
Emerging Slangs in Nigeria: Source, formation and Usage

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Abstract

This paper explores the source originality of slangs, the process in their formation/semantics from the time of first mention to when they become widely used as slangs in the community. It also investigates the different contexts that engender the use of these slangs and why. Recent slangs were collected from youths within the age of 13-30 years in some arranged interview sessions with focus on contemporary slangs, meaning and their first mention. This population is drawn from Nnamdi Azikiwe University Students based at Onitsha-Awka axis of Anambra, Asaba, Aba, Lagos and Port Harcourt, Nigeria. Data is analysed descriptively. The review highlights the role of music lines, statements made by celebrities, errors by individuals, headlines, script lines and coinage as key sources that contribute to the evolution of slangs. Their transformation from first mention to full blown slangs are described in 3ways: direct transport, truncated and transformed mechanisms. It is believed that this study contributes to our broader comprehension of language as a dynamic and ever-changing system. It is also evident, given the 10 categorized usage that most of these slangs serve as coping strategy and expression of emotional effects and outburst caused by national instability, insecurity and hardship.

Key words: slangs morphology, slangs etymology, coping mechanism, content creation.

1) Introduction

Nigeria is a hub for creative entertainment such that even things that ordinarily may not have been said to be suitable for entertainment or comics, are constantly twisted to become humour contents. The instability in Nigeria has resulted to a makeshift for happiness in dare and serious situations. An instance is the case of the abduction of Chibok girls on the 14th April, 2014. In the midst of this solemn moment, the First Lady, Her Excellency, Mrs. Patience Jonathan called a meeting of education stakeholders and used a pidgin expression ‘na only you waka come?’, enquiring the number of people that turned up from the person’s sector. This expression made a face in the Nigeria media entertainment space. Another instance will be excerpts (e.g. bla bla blu) from the speeches of the current president of Nigeria, His Excellency, Bola Ahmed Tinubu, during the election campaign, were rapidly high jacked and highlighted by content creators, causing outbursts of humour in the social media without recourse to the dilemma that a presidential candidate is the owner of such ridiculous lines. This recline to jokes and comics in the face of endearing danger is seen as a coping strategy for the rock bottom state the nation has economically and politically fallen to.

The economic instability has also given rise to want and desire to make money. Youths in this regard, delve into electronic means of making money. While some got into negative angles like scam, others went into legitimate online businesses like content creation and making of video/live entertainment clips. The effect of this, is a media surge of different kinds of entertaining videos and reformed catchy write ups. In consonance to this, one can say that financial demands are part of the stimulators for random content

creation. It is the slangs stemming from these affective outbursts that this work seeks to investigate bringing out their first mentions (where they are used first), the structure that births the slangs, the meaning shift and the areas where people have utilized these slangs as coping strategy.

2) Overview on Slangs

Slangs has been identified over time as colloquial, informal and restricted to certain social group (Dumas and Lighter, 1978; Jowitt, 2005 and Ugot, 2014). It has also been identified as evolving, such that as fast as it springs up, it fades and more others are birthed. It is basically used to meet communication need of the social group and when necessary stands as a weapon of exclusion. Slangs are also offshoot of one or two of the languages of the immediate environment.

Nkamigbo and Eme (2011) studied slangs in Otu-Onitsha with the view of drawing its rich linguistic features and seclusiveness and advocating a blending of these slangs into the Igbo language for a more robust and interesting language outcome. Odogwu (2018) worked on the sociolinguistics of slangs in Nigerian pidgin. She collected her data from everyday discourse in some local circles in Warri, Ughelli, Delta state. The descriptive study shows that every speaker has a variety of slang expressions and chooses from need to meet communication needs among others who are intelligible of these slangs. Ajayi (2019) carried out a research on Anti-language, slang and cyber scam subculture among urban youth in southwestern Nigeria with focus on the linguistic strategies used by scammers during their interaction and operations. He enumerates coinages, overlexicalisation and relexicalisation as the anti-language features employed by these scammers. That these features

are exclusive to crime slangy expressions or not were not stated in the study. The findings in this work, therefore, serve as a comparison for such judgement.

