

**A STUDY OF THE USE OF CODE SWITCHING AND CODE MIXING IN SOME
SONGS OF DAVIDO AND ZINOLEESKY**

BY

IMASUEN OSARUGUE EUNICE (MISS)

ART2100774

DEPARTMENT OF LINGUISTICS STUDIES

FACULTY OF ARTS

**UNIVERSITY OF BENIN
BENIN CITY**

OCTOBER, 2025

**A STUDY OF THE USE OF CODE SWITCHING AND CODE
MIXING IN SOME SONGS OF DAVIDO AND ZINOLEESKY**

BY

IMASUEN OSARUGUE EUNICE (MISS)

ART2100774

**PROJECT SUBMITTED TO THE DEPARTMENT OF LINGUISTICS STUDIES
IN PARTIAL FULFILMENT OF THE REQUIREMENTS OF THE AWARD OF
THE BACHELOR OF ARTS (B.A.) HONOURS DEGREE IN LIGUISTICS,
UNIVERSITY OF BENIN, BENIN CITY, NIGERIA**

OCTOBER, 2025

APPROVAL PAGE

I approve that the project was carried out by **Imasuen Osarugue Eunice (ART2100774)** in the department of Linguistics Studies, University of Benin, Benin city.

DR. A. E. IDEH
(Project Supervisor)

DATE

DR. (MRS) P.O. SOLOMON-ETEFIA
(Head of Department)

DATE

PLAGIARISM CERTIFICATION

I, **Imasuen Osarugue Eunice** with the matriculation number **ART2100774** in the Department of Linguistics Studies, Faculty of Arts, University of Benin, declare that this work titled “**(A STUDY OF THE USE OF CODE SWITCHING AND CODE MIXING IN SOME SONGS OF DAVIDO AND ZINOLEESKY)**” has successfully passed the anti-plagiarism test % and so does not violate any copyright regulations.

Sign: _____

Imasuen Osarugue Eunice

Date: _____

DEDICATION

This work is dedicated to God, my unfailing strength and my source of inspiration.

To my beloved family, your love, sacrifices, and unwavering support have brought me this far. Truly, words cannot express my appreciation.

To my friends and well-wishers who stood by me and inspired me to keep pushing — I'm really grateful.

This is our success.

ACKNOWLEDGMENTS

I return all glory to God Almighty for His grace, strength, and guidance throughout the course of this research work.

I must extend my profound gratitude to my supervisor, Dr. Mrs. Ideh, who has always guided me with much patience, encouragement, and constructive contributions toward the successful completion of this project. I appreciate your mentorship and support in ways I can never describe.

I am deeply grateful to my loving parents and grandparents for their prayers, love, and continued support, which has been my greatest motivation. To my uncles and aunties, thank you for the encouragement, care, and constant belief in my academic journey.

To my wonderful friends Samuel, Greatness, Esther, Alice, Israel, Osayi, Lebechi, Valentina, Praise, and Big Pee, Ayomide — many thanks for the support, encouragement,

and for always cheering me up. Their contributions and companionship added to the success of this work, and I truly appreciate each of them.

To my wonderful roommates Funmilayo, Happiness, Peace, Juanita, Sarah, Precious, Favour, Sophia, and Promise: thanks for being there through the friendship, encouragement, and creating an environment of joy, support, and peace throughout this journey. I do so appreciate each one of you.

To my JCIN UNIBEN Bob-Egbe family members, I appreciate the love, support, encouragement, and time we shared together that I can never forget. You all contributed to the success of my stay in school, and I will always appreciate every one of you.

My profound gratitude equally goes to the lecturers in the Department of Linguistics, University of Benin, for their commitment, erudition, and academic training throughout my studies.

Allow me to end by saying thank you to all who, in one way or another, have contributed to the success of this project. May God bless you abundantly.

TABLE OF CONTENTS

Title Page - - - - -	i
Approval Page - - - - -	ii
Plagiarism Certification - - - - -	iii
Dedication - - - - -	iv
Acknowledgements- - - - -	v
Table of Contents - - - - -	vi
Abstract - - - - -	x

CHAPTER ONE: BACKGROUND OF STUDY

1.0 Introduction - - - - -	1
1.1 Statement of the Problem - - - - -	2
1.2 Purpose of Study - - - - -	3
1.3 Aim and Objectives - - - - -	4
1.4 Research Questions - - - - -	5
1.5 Scope of the Study - - - - -	5
1.6 Methodology - - - - -	6

1.7 Significance of Study	-	-	-	-	-	-	-	7
---------------------------	---	---	---	---	---	---	---	---

CHAPTER TWO: LITERATURE REVIEW

2.0 Introduction	-	-	-	-	-	-	-	8
2.1 Conceptual Review	-	-	-	-	-	-	-	8
2.1.1 Linguistics	-	-	-	-	-	-	-	8
2.1.2 Sociolinguistics	-	-	-	-	-	-	-	10
2.1.3 Code Switching	-	-	-	-	-	-	-	11
2.1.3.1 Types of Code Switching	-	-	-	-	-	-	-	12
2.1.4 Code Mixing	-	-	-	-	-	-	-	13
2.1.4.1 Types of Code Mixing	-	-	-	-	-	-	-	15
2.1.4.2 Functions of Code Mixing	-	-	-	-	-	-	-	16
2.1.5 Music	-	-	-	-	-	-	-	17
2.1.5.1 Traditional Music	-	-	-	-	-	-	-	19
2.1.5.2 Contemporary Music	-	-	-	-	-	-	-	20
2.2 Previous Studies	-	-	-	-	-	-	-	24

2.3 Concern of the Present Study	-	-	-	-	-	-	-	27
----------------------------------	---	---	---	---	---	---	---	----

CHAPTER THREE: THEORETICAL FRAMEWORK

3.0 Introduction	-	-	-	-	-	-	-	28
------------------	---	---	---	---	---	---	---	----

3.1 Makedness Model Theory Framework	-	-	-	-	-	-	-	28
--------------------------------------	---	---	---	---	---	---	---	----

3.2 Application of the Theory	-	-	-	-	-	-	-	29
-------------------------------	---	---	---	---	---	---	---	----

3.3 Relevance / Justification of the Theory	-	-	-	-	-	-	-	30
---	---	---	---	---	---	---	---	----

CHAPTER FOUR: PATA PRESENTATION AND ANALYSIS

4.0 Introduction	-	-	-	-	-	-	-	32
------------------	---	---	---	---	---	---	---	----

4.1 Data Present	-	-	-	-	-	-	-	32
------------------	---	---	---	---	---	---	---	----

4.2 Data Analysis	-	-	-	-	-	-	-	45
-------------------	---	---	---	---	---	---	---	----

4.3 The Linguistic patterns or Code Mixing in Selected song by Davido and Zinolesky	-	-	-	-	-	-	-	84
--	---	---	---	---	---	---	---	----

4.4 The Sociolinguistic Function of Code mixing in Music	-	-	-	-	-	-	-	73
--	---	---	---	---	---	---	---	----

4.5 Motivation behind the use of multiple languages in the lyrics	-	-	-	-	-	-	-	76
---	---	---	---	---	---	---	---	----

4.6 Exploring how code mixing in the song reflects broader socio-cultural	-	-	-	-	-	-	-	
---	---	---	---	---	---	---	---	--

dynamics in Nigeria	-	-	-	-	-	-	-	-	79
---------------------	---	---	---	---	---	---	---	---	----

CHAPTER FIVE: SUMMARY, FINDING AND CONCLUSION

5.0 Introduction	-	-	-	-	-	-	-	-	83
------------------	---	---	---	---	---	---	---	---	----

5.1 Summary of the Study	-	-	-	-	-	-	-	-	83
--------------------------	---	---	---	---	---	---	---	---	----

5.2 Findings	-	-	-	-	-	-	-	-	84
--------------	---	---	---	---	---	---	---	---	----

5.3 Conclusion	-	-	-	-	-	-	-	-	84
----------------	---	---	---	---	---	---	---	---	----

References

ABSTRACT

The study examined code-switching and code-mixing as a sociolinguistic medium in Nigeria music industry, with a specific focus on Davido and Zinoleesky. The method used for this study is the secondary method of data collection. The main sources of data were selected songs by Davido and Zinoleesky, which were chosen based on their popularity and rich use of mixed languages. The lyrics of these songs were collected from a trusted online platform; Spotify and popular lyrics websites. The Markedness Model Theory framework by Myers-Scotton (1993) was used for the analysis of the study. The findings revealed that code-mixing is a major part of Davido and Zinoleesky's music, helping them connect with different kinds of listeners across Nigeria. They often switch between English, Pidgin, Yoruba, and sometimes Igbo to express emotions, share cultural ideas, and reflect real life in a way that feels natural and relatable. English and Pidgin help them reach a wide audience, while Yoruba and Igbo add local flavor, deep meaning, and emotional power. Their use of slang, street language, and everyday expressions shows that they are part of the youth culture and understand what their fans go through.

This switching and mixing of languages also reflects the multilingual and urban lifestyle of many Nigerians, especially in cities like Lagos. Through code-switching and code-mixing, the artists show pride in their roots, relate to the struggles of ordinary people, and keep their music fun, catchy, and meaningful.

CHAPTER ONE

BACKGROUND OF THE STUDY

1.0 INTRODUCTION

Language is a communication tool used by everyone in their daily life as a means to convey information and arguments to others (Rabiah, 2018:1). While it is a tool for communication, it is also a reflection of identity, culture, and society. In multilingual societies like Nigeria, where over 500 languages coexist, the interaction between different linguistic systems gives rise to various sociolinguistic phenomena, one of which is code mixing. Code mixing is the process of mixing two or more languages within the same conversational episode (Halmari, 2004:115). This practice has become a prevalent feature in Nigerian popular culture, especially in the music industry.

The Nigerian music industry, one of the most vibrant in Africa, is not only a platform for artistic expression but also a mirror of social realities and linguistic practices. Artists often mix English (Nigeria's official language) with indigenous languages such as Yoruba, Igbo, Hausa, and others in their lyrics. This deliberate linguistic choice serves multiple functions: it reflects the multicultural identity of the nation, increases audience reach, and enhances emotional connection with listeners.

As a sociolinguistic medium, code switching and code mixing in Nigerian music functions beyond mere aesthetics. It carries cultural significance, reinforces social

identities, and sometimes challenges societal norms. For instance, the use of indigenous languages mixed with English may signify cultural pride or resistance to linguistic imperialism. Similarly, the inclusion of street slang and Pidgin English often appeals to urban youth and signals a sense of belonging to contemporary Nigerian pop culture.

Despite its widespread usage, there is a need to explore code mixing in Nigerian music from a sociolinguistic perspective to understand its implications on language use, identity construction, and social interaction.

This study seeks to examine how code switching and code mixing functions as a sociolinguistic medium in the Nigerian music industry, analyzing its patterns, purposes, and the sociocultural meanings embedded in its usage, with a specific focus on two popular Nigerian artists, David Adeleke professionally known as Davido and Oniyide Azeez professionally known as Zinoleesky. By doing so, the study aims to contribute to a deeper understanding of language dynamics in modern Nigerian society and the role of popular music in shaping linguistic trends.

Davido (David Adedeji Adeleke) was born in Atlanta, United States, on November 21, 1992. He is a Nigerian singer, songwriter, and record producer known for his dynamic Afrobeats sound and frequent use of linguistic blending in his music. He gained prominence with several hit singles like Dami Duro and Fall, and often fuses English, Pidgin, and Nigerian indigenous languages in his lyrics.

Zinoleesky, born Oniyide Azeez, was born in Lagos, Nigeria, on November 21, 1995. He is a Nigerian singer and songwriter currently signed under Marlian Music. His style of music blends street slang, Yoruba expressions, and new pop rhythms, reflecting the rich linguistic diversity in Nigerian youth culture. Both these musicians capture the use of code-mixing and code-switching in modern Nigerian music as vehicles of identity, creativity, and cultural belonging.

1.1 STATEMENT OF THE PROBLEM

In Nigeria, many music artists mix English with local languages like Yoruba, Igbo, and Pidgin in their songs. This switch of languages (code switching) and mix of languages, known as code mixing, has become common in the music industry. While this style makes the music more interesting and helps artists connect with a wider audience, it also raises questions about how language is used in society.

