

# **Emerging Trends in Nigerian Pidgin: A Nigerian Hip-Hop Perspective in Post Covid-19**

## **Nigeria**

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### **Abstract**

Language is a phenomenal experience. A means of communication that requires interpersonal expression found in their different experiences. This work examines the trending lexical items in the Nigerian Pidgin Language as seen in the Nigerian Hip-hop music today especially since the Covid-19 era. Linguistic relativity theory and monogenetic/relexification hypothesis were adopted in this study. Ten (10) Nigeria Hip-hop artistes and their songs each were purposefully selected using the rankings made by “clacified.com” a blog that does award and profile rankings among the Hip-hop artistes every year. This is because these awards ascertain how relevant and useful they are in the industry. Descriptive method of data analysis was used to elicit these facts about the emerging trends. The study therefore concludes by saying that Nigerian Pidgin Language has been in the business of making contacts with other languages either for trade or communication needs and this has given the Hip-hop artistes the opportunity of using the indigenous languages being used around its environs to create a multilingual patch for themselves. This also has helped the Nigerian Pidgin Language to grow lexically and in other morphological duplications.

Keywords: Emerging trends, Nigerian Pidgin, Hip-Hop, Post Covid-19

## Introduction

One can only admit that Pidgins are formed when speakers of one language engage in a trade with the speakers of another. However, when a sentence in the English language has fragments of unintelligible structure or a mixture of different languages, it could be regarded as a Pidgin language. The Nigerian Pidgin is not far from this assertion of having fragments of languages combined and spoken as a Pidgin. Meanwhile, this Pidgin spoken in Nigerian has varieties. The creolized forms are the ones spoken in the south-south geo-political zones, places like Delta, Warri and Edo, where it has already been made a lingua franca for easy communications. Adegbite (2020, p. 77) says “In Nigeria, Pidgin serves as a lingua franca in some states of the federation and a trade language in some others. In Edo, Delta and Rivers states for instance, pidgin can be considered as lingua franca. However, in Yoruba, Igbo and Hausa speech communities, Pidgin is considered as a trade language”. A language only exists in the competence of those who speak and regard themselves as speakers of that language. Nigerian Pidgin may have been a rub-off of contact languages like English, Portuguese and French, notwithstanding its domiciliary is layered on indigenous languages being spoken in Nigeria. It is realistic to say that Nigerian Pidgin came to being as a result of contacts made with immigrants, invaders, tourists and sailors. Carl Reinecke (2017, p. 539) posits that “the contact is a sine qua non for the rise of a pidgin and the use of make shift is a universal phenomenon to be witnessed wherever immigrants, invaders, tourists or sailors go”. Adegbite (2020, p.76) in the same vein recounts that “its origin could also be traced to the business transaction between the people on the west coast of Africa and the Europeans, namely the Spanish, Portuguese and English”. Evidently there are proofs that Portuguese, French, Dutch and finally English have contributed to the growth of Nigerian Pidgin. This is because of the contact the Nigerian people had made with these countries during slave trade.

Since the Nigerian Pidgin has varieties, Obiechina (1984, p.5) was able to summarize it when she says “the classification of the Nigerian Pidgin into variants and these variants are identified as follows: Bendel, Calabar, Lagos, Kano/Maiduguri and Port Harcourt. The ones categorized as Bendel variants are Abraka, Warri, Isoko, Sapel, Agbor, Itsekiri, Agbaraha-oto, Urhobo and Ewu”. What a Warri or Isoko boy speaks in Lagos is mutually intelligible for a Lagos boy too. According to Idiagbon (2015) the Nigerian Pidgin language is divided into three sections, the second and third sections- accordingly- are spoken by most Nigerians in Ajegunle. The variety is popularly known as Waffy-ranky. It is not only spoken in Ajegunle, but also in other suburbs of Lagos.

Despite the important role of the Nigerian Pidgin in our society it has not been given the recognition it desires. Not even a status role but then the Nigerian Hip-hop artistes have carved a niche for themselves through it. It is now the language of the people. A “get along language” used in making song in the Nigerian music industry and words used in these songs after it has

been released to the audience, trends and forms part of the Nigerian Pidgin lexico-graph. A post covid-19 example will be that of Fire-boy's "Peru-Para" released 21<sup>st</sup> July 2021 remixed 17<sup>th</sup> December, 2021. "Para" here means "to harass, get angry at someone or to intimidate".

Nigerian Hip-hop music landscape has appropriation from local cultures to appeal to home grown sensibilities, thereby using Nigerian Pidgin and other indigenous languages for its rendition and by so doing, furnishing the Nigerian Pidgin language with lexico-graphical elements for its stances. Most times, it is the Nigerian Pidgin; the type known as waffy-ranky that does the groove or the new-coinages from our indigenous languages. Looking at the Nigerian Hip-hop language, one could observe that Hip-hop has revolutionized from mere intellectual exercise to a combination of styles which thrive on hybridity of language. Nigerian Hip-hop artistes with the use of these hybridities produce new words, lexis, lects and coinages into the Nigerian Pidgin Language making new trends and lexico-graphy registered in Nigerian Pidgin language. Their songs enjoy tremendous audience and patronage because of these wide inclusions of Nigeria languages and other indigenous coinages in the songs. These Hip-hop artistes have used Nigerian pidgin language with other indigenous languages to coin new items of vocabulary. For instance, following the lexical modification by which the Nigerian lexicon on pidgin is recently piled on, there seems to be this huge dependency on the Nigerian Hip-hoplect. Mafeni (1971, p.104) in this regard presents that "the examples of Nigerian spoken pidgin both in meaning of specific expression, the creation of new lexical items via reduplication or some other derivational calquing which is a kind of compounding of loan words based on structures attested in the local language and nativization via phonological adaptation". To further exemplify this dependency, the statement "Na only you waka come ?" has a loan from EFA and Big Foot song released 2011 and was said by the wife of the former president Patience Ebele Jonathan on one of the women's meetings held in Port- Harcourt during her husband's tenure as the president of the Federal Republic of Nigeria. "You don come?" has only been the sentence for the above expression not until recently when she used "waka" in the expression it has been trending till date. So, sentences like "You don waka reach there na na?" becomes inevitable among the users of the Nigerian Pidgin language.