The evaluation of new slangs and their impact within linguistic communities is a complex process that involves assessing their acceptance, integration, and long-term viability. Several factors contribute to the evaluation of new words, including linguistic features, social acceptance, and cultural relevance. One aspect of evaluating new slangs is their linguistic compatibility within the language system. Linguists analyse the phonological, morphological, and syntactic characteristics of new words to determine their fit within the existing language structure. Words that align with established patterns and rules of the language are more likely to be accepted and integrated smoothly. Here, social acceptance plays a crucial role in the evaluation of new slangs. Language users, including individuals, communities, and social groups, determine the success of new slangs by adopting and using them in their everyday communication. The diffusion of new slangs through different social networks and communication platforms can contribute to their wider acceptance and integration into the language. The impact of new slangs on language evolution and communication is substantial. The introduction of new slangs reflects the dynamic nature of language as it adapts to evolving societal needs and cultural shifts. New slangs often arise to express novel concepts or emerging social phenomena that lack precise linguistic representation. They fill lexical gaps and enrich the language by expanding its vocabulary and expressive capacity. The impact of new slangs extends beyond linguistic boundaries. They play a crucial role in reflecting and shaping cultural trends, subcultures, and social identities. New slangs can become markers of group affiliation or identity, allowing individuals to express their

belonging to specific communities or to signal their engagement with particular activities or interests. They contribute to the creation of shared meanings and shared experiences within social groups. The integration of new slangs into popular culture and mainstream media further amplifies their impact. Words originating from music lyrics, movie dialogues, headlines, or public figures have the potential to reach a wide audience and influence language use on a larger scale. The media's role in disseminating and normalizing new slangs should not be overlooked, as it can significantly accelerate their adoption and integration into the language. However, it is important to note that not all new words achieve lasting impact or widespread usage. Many newly coined terms fade away quickly or remain confined to specific contexts or niche communities. The evaluation of the long-term viability and impact of new slangs requires monitoring their usage patterns and tracking their persistence over time. Summarily, the evaluation of new slangs involves linguistic assessment, social acceptance, and cultural relevance. The impact of new slangs extends beyond language evolution, influencing cultural trends, social identities, and shared meanings. Understanding the evaluation and impact of new words contributes to a comprehensive understanding of language in use and the dynamic nature of linguistic change.

Language is ever changing and evolving and slangs which are intricate part of language do so too. Slangs have always been some informal phenomena usually engaged at less serious moments or unofficial deliberations (Dumas and Lighter,1978; Jowitt, 2005 and Holmes,2008). However, this rigidity is not always maintained. In recent times, slangs have increased their capacity in appearing in formal deliberations either as clichés or ice breakers in some adult discussions. Though one may still consider this as informal, it is a huge space covered and indicates a possibility of being considered

or accepted as normal speeches in serious talks. This however may not be entirely the situation among youths, especially African and particularly Nigeria youths. Among Nigeria youths, studies have shown that slangs are used both in jokes, informal talks and serious/business talks (Ugot, 2014). This kind of a more expanded usage has increased the use and relevance of slangs in the African context. Creation of Slangs have experienced rapid growth in the face of social media and Nigeria political uncertainty, instability and economic nose dive. Most youths channel their anger and energy into content creation to air their frustration via political caricatures, lifting lines in speeches of government officials in sensitive positions for comics, highlighting common expressions of the said individuals out of context for comic purposes and finally making use any catchy speech online made by people, celebrities, icons etc. and blowing it up for more visibility. At this level, the need to make money, sheer fun and carving a personal niche have become part of the motivation for such actions and more content creators rose to this opportunity and speech lines haunted as material for their jobs. These lines from speeches/mistakes of people suddenly became expressions for everyday use with semantic content leading to an influx of slangs into the Nigeria society. It is these expressions that this paper tries to investigate: how did they originate? do they still retain the form and meaning they had on their first mention? what are the possible new forms they must have taken? Are their similarities in the usage of these expressions? These questions are what this research is set to answer.

