Vol. 1, No. 2; December (2025)
E-ISSN:3121-8539
ISSN:3121-7710

Forging Identity through Lyrical Contents: The Nigerian Hip-Hop Lyrics Examplar

Mmachi CHIDOZIE
Department of English Language and Literature
Benjamin Uwajumogu (State) College of Education
Ihitte-Uboma, Imo State, Nigeria
Email: chidoziemmachi@busced.edu.ng
&
Ijeoma Callista OJILERE
Department Of English and Literary Studies,
Alex Ekwueme Federal University, Ndufu-Alike, Nigeria

Abstract
Failure to project positive group distinctiveness results to poor group perception among other social out-groups. In contrast, social assertiveness is achieved through positive group identification. The intervention of Nigerian hip-hop (NHH) music particularly in projecting not only Nigerian but equally African identity cannot be overemphasized or downplayed. Through the instrumentality of code alternation, the Nigerian Pidgin, local slang, and other linguistic strategies, Nigerian hip-hop artistes have illuminated African music by showcasing and pushing its multilinguistic uniqueness to the world. These linguistic elements remain key role players of African image projector in the global musical stage. Consequently, this paper examines the roles of lyrical contents in projecting social identity vis-à-vis the lyrical strategies employed by Nigerian hip-hop artistes for social identity portrayal. Relying on the social identity theory advanced by Henri Tajfel, which emphasizes the need for social groups to project positive distinctiveness and assertiveness as they relate with others, this study reflects attempts by Nigerian hip-hop singers at creating positive identity through the domestication of hip-hop in Nigeria, hence creating a hybrid distinct from other regional varieties. The study is a text-based analysis of selected Nigerian hip- hop songs to buttress the forging of identity. This paper contends that the appropriation of these linguistic elements in Nigeria hip-hop not only serve as identity markers of the Nigerian nay African social milieu but also the means through which the Nigerian hip-hop genre registered its prominence in the global music industry.
Keywords: identity, Nigerian hip-hip lyrics, language, music

Vol. 1, No. 2; December (2025)
E-ISSN:3121-8539
ISSN:3121-7710

Introduction

Language, Music and Identity

Language is linked with culture portrayal, drawing from its function as a people's principal element of identity. Culture finds expression through language and so, an endangered language is a threat to the survival of the culture it represents. Consequently, language performs functions beyond the expression of thought. It is an identity marker; and thus, a tool for the conveyance of a peoples' perception of themselves to the outside world. Identity encapsulates a sense of who a people or a person is, and where such a people or a person comes from (Lindsey and Beach, 2004). A significant constituent of culture is the music of a people. Music expresses culture and so has been acknowledged as a vital element for the portrayal of identity. Music is explored as a means of projecting and assessing both personal and group identity. It also plays a role in embodying the historical experiences of a people and reflecting their peculiar cultural tendencies. Definite identities and locale can be deciphered from music (Stokes in Adedeji, 2017). Identity encompasses that which distinguishes an individual from others (Adedeji, 2017). Technological advancements have offered modern gadgets which produce music just as the media have increasingly promoted access to music from different parts of the world, with its attendant cultural influences; thus accelerating globalization. Hence, globalization has increased cultural interactions. Faced with the impact of globalization, it becomes imperative that nations must assert their presence among international communities. Bearing this in mind, the need to employ music as a means of expressing identity becomes pertinent since it provides a medium through which individual nations can be assessed (Adedeji, 2017). Nigeria being not only multilingual but also multicultural accommodates assorted popular music genres such as reggae, juju, fuji, afrobeat, highlife, gospel, hip-hop, and many others.

Vareba (2015) argues that the common linguistic strategies explored in Nigerian hip-hop lyrics such as code alternations, language twisting and others serve as means of blurring meaning; however, many other writers such as Gbogi, 2016; Liadi, 2012 and Omoniyi, 2006 have identified the significance of these lyrical contents especially in the construction and projection of both personal and national identities. In recent times, music artistes have come to the recognition that music offers multiple benefits aside entertainment especially for the construction of identity. It is in appreciation of this role that the Nigerian artiste, Ruggedman, educates fellow Nigerian artistes to restrain from promoting western cultures in their songs, but rather advance local cultural identification in order to forge an African identity (Adedeji, 2017). Connecting music with identity, Adedeji (2017) opines that among the social relevance of music is its role in creating and marking dichotomies of social identity, while also suggesting interpretations of individual artiste's self-projection. In other words, music provides a means of determining impressions of artistes and their social environments depicted through their lyrics.