If this example is anything to go by, then it is worthy to say that Nigerian Pidgin can fall back to events within and outside Nigeria to coin new items of vocabulary thereby trending in Nigerian pidgin communications. Some trending words recently seen in the Nigerian Hip-hop songs by Hip- hop artistes are identified as follows: Terry G's "Ginja Ur swaggah" and "Pass me D Shisha". Olamide's "Confam Ni". Flavour's "Skitsanwa". Phyno's "Ghost", "alobam" and "Goons mi". D'banj's "Kokolects", and "Mamalects". Iyanya's "kukere". Lil Kesh's "Shoki". PSquare's "Kpai". Olu Maintains "Karmakazee" and "Effizzie". Bracket's "yori-yori". Don jazzy's "Dorobucci". Tiwa's "Eminado". D'Prince's "Goody-bag", Olumaintain's "Phoneversation", Faze's "Kolomental". Dj Jimmy Jatt's "Danfo-Drivers" and "Borrow-Pose". P'square's "testimony". D'banj's "fall-hand". Baba Frayo's "Denge-Pose". African China's

“Nothing–dey kpa”. Tiwa’s “Doro-love”. Tuface’s “chuku-chuku” and Don Jazzy’s “looku-looku” etc. This study is set out to bring out the trending lexis and sentence structures in Nigerian Pidgin through the instrument of the Nigerian Hip-hop songs being used by the Nigerian Hip-hop artistes in this post covid-19 era. The very medium of rendition is practically with the Nigerian Pidgin and a fusion of the indigenous languages for wider audience and communications. These emerging trends in Nigerian Pidgin seen in their songs will likewise answer for the purpose of this study.

### **Conceptual Overview: An Analytical Over-view of Nigerian Pidgin**

Historically, Pidgin is simply known as a “Trade Language” the language that was born out of trade and manning of the plantation fields by speakers of another language. Some African descents who were then in slavery or plantation setting in their different foreign lands like American, Britain, Spain, and Portugal etc., found a way to communicate with each other since plantation labourers very often do not speak the foreign language. Maybe this is why Adegbite (2020,p.16) submits that “A Pidgin language is generally understood to be a simplified language but whose grammar is very different”. Le Page (1982, pp. 222-3) wasn’t afraid to say the truth when he says “Pidgins are formed when speakers of one language engage in trade with speakers of another, or work on plantations managed by speakers of another and neither knows the other’s language”. Pidgins are no one’s mother tongue though it has been creolized among L1 speakers who have taking it to be their first language. Pidgins are used primarily in trading. Its origin could also be traced to the business transaction between the people on the west coast of Africa into the Europeans. Namely: Spanish, Portuguese and the English. Pidgin is a consequence of the fact that the two parties involved in trade along the coast could not understand each other’s language; Adegbite (2020, p.76) looks at this definition and submits that “Pidgin thus becomes a blend of indigenous language of the West African Coast and those of the foreign traders. Different forms of Pidgin then developed namely: English pidgin, which is made up of West African languages and the English language, Spanish pidgin made up of Spanish and West African languages, French pidgin and Portuguese pidgin made up respectively, of French, Portuguese and West African languages”. This is his summary about the make-up of all existing Pidgin languages all around the world. To add to the list, I will say that Nigerian pidgin is made up of Nigerian indigenous languages and the English language. Pidgin does not have a defined grammar or model, though functional grammar looks at the conveyance of meaning,” a system of systems” that focuses on the way language is put together for the purpose of communication for particular purposes.

Pidgin has been branded contact, trade or auxiliary language. Reinecke (2017) calls it “a minimum or makeshift language”. It is when men of different speech are thrown into contact and must reach an understanding. Decamp (2002, p.13) also agrees with Reinecke that it is a contact language. He comments that “pidgin functions only as an auxiliary contact language and is ... used in trading or in any situation requiring communication between persons who do not speak each other’s nature languages”. Considering this kind of situation, one would want to say that such people have different languages though contact has devised a language of communication among them.

With the above deductions it is certainly that pidgin came as a result of contact and as a result of communication needs which rose among people who have no common language then it should be agreed that there are varieties of pidgin languages lurking around the world. For instance if a Cameroonian has no understanding of Nigerian Pidgin and comes in contact with a Nigerian in trade, they will certainly produce another version of Pidgin language that is neither Nigerian or Cameroonian. In the Nigerian situation there may have been pidgin languages based on local language even before the emergence of Nigerian Pidgin English. For instance Warri people have their own version of Pidgin language called “Waffy” which is used in the Niger-Delta areas. One will ask why any contact will give rise to its own language? First, they want to communicate so anything can be done to achieve that purpose. This might prompt the dropping of the language on ground and concluding that communication is impossible and probably use some kind of dump barter to achieve communication purposes. Meanwhile Adegbite (2020,p.77) applauds that “in Nigeria, pidgin serves as a lingua franca in some states of the federation and a trade language in some others”. Reinecke (2017) states that “at a stage, groups will attempt to communicate on contact whereby making imperfect attempt at communicating in one of the languages leading to the development of a rudimentary contact speech form”. This stage is referred to as rudimentary or minimum makeshift and the term “Pidgin” is also referred to this passive stage.