3) Methodology

Data was collected through interview-study of undergraduate students from six different geographical areas –

Lagos, Awka, Onitsha, Aba, Asaba and Port Harcourt. The students know the intent of the research prior to the interview-study. Objectives of the interview includes, using the latest slangs in speech, searching for mentions on net and comparing sources to establish first mentions. A total one hundred and fifty (150) slangs were generated. Eighty (80) of these slangs were discarded given the degree of their familiarity, frequent usage among the youths in real life or shot clips, tiktok and other social media platforms, compared with the 70 slangs that were adopted for the research. This decision was unanimously agreed on by the students and supported by the Chapman's (1988) theory on primary slang. Primary slang is defined as the speech of subculture members, with rich and complex oral language and people are deeply rooted in its daily usage for communication. A descriptive analysis was carried out, revealing different ways slangs gain acceptance, wide spread and undergo some formation processes. These are discussed in the following sections.

4) Source and Originality of Slangs

This section attempts to answer the question, how do slangs originate? The entertainment sector has proven to be a source and major influence in slang creation and even more, an instrument for wide spread in usage among the youths. Examples from this sector include: the movie industry, songs, live speeches/videos and social media handles. It is speculated that a lot of slangs spring up from this sector. In this section, we shall argue this fact under different alms of the entertainment structure.

A. The Movie Industry

The interview conducted among the students suggest that there is no concrete evidence that such slangs started from the movies. Students speculated that slangs may be birthed within a neighborhood but do not possess the fire and strength that can drive it until it is casually or deliberately incorporated in the social media or movie production. Examples of slangs from this background are seen in example (1).

1.
 - i. *Ichakike must survive*
 - ii. *I no comprison your caprison*
 - iii. *I go put am for your body wotowoto*
(Adapted from the movie, Selena Tested)
 - iv. Your village pipo
(adapted from the happenings in the movie titled ‘Your Village People’)

Examples 1(i-ii) has not interwoven deeply among the youth (as decided from our review of the interview section and the reaction of the students showing reserved or distant familiarity) which can make one suggest a narrower conventional circle in its origin. The example in 1(iii) is a known slang for ‘merciless beating’, used in our local environs and among the Otu (an Onitsha based regional) slang variety. Given their different levels of acceptance and usage, one can argue that some slangs are birthed in our streets and then absorbed in the entertainment industry while others (which may also have originated from the street but less popular or just among a restricted few) may have gotten their visibility and assumed originality from the movie industry. Example 1(iv) carries the old African misconception that rural areas are filled with evil people who are capable of projecting these evil intents in the affairs of the innocent urban residents. However, this misconception gained the

name ‘village people’ following the title of the film. So we can say that the content of this movie resonated in the title, birthed a wild spread usage.

B. Expressions from Short clips

Expressions in short clips may also originate from the neighbourhood. However, some expressions in live videos do accidentally result to slangs. It is usually accidental because the streamer does not have prior intent of creating a slang but viewers and content creators pick catchy lines from the clip and apply them to everyday communication or for humour videos. These type of expressions are taken to have originated from the media. Let’s consider the examples in 2.

- 2 i. *Follow who know road.* (Sidney talker & Sabinus comedy)
- ii. *You wan collect?* (O.G Cultist, comedian)
- iii. *Be calming down.* (Floating video, Tiktok)

While the expressions in 2(i-ii) may be picked from the neighbourhood, the expression in 2(iii) originated from to the young boy in the live video who was looking for possible means to pacify the angry mother and muttered ‘*mummy please be calming down*’.

C. Lines from Songs

Lines from songs may be picked from the environment but after the song is released, the lines may be considered copyright. It is on this note that one can argue that lines from songs are original to the song writers and may be considered the birth place for some slangs.