The Nigerian Hip-Hop Music (NHHM)

The history of hip-hop in Nigeria dates back to the late twentieth century (Babalola and Taiwo 2009, Adedeji 2017, Olaluwoye 2015) and encapsulates diverse themes such as disappointment and dissatisfaction with the government of that time, corruption, poverty, economic hassles and other political issues. Music being a self-expressing tool was seized by the youth to express the social concerns of their environment, especially the political and economic crises bedeviling the

E-ISSN:3121-8539
ISSN:3121-7710
Nigerian nation at that time; and also for purposes of agitation for social justice and national development. Nigerian hip-hop (henceforth NHH) artistes at the initial stage of development were known to challenge the insensitivity of government, the post-colonial problems and the unimpressive Nigerian democratic system of government. The youths were particularly affected by the turn-out of this maladministration defined especially by rising unemployment.

Although hip-hop locates its root in Bronx, New York; it has witnessed global spread, differentiated by individual region's cultural elements infused into lyrics. In Nigeria, lyrical contents at the early stage of hip-hop were marred by the infiltration of elements of American culture. Consequently, NHH songs were adjudged mere reduplication of American hip-hop (Olaluwoye, 2015). Following the criticisms that greeted such American coloration in NHH music, Nigerian artistes and other Afro (African) hip-hop artistes made conscious efforts towards redirecting their songs to focus more on the distinguishable African cultural elements, especially the showcasing of the diverse African languages. The detachment from the erstwhile American influence saw to the actualization of a hybrid called Afro hip-hop, one distinctively African. Thus, from Afro hip-hop emerged offshoots of individual African nation varieties including Nigerian hip-hop music (NHHM). Discussions on Afro hip-hop remain lopsided and incomplete without credit to Nigerian hip-hop for being a force to be reckoned with, and a major strength of Afro hip-hop going by its remarkable global popularity. NHHM has fared well in Nigeria owing to the effort to embrace the mother tongues. A former president of the Performing Musicians Association of Nigeria (PMAN), Tony Okoroji, applauded NHH artists for the creative energy channeled particularly into bringing the nation into limelight by creating and popularizing indigenous music. The exploration with Nigeria's multiple languages forms the major strength and identity marker of NHHM (Adedeji, 2011).

Objective of the Study

The predominant uses of certain linguistic features in NHH music are appropriated to project globally the Nigerian identity. Consequently, this study seeks to identify these linguistic features and how they are exploited to realize identity projection.

Research Questions

These research questions guide this study:

a. Why is the Nigerian Pidgin English featured for identity portrayal in NHHM?
b. How do NHH artistes employ language alternations for the expression of identity?
c. What relevance does slang hold as a national identity marker in NHH songs?
d. Do local proverbs serve adequately as national identity marker in NHH lyrics?

Theoretical Framework

Nations of the world are concerned about their social image before other nations hence the imperativeness of projecting positive identity. Considering this, this study is hinged on Henri Tajfel's social identity theory which asserts that the interaction of social groups breeds inter-group comparison. Consequently, it is imperative for nations to project positive distinctiveness among other out-groups. Tajfel proposes that social groups can achieve this by asserting their belongingness in the social world, which is critical to a positive world-view (Mcleod, 2019). NHH is a hybrid peculiar to Africa, distinguished from other hip-hop varieties for its blend of

E-ISSN:3121-8539
ISSN:3121-7710
African beats with the indigenous languages. Hence, the depiction of the African socio-cultural milieu and the local languages are distinctive features of NHH.

Literature Review

The language of Nigerian hip-hop is a fascinating one judging from its portrayal of the realities of the linguistic tendencies of the people, as well as the peculiarities of the nation's social environment. Music beyond being an art has its language reflective of personal and social identification, including other social characteristics (Adedeji, 2017). Certain dominant linguistic strategies employed in Nigerian hip-hop lyrics collaborate to provide means through which a distinctive national identity has been constructed. These linguistic strategies are significant in the accomplishment of the indigenization of this genre. The realization of this feat is attributable to the appropriation of language that conveys identity, and extended meanings that communicate the socio-cultural experiences of the people. Affirming this, (Omoniyi, 2006) reiterates the detachment of NHHM from foreign linguistic influences; appreciates the uniqueness of Nigerian hip-hop, as well as the energy channeled by these artistes towards making their global penetration a successful one. Although, NHHM is not entirely disconnected from the American hip-hop culture, it has appropriated Nigeria's multilingualism as a force for breaking away from the American hip-hop cultural hegemony, and for the pursuance of subgenre distinctiveness (Olaluwoye, 2015). The imperativeness of forging an African identity in NHHM through lyrical contents is advocated by the artiste, Ruggedman in his song "Ruggedy Baba" as seen in the extract below:

> But we all know hip hop is running the street
> Wetin go let them know
> Where your music comes from in the long run
> Is the fusion of grammar
> Your slang and your mother tongue

Ruggedman in these lyrical lines identifies grammar (language use), slang and the mother-tongues as core elements of NHH texts adopted for identity projection.

Identity Projection through the Nigerian Pidgin English (NPE)

The language spoken by an individual or a nation serves as a principal identity marker. In line with this, the NPE has emerged the preferred language for NHH lyrical expression. Many hip-hop artistes have shifted from the American oriented lyrics and have opted for Pidgin for the construction of NHHM identity and equally projecting its domain (Nigeria) to the world. The NHH genre was unpopular until it reverted to singing in the indigenous languages; an approach that brought fame to the artistes and enhanced its global recognition (Adedeji, 2011). Thus, the influence of the NPE is a major factor responsible for the popularity of NHHM, and the selling point of this music brand. The NPE in Nigerian music was popularized by Fela Kuti, the renowned late afrobeat performer (Babalola and Taiwo, 2009). It is equally rated 'the quintessential Nigerian language' owing particularly to its non-ethnic stance vis-à-vis the other major Nigerian languages, and in respect of its dominance in NHH lyrics. It is further recognized as the 'first, national and official language' of NHHM (Gbogi, 2016). For instance, the leverage of Pidgin for lyrical expression in songs like 'Unavailable', 'Aye' Over Dem', and 'No Competition' by Davido resonates musical style distinctiveness. In the same vein, 'Chop My Money', 'Do Me', Oga Police' and Temptation' by P-Square, just as 'Ferrari', 'Johnny' 'Kofi

Vol. 1, No. 2; December (2025)
E-ISSN:3121-8539
ISSN:3121-7710

Anan' and 'Do As I Do' by Yemi Alade among many other NHH songs clearly portray the will to register the Nigerian/African identity in the global musical space. These examples also buttress the commitment of NHH artistes towards snubbing western cultural influence and settling for indigenized hip-hop songs. Thus, Pidgin in these songs fosters a unique and relatable cultural identity.

The patronage recorded by NHH artistes whose lyrics are written in the NPE has motivated upcoming artistes to follow the example of their predecessors. In other words, its tremendous influence in the NHH genre is evidenced in the wide popularity of this genre, even across the shores of Nigeria, translating to huge monetary dividends for the artistes. The NPE has emerged the choice language of NHH for reasons such as its permissiveness of lyrical embellishments such as street slangs and other local linguistic ingredients which appeals to the common Nigerian; the absence of grammatical rules guiding its usage unlike Standard English which comes with grammatical restrictions. More so, its status as the common language of Nigerians promotes access to a wider audience; just as its popularity especially among the youth population who constitute the major consumers of hip-hop songs forms another factor that favors its use by artistes. Again, it is the common language spoken in Lagos where many NHH artistes reside, produce and market their songs. In all these, its use is encouraging as it signifies a detachment from western linguistic culture, and a way of stamping the nation's assertiveness in the international music scene (Adedeji, (2017).

Identity Projection by Means of Language (code) Alternation

Language alternation as used here subsumes both code mixing and code switching which are familiar phenomena in plurilingual communities. Bilingualism results often to an unconscious glide between codes in discourse situations. Agbo (2009) defines language alternation as the 'transition from one language to another'. A code could be not only a language, but also a variety of a language (Wardhaugh, 1998). The lyrics of NHHM depict artistes' hobnobbing with multiple languages is a deliberate attempt to forge Nigeria's identity as a multilingual nation (Omoniyi, 2006). While Liadi (2012) considers its occurrence in NHH songs as a marketing gimmick devised to gain wider audience access to their music, Vareba (2015) on the other hand maintains that the practice adds not only aesthetic effect but local 'flavour' to the songs. The practice of code alternations hence could be viewed as a deliberate strategy at indigenizing hip-hop in Nigeria. In this light, the occasional digress from English or the NPE to any of the indigenous languages especially Igbo, Hausa and Yoruba is a creative means of branding such songs as exclusively Nigerian. In this way, Nigerian songs are alienated from all other regional hybrids. Lending credence to this, Waliya, (2019) asserts that the projection of Nigeria's multilingual asset is critical towards averting foreign cultural domination.