It is to be assumed, of course, that a minimum makeshift language would disappear if the conditions which gave rise to it ceased to exist. However, for any Pidgin to reach such a stage that we can give it a name and make it the object of study, the conditions that gave rise to it must be sustained, and the new language gradually will be “crystallized and expanded” (2017, p.538). The role of continuity is hereby expressed in sustaining a contact language and enabling it to develop into a clearly recognized speech form. Continuous use of Pidgin under stable conditions invariably leads to its use in a broader variety of situations. If it therefore reaches to a generation of speakers for whom it is a first language then we say that the pidgin has creolized. When it is creolized, it also implies and invariably depends on stabilization and expansion of Pidgin. From the deductions so far, it is realistic to say that Nigerian Pidgin came to being as a result of

contacts made with immigrants, invaders, tourists and sailors. Reinecke (2017, p.539) (again posits that “the contact is a sine qua non for the rise of a Pidgin and the use of make shift is a universal phenomenon to be witnessed wherever immigrants, invaders, tourists or sailors go”. Evidently there are proofs that Portuguese, French, Dutch and finally English have contributed to the growth of Nigerian Pidgin. This is because of the contact the Nigerian people had made with these countries dating from 1917- 1969 when slave trade rounded-off.

Two vital factors have thus helped the growth of both a form of Standard English and English based Pidgin in Nigeria. Time and the attendant broadening of contact made from these countries. Like the (Edoid) kind of Pidgin, formed from the Portuguese and Benin version of (NPE). Ryder (<https://www.edo-nation.net/tve:htm>) contributes that “Igalala and Edo Pidgin were gathered from stringed lexical items lent from them and then fitted into the structure of her own language”. For example it may be possible for one to indicate a ‘hungry state’ by calling ‘hunger’ and tapping one’s belly but the non-speaker who thus learns the meaning of ‘hunger’ may not know that ‘hunger beat/kill me’ is not the way one would say I am hungry’. It appears to us that contacts was sustained and the vocabulary of the new words expanded to cope with a broader scope of interaction in the life of the community also the Nigerian speakers begin to experiment longer strings of the new speak. Also Jones (1971, p. 64) opines that “Krio spoken in Freetown in Sierra- leone and Tokpisin in New Guinea originated in Nigerian Pidgin” Nigerian Pidgin is widely spoken in Nigeria today. In some areas it has been creolized while in some it is a second language acquired for communications when in contact. Mafeni (1971) submits that urbanization is a factor for the spread of Nigerian Pidgin when he says:

Nigerian Pidgin is essentially a product of the process of urbanization. While its origin lie historically on the coast, its development and spread is the result of contacts between Africans. The rapidly growing towns of Nigeria have increasingly become the melting pots of the many tribes and races which constitute Nigeria and Pidgin seems to be today a very widely spoken lingua franca, many towns and city dwellers being at least bilingual in Pidgin and indigenous language.

The above excerpt exemplifies how widely accepted Nigerian Pidgin is spoken even in the Nigeria society.

Hall (1953) posits that “a Pidgin that is any Pidgin is assumed to be some kind of a marginal language that arises to fulfill specific communication needs in well-defined circumstances”. Considering the above definition, Hall mentions the criteria for classification of Pidgin Language. He says that “for a language to be true Pidgin, two conditions must be met, its grammatical structure and its vocabulary must be sharply reduced... and also the resultant language must be native to none of those who use it...”.

Hall's definition suggests that "the marginal nature of Pidgin's relates to a question of being limited as to lexis and structural flexibility. Obilade (1993) describes typical speakers of Nigerian Pidgin as 'essentially those as... restricted almost exclusively to the underprivileged or those who considers themselves underlings for the purpose of particular occasions'".

Beyond that, he painted another picture where he says Nigerian Pidgin is "... the language of the politicians who would identify with the people', perceived by its speakers as a way of getting back at the Standard English".

Agheyisi (1971) also describes them as "... generally made up of unskilled labourers in government projects or agencies such as the public works department; petty traders, store keepers and market women; taxi and lorry (truck) drivers etc". This definition might be according to age or season they were in. if that's true then not everyone knows how to speak it; and it was used by common –citizens in the society. Now everyone knows how to do a bit of a Pidgin English even the professors and the politicians use it for their political rallies. Most people in the Nigerian setting do the Nigerian Pidgin.

Omamor (2017, p.48) makes distinctions between the Nigerian Pidgin and Broken English when she concludes that:

- (i) NP as a language is generally associated with specific areas in Nigeria where it is in fact the first language of the bulk of those aged about 40-45 and below.
- (ii) The speakers of NP referred to in (1) above cut across all social classes and background
- (iii) They do not usually see NP as a special kind of tool for fighting any kind of battle whether psychological or socio-economic, it just happens to be the one language with which they feel most comfortable in informal conversation.