- 3 i. *Dey play* (online floating video / Burna Boy)
- ii. *Belle is active* (DJ Plenty songs – ne on love and the

rich broke boi)

- iii. *Shey you dey whine me ni /be whining me* (Austine de Bull)
- iv. *You go explain tire no evidence* (Burna Boy)
- v. *I cannot come and kill myself* (Timaya)

D. Excerpts from Public Speech

Expressions from public figures are original and were not intended to entertain or birth any other form of comic expression or communication. They are just highlighted by some individuals and content creators. And given the social media, the slangs are spread all over. How entertaining the content is and the how influential the owner of the speech is also give the expressions wings to fly.

- 4 i. Na only you waka come? (Patience Jonathan's speech)
- ii. My Oga at the top (spokesman NSCDC, Sunrise interview)
- iii. There is God o (Patience Jonathan's speech)
- iv. Let the poor breathe (Bola Ahmed Tinubu),

Examples 4(i and iii) are excerpts from speech of the former first lady, Her Excellency, Mrs. Patience Jonathan during a meeting of education stakeholders on the abduction of Chibok girls as earlier mentioned. These expressions are birthed as slangs in the social media platforms and are still in use today. Example 4(iv), an excerpt from the speech made by the current president of Nigeria, during an interview session during the election (Etukudo,2023), has also unintentionally gained good usage in the formal and informal platforms of Nigeria as themes for campaigns, core objective in Senate decisions (Egbo, 2023). Initially, the masses reacted negatively to the use of this expression as humour during a senate

sitting, however, it has gradually been absorbed by the society over time. Example 4(ii) was made by Deputy Commandant-general of the NSCDC, Obafaiye, the then spokesman at The Channels Television, Sunrise interview. the expression was used to avoid a question. Today people use this expression to greet people, depicting allegiance or superiority.

E. Speech/Tweet By Celebrities

Fans of some celebrities tend to idolize their speeches or tweets, giving them a wide spread and usage.

5. *Men mount* (Shallipopi)

5) Use of Slangs

Slangs are adopted for everyday use. The usage of certain slangs is observed to overlap in the sense that different slangs may be used to express a concept; or a particular slang may be used in different ways reflecting different meanings. Most of constituents that make up these expressions do not make up their various meanings. This phenomenon qualifies these expressions to be considered as complex lexical units (Schlucker, 2019) and therefore slangs. These expressions are mostly used by senior secondary, university students and youths within the age of 16 -36. This age bracket are large enough to be classified as a social group. Another criterion for a social grouping may be geographical. Eighty percent of these youths reside in Nigeria. This section discusses the contexts that trigger the use of these slangs and analyses side by side, how the different constituents seem far away from the meanings of the slang expressions. For the sake of clarity, the slangs are grouped under the basic themes they portray. These themes are contexts they

fall under. It is worthy to note that this grouping is flexible considering the dynamism of human communication. The themes sometimes serve as the meaning of these expressions. This is shown under the following headings:

a. To exclude / stop intrusion

There are expressions used to stop someone from discouraging another person to do a particular thing. It is used to stop someone from interfering in another's business. It personizes the event thereby excluding the person interested in the matter, usually from the angle of disapproval of the said event. See the discourse in 6.

- 6 i: if you drink this garri as e bi so, you fit die o
 ii: guy free me abeg, is *the dying your own? Is it not my dying?*

This expression is *the dying your own? Is it not my dying?* literally means that the advisor is not the direct recipient of the consequences of the action to be taken and so should not feel more bothered than the person involved. However, the message intended is 'a mind your own business' kind of exclusion. This meaning is consistent even when the verbs in the slangs are substituted with another. Like when someone cautions another 'stop running you will fall', then the question, *'is the falling your own?* pops up. The expression (in all its versions) represent a single semantic unit (mind your business or don't be bothered please) and therefore may be viewed as a single unit.

b. To give up/or do something without feeling guilty

- 7 i. *I cannot come and kill myself* (Lit.T: one should not go ahead to commit suicide)
 ii. *Uwa a bu ofu mbia* (Lit. T: one comes to this world just