Despite the popularity of code mixing in Nigerian music, not enough attention has been given to how and why artists use it. We do not fully understand what this language mixing says about identity, culture, or communication in Nigeria. Also, there is little research focused on specific artists and how they use code mixing to send messages or create a certain image.

This study looks at two popular artists, Davido and Zinoleesky, to find out how they use code switching and code mixing in their songs. It will help us understand the role of code

switching and code mixing in music, how it reflects the society we live in, and what it means for the future of language in Nigeria.

1.2 PURPOSE OF THE STUDY

The purpose of this study is to examine how code switching and code mixing is used as a sociolinguistic tool in the Nigerian music industry, with a focus on the songs of Davido and Zinoleesky. The study aims to explore the reasons why these artists mix languages like English, Yoruba, and Pidgin in their music, and what this reveals about Nigerian society, culture, and identity. This research seeks to understand the patterns and meanings behind the language choices made by these artists. It also aims to find out how code switching and code mixing helps musicians connect with their audience, express cultural pride, and reflect social realities. The expected benefits of this study include providing deeper insight into how language is used in Nigerian music, showing the link between music, identity, and communication in a multilingual society, helping language and music researchers understand the cultural impact of code mixing, contributing to discussions on the future of language use in Nigeria's creative industries. Through this research, we hope to highlight the role of music in shaping and reflecting everyday language use in Nigeria.

1.3 AIM AND OBJECTIVES

The aim of this study is to examine the use of code switching and code mixing as a sociolinguistic medium in Nigerian music industry with a specific focus on Davido and Zinoleesky. The objectives of the study are:

1. To examine the linguistic patterns of code mixing in selected songs by Davido and Zinoleesky.
2. To analyze the sociolinguistic functions of code switching and code mixing in their music, particularly in expressing cultural identity and social belonging.
3. To explore how code switching and code mixing in selected songs by Davido and Zinoleesky mirrors what is happening in the Society and Culture generally.

1.4 RESEARCH QUESTIONS

The following research questions guide this study:

1. What are the linguistic patterns of code switching and code mixing in selected songs by Davido and Zinoleesky?
2. What sociolinguistic functions does code switching and code mixing serve in their music, particularly in expressing cultural identity and social belonging?

3. How does code switching and code mixing reflect broader sociocultural dynamics in their songs?

1.5 SCOPE OF THE STUDY

This study is limited to an examination of code switching and mixing as a sociolinguistic medium in the Nigerian music industry, with a particular focus on the works of two prominent contemporary artists: Davido and Zinoleesky. The research concentrates on analyzing selected songs by these artists to identify the linguistic patterns, functions, particularly the blending of English, Yoruba, and Nigerian Pidgin.

The study does not cover all Nigerian music artists or genres but narrows its focus to Afrobeat and Street Pop, which are the dominant styles associated with Davido and Zinoleesky, respectively. It examines only a selected number of songs released within the last few years, chosen based on their popularity and linguistic richness.

Furthermore, the study is sociolinguistic in nature, it does not aim to evaluate the musical quality or commercial success of the songs but to explore how language use within the lyrics reflects broader cultural identities, social affiliations, and communication practices in contemporary Nigerian society.

1.6 METHODOLOGY

The method used for this study is the secondary method of data collection. This means that the data were not gathered through interviews or questionnaires, but were taken from already existing sources. The main sources of data were selected songs by Davido and Zinoleesky, which were chosen based on their popularity and rich use of mixed languages. The lyrics of these songs were collected from a trusted online platform; Spotify and popular lyrics websites. The instrument used for data collection was the lyrics themselves, which were transcribed where necessary and closely examined. Simple tools like an audio player and a word processor (such as Microsoft Word) were used to play the songs and highlight parts of the lyrics where code mixing occurred. To ensure validity, the study relied on original versions of the songs and cross-checked the lyrics from different sources to avoid errors. The process was also made reliable by following the same steps for each song—listening, transcribing, identifying language patterns, and analyzing them. The method of data analysis was qualitative content analysis, which involved studying the lyrics to identify patterns of code mixing and understanding their social and cultural meanings.

1.7 SIGNIFICANCE OF THE STUDY

This study will benefit several groups of people. First, it will help music listeners and fans understand how language in songs goes beyond entertainment to reflect culture and

identity. It will also be useful for students and researchers of language, culture, and music. The study will also help music producers, songwriters, and industry experts see how language choices can connect with different audiences and express social realities. Lastly, it adds to existing knowledge about language use in Nigeria, showing how music can be a tool for communication in a diverse society.

CHAPTER TWO

LITERATURE REVIEW

2.0 INTRODUCTION

This chapter reviews relevant literature which are related to this research. The chapter is divided into three sections, namely; conceptual review, previous studies which gave rise to the motivation for the present study, and lastly, the concern of the present study.

2.1 CONCEPTUAL REVIEW

This part of the work reviews concepts which are related to this research. The purpose for this review is to give a better understanding of what this research is all about.

2.1.1 Linguistics

Linguistics is viewed as the scientific study of language. It is based on a theoretical as well as a descriptive study of language and is also interlinked with the applied fields of language studies and language learning, which entails the study of specific languages (Trask, 2007). Through observation and data collection from language users, linguists perform scientific analysis to develop thorough explanations in their field. This methodical approach has made traditional language study methods outdated and unsuitable for theoretical exploration (Sreekumar, 2011: 20).

Traditional areas of linguistic analysis correspond to syntax (rules governing the structure of sentences), semantics (meaning), morphology (structure of words), phonetics (speech sounds and equivalent gestures in sign languages), phonology (the abstract sound system of a particular language), and pragmatics (how social context contributes to meaning) (Akmajian et al., 2001:275).

Linguistic features may be studied through a variety of perspectives: synchronically (by describing the structure of a language at a specific point in time) or diachronically (through the historical development of a language over a period of time), in monolinguals or in multilinguals, among children or amongst adults, in terms of how it is being learnt or how it was acquired, as abstract objects or as cognitive structures, through written texts or through oral elicitation, and finally through mechanical data collection or through practical fieldwork (Alshami, 2019:10).

Linguistics originated from philology, a field that includes branches with a more qualitative and holistic approach. Today, philology and linguistics are now variably described as related fields, subdisciplines, or separate fields of language study but, by and large, linguistics can be seen as an umbrella term (Naudé & Miller-Naudé, 2017:3). Linguistics intersects with various fields such as the philosophy of language, which explores the nature and function of language; stylistics, which analyzes the use of language in different literary genres; rhetoric, which focuses on persuasive language techniques; semiotics, which studies signs and symbols as a means of communication;

lexicography, which involves compiling and editing dictionaries; and translation, which involves converting text from one language to another.

2.1.2 Sociolinguistics

Sociolinguistics is broadly concerned with the intricate relationship between language and society. Hudson (2001:4) defines sociolinguistics as "the study of language in relation to society," emphasizing that it involves examining how language both shapes and is shaped by social relationships. This definition underscores the bidirectional nature of the interaction between language and the social world—how linguistic practices influence social structures and how social norms and values, in turn, impact language use.

Building on this, Holmes (2001) defines sociolinguistics as the study of how people use language in different contexts and how they signal aspects of their social identity through linguistic choices. This includes factors such as gender, age, ethnicity, social class, and regional background, all of which can be expressed and interpreted through patterns of language use. Holmes' perspective highlights the contextual and identity-oriented dimensions of language, suggesting that language is not merely a neutral tool for communication but a dynamic medium through which individuals navigate and express their place within social systems.

Sociolinguistics, therefore, is not merely a descriptive field; it is a scientific discipline that emerges from the intersection of linguistics and sociology. It investigates both the social meanings embedded in language systems and the broader sociocultural conditions that influence how language is used. This includes exploring phenomena such as language variation, code-switching, dialects, speech communities, language change, and the social functions of language practices.

According to Mallinson (2015), sociolinguistics encompasses a vast and complex domain of inquiry, generating a rich and multifaceted body of research. He emphasizes that language plays a fundamental role in shaping human behavior—not just as a means of communication, but as a core component of how individuals construct their identities, relate to others, and function within diverse communities, cultures, and societies. In this view, language is not only central to personal expression but is also deeply embedded in societal structures and cultural practices.

2.1.3 Code Switching

Code-switching refers to the practice of alternating between two or more languages or dialects within a conversation, often influenced by the social context, cultural background, or specific communicative goals of the speakers (Salzmann & Auer, 2000). This linguistic phenomenon has garnered significant attention in sociolinguistics, psychology, and education, highlighting its complexity and multifaceted nature.

The term "code-switching" encompasses various forms of linguistic shifts, including language shifts, dialect changes, and even shifts in style or register. According to Robert-Tissot and Morel (2017), code-switching can be defined as "the juxtaposition within the same speech exchange of passages of speech belonging to two different grammatical systems or subsystems." This definition emphasizes the structural aspects of switching, but it also acknowledges the social dimensions involved.

2.1.3.1 Types of Code-Switching

Scholars categorize code-switching into several types, each with distinct characteristics and implications. Below are some primary types of code-switching according to Poplack (2001):

1. Intersentential Code-Switching: This type occurs between sentences, where speakers switch languages at sentence boundaries. It is often used for emphasis or to convey a change in topic.

2. Intrasentential Code-Switching: Intrasentential code-switching takes place within a single sentence or clause. This can involve switching languages at the level of phrases or even words, highlighting fluency in both languages.

3. Tag-Switching: This involves inserting a tag phrase from one language into an utterance that is otherwise in another language. Tag-switching often serves as a pragmatic marker or to signal a shift in discourse.

4. Situational Code-Switching: Situational code-switching occurs when the language used changes based on the social context or environment. For instance, a speaker might switch languages in a formal setting versus a casual one.

5. Metaphorical Code-Switching: This type reflects a change in topic or subject matter, where the switch signifies a shift in social identity or the speaker's attitude toward the topic. It is often used to express solidarity or differentiate between social groups.

6. Functional Code-Switching: Functional code-switching occurs when a speaker alternates languages to serve specific communicative functions, such as clarifying meaning or providing emphasis.

Understanding the various types of code-switching can provide insight into bilingual communication dynamics, reflecting speakers' identities, social contexts, and cultural backgrounds. Each type serves different communicative functions and highlights the richness of bilingual interactions.

2.1.4 Code Mixing

Code-mixing refers to the practice of combining elements from two or more languages or dialects within a single utterance or conversation (Khalid, 2024). It commonly occurs in multilingual communities where speakers are proficient in multiple languages and switch between them based on contextual factors (Akhtar et al., 2016). This phenomenon can

involve mixing at various levels, including phonological, lexical, syntactic, or even pragmatic levels (Driouch, 2023).

The reasons for code-mixing are multifaceted. One key factor is social identity: speakers often switch languages to align with a particular social group or to convey group membership (Mona, 2024). Another motivation is communicative efficiency, where mixing languages provides access to more precise vocabulary or allows for better expression of concepts that are more easily articulated in one language than another (Muysken, 2000).

Code-mixing is also seen as a contextual tool used to navigate different sociolinguistic settings (Akhtar et al., 2016). For instance, in informal contexts, bilinguals may mix languages as a form of solidarity or to signal intimacy, whereas in formal contexts, they may switch languages for strategic reasons, such as to demonstrate expertise or authority (Hall & Niles, 2015). In many cases, the mixing is not random but follows specific rules or patterns that can be analyzed for their syntactic and sociolinguistic functions (Abdulloh, 2021).

While code-mixing was once seen as a sign of linguistic incompetence or a breakdown in language, more recent scholarship has recognized it as a legitimate linguistic practice that reflects the dynamic nature of bilingual communication (Gardner-Chloros, 2009). Studies

have shown that code-mixing can serve as a resource for creativity and innovation in language use (Baker, 2003).