Marchese and Sehmikal disclose this about Nigerian Pidgin when they say:

...university level students reported using Pidgin in all situations except when discussing courses ... our own observation confirm that NPE is very definitely the lingua franca of Warri. We heard it being spoken in the market place, in government offices, department stores, schools, hotels, petrol stations...

In the experience so far, most university lecturers tend to use it to discuss just anything outside the classroom. For instance, following the lexical modification by which the Nigerian lexicon on Pidgin is formulated, Mafeni (1972, p.104) presents that the “examples of Nigerian spoken Pidgin both in meaning of specific expression, the creation of new lexical items via reduplication or some...other derivational calquing which is a kind of compounding of loan words based on structures attested in the local languages, and nativization via phonological adaptation is”. Mafeni (1971) notes varied uses of Nigerian Pidgin even as it is used in the literary works by Nigerian novelist, Playwrights, Poets, advertising, agents, radio and TV presenters. So Nigerian Pidgin is certainly far from being limited to one code, register or whatever methodology that yields the coinages of new items of vocabulary. Also, Adegbite’s (2020, p.77) example of Nigerian Pidgin English poses to be:

1. How far? (Hello! How is everything?)
2. Wetin de? (What’s up/ what’s going on? What is available?)
3. You do well. (Thank you.)
4. Make you no vex. (Do not be annoyed)
5. E don do. (Stop/It is enough.)

Other categories will be giving us a wider focus for the sake of this research; we shall be concentrating on this sort of Pidgin variant. The Nigerian Pidgin precisely does not have much distinctions. What a Warri or Isoko boy speaks in Lagos is mutually intelligible for a Lagos boy. According to Idiagbon (1999, p.7) in his work on Socio-linguist, he categorized into three sections, the second and third sections accordingly are the Nigerian Pidgin being spoken by most Nigerians is the waffy-ranky spoken in Ajegunle. The third classification is the Hooligan’s version. This is being identified with touts, area boys or hoodlums. Among these classifications the most important tag is the understanding of the intelligibleness in the language (Nigerian Pidgin). Waffy-ranky which is a substrate of Warri-Pidgin integrated into many forms are however, befuddled with heavy slangs mainly characterized by neologism, clipping, sound symbolism and metaphoric elements.

### **Trends in Nigerian Pidgin: A Nigerian Hip-hop Perspective**

The first Hip-hop music was in South Bronx city in the 1970’s at the streets of New York when disco and night clubs were beginning to shut-down due to some economic collapse. Block parties were now held to keep people’s hope alive in the face of a dying economy. Clive Campbell a



Jamaican immigrant known as DJ Kool Herc was the originator of Hip-hop and the master of Hip-hop music. He would play hard funk and disco records on turn-tables, but he's famous for inventing the "break" in Hip-hop. It is in 1973, in school gyms and parks across the South Bronx in New York City, that teens started playing records with a brand new sound. It has an African flavour, a Caribbean echo, a Latin hint, and a soulful beat. It became a new kind of music called "Hip-hop" The pioneers of Hip-hop music are Run DMC, Joseph Summons, Daryl "DMC" Mc Daniel, and Jason, Jam Master Jay, Mizell who all met in Queens, New York, high school in 1982 where they all started the Hip-hop culture. Many people thought Hip-hop culture was a passing fad but it kept on growing and thrived with artistes like Afrika Bambaata, "Bam and the Mighty Zulu Nation", Grandmaster Flash, Theodore Grand Wizard, with the art of D-Jing and scratches and Sha-Rock as the first female artiste. Songs like "Rock Steady" by Aretha Franklin, "Give it up or Turn it loose", "Say it aloud - I am black and proud", by James Brown motivated them and gave them awareness to stand and defend their identity. Subsequently, artistes like DJ Kool Herc, Grandmaster Flash and "The Furious Five", "Sugar Hill Gang", Kurtis Blow, Run D.M.C, Whodim, Salt-N-Pepa, Shek Rick, Doug E. Fresh, Ice T.LL, Cool J, Will Smith, Hammer, Big Daddy Kane, Eric B. & Rakim, EPMD, KRS One, Public Enemy and Queen Latifah, Heavy D & The Boyz, Snoop Doggy Dogg; MC lyte, NWA, A tribe called Quest, Tupac Shakur, Notorious B.I.G, Ice Cube, Ghetto Boys, Jay-Z, Mase P. Diddy, Nas and Naughty by Nature flooded the industry.

By the late 80's Hip-hop really started to take shape and talented artistes emerged. These are artistes like Heavy D, Kool Moe Dee, and LL Cool J, The Fugees, Jermaine Dupri, Wu – Tang Clan, DMX, Misdemeanor Elliot, Common, Busta Rhymes, Master P, Outkast and Most Def, Notorious B.I.G, Tupac Shakur, Dr. Dre, Snoop Doggy Doggs, Ice Cube, and Ice T.