- once)
- iii. *let the poor breathe*
- iv. *I no send anybody*

Example 7(i) comes to play when one is tired of something and wants to quit, this slang becomes handy to make it easier to quit with the feeling that you have tried. E.g. to end a reading session and relax, to quit saving, to stop house chores and watch a movie or to suspend a given task. The individual words in example 7(ii) speak about birth and transition but the slang expression means that one is ready to quit the previous behaviour or activity (usually unpleasant or demanding) to a less or no tasking, pleasurable one without a flinch of guilt. 'Let the poor breathe' was used the first time by President Bola Ahmed Tinubu to appeal to the government to take into considerations the state of the poor masses when making decisions (Etukudo, 2023). Currently this slang expression is used when one wants no judgement of any kind due to some unexpected behaviour from him or her. A good example would be a teacher whose monthly pay cannot take care of his monthly budget, decides to take a weekend off for relaxation when he could have made extra income from home classes. 'Let the poor breathe' will be the slang that would make him feel no guilt when showering himself with some comfort. Example 7 (iv) does not mean that the speaker didn't send anybody on an errand but that he doesn't care what your opinion is on the decisions he has made.

c. To avoid quarrel/argument/oppression

- 8 i. *I no fit shout (Lit.T: I cannot shout)*
- ii. *waka pass (Lit.T: walk past)*
- iii. *you go explain tire no evidence (Lit.T: you will talk fruitlessly without proof)*

- iv. *na only you waka come (Lit.T: you came alone?)*
- v. *body too dey hot (Lit.T: you always have high temperature)*
- vi. *be calming down (Lit.T: calm down)*

From the individual constituents in example 8(i-vi), it is obvious that non suggests an attempt to avoid an argument, fight or quarrel. Likewise in example 9, inability to see, hear or play, understand does not convey the fact that someone is in disagreement with another person's view.

d. To disagree with a point

- 9 i. *abeg make I see road (please let me see my path)*
- ii. *make I hear word (let me hear what is being said)*
- iii. *I no comprison your capriso (I don't understand your ways)*
- iv. *be whining me (keep cajoling me)*
- v. *dey play (keep playing)*
- vi. *on a normal/ on norms (basically)*

e. Hard economy/difficulty/ trouble

- | | | | |
|----|-------|----------------------------------|-------------------------|
| 10 | i. | <i>sapa (Yoruba)</i> | <i>No money</i> |
| | ii. | <i>shege, banza, (Hausa)</i> | <i>Suffering</i> |
| | iii. | <i>my eye don red</i> | <i>Tough situation</i> |
| | iv. | <i>wahala dey (Hausa)</i> | <i>Trouble</i> |
| | v. | <i>e choke</i> | <i>Overwhelming</i> |
| | vi. | <i>every where red/dry</i> | <i>No money</i> |
| | vii. | <i>the street is not smiling</i> | <i>People are mean</i> |
| | viii. | <i>e rough</i> | <i>Things are tight</i> |
| | ix. | <i>belle is active</i> | <i>Hunger</i> |
| | xi. | <i>manage am</i> | <i>little turnout</i> |

- | | | |
|-------|--|--------------------------|
| xii. | <i>who no go no know</i> | <i>bitter experience</i> |
| xiii. | <i>onwezi ife m na-aghota</i>
comprehension | I have totally lost |

The expressions in example 10 can serve as response to the question ‘how tins?’ (meaning, how are things going?). they all point to the fact that there is hardship in the country.

f. Determination

- | | | |
|----|------|--|
| 11 | i. | <i>we die here</i> |
| | ii. | <i>we move [mauv]</i> |
| | iii. | <i>Ichakike must survive</i> |
| | iv. | <i>we keep pushing</i> |
| | v. | <i>any way na way (Lit.T: any path is a way)</i> |
| | vi. | <i>no shaking</i> |

To express determination, people use the expressions in 11(i-vi), die as the action word in 11(i) does not suggest tenacity of any sort nor do the words: shake, move, push, way except when viewed conceptually. The expressions convey a not giving up, keep trying, be positive, leave no stone unturned, don’t be discouraged attitude.