2.1.4.1 Types of Code-mixing

The following are types of code-mixing:

- 1. Insertional Code-Mixing:** This involves inserting a word, phrase, or morpheme from one language into a structure of another language (Auer & Muhamedova, 2005). For example, in a sentence like “I went to the store and then I *rà* some vegetables,” the Yoruba word "*rà*" for "bought" is inserted into an English sentence. This is one of the most common types of code-mixing.
- 2. Alternational Code-Mixing:** Alternational code-mixing occurs when two languages are used in alternating components within a single sentence, such as switching between clauses or phrases (Waris, 2012). An example might be “He went to the park, *là ti lọ rá n kàn jẹ*” (English-Yoruba), where English and Yoruba phrases are alternated. This type often reflects a deeper integration of the two languages in the speaker’s thought process.
- 3. Congruent Lexicalization:** In this type of code-mixing, the languages involved share the same or similar syntactic structures, allowing the speaker to mix them more freely within sentences (Khalid, 2024). For example, in bilingual communities, speakers may alternate between languages while maintaining

similar grammatical rules across both languages. An example could be mixing English and Punjabi in a sentence like “She went to the store, *ó dẹ pẹ phone rẹ*” (English-Yoruba), where both languages support similar sentence structures.

2.1.4.2 Functions of Code-Mixing

The following are functions of code-mixing:

1. Lexical Convenience: Code-mixing helps bilingual speakers fill lexical gaps or find more precise words in one language that may not exist in the other. For example, a speaker may switch to a more familiar language to express a specific concept or idea more effectively (Li Wei, 2000).

2. Identity and Group Membership: Code-mixing serves as a means of expressing group identity and solidarity, signaling the speaker's affiliation with a particular linguistic or cultural community. By mixing languages, individuals reinforce their membership in bilingual or multilingual social groups (Mona, 2024).

3. Emphasis and Expressiveness: Mixing languages can add emphasis or emotional depth to speech. Certain words or expressions in a particular language may carry more weight or better convey a speaker's feelings or intentions

(Dewaele & Pavlenko, 2004). For instance, a bilingual speaker might switch to their first language to express strong emotions or for rhetorical effect.

4. Social and Contextual Functions: Code-mixing is often used strategically to adapt to social contexts, signaling familiarity or informality in casual conversations. It allows speakers to navigate complex social settings and manage interactions more flexibly (Mabule, 2015). For example, in informal settings, bilingual speakers may switch to a language that feels more comfortable or reflects the mood of the conversation.

5. Cognitive Economy: Code-mixing can serve cognitive functions, enabling bilinguals to streamline communication by choosing the most efficient linguistic form for the context. It allows speakers to express complex ideas in fewer words or with greater precision (Baker, 2006).

2.1.5 Music

Music is the art of organizing sounds in time to produce a composition through elements like melody, harmony, rhythm, and timbre. It can be vocal or instrumental, expressing ideas or emotions. Music is often created for entertainment, ceremonial, or artistic purposes. It is a universal form of expression that transcends cultural and linguistic barriers. Music can be understood as a complex language that communicates emotions and ideas, often in a more profound way than words alone (Cross, 2001).

According to Davies (2003), we do very well in identifying music and in distinguishing it from other perceptual phenomena without having to appeal to a definition. Indeed, usually we can recognize the music of a foreign culture as such, even if we are not placed to follow its course with apt expectations and understanding. Still, we might suppose that we could produce a definition if we had to. And the task has some intrinsic appeal.

The elements of music—rhythm, melody, harmony, and dynamics—work together to create a rich tapestry of sound. Rhythm is the timing of notes in music, which provides structure and form. Melody is the sequence of notes that are perceived as a single entity, often forming the most recognizable part of a song. Harmony is the combination of different musical notes played or sung simultaneously to produce a pleasing sound, while dynamics refer to the volume of the music, which can vary to convey different emotions (Levitin, 2006).

Kokkidou (2022) stated that music is everywhere. It holds sociability and individuality, freedom and limits. It is situated historically, philosophically, culturally, politically, economically, and ideologically, in a complex system of symbolic meanings.

Cultural significance is another vital aspect of music. Different cultures have developed unique musical styles, reflecting their history, beliefs, and social structures. For instance, African drumming is not just a musical form but also a method of communication and a part of spiritual and social ceremonies (Trehub et al., 2015). This demonstrates how

music can be intertwined with other cultural practices, serving as a vehicle for cultural transmission and preservation.

2.1.5.1 Traditional Music

Traditional music, also known as folk music, is a genre deeply rooted in the cultural and social practices of a community. It is typically passed down orally through generations and reflects the values, history, and experiences of the people who create and perform it. Traditional music serves as a powerful tool for cultural preservation and the expression of communal identity. It often embodies the linguistic and cultural characteristics of a specific group, providing insight into their way of life (Nettl, 2005).

Traditional music often plays a central role in social functions and rituals, including weddings, funerals, and religious ceremonies. These performances are not just entertainment but are integral to the fabric of social life, reinforcing communal bonds and shared values (Liu, et al., 2024). The use of traditional music in rituals underscores its importance in marking significant life events and transitions within a community.

The oral tradition is a key characteristic of traditional music, where songs, rhythms, and stories are passed down by word of mouth rather than through written notation. This method of transmission allows for variations and adaptations, reflecting the dynamic nature of traditional music as it evolves over time (Patterson, 2015). The oral tradition

ensures that traditional music remains a living, adaptive form of expression that continues to resonate with each new generation.

Traditional music is often defined by the use of indigenous instruments that are unique to a particular culture or region. These instruments, such as the African djembe, the Irish fiddle, or the Japanese shamisen, give traditional music its distinctive sound and character (Mauwa, 2020). The musical styles in traditional music can vary widely, from the complex polyrhythms of West African drumming to the modal melodies of Middle Eastern music, reflecting the diversity of human cultures.

Traditional music has also had a profound influence on contemporary music genres. Many modern music styles, such as blues, jazz, and world music, have roots in traditional music forms, drawing on their rhythms, scales, and lyrical themes (Adesoji, 2023). This blending of traditional and contemporary elements has helped to keep traditional music relevant, even as it adapts to new cultural contexts.

2.1.5.2 Contemporary Music

Contemporary music is a broad term that encompasses a wide variety of musical styles and genres that have emerged since the mid-20th century. It reflects the diversity and complexity of modern life, often incorporating new technologies, cultural influences, and innovative approaches to composition and performance.

One of the defining characteristics of contemporary music is its diversity. From pop and rock to hip-hop, electronic, and experimental music, contemporary music encompasses a wide range of styles that cater to different tastes and cultural contexts (Tagg, 2013). This diversity is a reflection of the globalized world we live in, where musical ideas and influences cross borders and create new, hybrid forms of expression (Frith, 2004).

Technological advancements have played a crucial role in the development of contemporary music. The advent of digital audio workstations, synthesizers, and sampling technologies has transformed how music is produced, distributed, and consumed (Ikem and Efurhievwe, 2022). Artists can now create complex compositions using only a computer, and music can be shared instantly with a global audience through streaming platforms, reshaping the music industry in unprecedented ways (Capitain, 2017).

Contemporary music often serves as a medium for cultural and social commentary, addressing issues such as politics, identity, and social justice. Genres like hip-hop and punk are particularly known for their critical perspectives on society, giving voice to marginalized communities and challenging the status quo (Barton, 2018). Through their lyrics and performances, contemporary musicians engage with the pressing issues of their time, making their music relevant to broader societal conversations.

The globalization of music has led to increased cross-cultural exchanges, resulting in the fusion of different musical traditions and the emergence of new genres. Contemporary music frequently blends elements from various cultures, creating sounds that are both innovative and reflective of our interconnected world (Stokes, 2004). This global influence has expanded the horizons of contemporary music, allowing it to incorporate diverse rhythms, instruments, and melodies from around the world.

Contemporary music is deeply intertwined with popular culture, influencing and being influenced by trends in fashion, film, and social media. Pop music, in particular, has a pervasive presence in everyday life, shaping cultural norms and trends (Rutherford-Johnson, 2017). Artists often use music videos, social media, and collaborations with other cultural icons to create a multi-dimensional impact that extends beyond just the audio experience. The relationship between contemporary music and popular culture highlights how music not only reflects but also actively shapes the zeitgeist, affecting everything from language to lifestyle choices.

The distribution of contemporary music has been revolutionized by the advent of digital technology and the internet. Traditional methods such as physical album sales and radio play have largely been replaced by online streaming platforms like Spotify, Apple Music, and YouTube, which offer instant access to a vast array of music globally (Wikström, 2020). This shift has democratized the music industry, allowing independent artists to distribute their work directly to listeners without needing major label backing. The result

is a more diverse and eclectic music scene, where niche genres and emerging artists can find an audience.

In the digital age, contemporary music has become increasingly interactive, with artists and fans engaging through social media, live streaming, and virtual concerts. Platforms like Instagram, TikTok, and Twitter enable musicians to connect with their audience on a personal level, creating a sense of community and direct engagement (Baym, 2018). This interactivity has transformed how music is promoted and consumed, with fan participation and viral trends playing a significant role in an artist's success. The direct feedback loop between artists and their audiences fosters a more dynamic and responsive music culture.

Contemporary music is characterized by its willingness to experiment and break down traditional genre boundaries. Artists frequently blend elements from different genres, creating innovative sounds that challenge conventional categorizations (Lena & Peterson, 2008). This genre fluidity reflects the broader cultural shift towards embracing diversity and rejecting rigid labels. As a result, contemporary music is often a fusion of various influences, drawing from global musical traditions and contemporary trends alike, leading to the creation of unique and hybrid musical expressions.

Visual media plays a crucial role in the contemporary music landscape. Music videos, films, and television shows significantly shape how music is experienced and understood

by audiences. Music videos, in particular, have evolved into a powerful storytelling medium, allowing artists to visually express the themes and emotions of their songs (Vernallis, 2013). This synergy between audio and visual elements enhances the overall impact of contemporary music, making it a more immersive and multifaceted art form.

Live performances and music festivals are essential components of contemporary music culture. Events like Coachella, Glastonbury, and Lollapalooza provide platforms for artists to showcase their music to large, diverse audiences, creating communal experiences that are integral to the contemporary music scene (Anderton, 2019). These festivals often serve as cultural milestones, where music, fashion, and social trends converge. Despite the rise of digital media, live performances remain a vital way for artists to connect with their audiences and create memorable, shared experiences.

2.2 PREVIOUS STUDIES

This section highlights and discusses previous studies which are related to this research.

Nwankpa (2021) paper focused on the portrayal of positive attitudes of African culture and identity by Nigerian/African music entertainers through the process of mixing of the indigenous languages with English. The study investigated the trend in the music industry where almost all the young artistes use the indigenous languages alongside the English language to express the positive values and principles inherent in African culture.

Nwagbara (2021) examined how Mercy Chinwo uses code-switching and code-mixing to influence her style in her songs. It adopted a mixed method of analysis to discover the purposes for code-switching and code-mixing in six of her songs. The finding of the study reveals that Chinwo is able to identify herself as multilingual, relate with her audience, explore the chances of being recognised in Nigeria and beyond, demonstrate excitement, highlight the themes of her songs, remind Christians of Pentecost, besides these, carry out the textual metafunction of Halliday's Systemic Functional Grammar.

Murana & Balogun (2022) attempted a comparative analysis of code switching and code mixing in the Nigerian music industry, using the lyrics of 9ice and Flavour as case study. It was found that the artistes' code-switching practice involves three languages: English, Pidgin English and their mother tongue, Yoruba or Igbo. However, their mother tongue plays a prominent role as the vehicle for the elaboration of themes within the songs. Code-switching or code-mixing in these songs, therefore becomes a depiction of the Nigerian state with its diverse languages and it provides the links between the literates and the illiterates thereby giving the artistes the popularity desired. Above all, the artistes' choice of words from different languages portrays a careful search for suitable expressions that convey their intended message and create a perfect rhyme and rhythm for the song.

Agbo, Okpara & Edward (2023) investigated the functions and motivations for the use of code-mixing and code-switching in the Nigerian movie industry. It utilised the theoretical

sociolinguistic model proposed by Gumperz (2002). Two movies, *October 1* and *Jennifa* were selected for the study. The study revealed among others that code-mixing and code-switching are used for creative purposes, to fulfill communicative objectives, referential meaning, directive which involves including or excluding a participant from a conversation; expressive purpose, phatic communion, solidarity, appeal to intimacy, secrecy, social distance between participants, and shared ethnicity. The study has shown that overtime, languages have come in contact with each other and as a result, giving rise to various sociolinguistic phenomena like linguistic interference, borrowings, code-switching and code-mixing, slang formation, coinages as well as the creation of new languages from a mix.