In the 1990's, there was a native-tongue movement with De La Soul, a tribe called Quest, the Fugees and Queen Latifah ushering them in a more eclectic, Popular artistes in this era are Lil' Bow Wow, 50 Cent, Baby, Kanye West, and the Game, Ja Rule, Ludacris, Eve, Nelly and Ice Cube. Today, many more talented artistes are emerging from cities like Chicago, Huston, Miami, St. Louis, Philadelphia, and Oakland even from the nook and crannies of the world. Hip-hop has come a long way from its origins in the Bronx city spreading to every part of the country even to the African Countries. No one would have imagined that Hip-hop would have dominated the media, commercials, TV shows, movies, clothing lines and magazine

By the same 1990, the African American Hip-hop music has rubbed- off on the Nigerian musicians. At about this time, the Nigerian Hip-hop also emerged. Employing the pioneering words of Pupa Orits Williki, a renowned Reggae musician in his interview with Nigeria *Daily Sun Newspaper* on the birth of Hip-hop music in Nigeria, remarks this when it says that “reggae has also evolved into many forms. Today, it’s Hip-hop. But Hip-hop is reggae in the traditional roots rock reggae as played by the late Bob Marley, Peter Tosh and the likes of us who set out on the concept, were playing that because that was reggae in its traditional form” (*Daily Sun 27*). With such introduction on the birth of Hip-hop in Nigeria he was asked further questions that made him reveal that the original traditional form of reggae is Hip-hop in Nigerian setting.

In the real sense anything done in the 90’s was also branded Hip-hop. Orits Williki, was seeing Hip-hop as an aspect of reggae, branding reggae as the root of hip-hop in Nigeria. He says: What you see in Nigeria today is still reggae but not in its traditional genre. It is today called Hip-hop. Though when you look at the culture they are very close and nearly the same. The difference is that while traditional reggae is deep spiritually the other one is not. (*Daily Sun 27*)

Moreover, the tie of Hip-hop to a spiritual song is somehow arguable since reggae has always been the kind of music meant for Rastafarians. Though it is considered according to him that anything anyone does then is Hip-hop. He mentioned the fore-runners of this kind of music as Sonny Okosun in his successive hits like “Fire in Soweto”, “Papa’s Land”, “Holy Wars”, “Mother and Child”, “Togetherness”, etc. A plethora of these artistes are Gboyega Femi who is popularly known as Terra Cotta, Yemi Benson, Boye Gbenro, Evi Edna Ogholi, Majek Fashek, Ras Kimono, Orits Williki, Alex Zitto, etc.

It is barely a decade after Hip-hop was born in New-York City’s poorest borough, the Bronx City in the streets of Hollis Queen that the Nigerian counter-part caught its own bug and Nigerian Hip- hop music emerged. The history of Hip-hop in Nigeria has attained a status that will be called a colossal achievement. Hip-hop has thrived and survived in the Nigerian society. It has informed most of the developments in the society and the Nigerian music as a whole has evolved within the past thirty years. The prospects has begun from the first phase of Hip-hop was in 1991, the trio of Terry, Mouth MC, and Junior released in a group called *Emphasis* “which one you dey?” which they did in pidgin being the language of the street instead of the American rap. It got audience and paved way for Nigerian Hip-hop. They delivered their song with elements of drama. It ushered the second decade of Hip-hop in Nigeria. An era in which little or nothing was documented on. The trio took it to another level when they used pidgin in their style rendition. They showed more originality by owning the art and making it Nigerian. Even the instrumentations had indigenous content.

Reggae and disco music ruled in Nigeria between the 80's and late the 90's and due to the success of the likes of Majek Fashek, Mandators, Christ Okotie and Evi Edna Ogholi and they sailed. Some artistes had to inculcate the reggae culture into their Hip-hop genre so it could sell. For instance Daniel Wilson aka Mr. Ragga Muffin, Blacky and even Orits Williki did apply this trend.

The first rap music was by Ron Ekundayo "The way I feel" in 1993. Other proponents of the first era include Dizzy K, Falola, Rap Master, Lexy, Nella, Dilli I. Jickson, etc. 1998 marks the period of first Hip-hop and Rap group that emerged in Nigeria. These Nigerian Hip-hop artistes have pioneered the Hip-hop and Rap Movement in Nigeria. It is a little wonder Nigerian Hip-hop has become one of the nation's vanguards in the international entertainment community. Other rappers who stood out in this area include Cashman Davis, Weird MC, Seyi Shodimu, Baba Dee, Zaaki, Felix and Moses etc. Most of these artistes fizzled out as Nigerians still were not ready to accept Hip-hop over pop and reggae although some of them re-emerged much later in the following era. The late 90's saw an emergence of young Hip-hop acts everywhere from Trybesmen to Ruff, Rugged and Raw to Maintain. Blackface was a rapper in Plantainshun Boiz and just like Emphasis in the first decade a "B" man group called "The Remedies" emerged towards the end of the second era with the smash hit "Shakomo" in 1997, and re-ignited the Hip-hop fire in the Nigerian Hip-hop arena.

The now defunct group which was made up of the trio of Tony Tetuila, Eedris Abdulkareem, and Eddy Montana after dropping another single "Judile" before Tony Tetuila left to become a solo artiste based on irreconcilable differences. Their split helped to create the first public major Hip-hop beef in Nigeria as Tony Tetuila still upset with the split went on to release the beef track "Omode Meta" which featured 'Plantainshun Boiz' and Ruff, Rugged and Raw. It is safe to say that their spilt gave birth to the major types of contemporary music common amongst the youth in Nigeria today. One can still remember vividly how that song was called "Yo Pop" which today is called Afro-pop.

The end of the second decade was driven by the success of Hip-hop with Joint's "Monica", "Shakomo", "Allen Avenue" and even 1999's "Shake Body" by Trybesmen's "Nuskoool". Trybesmen, X-Appeal, Plantashun Boiz, Rasque, Swatroot, Apostles, Maintain, Ruff, Rugged and Raw, Terry Da Rapman, Lord of Ajasa, Mode Nine, Big lo, etc.