Singers project both personal and national identities through code alternations. The turn-out of language blending has exerted positively on the Nigerian music industry, especially in showcasing Afro hip-hop as a distinct hybrid. According to (Liadi, 2012), it is this unique characteristic that accounts for the popularity of NHH songs among Nigerians irrespective of class distinctions, and supports this view with the observed obvious imbalance in music consumption and patronage in favor of local music in juxtaposition with foreign music. NHHM has attained international recognition, witnessed through the consistent recognition accorded

E-ISSN:3121-8539
ISSN:3121-7710

Nigerian artistes and this subgenre among their contemporaries from other climes. Excerpts from the songs of Simi and P-Square form our examples on how code alternation contributes to identity:

Song 1 "Joromi" by Simi

[Verse II]	**Translation**
Folabi bosi bi o	Folabi (Yoruba name) come o
Talk to your friend o	Talk to your friend o
Joromi baby o (Joromi Joro)	Joromi baby o (Joromi Joro)
Shebi iwo lo so fun mi	You told me
You talk say he like me	You said he liked me

Song 2: **"Ifunanya" by P-Square**

[Chorus]	**Translation**
All because of Ifunanya (Ifunanya)	All because of Love (Love)
Ifunanya (Ifunanya)	Love (Love)
Because of Ifunanya	Because of Love
Onyem bu n'obi	The one dearest to my heart

These songs buttress the characteristic flair for code alternation among Nigerian artistes. Simi's song depicts Pidgin (serving as the dominant language of the song) and Yoruba. The glide from Pidgin to Yoruba depicts code switching as a natural linguistic tendency among bilinguals. It could also be seen as the singer's way of portraying her identity as a Yoruba, or to show solidarity with audience from her ethnic group. Similarly, P-Square's song features three languages - English, Igbo and Pidgin which demonstrate Nigeria' multilingual identity.

Slangy Expressions as Carriers of Identity

Slang is an in-group sort of language and so, flourishes among members of a group who share knowledge of their meaning. Its sense of discretion makes it a private means of communication within a particular group. Slang use is common among youths and is employed to create communication distance between a group and non-members of the group particularly in social gatherings (Trail, 2004). Both Jowitt (1991) and Olaluwoye (2018) write off slang as obscene. These impressions probably arise from the practice among in-group members with the motive of achieving discreetness; freely make references to sex related language in their conversations without creating offensiveness. NHH text is overtly vulgar, bearing the sort of diction marked by 'sexist, violent and demeaning the womanhood'. The resort to slang expressions is a deliberate attempt by artistes to align their language use to that of their morally debased social environment, while also depicting youthful exuberance, since the use of slang is common especially among the youth. Again, the use of lewd language is a common feature of American hip hop lyrics; therefore, its occurrence in NHH merely reflects a carryover of this trend, owing to the influence of American hip-hop on NHHM (Waliya, 2009).

Many NHH artistes attune their lyrics to the identifiable Nigerian street culture. This phenomenon is quite understandable since most of these artistes emerge from the streets, likewise their music. Hence, NHHM is infused with street slang which though appeals to hip-hop fans. These slangs are often assimilated especially into the NPE and the vernacular, hence creating a distinct dialectal hip-hop. The identification with street slang peculiar to a singer's

Vol. 1, No. 2; December (2025)
E-ISSN:3121-8539
ISSN:3121-7710

ethnic background is a way of maintaining ethnic solidarity. This is because fans appreciate the attempts by NHH singers to identify with their mother-tongues, as well as to sound street smart. It is considered a way of celebrating and promoting the linguistic culture of their people. The use of local slang in NHH accounts also for one of the ways through which this genre created an identity of its own (Olaluwoye, 2018). For instance, Okpongette and Ordu (2023) identify 'front door' and 'see finish' as some examples of slang adopted by M.I. Abaga in the song 'Front Door'. The meanings which the artiste assigns to 'front door' and 'see finish' are to hesitate, and to underrate, respectively. Again, in the songs "Nobody Ugly' and 'Bank Alert' by P-Square, the slang 'baddam' is employed to suggest 'attractiveness'. 'Maga' is also used by the duo artistes to refer to a sucker in the song 'Bank Alert'. Also, Yemi Alade in the song 'Na Gode' uses the slang 'flex' and 'hammer' to imply showing off, and to achieve a financial breakthrough, respectively. Slangy expressions hence constitute sources of unrestricted implicit meanings.