g. Poor decision/ bad luck/ nonchalant mistakes/disappointments

- | | | | |
|----|------|---|--|
| 12 | i. | <i>sufferhead</i> | <i>(prone to suffering)</i> |
| | ii. | <i>your village pipo</i>
<i>unexplainably bad)</i> | <i>(Things are excessively/</i> |
| | iii. | <i>wetin man go do naa</i> | <i>(what will a man do)</i> |
| | iv. | <i>street na general market</i> | <i>(Trouble always comes</i>
<i>unexpectedly)</i> |
| | v. | <i>I no get joy</i> | <i>(disappointed)</i> |
| | vi | <i>na so life be</i> | <i>(life is not fair)</i> |

- vii. *no shalaye for this place* (disappointed)
- viii. *No bi so* (disappointed)
- ix. *e don hang* (it's stuck)
- x. *nothin spoil shaa* (redeemable)
- xi. *dey play* (you can't be serious, keep joking)

Examples in 12 address reactions to poor decision, unexplainable ill lucks, incessant mishaps and troubles and can collectively respond to issues pertaining to trouble. Conversely, expressions in example 13 are used to convey spending on someone especially matters of gifts and parties.

h. Showing Kindness or Wealth

- 13 i. Dorime
- ii. Odogwu na...(high sea, Malaysia etc.)
- iii. Doings

i. Oppression/ threat

- 14 i. *your mind no go touch ground (Lit.T: your mind will not touch the floor)*
- ii. *I go knackana you (Lit.T: I will knock you again and again)*
- iii. *I go put am for your body wotowoto (Lit.T: I will beat you mercilessly)*
- iv. *e go bow for the result (you will bow to the results)*
- v. *On colos (you lost your senses)*
- vi. *you wan collect? (you want to collect)*
- vii. *see finish (you've seen it all)*
- viii. *follow who know road (follow who knows the way)*

Expressions on 14 are aggressive cautions and advices. 14(i) means you won't be at peace while 14(ii-iii) mean beating someone to stupor 14(iv -viii) convey the following different meanings respectively: you will marvel at the results, you are reasoning right?, do you want a slap, over familiarity and go with the right people. These expressions convey unit meanings different from what their constituents mean.

j. Fate, Hope/divine help and acknowledgement

- 15
- i. *all man go sha collect*
 - ii. *there is God o*
 - iii. *las las we go dey alright*
 - iv. *las las e go reach my side*
 - v. *e go beta*
 - vi. *it is well*
 - vii. *Udo di 'there is peace'*
 - viii. *God dey*
 - ix. *na God o*

The expressions in 15 are used to resign to fate, hope or submit to divine intervention. In the adequacy, exhaustion or helplessness of man. These expressions come to play, either for mercy, blessings or judgement. 15(i) explains the fact that trouble is not meant for some people but will eventually go round someday. Example 15(ii) expresses divine judgement for all oppressors Example 15(iii-v) convey hope for better tomorrow while 15 (vi, vii and viii) convey trust in divine intervention. Lastly 15(ix) expresses supremacy of God over human endeavours.

k. Gender solidarity

- 16
- i. *bros before babes*

- ii. *men mount*
- iii. *Bro code*

These expressions in 16 (i-iii) are used by male youths to affirm gender solidarity and watching of one another's back.

In this section, we were able to prove that the meaning of the unit constituents in the expressions given do not convey the meaning of the expressions as single units. It is also affirmed in this section that these expressions are used under certain situations discussed as themes. These themes serve as the sole meaning of the expressions they house or serve as a uniting force for the different meanings of the expressions. Having the expressions as single units and considered as complex lexical units would spur the discussion of their formation in the next section.