In 2002, was a third face which includes when Michael Ugochukwu Steven known as Rugged-man released his disc track “Ehen Pt 1” where he targeted various Hip-hop artistes, calling them wacks. It also brought other artistes like Naeto C, Da Grin, Ikechukwu, Jesse Jagz, Sauce kid, Ill Bliss, etc. Some of the features of third decade include clearly defined style, heavy play on words, use of metaphorical expressions, and use of punch lines and so on. The fourth decade of Hip-hop artistes include Tuface, D’banj, P’Square, Flavour, Wizkid, Davido, Olamide, Phyno, Kcee, Ice Prince, D’Prince, Don Jazzy, Dr Sid, Chidinmma, Waje, Tiwa Savage, Omawumi, Yemi Alade, Cynthia Morgan, Timaya, J martins, Run town, Sasha, 9ice, Faze, Blackface, De Coque, Skales, Burna Boy, Falz, Patoranking, Simisola, Adekunle Gold, Fire Boy etc. These artistes seem to have moved Hip-hop to the world standard because their performances have greatly improved that they collaborate with the American counter-parts in their songs. This example is seen in P’Square’s hit song “Chop my Money” featuring Akon and Rick Ross on “Beautiful Onyinye” and so many other examples. The likes of Nigerian Hip-hop artistes that rendered their songs in Nigerian Pidgin English are Tuface Idibia, Nigga Raw, Timaya, P’Square, Falz, Black face, D’banj, Faze, etc. This is because pidgin slogans used in the songs easily appeals to the emotions and feelings of the Nigerian audience who understand the language as such choice of Pidgin makes it easier to communicate at different social levels. The Nigerian Pidgin language used in the lyrics of the Hip- hop songs gives the society a sense of culture, belonging and shared aesthetics. The influence has not only be felt by Nigerians but it has traveled across Nigeria to Ghana where it was purportedly said that it came from Nigeria. Songs done in Nigerian pidgin by Nigerian artistes are examples of Hip-hop songs done in Nigerian Pidgin are Tuface Idibia’s “E bi like say”, “If love is a crime”, “African Queen”, “for instance”, “see me so”, etc. Eldee’s “Go yarn”, Djinee “I No dey Shame”, D’banj’s “Celebrate”, “If I Dey Crase”, “Tongolo”, “Fall in Love” “Oliver Twist”, etc. P’square’s “No one like You”, “Obi m o”, “Roll it”, “Onyinye”, “Bizzy Body”, “Miss u die”, “Am I still the Special Man” etc. Davido’s “Aye”, “Skelewu”, “Gobe”, etc. Wizkid’s “Gidi girl”, “Show you the money”, “On top your matter”, Sound Sultan’s, “Area” (acoustic). 9ice’s “Gongo Aso”, Faze’s “Kpo Kpo di kpo”, etc. Some of these songs have contributed to the lexis and structure found in the Nigerian Pidgin.

## **Research Questions**

1. What is the extent of the communicative event with these trends in Nigerian Pidgin?

2. Is Nigerian Pidgin a means to an end to these trends?
  
3. How has the ideational function of language expressed the post covid-19 era through the Nigerian Hip-hop songs?

### **Theoretical Framework**

Sapir- Whorf's Linguistic Relativity Theory, it argues that language is not merely a reproducing instrument for voicing ideas but is itself a shaper of Ideas, the programme and guide for the individual meaningful activity. In other words language determines or shapes our perception of reality. Whorf's identity poses that "language shapes thoughts" According to Carroll (2004, p.376) Whorf's supposition further states that "languages are diverse in the way that they structure reality and linguistic differences might facilitate certain modes of thought". This was certainly Whorf's position in his articles from (1925 to 1941). Carroll (2004,p.376) postulation that "language shapes thought", is commonly referred to as the Whorf's hypothesis. Whorf's hypothesis deals with Linguistic Determinism and Relativity. Linguistic determinism refers to the notion that "a language determines certain non-linguistic cognitive process". That means learning a language changes the way a person thinks while linguistic relativity refers to the claim that the cognitive processes that are determined are different for different languages. Thus speakers of different languages are said to think in different ways. Whorf's reasoning on these matters is revealed in Carroll's (2004,p.377) in a famous quote by him when he says:

We dissect nature along lines laid down by our native languages. The categories and types that we isolate from the world of phenomena we do not find there because they state every observer in the face ; on the contrary, the world is presented in a kaleidoscopic flux of impression which has to be organized by our minds and this means largely by the linguistic systems in our minds. We cut nature, organize it into concepts and ascribe significances as we do, largely because we are parties to an agreement to organize it in this way- an agreement that holds throughout our speech community and is codified in the patterns of our language. The agreement is of course, an implicit and unstated one. But its terms are absolutely obligatory; we cannot talk at all except by subscribing to the organization and classification of data which the agreement decrees.

There are several notions here to consider. One is that language “carved up” reality in different ways. Another is that these language differences are covert or unconscious that is, we are not consciously aware of the way in which we classify objects and it does influence our world view too. These main points can be outlined from Whorf’s hypothesis. The structure of a language determines the nature of the speakers world view. Different languages are assumed to lead to different world views. Studies of colour terms have not proven support for Whorf’s hypothesis other studies of the lexicon are more consistent with the hypothesis. Finally, it involves the presence of a grammatical distinction in a language which may increase the ease of some cognitive processes. However, the absence of such distinctions doesn’t prevent these processes. Lexical examples were also provided by Whorf’s hypothesis, the use of lexical items for snow by the Eskimos and the English speakers are different whereas the Eskimos have a (100) hundred words for the word snow. These developments happen to make anyone understand the importance facets of their culture. The variety and register of these words can only make people see through the inhibition of their diverse cultures. This truth brings in the aspect of language sharpening reality.