In addition, the featuring of slang in NHHM reflects the way in which Nigerians especially the youth manipulate language to serve their intended motives. It also establishes how Nigerian artistes respond to taboo language. The exploration with language in such manner can be attributed to the need to achieve meaning beyond the obvious implications. It also attests to the user's mastery and creative manipulation of the languages they are disposed to. Although slangy forms in NHH are coded, many Nigerians are familiar with their use as a lot of them have in fact been conscripted into the common parlance of Nigerians. Of great significance is the recognizable role played by indigenous slang which not only reveals linguistic aesthetics in lyrical writing but also a means of demonstrating the Nigerian linguistic repertoire nay identity (Waliya, 2009).

Local Proverbs in NHH Lyrics as Portrayers of Identity

Proverbs use is another lyrical strategy for the realization of national identity in NHH texts. Proverbs exist in every culture. Many share related semantic import but vary in lexical constituents across language groups. Proverb can be viewed as a traditional saying expressing truth, wisdom and providing moral and guidance. In other words, they are philosophical sayings derived from the oral traditions of a people which portend recognized truths, and are significant in offering advice and much more. They contain words of wisdom drawn from individual cultures. Its significance is quite enormous especially as they contain morals and guiding principles that shape lives. Metaphors and imageries are employed in proverbs for their associative meanings and because they embody broader truths. Hence, their implications lie within symbolic rather than literal implications. Consequently, their implications appear more significant when understood from their symbolic interpretations. In lieu of this, the proverb serves as a medium through which the social realities, cultural habits and the speech performances of their users can be assessed (Akmajian et al, 2008). Proverbs in NHH songs are sourced from the local dialects of their users. Such proverbs are often translated into their Pidgin equivalents particularly if the lyrics are written in Pidgin. The result demonstrates the singer's linguistic ingenuity. The skillful application of such proverbs creates meaningful impact on the audience. Examples are seen in verse one of:

"Go" by Tekno

1. Another man food is another man poison
   Translation: One man's meat is poison to another.

Vol. 1, No. 2; December (2025)
E-ISSN:3121-8539
ISSN:3121-7710

2. Monkey no fine, but im mama like am (so)

Translation: The monkey is ugly yet its mother loves it.

The first is an adaptation of the English variant as the translation shows. Proverb (I) is an expression of the discrepancies in people's choices and justifies the impression that what one cherishes, another may detest. Proverb (2) literally implies that although the monkey is ugly, its mother loves it nonetheless. In the context applied, 'mama' connotes a broader image of anyone who loves another or something in spite of the conspicuous flaws associated with the loved one. On the other hand, 'monkey' represents the object of love which may be an individual or some material object. This proverb taken as a whole hence implies that one who loves does not recognize the imperfections of the object of love. These Nigerian Pidgin proverbs flow in discourse situations among Nigerians and thus heighten the uniqueness of the song.

Another example is seen in: **"Ada Ada" by Flavour**

Better soup na money kill am

Translation: A good/sweet soup is expensive

The underlined proverb is a common one derived from the local languages but has been given a Pidgin translation. The phrase 'better soup' is metaphoric and suggests something of good or expensive quality, which are not easily affordable.

In other words, proverbs serve as rich elements that define a people. They are employed by NHH artistes to portray the African socio-cultural milieu. This is often realized through the translation of common English proverbs into their NPE equivalents thus indicating evidence of linguistic creativity. Their translation into the NPE also serves the purpose of achieving wider communication with a linguistically heterogeneous audience and for forging identity.

Conclusion

This study highlights the style of Nigerian hip-hop (NHH) lyrical contents capable of bringing entertainment to the world but more importantly appropriated for laying a solid foundation for global identity assertion. NHH artistes have made Nigeria proud by selling her multiple languages to the world and giving Nigerians a sense of belonging especially in the international music space. In this way, the nation is achieving self- assertiveness among other nations. More so, as these artistes showcase our indigenous languages, their extinction is averted (Agbo, 2009). The appropriation of Pidgin and the indigenous languages, local slang, and proverbs form the bedrock for identity negotiation. Again, having both languages and style of NHHM sourced indigenously, these artistes remarkably have strengthened Nigeria's assertiveness among other international communities (Adedeji, 2011). These linguistic strategies also align to give Nigerian hip-hop its mark of authenticity.