6) Transportation of Slangs from Source: Patterns of Formation

Slangs are created and recreated using certain observed patterns and peculiarities. The focus of formation process in this study is from the point the expressions are made to the time they metamorphose into slangs. This study discovered three of these forms: complete, truncated and transformed expressions. Let's consider a variety of examples in (6)

- 17 i. *There is God o*
- ii. *Be calming down*
- iii. *Is the.....your own? Is it not my*
- iv. *let the breathe*
- v. *the is not smiling*
- vi. *Shey you dey whine me ni /be whining me*

- vii. *Na only you waka come*
- viii. *I go knackana you*
- ix. *We mauve/mauve*

Examples 17 (i - ii) are typical of direct lifting expressions. There is no form of lexical manipulation. The expressions are used just the way the supposed first mentions used them. This is different from the expressions in 17(iii - v). This study was not able to establish the first complete line of the expression in example 17 (iii). This is because, two parts of this expression are removable and replaceable with words suitable for the intended context. In this regard, one can have,

- 18 i. *'is the waiting your own? Is it not my waiting' or*
- ii. *'is the dying your own, is it not my dying' and so on.*

While the other words in the sentence are fixed, the verb in its progressive form is usually replaced to suit the speaker's choice of verb. *Let the poor breathe* is the original phrase clipped from one of the speeches of His Excellency, Bola Ahmed Tinubu, the President of Nigeria. However, people have expanded that content space to accommodate any other class of people/entity that needs to be get away with something, like,

- 19 i. *let the women breathe,*
- ii. *let the students breathe,*
- iii. *let the chairs breathe* etc.

In consonance with the aforementioned examples, *the street is not smiling*, seems to be the original expression of the example in 17 (v) given that it is the first to circulate; but expressions like *the girls are not smiling* is in use already. The examples in 17 (iii - v) are typical of truncated formation where a part is replaceable with

another while maintaining a pattern. This is what is referred to in literature as formulaic sequence, defined as a sequence, continuous or discontinuous of some word or phrasal constructs which makes it look fabricated. Formulaic sequences are recalled from the memory little effort. It is rather very fluent during speech and are not considered or subjected under grammatical analyses. They are just creative patterns (Wray, 2002; Tamulis, 2016). The last set of examples 17 (vi - ix) undergo certain word transformation and evolve into new expressions. *Shey you dey whine me niiii* is usually sang in response to any form of cajoling. However, another form ‘*dey whine me*’ was clipped from it and a continuous progressive form ‘*be whining me*’. *Again, I go knack you...*, is a common pidgin expression. However, with the verb *knack* suffixed with *-ana* to produce *knackana*, showing degree/intensity. It is possible that there was reduplication ‘*knackknack*’ before other morphological processes kicked in. This speculation is worth investigating given the reduplication concept for intensity in most African languages. This will not be discussed in this papers since it’s not one of the objectives the study. In example 17(vii) is a syntactic transformation from a question to an assertive statement; while in 17(viii) the transformation observed is phonological, tampering with the vowel in the word move from [u:] to [au /eu]

7) Conclusion

This paper has explored the fascinating realm of slangs in use and the emergence of new ones among youths. By examining historical perspectives, social factors, linguistic processes, reasons for slang creation, and the sources that sponsor them, we have gained valuable insights into the dynamic nature of slangs and their

evolution. Social factors play significant roles in the creation and spreading of new slangs. Language users, as active agents, contribute to the invention, integration and diffusion of new slangs through their social networks and communication practices. The acceptance and spread of new slang expressions within linguistic communities are influenced by the entertainer/speaker's personality, social acceptance, and cultural relevance.

Furthermore, the impact of new slangs extends beyond language itself. They become markers of identity, cultural trends, and social phenomena, shaping and reflecting the dynamics of various communities and subcultures. The formation of slangs is also diversified. Some slangs undergo phonological, morphological processes while some exhibit change patterns that are peculiar to language creativity and dynamism and can only be described, and not subjected to grammatical analysis. Semantic shift is evident in the expressions from first time use to when the expressions are used as slangs. This paper resolves from the study of contextual use that most Nigerians use these to soothe the effect of hardship on their psyche.

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