Monogenetic/Relexification Hypothesis theory lays claim to the fact that Pidgins’ underlying structural similarity is traceable to one common European source. It is based on historical evidence that points to the existence of a fifteenth century Portuguese Pidgin which is assumed to have been derived from an auxiliary language called Sabir that was used in the Mediterranean in the Middle Ages. According to Wardhaugh, In the fifteenth and sixteenth centuries the Portuguese reflexified this language; that is, they introduced their own vocabulary into its grammatical structure, so that a Portuguese based Pidgin came into widespread use as a trade language. Later, this Pidgin was in turn reflexified into Pidginised French, English and Spanish.

## **Methodology**

To ascertain this emerging trends in the Nigerian Pidgin language, this paper has purposefully selected songs that are done by popular Nigerian Hip-hop since covid-19 era till date. This selection is done considering their level of acceptance in the society and the number of awards they have bagged. This paper also used “clacified” an internet ratings to choose the best top ten (10) musicians in Nigeria which was assembled using each artistes’ total number of awards.

Ten (10) of them with one song each will be used for the purpose of this study. These ten according to clacified.com are: Wizkid’s “Ginger”. No. of Awards (65), Burna Boy’s “Anyboby”(35), D’banj’s “Ikebe” (29), Davido’s “Fem”(29), Olamide’s “Infinity”(22), 2Baba (21), Tiwa Savage (20), Falz (12), Patroranking (12) and ( Simisola (12).

## Data Analysis and Discussion

This section will analyze these Hip-hop artists' songs descriptively following the principles of critical discourse analysis as supplied by the two theories. Sapir- Whorf's Linguistic Relativity Theory, it argues that language is not merely a reproducing instrument for voicing ideas but is itself a shaper of Ideas, the programme and guide for the individual meaningful activity and Monogenetic/Relexification Hypothesis theory which lays claim to the fact that Pidgins' underlying structural similarity is traceable to one common European source. With the use of descriptive method as an analytical tool the data shall be presented and analyzed. The research focuses attention on the emerging trends in the Nigerian Pidgin in post covid -19 and the use of these emerging trends in language expression.

### Text 1:

#### Wizkid's "Ginger" ft. Burna Boy

Lines 1: If you want make I **ginger** give me **kokoro** - If you want me to perform, give me the key

Lines 5: No dey do like **bolo** - Don't act like a fool. Bolo is a person who is in denial of some acts,

Behaving foolishly.

Lines 8: Come make I show you my **kponono** - Come let me show you my d\*ck Lines 25: Before you run go dey **shayo** make you think - Shayo here means to go drinking and twice. eventually becoming a drunk.

Lines 42: I go freaky, freaky, freaky I go rewind - Freaky in norm lect (Acrolect) means something that's unusual in but here it involves the meaning in sound, and break-dancing. "I go rewind"

to continue in the act. some way, weird, odd, wild, strange the onomatopoeic sound in Djing that's showing the extent of the urge

## Text 2:

### Burna Boy's "Anybody"

Lines 8: Forgeti say I **fashi** - The artiste here wants to remind people he sometimes ignores some things.

Fashi means to ignore or forget. Example: Fashi am jor.

Lines 10:**Padi-** My friend, home boy or girl.

Lines 12: **Jejeli Jeje** - "Jeje" before now has been taken to mean slowly but it means gentle, polite, smooth form, meaning gently, politely, smoothly etc. and careful. "Jejeli" here takes on an adver Example: "She come speak to Prof. Ifechelobi jejeli on the matter after the meeting before she commot".

"She na jeje person".

Lines 11: I dey **kaku** dey **gbese** "Kaku" is a form of dance where you flex your shoulders. "Gbese" was trending throughout 2019 - 2020 especially in the parties. It is a form of dance where you throw your left leg forward when you must have done a good dance move. Gbese!

Lines 17: Anybody wey no want to **soji** - "Soji" Anyone that refuse to get revived or **knack** am something-get smart or be knowledgeable, hit the person. P'Square's "Bizzy" says "boy you know say if I give you body you go **soji**" meaning you will be revived...

Lines 22: **Shey** na because me sef I never talk - Shey is used as a tag question that requires a certification or confirmation after a shey" in Nigerian pidgin requires no tag. Sometimes "shey "



They na you bi de VC na, pay us our money. statement has been made. Example: “You dey come “it is because I have not said anything yet. also has rhetoric connotation. Examples Lines 24: I **Sha** know say the time go come - Anyway I know the time will come . “**Sha**” sets in an attitude of knowing the obvious.

Example : Sha laugh, it’s funny. We go fight am out sha.

Lines 24: ... **gbekele** go burst“Gbekele” here depicts trouble or wahala.

### **Text 3**

#### **D’banj’s “Ikebe”**

Lines 20: I tell my body say no go die for this **ikebe**- “ikebe” means bottom or nyash.

Lines 29: **Omoge** shut the door - Omoge means fine, pretty, cute and beautiful girl.