E-ISSN:3121-8539
ISSN:3121-7710

References

Adedeji, W. (2017). Nigerian Hip-hop and the Yoruba Influence: "Ruggedy Baba" and the Negotiation of National Identity. Saudi Journal of Humanities and Social Sciences. 2, (1), 34-42. ISSN 2415-6256 (Print), ISSN 2415-6248 (Online).

□□ (2011). Negotiating Globalization through Hybridization: Hip hop and the Creation of Cross-over Cultures in Nigerian Popular Music. Paper presented at the: 4th European Conference on African Studies (ECAS 4). Uppsala, Sweden, 15-18 June, 2011, 1-20.

Agbo, M. (2009). Language Alternation Strategies in Nigerian Hip-hop and Rap Texts. Language in India: Strength for Today and Bright Hope for Tomorrow. 9, (1), 35-60. ISSN 1930-2940.

Akmajian, A., Demers, R.A., Farmer, A.K., & Harnish, R.M. (2008). Linguistics: An introduction to Language and Communication (5th Ed). Connaught Circus, New Delhi: Prentice Hall of India.

Babalola T.E., & Taiwo, R. (2009). Code-switching in Contemporary Nigerian Hip-hop Music. Itupale Online Journal of African Studies, 1, 1-26. https://publons.com

Gbogi, M.T. (2016). Language, Identity, and Urban Youth Subculture: Nigerian Hip-hop Music as an Exemplar. Pragmatics, 26, (2), 171-195. DOI: https://doi.org/10.1075/prag.26.2.01tos

Jowitt, D. (1991). Nigerian English Usage: An Introduction. Lagos, Nigeria:

Liadi, O.F. (2012). Multilingualism and Hip-hop Consumption in Nigeria: Accounting for the Local Acceptance of a Global Phenomenon. Africa Spectrum. 47, 1, 3-19. ISSN: 1868-6869 (Online), ISSN: 0002-0397 (Print).

Lindsey, L., & Beach, S. (2004). Sociology (3rd Ed). Boston MA, USA: Pearson Custom.

Mcleod, S.A. (2019). Social Identity Theory. Simply Psychology. https://www.simply psychology.org/social-identity-theory.html.

Okpongette, A.S. & Ordu, A.S. (2023). Slang and Catchy Phrases Used in Selected Nigerian Hip-Hop Songs: A Pragmatic Analysis. Journal of Humaniteis, Music and Dance, Vol. 3, No. 2, Feb–March 2023. https://journal.hmjournals.com/index.php/JHMD. DOI: https://doi.org/10.55529/jhmd.32.1.9

Olaluwoye, L. (2018). A Lexico-Semantic Analysis of Slangy Expressions in Selected Nigerian Hip-hop Songs. Journal of Linguistics, Languages and Literary Studies, 2, (4), 14-22 . ISSN 2536-6300.

E-ISSN:3121-8539
ISSN:3121-7710

Omoniyi, T. (2006). Hip-hop through the World English Lens: A Response to Globalization. World Englishes, 25, (2), 195-208.

Trail, G.Y. (2004). Rhetorical Terms and Concepts: A Contemporary Glossary. Ibadan, Nigeria: Spectrum Books Limited.

Vareba, A.L. (2015). Language and Message Construction in Multilingual Hip-hop Music. International Journal of Media Science Works, 1, (2), 9-14.

Waliya, Y.J. (2019). Musicolinguistics: Deciphering the Nigerian hip-hop Music: Cryptolect. Language, Discourse & Society, 7, 1, (13), 43-57.

Wardhaugh, R. (1998). An Introduction to Sociolinguistics (3rd Ed). Oxford, UK: Blackwell Publishers.

Songs and Albums Used for the Study

Artiste	**Song Title**	**Album & Year of Release**
Ruggedman	Ruggedy Baba	Ruggedy Baba (2007)
Simi	Joromi	Simisola (2017)
P-Square	Ifunanya	Game over (2007)
Flavor	Ada Ada	Blessed (2012)
Tekno	Go	I am in love (2017)