Shuaibu (2024) investigated the phenomenon of code-mixing in South/Western Nigerian hip-hop music from a sociolinguistic perspective. In this study, code-mixing in a selected sample of 5 songs from 4 South/Western Nigerian hip-hop artists was thoroughly examined, with a focus on its linguistic characteristics, social implications, and artistic motivations. The research applied the Markedness Model, a sociolinguistic theory developed by Myers-Scotton. The model helped to interpret how and why artists alternate between languages to convey social meanings, assert identities, and align with cultural norms. The qualitative methodology employed investigated linguistic elements such as lexical borrowing, code-mixing, and language variety. It also explored how code-mixing influences cultural representation, identity formation, and the preservation of indigenous

languages. The findings provide insights into the sociolinguistic importance and cultural ramifications of code-mixing, showcasing it as a dynamic and creative linguistic practice within Nigerian hip-hop music.

2.3 CONCERN OF THE PRESENT STUDY

While previous studies have explored code switching and mixing in Nigerian music and media, the present study stands out in focus and scope. Nwankpa (2021) discussed how Nigerian artists use indigenous languages and English to promote African culture but did not focus on specific artists. Nwagbara (2021) studied Mercy Chinwo's gospel songs, highlighting her use of language to express Christian messages, which differs from the secular and culturally diverse themes in Davido and Zinoleesky's music. Murana and Balogun (2022) compared the linguistic styles of 9ice and Flavour but mainly focused on language choices for musical appeal and audience reach, without going deep into sociocultural motivations. Agbo, Okpara & Edward (2023) analyzed code mixing in movies, not music, making their work less relevant to this music-based study. Shuaibu (2024) examined hip-hop artists using a theoretical model, but the study involved multiple artists from a region without focusing deeply on individual styles or broader cultural meanings. In contrast, this current study specifically examines Davido and Zinoleesky, focusing on their unique linguistic patterns, the sociolinguistic functions of code switching and mixing in expressing cultural identity. It also explores how their use

of code switching and mixing reflects larger societal and cultural dynamics in Nigeria, offering a more focused and in-depth perspective.

CHAPTER THREE

THEORETICAL FRAMEWORK

3.0 INTRODUCTION

This chapter focuses on the theoretical framework for this research work. The theory framework employed for this research is the Markedness theory framework by Myers-Scotton (1993).

3.1 MARKEDNESS MODEL THEORY FRAMEWORK

The Markedness Model is a sociolinguistic theory developed by Myers-Scotton in 1993. It was created to explain why people switch or mix languages in conversation, especially in multilingual settings. The theory is widely used to study code-switching and code-mixing, which are common in many multilingual societies around the world.

According to the theory, speakers choose between two types of language options: unmarked and marked. An unmarked choice is the expected or normal language used in a particular social setting. A marked choice is less expected and carries a special meaning. When speakers choose a marked language, they are often trying to express something socially significant, such as identity, solidarity, or group membership.

Myers-Scotton proposed that these choices are intentional and strategic. People select certain languages based on the kind of relationship they want to build with others. For

example, a speaker may use a marked code to show closeness, challenge authority, or express cultural pride. While Myers-Scotton introduced the Markedness Model in 1993, other scholars had earlier laid the foundation for understanding language choice. Gumperz, in the 1970s, focused on the social functions of code-switching, especially in conversations across different cultures. He introduced concepts like contextualization cues in 1972, which helped explain how language choices give meaning in social interaction. Also, Fishman contributed to sociolinguistic theory in the 1960s, particularly with his 1967 work on domain analysis, which explained how people use different languages in different areas of life such as family, religion, and education.

These earlier works influenced the development of the Markedness Model by providing insights into language behavior in society. Myers-Scotton brought these ideas together into a more focused framework to show how language choices are not random, but reflect deeper social meanings and relationships.

3.2 APPLICATION OF THE THEORY

This research applies the Markedness Model theory to analyze how and why Nigerian music artists like Davido and Zinoleesky use code-switching and code-mixing in their songs. The Markedness Model helps us understand that language choices in music are not made by accident. These artists mix languages like English, Yoruba, and Pidgin to send certain social messages to their listeners.

In the Nigerian music industry, English is often the unmarked choice because it is the official language and is widely understood. However, when artists like Davido and Zinoleesky add Yoruba or Pidgin, they are making marked choices. These marked choices show cultural identity, connect with local fans, and create a sense of belonging. By using Yoruba or Pidgin, the artists are not just entertaining; they are also showing pride in their roots and relating to everyday people.

The Markedness Model explains that these choices are strategic. For example, when Davido uses Yoruba in a song, he may be trying to show closeness to his audience or emphasize an emotional part of the song. Zinoleesky might use street slang or Pidgin to reflect the lifestyle of his target audience. These marked choices help build a personal connection between the artist and the listener.

3.3 RELEVANCE/JUSTIFICATION OF THE THEORY

The Markedness Model by Myers-Scotton (1993) is highly relevant to this study because it focuses on how people switch and mix languages in communication, especially in multilingual settings like Nigeria. Since this research is about code-switching and code-mixing in the Nigerian music industry, the theory helps to explain the language choices of artists like Davido and Zinoleesky. It shows that these artists are not just switching and mixing languages randomly, but are making meaningful and strategic decisions to send social messages.

In Nigerian music, artists often switch between English, Yoruba, and Pidgin. According to the Markedness Model, English is usually the unmarked choice, being the official language. But when artists use Yoruba or Pidgin, they are making marked choices. These marked choices help them show their cultural background, relate to local fans, and create a sense of belonging. The theory helps us understand these patterns clearly.

This theory is preferred over others like Gumperz's contextualization cues or Fishman's domain analysis because it focuses directly on language choice as a social strategy. While the other theories helped lay the foundation, the Markedness Model goes further by showing how each language choice carries meaning and reflects the speaker's intention. It is simple, flexible, and fits well with analyzing song lyrics in a multilingual society like Nigeria.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.0 INTRODUCTION

This chapter presents and analyzes the data for this research. The Markedness Model theory framework by Myers-Scotton (1993) will be used for the analysis of the research, and the analysis will reflect the objectives of the research.

4.1 DATA PRESENTATION

Datum 1(Fall by Davido, 2019)

Yeah

Money fall on you

Banana fall on you

Prada fall on you oh

'Cause, I'm in love with you oh, eh

Money fall on you

Banana fall on you

Paparazzi follow you

'Cause, I'm in love with you oh, Yeah

Are you done talking?

Tell me baby, are you done talking? Yeah

Are you done talking?

Tell me baby, are you done talking? Yeah

Are you done talking?

Tell me baby, are you done talking? Yeah

Are you done talking?

Tell me baby, are you done talking? Yeah

I don't wanna be a player no more, ah yeah

I don't wanna be a player no more

'Cause, my guys call me Cristiano

Mr. Ronaldo

Omo Nintendo

Plus, my guys call me Cristiano

Mr. Ronaldo

Omo Nintendo, eh

Money fall on you

Banana fall on you

Prada fall on you oh

'Cause, I'm in love with you oh, eh

Money fall on you

Banana fall on you

Paparazzi follow you

'Cause, I'm in love with you oh, eh

Yeah, if I offend you

If I offend you, biko

Sorry oh, baby take heart oh

Sorry oh, baby take heart oh

I'm in love with you

I'm in love with you, oh

Baby, nothing go fit to change am oh

Nothing go fit to change am oh, eh

If I talk, them go say I dey talk, yeah

Tell me why them dey use Panadol for our headache eh

Yeeh! How I go chop if my baby no chop?

Nne, they want to spoil our market eh

I don't wanna be a player no more, yeah

I don't wanna be a player no more

'Cause, my guys call me Cristiano

Mr. Ronaldo

Omo Nintendo, eh

Plus, my guys call me Cristiano

Mr. Ronaldo

Omo Nintendo, eh

Money fall on you

Banana fall on you

Prada fall on you oh

'Cause, I'm in love with you oh, eh

Money fall on you

Banana fall on you

Paparazzi follow you oh

'Cause, I'm in love with you oh, eh

If I offend you

If I offend you, biko

Sorry oh, baby take heart oh

Sorry oh, baby take heart oh

I'm in love with you

I'm in love with you, oh

Baby, nothing go fit to change am oh

Nothing go fit to change am oh

Money fall on you

Banana fall on you

Prada fall on you oh

'Cause, I'm in love with you oh, eh

Money fall on you

Banana fall on you

Paparazzi follow you oh

'Cause, I'm in love with you oh, eh

Kiddo-Kiddo! Kiddominat!

Your girlfriend favourite song

Datum 2 (The Best by Davido ft makyorkun, 2020)

Of Lagos

(Ahchiii)

Ge ge

Fresh

Of la la (damn)

Baddest

(This bread no be Agege)

Betty no fit leave a nigga (shekpe)

kolo'un l'oko s'ita

Laye laye

Omo temi ko rara (oh, whoa)

Betty no fit hate my mother

kolo'un ole wan s'ita

Laye laye

Mama temi ko

Nwannem I come from the ghetto

Sho get? You get o

Sho get o? O get o then forget, yeah

When I give my attack o, you defend

Reset o your defense o

O get o, then forget na (yeah)

Shey you sing pass Wande Coal (pele)

Celeb o

ehn ehn o

Falsetto, forget na, yeah

You see I learnt from the best o (the best)

Davido, sho get o

Mo bad o, but forget na

Ah (yeah)

Fine girl what you on tonight?

Tell me if you don't mind

Make you come to mine

Tell me if you don't mind

Make you come to mine

Tell me if you don't mind (oh yeah)

Fine girl when you're on tonight

Tell me if you don't mind

Make you come to mine

Tell me if you don't mind

Make you come to mine

Tell me if you don't mind (ah oh yeah)

I no fit look you chance my brother

For this life and another life (life, life, one life)

(Omo temi ko rara)

Suddenly from good and better

You no fit see the bitter life (oh life)

Nwannem I come from the ghetto

Sho get? I get o

Like I said o

O get o then forget

Mmh, e no easy to get o

Sho get, I get o

Like I said o

O get o, then forget

And I learnt from the best o

Myself, myself o

Davido, baddest o

Forget them

Omo I came in with less o

Comport yourself o, 'cause I get vex o

the rest o, forget yourself

Yeah

Fine girl what you on tonight?

Tell me if you don't mind

Make you come to mine

Tell me if you don't mind

Make you come to mine

Tell me if you don't mind (oh yeah)

Fine girl when you're on tonight

Tell me if you don't mind

Make you come to mine

Tell me if you don't mind

Make you come to mine

Tell me if you don't mind (ah oh yeah)

You see I learnt from the best o, the best

Davido, sho get o

Baddest o

Forget them

Datum 3 (Part No Dey Stop by Zinolesky fit Adekunde Gold, 2023)

I'm not moved by what I see

I know who I be I just want my peace

Make money eh

I go get everything I need

In my own timing

Koni koja mi koni delay

So many people deny

Oluwa don co-sign
Can't believe this is my life
Everything come align
They looking me so surprised
Shomode lo dun bayi
I know it's hurting your pride
Believe me I don't mind
Party no dey stop when we pop
Yeah we up
Plenty spending like it's nothing
Party no dey stop when we pop
Yeah we up
Plenty spending like it's nothing
See me I no dey worry cause Oluwa don co-sign me
I no dey put mind for wetin no concern me
Kind of slow but I'm always on timing ahn
See my eyes don see many thing
Ti mi o gbadura f'ota mi
If you still dey hate you need therapy
Good vibes no bad energy oh ahn yeah
Aje ti n ba jade tan aya wọn a ja
Ti n ba ti fẹ mule na banger

Me wey I don high on paraga
How I go get time for wahala
Find one girl wey fine like Rihanna
Spending like Obi Cubana
Leave acting for Tony Montana
Original not made in China
Party no dey stop when we pop
Yeah we up
Plenty spending (Plenty Spending)
Like it's nothing (Like it's nothing)
Party no dey stop when we pop
Yeah we up
Plenty spending like it's nothing
Ọrọ aye mi ko ma le
Ma lẹ Cali or Paris
Go again another day
Kilo fẹ Richard Millie or Patek
Wo currency lẹwọ mi
The real shit no fugazzi no fugazzi
In tha club turn it up (Turn it up)
Oluwe mawe oluwe mawe oh
Oluwe mawe