### **Text 4**

#### **Davido’s “Fem”**

Lines 4: E be like you don dey talk too much Small talk, you don dey talk who talk **Fem** -“Fem” here according to this track by the artiste means shut up

**Baddest** - “Baddest” as the artiste brands himself means the coolest or toughest, the best among equals.

Lines 22: **Para** for me

23: Why everybody come dey **para Para, para**

27: Nawa 30BG we go **para, para, para**

28: Dem go **para** for you - “Para” means to harass, get angry at someone or to intimidate someone.

E choke is also trending. It is a street expression. It is by the same artiste, “it chokes”. It is by the same artiste, it means impressive or overwhelming.

## Text 5

### Olamide’s “Infinity”

Lines 24: Oya take **kalawoska** - “Oya” mean let’s get it on

Here it means let’s take intoxicating substance.

Lines 25:

Cover me like **babushka** “juju high priest” or “Babalawo”.

Lines 27: Sangalo we like Jay Jay “Sangolo” here in this context means to dribble Lines 32: Do what you do use Rayamanta - “Juju” means black magic, the use of evil powers. You fit use **juju**

## Text 6

### 2Baba’s “Give it to me”

Lines 4: **Omoge** give it to me and bend down low - Fine, pretty, cute, beautiful etc Lines 5: **Kwata Kwata** - Fight it, fight

Lines 9: **Sasa, Sasa** - Run –

Lines 36: I go show you **level scata**- I will show you attitude to the highest

## Texts 7

### Tiwa Savage’s “Koroba”

Lines 9: **Koroba** Koroba Koroba Koroba - “Koroba” is a name of a hair-style in Yoruba but in this song the artiste points out to people’s problem or personal challenges in life.

Lines 10: **Koro oya carry your ay** - Carry your personal challenges

Lines 18: Small thing you turn **mugu** - It means a fool example: The guy na mugu

Lines 23: Yawa dey igboro - Trouble in the hood Lines 35: Kilamity tell me say you talk and **do oga** - You made out with oga.

## Texts 8

### “Falz’s Bop Daddy”

Lines 1: Yea **leggo** - Let’s go

Lines 13: More **badies** - worst things Lines 14: What’s that it’s a drop top **cadi eh** -High personality Lines 27: **Bigie** [sic] man wey be life supporter - Big man

## Texts 9

### Patoranking’s “I’m in Love”

Lines 24: This love dey make me **sha manya** – This love gets me highly intoxicated (happy in the way love does)

Lines 26: Even why brain just dey **tanana** - “Tanana” in Warri variety means “to call” but in this context, it is the love felt that makes him get excited. It shares same similarity with “totori”

Lines 37: Baby make you **style up** for dem - Here style up means to show them what you are made of. Like show them what you’ve got.

## Text 10

### Simi’s “One Kain”

Lines 5: I like to paparazzi you - “Paparazzi you” here means to give the person a class or personality deserved.

Lines 24: feel one kain oh - it means to feel awkward or unusual feeling or attitude, usually not good or nice.

Lines: You looking at me one kain oh - Your gaze is strange and unusual. An awkward look.

When you really look at the emerging trends in the Nigerian pidgin language per say via Nigerian Hip-hop song, it doesn't only happen in texts (words). It also happens in context or contextual situations. For instance, in D'banj's "Feeling the Nigga" it says "she's feeling' the nigga eh, and the way I package (eh!)". The package there is different from package (packaging) as introduced by Dora Akunyili which means re-branding. Now we have Lagos package/Lagos packaging meaning Lagos –branding or outfit. Often the Hip-hop artistes focus on spoken discourse or its function according to use without regards to the forum or the audience involved but need to communicate their experiences in whichever manner it happened with their audience. If you look at the studied data, the Nigerian Hip-hop artistes particularly take the advantage of the indigenous languages around the Nigerian environs to create a multilingual patch for themselves and adding meanings to these items to express their needs with the use of Nigerian Pidgin Language. This intent facilitates the negotiation of construction of identity through the language choice. Other West African countries like Ghana and Cameroun can easily identify a Nigerian Hip-hop song due to these creative coinages which afterwards constitute pragmatic and semantic extensions found in the use of sentences among Nigerians. Recently, words like "de koko", "oringo", "baddest", "alobam", "ogbe ni", "lepa", "para", "koro" instead of corona, "doro", "tongolo", "alingo", "eminado", "backa", dominate our lexis whenever we are set to converse in Nigerian Pidgin because of these Nigerian Hip-hop artistes.

The Nigerian Pidgin in the post covid-19 era has experienced new lexical items that are presently trending in the Nigerian society. These lexical items as seen in the above songs were used to express their experiences, feelings and other various situations they must have found themselves in during the lockdown. The above songs which were also elicited and critically analyzed following the recourse of discourse analysis were post covid-19 Nigeria Hip-hop songs and words like "fashi", "gbese", "fem", "para", "gbekele", "babushka", "sangalo" etc have emerged. These words are seen being used in our communications today, especially among the Nigerian youths.

## **Conclusion**

Right from the beginning, the Nigerian Pidgin has been making contacts with other languages either for trade or communication needs. Notwithstanding English as its substrate, other languages and some indigenous languages in Nigeria have contributed to its lexis and morphological duplications and this is not coming to an end soon. The language in question is in the making and will need a lot of help getting its lexis and structures. Just as Oxford and Cambridge new editions welcome new words, so as this is not different until a full-fledged language is birthed. All it needs are portals, routes for its growth. Nigeria Hip-hop has just been

sort as one route. We only look forward to seeing other routes to the growth of this very language. Nigerian Pidgin has come a long way and its future can only be seen as being bright.

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