I dey rock run o  
I don’t know what you want to do  
But let me know, if you go show up eh (... , if you will come)

Amaka disappoint me  
But iyeneke confusion (2x) (I don’t want confusion)  
Amaka disappoint me  
Nyong nken disappointment o (I hate disappointment)

I don buy diesel, I don buy shayo for yard. (I’ve bought diesel and other  
items we need)  
I don call my mama tell am say you bam o... (I’ve called my mother and told  
her you’re beautiful)  
I don call everybody, I call everybody.  
... but I don’t wait you tire... I don’t dey lose weight o (I’ve waited for a long  
time; I’m losing weight)

The song above is presented in such a way that Nigerian Pidgin English (NPE) mingles with Ibibio language- one of the minority indigenous languages spoken by the Ibibio people of Akwa-ibom state of Nigeria. The code switching is inter- sentential one. The first stanza is sung in NPE, while Ibibio and Nigerian Pidgin English (NPE) are used interchangeably in the refrain to promote trust and discourage unfaithfulness in relationships.

#### **Conclusion**

Language is inherently part of human culture and development. It is used to explore discover and extend knowledge. Code switching / code mixing as a sociolinguistic concept, performs an integrative role in the development of the linguistic and cultural values. The stylistic innovation of code switching/code mixing which the Nigerian/African music entertainers adopt in their music

ensures the unification of Nigeria's linguistic diversity. Their songs tend to promote our indigenous languages which ordinarily would not have been given adequate attention. They have massively used this phenomenon to propagate our lingual- cultural values and identity and impart the global media at large. It is on record that Nigerians in diaspora use every opportunity at their disposal to promote the inherent values in Nigerian/African music among the global media through their cultural activities (marriage, naming ceremony, cultural days, village meetings, etc.). For example, there is hardly no Igbo traditional marriage ceremony whether at home or abroad where Flavour's "Ada Ada " is not played to usher in the bride- to -be.

In fact, the prevalent use of code switching in Nigerian music has enhanced our attitudes towards the indigenous languages. A good number of Nigerians still speak their local languages fluently apart from English. This gesture is what Bamgbose (1993) called 'language loyalty'. To him, a language without a strong and adequate loyalty faces the risk of extinction. But, with continuous collective loyalty, there is likely to be language maintenance in the face of multiplicity of languages existing in Nigeria.

Finally, for a multilingual and multicultural nation as Nigeria to express and retain her positive cultural values/identity, her indigenous languages should be incorporated for use in various domains of operation. While Standard English retains its official status, the Nigerian Pidgin English and indigenous languages should keep serving as tools for interactional communication and other businesses wherever necessary.

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