Party no dey stop when we pop

Yeah we up

Plenty spending (Plenty spending)

Like it's nothing (Like it's nothing)

Party no dey stop when we pop

Yeah we up

Plenty spending like it's nothing

Datum 4 (PERSONAL by Zinolesky, 2022)

Just being myself, don't take it personal

Life is easy, do-re-mi, fa-so-la

It's what they say about you t'oba d'olá

E'mí orin d'owó, orin d'olá, olá oh

Orí mi' ñ tan'na oh

Fún wọn ní gbẹdú tó wọ'na oh

I'll live to ride a Bentley t'oba wun Olorun

'Cause for this side, we no dey fọ oh

E plenty gan o

Only God fit award me

All I need is prayer from my daddy and mummy

L'Olá Saati Ramoni

Me, I go make am, I won't struggle for money

E be like God gives me warning

He don prepare me for anything that's coming

He tell me make I no dey worry

Promised to keep me dry anytime it's storming

Mm, ah, ma-ahhn

Mm, ahh

Me, I go make am, I won't struggle for money

Uh-ahn, mm, ah

Uh-ahn, mm, ah

Mm, ahh

Keep me dry anytime it's storming

All these people like to dey whine

They're saying many shits online

But I don caution mi self

Say, I won't torture mi self, ye, ah

All these people like to dey whine me

Saying many shits online ni

But I don caution mi self

That I won't torture mi self

I don block all mi ears

Only God fit award me

All I need is prayer from my daddy and mummy

L'Qlá Saati Ramoni

Me, I go make am, I won't struggle for money

E be like God gives me warning

He don prepare me for anything that's coming

He tell me make I no dey worry

Promised to keep me dry anytime it's storming

Mm, ah, ma-ahhn

Mm, ahh

Me, I go make am, I won't struggle for money

Uh-ahn, mm, ah

Uh-ahn, mm, ah

Mm, ahh

Keep me dry anytime it's storming

Kò yé wọn mọ, wo mí

Baby, wear your Fila on your knicker

Uhn-uh, on your knicker

Uhn-uh, ni-na

Suck me 'til daa

(Boombah)

(Don Baby)

4.2 DATA ANALYSIS

This section will break down the patterns and styles of code-mixing and code-switching that appear in the selected songs of Davido and Zinolesky, and conduct a sociolinguistic analysis of them.

Datum 1 “Fall” by Davido Analysis

"Money fall on you / Banana fall on you / Prada fall on you"

This lines 2-4 comes early in Davido’s Fall, working as a refrain that combines blessing, wealth, and luxury. Here is intra-sentential code-switching, with a Nigerian Pidgin frame -“fall on you”-repeated across the phrase with three different Standard English nouns (“money,” “banana,” “Prada”). The phrase “fall on you” here carries a meaning in Nigerian Pidgin of being showered with blessings, not the literal English sense.

Code-switching function:

In this regard, the line is just like a musical prayer for prosperity, using repetition to generate rhythm and emphasis. A combination of everyday wealth ("money"), playful cultural reference ("banana"), and high-class luxury ("Prada") creates an escalating tone of abundance and success.

Sociolinguistic relationship:

Davido employs a typical Nigerian blessing structure wrapped in pop-culture vocabulary that makes him connect to youth listeners, balancing global aspirations with local identity. This line actually reflects how Nigerians casually speak about wealth, celebration, and enjoyment.

Markedness: Unmarked

Though the structure is not that of Standard English, this construction is natural within Afrobeats culture and in the speech style of Nigerians. Here, using Pidgin is the expected choice in expressing blessings and hype; thus, an unmarked form in context.

“Cause I’m in love with you oh”

This line 5 uses Standard English (“Cause I’m in love with you”) and ends with the Nigerian discourse marker “oh.” In this case, the statement is grammatically English, but that final “oh” localizes the emotional tone, making it sound warmer and more intimate.

Code-switching function:

"Oh" adds softness to the expression and heightens emotional sincerity. It makes what would have been a simple romantic line sound personal and melodic, in accordance with Nigerian conversational style.

Sociolinguistic relationship:

This line reflects how Nigerian speakers show affection; the message is carried in English, while "oh" supplies the familiar warmth and cultural closeness. It builds rapport with listeners who naturally mix English and local markers in emotional speech.

Markedness: Unmarked

Though "oh" is not Standard English, it is normal and expected in Nigerian romantic/casual speech. Its removal would make the line sound flat and less culturally situated.

"Omo Nintendo"

This phrase on line 22 mixes the Yoruba omo ("child"/"person"/interjection) with the global brand "Nintendo". It does not convey meaning in the literal sense, but rather operates like hip lingo, fusing local street identity with global pop image.

Code-switching function:

The blend is a playful, stylish tag for something that's cool or of high quality. This tag shows cultural creativity and how well the artist has mastered street language combined with global references.

Sociolinguistic relationship:

This phrase most poignantly captures how Nigerian youth take an international brand and turn it into slang, rooting it in their local linguistic stems. Using omo keeps the expression authentically Nigerian, while **"Nintendo"** signals global pop-culture awareness.

Markedness: Unmarked

Although this is linguistically unusual, in Afrobeats slang culture, this mixture is expected and effective. This sounds natural to young listeners who move between global and local codes freely.

"If I offend you, biko / Sorry oh, baby take heart oh" This 35&36 mixes Standard English ("**If I offend you,**" "**Sorry**"), Igbo ("**biko**"), and Pidgin/Nigerian English markers ("**oh,**" "**take heart**"). It moves from apology to comfort, layering culturally familiar expressions. **Code-switching function:**

The shifts, meanwhile, carry emotional weight. **"Biko" (please)** adds earnest pleading, **"Sorry oh"** heightens an apology, and **"take heart"** comforts-all mitigate the tone and portray sincerity.

Sociolinguistic relationship:

Davido has mixed languages to address listeners across ethnicities in Nigeria, representing unity and emotional openness. The line is a reflection of how real Nigerian apologies combine English with the vernacular for added depth and personal warmth.

Markedness: Unmarked

While mixing three codes, in Nigerian social speech this is normal. Using **"biko"** and **"oh"** adds a touch of authenticity and tenderness; a purely English apology would feel remote and less sincere.

Datum 2 “The Best” by Davido Analysis

In datum 2, the line **“This bread no be Agege”** is in Line 7 of The Best, coming right after the opening ad-libs. Its position shows it is the first key lyrical statement in the verse. The line reflects intra-sentential code-switching, as Davido moves between English and Nigerian Pidgin within one clause. It also shows insertional code-mixing with the Pidgin phrase and Yoruba cultural reference **“Agege”** inserted into an English sentence structure.

Code-switching function:

The line represents Nigerian identity, adds humor, and helps Davido connect to his Nigerian audience through the use of familiar street language.

Sociolinguistic relationship:

Referring to Agege bread signals that what he's talking about is of high quality, not ordinary. It draws on the everyday Lagos street culture, making the line relatable and culturally meaningful.

Markedness: Marked

“**Agege**” is a culturally loaded, intentionally chosen name. Instead of using a neutral English phrase, he uses a word meaningful in the local context to make the expression stand out and emphasize the Nigerian urban culture.

Line 8, therefore, introduces the themes of loyalty and confidence that are very early in the verse through the line “**Betty no fit leave a nigga (shekpe)**”. This is intra-sentential code-switching, with English and Pidgin blending in easily. There is also insertional code-mixing where a Pidgin construction together with Davido’s Yoruba ad-lib “shekpe” has been embedded in an English sentence.

Code-switching function:

This line shows confidence and loyalty and helps Davido to communicate with his fans in their own street language.

Sociolinguistic relationship:

“**Betty no fit leave...**” shows dedication, while “**shekpe**” infuses it with energy, swag, and is culturally colored. The line reflects the speaking manner of young people in Nigeria and further evidences Davido's street cred.

Markedness: Marked

The use of Pidgin and the ad-lib signature by Davido make this expression culturally distinctive and personal, as opposed to a neutral English equivalent like “**Betty will not leave me.**”

The lyric “**Nwanne m, I come from the ghetto**” is observed in line 16 when Davido speaks of his background and identity. It evidences intra-sentential code-switching between English and Igbo. The phrase “Nwanne m” (that is, “my brother/sister”) is embedded in a sentence in English, which evidences insertional code-mixing.

Code-switching function:

This line develops a sense of brotherhood, humiliation, and belonging together.

Sociolinguistic relationship:

While "Nwanne m" carries emotional warmth and togetherness, "I come from the ghetto" displays acknowledgment of humble beginnings. The line voices unity, resilience, and cultural pride across Nigerian ethnic lines.

Markedness: Marked

Choosing Igbo instead of English underscores solidarity and shared cultural identity; in this way, the expression is emotionally rich and locally grounded.

The line “**Sho get? You get o/ Sho get o? O get o then forget**”-namely, Lines 17–18-employs a call-and-response common in Lagos street speech. This depicts intra-sentential code-switching between English and Pidgin. It also evidences insertional code-mixing, most especially through the oft-recurring function of “o” to achieve emphasis and rhythm.

Code-switching function:

This line forms connection, emphasis, and rhythm, which reflects the informal speech pattern of the Nigerian youth.

Sociolinguistic relationship:

It mimics everyday Lagos questioning patterns ("you feel me?"), which give the line a sense of authenticity, friendliness, and interaction.

Markedness: Unmarked

Such switching is unremarkable in colloquial Nigerian speech; hence, it would not be particularly noticeable as deliberate or symbolic. It reflects everyday bilingual communication.

The line **“Shey you sing pass Wande Coal (pele)”** - Line 22-comes mid-verse as he jestingly makes some assertions of his musical status. It reveals intra-sentential code-switching (English + Yoruba) and insertional code-mixing, as the question marker **“Shey”** and **“pele”** a mock-sympathy/teasing expression are integrated into an English structure.

Code-switching function:

The line is a playful diss and brag, namedropping a well-respected Nigerian singer.

Sociolinguistic relationship:

“Shey” translates to everyday Nigerian questioning, and **”Pele”** adds sarcasm and humor. It reflects friendly competition in Nigerian music culture.

Markedness: Marked

Using Yoruba terms brings local nuances and humor that make the exchange even culturally richer and expressive.

The line **“Falsetto, forget na”** (around Line 24) comes at a moment of playful bragging. The sentence is both in English and Pidgin, showing intra-sentential code-switching and insertional code-mixing; using **“na”** is specifically discourse marking.

Code-switching function:

Jokingly diminishes technical singing ability, while emphasizing style and charisma.

Sociolinguistic relationship:

The mix of formal music terminology ("falsetto") with casual street dismissal ("forget na") speaks to the blend of global and local identity.

Markedness: Unmarked

The Pidgin particle **“na”** is common in Nigerian speech, so the mixture here sounds natural and expected.

The line **“Omo I came in with less o / Comport yourself o / Cause I get vex o”** (Lines 17–19) combines English and Nigerian Pidgin. The combination of **“Omo”**, **“o”**, and **“vex”** includes both intra-sentential switching and insertional code-mixing.

Code-switching function:

Emphasizes his humble beginnings, advises discipline, and shows emotional boundaries.

Sociolinguistic relationship:

“**Omo**” adds youthful street identity; “**o**” and “**vex**” express emotion and emphasis. This portrays hustle, respect, and assertiveness — everyday values in Nigerian street culture.

Markedness: Unmarked

The language reflects everyday bilingual speech among youths and does not mark any kind of special identity shift.

The line “**Forget them / Baddest o**” (Lines 30–31) occurs towards the end of the verse. The mixing of English and Pidgin/Yoruba (“o”) here shows intra-sentential switching and insertional mixing.

Code-switching function:

Dismisses critics and reinforces self-confidence.

Sociolinguistic relationship:

“**Forget them**” cancels out the negative comments, and “**Baddest o**” reaffirms Davido's artiste identity. It shows the Nigerian hype culture and peer validation.

Markedness: Unmarked

The blend between English and Pidgin is organic and expected in Afrobeats, mirroring everyday bilingual speech.

Later in the verse, the line **“Fine girl what you on tonight? / Make you come to mine”** by Davido assumes a romantic tone. It is a combination of English and Nigerian Pidgin, with “Make you come” an example of intra-sentential switching and insertional mixing.

Code-switching function:

Used to flirt casually and invite intimacy in a relaxed, relatable way. **Sociolinguistic relationship:**

“Fine girl” is a common Nigerian compliment, while “Make you come” reflects everyday romantic speech among youths.

Markedness: Unmarked

This kind of bilingual flirting style is usual in Nigerian youths' speech and sounds natural rather than intentional or symbolic.

Datum 3 “Party No Dey Stop” by Zinolesky Analysis

The line **"I'm not moved by what I see, I know who I be"** appears in the opening verse of Party No Dey Stop. It serves as a strong affirmation of self-identity and confidence. The expression is an example of intra-sentential code-switching, starting in English **"I'm not moved by what I see"** and ending in Nigerian Pidgin **"I know who I be"** in the phrase **"I know who I be"**, the Pidgin copula "be" replaces the Standard English **"am"**, within the same sentence frame, as a result of insertional code-mixing.

Code-switching function:

The switch into Pidgin amplifies this emotional tone and brings the declaration even closer to everyday Nigerian speech. It strengthens the artist's connection to his listener base and presents the message in an authentic, confident manner.

Sociolinguistic relationship:

This line reflects the way young Nigerians naturally fuse English and Pidgin in their self-expression. The English part widens its appeal, while the ending in Pidgin seals street credibility and cultural proximity to the audience.

Markedness: Marked

The use of "I know who I be" instead of "I know who I am" is a marked choice, signaling cultural pride, authenticity, and strong personal identity through Nigerian linguistic practice.

The phrase “**Oluwa don co-sign**” In line 8 blends Yoruba (Oluwa meaning God), the Nigerian Pidgin aspect marker **don** and the Standard English verb **co-sign**, creating a spiritually-charged and culturally rich declaration. The line illustrates insertional code-mixing, merging local and global linguistic elements within a single clause.

Code-switching function:

This expression grounds the artist's success in divine approval, therefore fortifying the belief that blessings and progress in life are spiritually ordained.

Sociolinguistic relationship:

The combination of Yoruba and Pidgin instantly situates the lyric within Nigerian cultural and religious values.

Meanwhile, the English term co-sign aligns with contemporary urban slang, appealing to both local and global youth culture.

Markedness: Marked

The line is marked because the artist intentionally chooses Yoruba and Pidgin elements to embed spiritual and cultural meaning, instead of using the neutral Standard English “God has approved.”

The line "**See me I no dey worry**" in line 21 is a full Nigerian Pidgin structure with the Standard English verb worry inserted into a Pidgin grammatical frame ("I no dey..."). This is intra-sentential code-mixing, where the grammar is dominated by Pidgin, incorporating English vocabulary.

Code-switching function:

The use of Pidgin communicates calmness and streetwise confidence. It creates relatability by using everyday spoken language associated with ease and resilience.

Sociolinguistic relationship:

It describes the linguistic habits of the Nigerian youth, where Pidgin is used for emotional candor and veracity. It resonates as a message of composure from lived Nigerian experience.

Markedness: Unmarked (in context)

While this structure is marked in formal English settings, it is unmarked within Afrobeats culture and Nigerian youth interaction, where Pidgin is the natural linguistic choice in expressing assurance and ease.

The expression "**Good vibes no bad energy oh**" in line 27 combines standardized English phrases, good vibes and bad energy, with a Pidgin negator no and Nigerian

discourse marker oh. As such, it is an instance of intra-sentential code-mixing, which amalgamates global slang with local speech patterns.

Code-switching function:

The line speaks to positivity and emotional boundaries, furthering the motivational qualities of the song.

Sociolinguistic relationship:

The mixed structure mirrors the language of modern Nigerian youth, who frequently combine global internet culture with local linguistic identities. The final oh softens the tone and completes the expression in a culturally familiar rhythm.

Markedness: Unmarked (in context)

Though not Standard English, this structure is unmarked in Afrobeats, as the blends between English and Pidgin typify youth expression and musical delivery.

The phrase “**Me wey I don high on paraga**” in line 30 mixes Pidgin, English, and Yoruba. Pidgin framing (“Me wey I don...”) merges with the English adjectives high and on, while paraga, a Yoruba herbal-alcoholic drink, provides a culturally rooted reference.

This is intra-sentential insertional mixing.

Code-switching function:

The line humorously describes intoxication while using culturally specific vocabulary that enhances authenticity and relatability.

Sociolinguistic relationship:

This expression evidences Lagos street culture and can appeal to any listener who is familiar with the local slang and lifestyle references. This shows that Zinoleesky was very much aware of the grassroots environments and the cultural realities.

Markedness: Unmarked (in context)

Although linguistically mixed, this structure is expected in Nigerian popular music and street language, making it unmarked in this communicative environment.

The “**Find one girl wey fine like Rihanna**” line 32 - mixes English and NP - wey functions as a Pidgin relative pronoun.

It uses a local grammatical structure with a global cultural reference, showing insertional code-mixing.

Code-switching function:

The phrase is casual and expresses admiration and desire by using a global benchmark-Rihanna-to describe local standards of beauty.

Sociolinguistic relationship:

It reflects the influence of global pop culture, but it is nonetheless rooted in Nigerian linguistic identity through the Pidgin structure. That also echoes how Nigerian youths negotiate global aspirations with local realities.

Markedness: Unmarked (in context)

The expression fits naturally within contemporary Afrobeats discourse, making it an unmarked choice for conveying admiration in a culturally grounded yet globalized way.

The lyric “**Leave acting for Tony Montana / Original not made in China**” lines 34 and 35 uses Standard English to create a metaphorical and culturally layered statement.

Although English-based, the references draw from global cinema and popular slang associated with authenticity. It represents extra-sentential mixing, linking two independent but thematically related statements.

Code-switching function:

It is an expression that dismisses pretense and announces authenticity, using Tony Montana as a cultural symbol of raw identity and ambition.

Sociolinguistic relationship:

The line shows how global media references shape Nigerian youth discourse, demonstrating the artist's alignment both with street values and global culture.

Markedness: Unmarked (in context)

In Afrobeats culture, such cinematic metaphors are typical and thus unmarked in asserting realness.

The line “**Wo currency lowo mi / No fugazzi**” Lines 47-48 combines Yoruba (wo, lowo mi), English (currency), and Italian-influenced slang (fugazzi), showing complex intra- and extra-sentential code-mixing.

Code-switching function:

This expression asserts wealth and authenticity. The switch to slang from Yoruba increases both cultural identity and cosmopolitan appeal.

Sociolinguistic relationship:

It's a reflection of a multilingual Lagos reality where Yoruba, Pidgin, and global slang coexist in youth speech. The line portrays status, confidence, and cultural fluency.

Markedness: Unmarked (in context)

While this is a multilingual mix, it is natural in Afrobeats brag culture and the expected style for talking about wealth and authenticity.

Datum 4 “Personal ” by Zinolesky Analysis

The expression in the line “**I’ll live to ride a Bentley t’oba wun Olorun**” comes in early in line 7 as a declaration of ambition balanced with humility. This illustrates intra-sentential code-mixing, where the sentence starts in English “**I’ll live to ride a Bentley**” and then switches into Yoruba “**t’oba wun Olorun,**” meaning if it pleases God. The Yoruba clause here is a conditional marker, exhibiting insertional code-mixing, where a culturally loaded expression is inserted into an English sentence frame.

Code-switching function:

In Yoruba, the material aspiration becomes softer, and success is framed within divine approval. This reflects a common Nigerian practice of tying ambitions to faith publicly, thus making the statement more sincere and culturally embedded.

Sociolinguistic relationship:

It is a line that reflects Nigerian youth identity, where global dreams and local spirituality coexist. The mention of “**Bentley**” is to connect with global status symbols, while “**Olorun**” roots such sentiment in Yoruba cultural and religious belief, strengthening connection with the audience.

Markedness: Unmarked (in context)

Although this is a language switch, in Afrobeats and in ordinary Nigerian conversation this kind of mix is unremarkable in contexts of wishes and appeal to divine grace. The

use of Yoruba here for "if God wills it" is more emotionally intensive compared to its Standard English counterpart, thus natural here.

On the other hand, the phrase "**Cause for this side, we no dey fo on**" occurs at line 8 of the boastful, defensive section of the lyrics which asserts street awareness. It is composed almost solely of Nigerian Pidgin, but with a shortened English conjunction "**Cause.**" The clause "**we no dey fo on**" emphasizes alertness and refusal to be deceived, reflecting intra-sentential code-mixing where English vocabulary supports the Pidgin grammar.

Code-switching function:

Fully switching into Pidgin emphasizes toughness and alertness, showcasing the speaker as street-smart and aware; it also creates in-group solidarity with listeners who share similar realities.

Sociolinguistic relationship:

This expression reflects Nigerian street culture, where vigilance is prized. Pidgin here indexes the authenticity of shared lived experience, reinforcing artist-audience affinity.

Markedness: Unmarked (in context)

Though informal, this form is expected in Afrobeats when asserting street credibility. A Standard English equivalent would sound unnatural and weaken the intended tone. "**Only**

God fit award me / All I need is prayer from my daddy and mummy" This couplet 9&10 shows spiritual dependence and family support. **"Only God fit award me"** is a mixture of Standard English and Pidgin: the modal "fit" means 'can'. The following phrase, **"All I need is prayer from my daddy and mummy,"** is in Standard English but uses Nigerian English family terms. In this case, there is extra-sentential switching, with two related sentences using different linguistic resources.

Code-switching function:

The Pidgin structure stresses humility and divine authority in success, while the second line in English foreground emotional sincerity and family values.

Sociolinguistic relationship:

This mix speaks to typical Nigerian priorities: divine favor and family support. **"Daddy and mummy"** conveys cultural closeness, as opposed to **"parents"** which bolsters relatability.

Markedness: Unmarked (in context)

The sentence "Only God fit..." is a culturally common spiritual expression. A construction purely in English would sound formal and emotionally distant, so the mixed version is anything but the natural choice.

"E be like God gives me warning / He don prepare me for that's coming" Line 14 & 15 This is a reflective lyric and combines Pidgin and English to show divine preparation. The **"E be like"** and **"don"** are Pidgin markers showing insertional code-mixing, whereas the remainder of each clause is in Standard English.

Code-switching function:

Pidgin adds a close, personal touch of conversation to the reflection, while the English clarifies the spiritual message, bringing emotion and clarity.

Sociolinguistic relationship:

A common pattern in Nigerian speeches, such that even deep thoughts are framed in Pidgin for sincerity. It aligns the artist with everyday spiritual understanding among youths.

Markedness: Unmarked (in context)

This is a common mixed form in Afrobeats, with Nigerian storytelling around destiny and faith. It wouldn't carry the same emotional closeness in a full Standard English version.

“I caution mi self / Say I won’t torture mi self” This line 27&28 illustrates self-reflection by means of a combination of Pidgin markers **"don"**, **"Say"** and simplified English pronouns **"mi self"**. The construction is an instance of intra-sentential code-mixing, as Pidgin grammatical elements frame an English clause.

Code-switching function:

Pidgin indicators of truthfulness and personal resolve, almost like voicing one's thought aloud. Emotional intimacy is fostered between the speakers and listeners.

Sociolinguistic relationship:

This line follows a typical Nigerian conversational pattern in which personal decisions are expressed in blended codes. It is a call for self-care in street-authentic tones.

Markedness: Unmarked (in context)

Though non-standard in English, this is a common blend in Afrobeats self-expression; a full Standard English version would feel stilted and less gives a relatable.

The line 50 **"Baby, wear your Fila on your knicker"**

playful fashion instruction. The structure is according to English grammar, but it uses Yoruba ("Fila" meaning cap) and Nigerian English ("knicker" meaning shorts), hence lexical code-mixing.

Code-switching function:

The local terms bring about cultural pride with some humor, an image of style and carefree Nigerians.

Sociolinguistic relationship:

This line captures modern Nigerian youth fashion, where traditional pieces like "Fila" are casually blended with contemporary streetwear.

Markedness: Unmarked (in context)

As can be imagined, the mix is expected in Afrobeats fashion references. The full English version loses color and youth identity.

4.3 The Linguistic Patterns of Code-Mixing in Selected Songs by Davido and Zinoleesky

Code-mixing is a key feature in many Nigerian songs, especially in Afrobeat, Afropop, and street music. In the selected songs by Davido and Zinoleesky, code-mixing helps to connect with a wide audience across Nigeria's multi-lingual landscape. The languages

mostly used are English, Pidgin, Yoruba, and Igbo, sometimes mixed with slangs and street phrases. Below are the major linguistic patterns found in the songs:

1. Mixing English with Nigerian Languages

This is the most common pattern. Davido and Zinoleesky often mix Standard with the same sentence or line. For example:

Zinoleesky - “personal”

“I’ll live to ride a Bentley t’oba wun Olorun”

(English + Yoruba)

Davido- “The best”

Nwanne m, I come from the ghetto”

(Igbo + English)

English with Yoruba, Pidgin, or Igbo in This pattern helps the artist appeal to both English-speaking listeners and native speakers of local languages. It also shows the artist's identity and roots.

2. Use of Nigerian Pidgin

Pidgin English appears frequently as it is widely spoken across Nigeria, especially among young people. It is used to make the lyrics sound relaxed, streetwise, and relatable.

Zinoleesky – "Party No Dey Stop":

"I no dey put mind for wetin no concern me"

(Typical Pidgin expression) – unmarked, natural in Nigerian music.

Davido – "The Best":

"This bread no be Agege"

(Pidgin + cultural reference) – adds humor and local color.

Pidgin makes the songs sound less formal and more down-to-earth. It is also useful for expressing slang, humor, and street advice.

3. Use of Yoruba Expressions and Interjections

Yoruba is used for emotional depth, cultural flavor, and sometimes to create catchy hooks or rhythm. These expressions are often marked—meaning they stand out—especially when they carry strong emotion or local wisdom.

Zinoleesky – "Personal":

"I'll live to ride a Bentley t'oba wun Olorun"

(Yoruba for "If God wills") – adds a spiritual note.

Yoruba is often mixed with English or Pidgin to reflect the artist's background and express ideas that sound more powerful in local languages.

4. Use of Igbo Words (less frequent but significant)

In Davido's "The Best", the word "Nwannem" (Igbo for "my brother") is used. This helps create unity among Nigeria's ethnic groups and connects with Igbo fans.

"Nwannem I come from the ghetto" – shows brotherhood and struggle.

This kind of switch is marked, as it adds cultural meaning and shows inclusiveness.

5. Use of Discourse Markers like "o", "na", "shekpe", etc.

Words like "o", "na", and "shekpe" are commonly added for emphasis, rhythm, or style.

They are typical in street talk and music.

"Baddest o", "Forget na", "God no go shame us", "Shekpe!"

These are unmarked because they are now part of everyday Nigerian English, especially in Lagos and other urban areas.

6. Use of Slangs and Play Language

Slangs like “kele” (girl), “paraga” (local gin), and phrases like "This bread no be Agege" are used for humor, swag, or to show lifestyle.

These create a playful and youthful tone.

They are part of street language and accepted in music, so they are mostly unmarked.

4.4 The Sociolinguistic Functions of Code-Mixing in the Music

Code-mixing in Nigerian music, especially in the songs of Davido and Zinoleesky, plays an important role in showing who they are, where they come from, and the kind of people they are speaking to. It is not just about mixing languages to sound good—it helps the artists connect with their audience and express deep emotions and cultural meanings that English alone may not capture.

1. Cultural Identity

Both Davido and Zinoleesky use code-mixing to show their Nigerian roots. They switch between English, Pidgin, Yoruba, and even Igbo to express local ideas in a way that feels natural to Nigerian listeners. For example, in “Very Special,” Davido uses the Yoruba phrase “Mo ko ma n sh’ope” (I keep giving thanks) alongside English to show gratitude for a loved one. This switch from English to Yoruba adds emotional weight and shows pride in his culture.

In Zinoleesky's "Personal" and "Element," Yoruba phrases like "t'oba wun Ọlọrun" (if God wills) or "ma ba won wo soole" (don't let them bring me down) help to express personal struggles and beliefs in a way that local listeners can relate to. These expressions connect to cultural and spiritual values common in Yoruba and Nigerian society.

2. Social Belonging

By using code-mixing, the artists also show they belong to the everyday Nigerian society and street culture. They speak like their fans, using the same slang and expressions heard in the streets, at parties, and on social media. For example, in "The Best," Davido says "This bread no be Agege" to show that someone is not ordinary. "Agege bread" is a local, cheap bread, so the metaphor is a fun way to talk about value in a language the audience understands. This kind of expression builds a feeling of closeness between the artist and the listener.

Zinoleesky also uses Pidgin and Yoruba casually in songs like "Mapariwo" and "Party No Dey Stop." Lines like "E don dey enter body, o fe lami oh" mix Pidgin and Yoruba to describe romantic feelings in a funny and relatable way. It is something fans hear and laugh about because it reflects how they themselves talk in real life.

3. Emotional Expression

Sometimes, code-mixing is used to express feelings more strongly. Local languages like Yoruba or Pidgin often have phrases that carry deeper emotions than English. Saying

“I’m in love with you” is direct, but when Davido adds “mo ko fe toju e” (I want to take care of you), it adds a caring, emotional layer that fans connect with.

Zinoleesky does the same in “Element” when he says “eje tan” (let the blood flow) with a serious tone in Yoruba to emphasize the seriousness of his hustle and struggles. These switches show passion, pain, love, or joy in ways that are more powerful in local language.

4. Street Credibility and Youth Culture

Using code-mixing also helps both artists maintain their street credibility. Many young Nigerians speak a mix of Pidgin, Yoruba, English, and slang, depending on the situation. By reflecting this mix in their music, Davido and Zinoleesky show they are part of this urban youth culture.

Phrases like “Omo I came in with less o / comport yourself o” from “The Best” and “Me wey I don high on paraga” from “Party No Dey Stop” show they are connected to the realities of street life and hustle, and understand the struggles and language of the common Nigerian youth.

4.5 Motivations Behind the Use of Multiple Languages in the Lyrics

The use of more than one language in the music of Davido and Zinoleesky is not just for fun or style—it serves clear and powerful purposes. These artists mix English, Nigerian

Pidgin, Yoruba, and sometimes Igbo to connect with their audience and pass their messages in a deeper way. Below are the key motivations behind this code-mixing in their songs:

1. To Connect with a Wider Audience

Nigeria is a multilingual country, and using different languages allows artists to reach more people. English connects with the general audience, Pidgin connects with the streets and younger listeners, while Yoruba and Igbo appeal to ethnic pride and local identity. For example, when Davido says “Mo ko ma n sh’ope,” he reaches Yoruba speakers directly, while also giving non-Yoruba listeners a taste of Nigerian culture.

2. To Express Emotions More Deeply

Some feelings are better expressed in local languages. Yoruba, for instance, is rich in emotional expressions and proverbs. Words like “O fe lami” or “O ma kami” (used by Zinoleesky) carry strong emotional weight that English may not fully deliver. By switching languages, the artists show deeper feelings, like love, passion, or even pain, in a more relatable way.

3. To Show Cultural Identity and Pride

Both artists often switch to Yoruba, Igbo, or Pidgin to reflect their roots. This shows they are proud of where they come from. It also makes their music sound more "Nigerian" and authentic. In a global music scene, this helps them stand out and promote Nigerian culture. Lines like "Sho get o" or "T'oba wun Ọlọrun" bring local flavor that international listeners also find interesting and unique.

4. To Entertain and Create Catchy Lyrics

Code-mixing helps make the songs more fun, rhythmic, and catchy. It allows the artists to play with sounds, rhymes, and flow. Lines like "Ge-ge-ge," "Shekpe," or "Eje tan" are used for their sound appeal and musical feel, not always for their exact meaning. These phrases give the songs a street vibe that keeps listeners engaged and singing along.

5. To Show Street Credibility and Relatability

Mixing Pidgin with English and Yoruba helps the artists sound real and relatable. It reflects how young Nigerians speak in everyday life. Using phrases like "I no dey worry" or "God no go shame us" shows that they understand the common person's struggles and mindset. This builds a connection with fans, especially those from the streets or average backgrounds.

6. To Emphasize Key Messages

Sometimes, switching to a local language makes a line stand out more. For instance, in “The Best,” when Davido says “This bread no be Agege,” it’s a metaphor to show value or uniqueness, and the use of local reference makes it memorable. These switches are often marked to draw attention to certain ideas or punchlines.

7. To Reflect Urban and Youth Culture

Code-mixing is a normal part of speech among Nigerian youths. The use of slang, local terms, and mixing languages mirrors how the younger generation communicates daily. Including these in music helps the artists stay current and relevant to the youth.

4.6 Exploring how Code-Mixing in the Songs Reflects Broader Sociocultural Dynamics in Nigerian Society

The analysis of code-mixing in the songs of Davido and Zinoleesky provides more than just a linguistic overview—it offers a lens into the sociocultural realities of Nigerian society. Through strategic blending of English, Nigerian Pidgin, Yoruba, Igbo, and cultural idioms, these artists reflect the complex, multilingual, and culturally layered fabric of Nigeria. The observed patterns of marked and unmarked code-switching are not

arbitrary; they mirror societal identities, values, and lived experiences. Here's a breakdown of how their use of code-mixing reflects broader sociocultural dynamics:

1. Representation of Multilingualism and Urban Identity

Nigeria is home to over 500 languages, but in urban centers like Lagos, code-mixing is the norm, particularly between English, Nigerian Pidgin, and major local languages like Yoruba and Igbo. Both Davido and Zinoleesky reflect this multilingual reality: Davido uses Yoruba-English-Pidgin mixes to establish intimacy, emotional depth, and humor, as seen in "Very Special" and "The Best". Zinoleesky blends Yoruba, Pidgin, and English to express both romantic vulnerability ("Ma Pariwo") and street survival ("Element"), painting a picture of the everyday Lagosian.

Implication: Code-mixing normalizes bilingual/multilingual fluency as part of Nigerian urban life. It reflects how Nigerians naturally shift between languages depending on context, emotion, or emphasis.

2. Cultural Authenticity and Emotional Resonance

Marked instances of code-switching often occur when artists want to express deep emotion, cultural wisdom, spirituality, or humor: Yoruba proverbs or idioms like "t'oba wun Olorun" (if God wills) in Zinoleesky's "Personal", or "o fe lami" (she wants to kill me) in "Ma Pariwo", are used to heighten emotional or spiritual expression. These inserts

create a shared cultural intimacy with Nigerian listeners who understand the double meanings or layered sentiments within the local language.

Implication: Marked code-mixing reflects cultural pride and connects with listeners on a more intimate and authentic level. It asserts that certain feelings or messages can only be fully expressed in the mother tongue.

3. Socioeconomic Commentary and Street Credibility

In songs like "Element", "Party No Dey Stop", and "The Best", artists employ Pidgin-English blends to discuss real-life struggles, hustle culture, and survival: Expressions like “no dey fọ”, “Omo I came in with less”, or “wan build house dem no get cement” portray the artists as products of the street who have risen through perseverance. This code-mixing aligns them with grassroots realities and builds relatability among working-class and youth audiences.

Implication: Code-mixing serves as a class marker, signaling solidarity with the masses while also celebrating upward mobility. It is a way for celebrities to remain connected to their roots.

4. Youth Culture and Pop Aesthetics

Nigerian youth culture thrives on slang, informality, and language play, all of which are amplified in these songs: Phrases like “sho get?”, “forget na”, or “shekpe” (used by

David) are part of the Lagos street lexicon, showcasing linguistic innovation and street smartness. Zinoleesky's "Awon omoge fa mi lotun losi bi rubber" creatively employs metaphor and wordplay in Yoruba to reflect youthful bravado and sexual appeal.

Implication: Code-mixing becomes a tool of youth expression, reinforcing identity, trendiness, and a shared understanding among Nigeria's digitally native and globally aware youth.

5. Pan-Nigerian and Pan-African Identity

While most code-mixing occurs between English, Yoruba, and Pidgin, occasional insertions of Igbo ("Nwannem") or global references (e.g., Rihanna, Tony Montana) suggest a broader cultural reach: These insertions signal national inclusivity, appealing beyond linguistic lines, and global-cultural literacy, situating Nigerian artists within the wider Afrobeat and global music scene.

Implication: Code-mixing is also a cosmopolitan strategy—one that speaks to both local pride and global ambition. It positions Nigerian music as rooted yet exportable.

6. Religious and Spiritual Worldview

Many lines in both artists' works show a dependence on divine providence, often through Yoruba or Pidgin expressions: "Only God fit award me", "Oluwa don co-sign", "t'oba

wun Ọlọrun” show a mix of spirituality with success. Code-mixing here reflects a deeply spiritual worldview, where faith is not separated from daily life or aspirations.

Implication: Linguistically, spiritual references embedded in indigenous languages carry more gravity and authenticity. The spiritual lens is intrinsic to Nigerian identity, and code-mixing reflects that integration.

CHAPTER FIVE

SUMMARY, FINDINGS AND CONCLUSION

5.0 INTRODUCTION

This chapter summarizes the previous chapters of the study on code switching and mixing as a sociolinguistic medium in Nigeria music industry: A focus on Davido and Zinoleesky, as well present the findings draw some conclusions and recommendations.

5.1 SUMMARY OF THE STUDY

This research study was designed to look into code switching and mixing as a sociolinguistic medium in Nigeria music industry, focusing on Davido and Zinoleesky. The first chapter of the study focused on the background of the study. It introduced the topic, as well as stating the aim and objectives of the study, research questions, the statement of the research problem, scope of the study, methodology, and the significance of the study. The second chapter reviewed some relevant literature. The chapter was divided into three main sections, they were: conceptual review, previous studies, and lastly, the concern of the present study. The third chapter looked into the theoretical framework employed for the research which was the "Markedness Model" theory framework developed by Myers-Scotton (1993). The chapter discussed what the theory framework was all about including its working principles, application of the theory, relevance/justification of the theory to the research, and lastly, how the theory can be applied to the analysis of the present study. The fourth chapter has as its main concern the data presentation and analysis. The chapter concerned itself with the presentation of the data, analysis of the data, and lastly, the discussion of findings.

5.2 FINDINGS

The findings revealed that code-switching and mixing is a major part of Davido and Zinoleesky's music, helping them connect with different kinds of listeners across Nigeria.

They often switch between English, Pidgin, Yoruba, and sometimes Igbo to express emotions, share cultural ideas, and reflect real life in a way that feels natural and relatable. English and Pidgin help them reach a wide audience, while Yoruba and Igbo add local flavor, deep meaning, and emotional power. Their use of slang, street language, and everyday expressions shows that they are part of the youth culture and understand what their fans go through. This mixing of languages also reflects the multilingual and urban lifestyle of many Nigerians, especially in cities like Lagos. Through code-mixing, the artists show pride in their roots, relate to the struggles of ordinary people, and keep their music fun, catchy, and meaningful.

5.3 CONCLUSION

The study concludes that Davido and Zinoleesky's use of code-switching and code-mixing is both artistic and strategic. It allows them to connect with diverse audiences while staying true to their cultural identities. By blending English, Pidgin, Yoruba, and Igbo, they reflect the multilingual reality of urban Nigeria. Their lyrics capture everyday experiences and resonate deeply with fans. This language switching and mixing not only enhances the emotional and cultural depth of their music but also strengthens their relevance in contemporary youth culture. Code-switching and code-mixing helps them create music that is authentic, relatable, and impactful.

REFERENCES

- Abdulloh, A. (2021). The students' perception towards code-switching and code-mixing in *Sociolinguistics: A case at an English education major. Edulink Education and Linguistics Knowledge Journal*, 3(1), 24–38.
- Adedeji, A. T. (2023). The impact of music on cultural preservation in the digital era of Nigeria. *Awka Journal of Research in Music and the Arts (AJRMA)*, 16, 105–118.
- Adesoji, A. (2023). Traditional influences on contemporary African music. *African Music Review*, 5(2), 45–60.
- Agbo, I. I., Okpara, J., & Edward, C. (2023). A sociolinguistic study of code-mixing and code-switching in the Nigerian movie industry. *Journal of Liberal Studies*, 18(2), 135–152.
- Akhtar, H., Khan, M. A., & Fareed, M. (2016). Code-mixing and code-switching in EFL/ESL context: A sociolinguistic approach. *Balochistan Journal of Linguistics*, 4, 29–42.
- Akmajian, A., Demers, R., Farmer, A. K., & Harnish, R. M. (2001). *Linguistics: An introduction to language and communication*. Cambridge, MA: MIT Press.
- Alshami, I. (2019). Languages and linguistics. Retrieved from <https://www.researchgate.net/publication/331454003-languages-and-linguistics>

- Anderton, C. (2019). *Music festivals in the UK: Beyond the carnivalesque*. Oxfordshire: Routledge.
- Auer, P., & Muhamedova, R. (2005). “Embedded language” and “matrix language” in insertional *Language mixing: Some problematic cases*. *Italian Journal of Linguistics*, 17(1), 35–54.
- Baker, C. (2003). *Foundations of bilingual education and bilingualism*. Clevedon: Multilingual Matters.
- Baker, C. (2006). Cognitive economy and bilingual communication. *Journal of Bilingual Studies*, 7(4), 210–224.
- Barton, G. (2018). *Music learning and teaching in culturally and socially diverse contexts: Exploring modes of transmission and acquisition*. Queensland: University of Southern Queensland.
- Baym, N. K. (2018). *Playing to the crowd: Musicians, audiences, and the intimate work of connection*. New York, NY: NYU Press.
- BiographyWeb. (2023). Davido biography: Age, family, career, and achievements. Retrieved from <https://www.biographyweb.org/artists/davido/>

Capitain, W. (2017). Edward Said on popular music. *Popular Music & Society*, 40(1), 1–12.

Cross, I. (2001). Music, cognition, culture, and evolution. *Annals of the New York Academy of Sciences*, 930(1), 28–42.

Davido. (2017). Fall [Lyrics]. Spotify Music Platform. Retrieved from <https://open.spotify.com>

Davido. (2020). The Best [Lyrics]. Spotify Music Platform. Retrieved from <https://open.spotify.com>

Davies, S. (2003). *Themes in the philosophy of music*. Oxford: Oxford University Press.

Dewaele, J. M., & Pavlenko, A. (2004). *Emotion and multilingualism*. Cambridge: Cambridge University Press.

Driouch, A. (2023). Code-switching in relation to other language-contact phenomena: A theoretical account. *International Journal of Social Science and Education Research Studies*, 3(4), 568–577.

Gardner-Chloros, P. (2009). *Code-switching*. Cambridge: Cambridge University Press.

- Gumperz, J. J. (2002). *Discourse strategies*. Cambridge: Cambridge University Press.
- Hall, K., & Nilep, C. (2015). *Code-switching, identity, and globalization*. Hoboken, NJ: John Wiley & Sons.
- Halmari, H. (2004). *Code-switching patterns and developing discourse competence in L2*. Bristol: Multilingual Matters.
- Holmes, J. (2001). *An introduction to sociolinguistics* (2nd ed.). London: Longman.
- Hudson, R. A. (2001). *Sociolinguistics* (2nd ed.). Cambridge: Cambridge University Press.
- Ikem, G.-P. C., & Efurhievwe, M. A. (2022). The functionality of music production technology in the 21st century. *Niger Delta Journal of Gender, Peace & Conflict Studies*, 2(3), 297–306.
- Khalid, A. (2024). Cross-linguistic influence in code-mixing: Patterns and structures. *Journal of Applied Linguistics*, 19(1), 33–50.
- Kokkidou, M. (2022). Music, culture, and identity: Contemporary perspectives. *International Review of the Aesthetics and Sociology of Music*, 53(2), 87–101.
- Levitin, D. J. (2006). This is your brain on music: *The science of a human obsession*. New York, NY: Dutton.

- Lena, J. C., & Peterson, R. A. (2008). Classification as culture: Types and trajectories of music genres. *American Sociological Review*, 73(5), 697–718.
- Li, W. (2000). *Dimensions of bilingualism*. Oxford: Oxford University Press.
- Liu, C., Zhang, Y., & Zhao, L. (2024). The role of traditional music in social rituals. *Ethnomusicology Review*, 18(1), 65–78.
- Mabule, R. (2015). The functions of code-mixing in South African discourse. *Journal of Sociolinguistic Studies*, 10(3), 87–98.
- Mallinson, C. (2015). *Sociolinguistics*. Baltimore, MD: Oxford University Press.
- Mauwa, C. (2020). *Influence of traditional musics in modern genres* (Doctoral dissertation). University of KwaZulu-Natal.
- Mona, A. (2024). Code-switching in multilingual societies. *European Journal of Linguistics*, 3(1), 38–51.
- Murana, M. O., & Balogun, S. (2022). Code-switching and code-mixing in the selected tracks of hip-hop music of 9ice and Flavour. *International Journal of English and Comparative Literary Studies*, 2(3), 41–55.
- Music Lyrics Database. (2024). Online lyrics collection. Retrieved from <https://www.musiclyricsdatabase.com>

- Muysken, P. (2000). *Bilingual speech: A typology of code-mixing*. Cambridge: Cambridge University Press.
- Myers-Scotton, C. (1993). *Social motivations for code-switching: Evidence from Africa*. Oxford: Clarendon Press.
- Naudé, J. A., & Miller-Naudé, C. L. (2017). At the interface of syntax and prosody: Differentiating left dislocated and tripartite verbless clauses in Biblical Hebrew. *Stellenbosch Papers in Linguistics*, 48, 223–238.
- Nettl, B. (2005). *The study of ethnomusicology: Thirty-one issues and concepts*. Urbana, IL: University of Illinois Press.
- Nwagbara, C. (2021). Language, power, and identity in African music. *African Communication Studies*, 12(4), 66–78.
- Nwankpa, B. (2021). Cultural hybridity and language in Nigerian pop music. *Contemporary African Media Journal*, 9(2), 35–49.
- Patterson, A. (2015). Oral traditions in music and cultural preservation. *Cultural Heritage Review*, 7(1), 12–27.

- Poplack, S. (2001). Code-switching: Linguistic. In N. Smelter & P. Bates (Eds.), *International encyclopedia of the social and behavioral sciences* (pp. 2062–2065). Oxford: Elsevier Science Ltd.
- Rabiah, S. (2018). Language as a tool for communication and cultural reality discloser. *Journal of Linguistic Research*, 2(1), 1–7. doi:10.31227/osf.io/nw94m
- Robert-Tissot, A., & Morel, E. (2017). The role of functional heads in code-switching: Evidence from Swiss text messages (sms4science.ch). *Languages*, 2(3), 10.
- Rutherford-Johnson, T. (2017). *Music after the fall: Modern composition and culture since 1989*. Oakland: University of California Press.
- Salzmann, Z., & Auer, P. (2000). Code-switching in conversation: *Language*, interaction and identity. *Language*, 76(4), 949.
- Shuaibu, A. (2024). Code-mixing in South/Western Nigerian hip-hop music: A sociolinguistic perspective. *Journal of Second and Multiple Language Acquisition*, 12(3), 600–617.
- Sreekumar, T. T. (2011). *ICTs and development in India: Perspectives on the rural network society*. London: Anthem Press.

- Stokes, M. (2004). Music and the global order. *Annual Review of Anthropology*, 33, 47–72.
- Tagg, P. (2013). *Music's meanings: A modern musicology for non-musos*. New York, NY: Mass Media Music Scholar's Press.
- Trask, R. L. (2007). *Language and linguistics: The key concepts*. London: Routledge.
- Trehub, S. E., Becker, J., & Morley, I. (2015). Cross-cultural perspectives on music and communication. *Philosophical Transactions of the Royal Society B*, 370(1664), 20140096.
- Waris, A. M. (2012). Code-switching and mixing (communication in learning language). *Journal Dakwah Tabligh*, 13(1), 123–135.
- Wei, L. (2000). *The bilingualism reader*. London: Routledge.
- Wikipedia. (2024). Davido. Retrieved from <https://en.wikipedia.org/wiki/Davido>
- Wikström, P. (2020). *The music industry: Music in the cloud*. Medford, MA: Polity Press.
- Zinoleesky, & Adekunle Gold. (2023). Party No Dey Stop [Lyrics]. Spotify Music Platform. Retrieved from <https://open.spotify.com>

Zinoleesky. (2022). Personal [Lyrics]. Spotify Music Platform. Retrieved from
<https://open.spotify.com>