



A Lexico-Semantic Analysis of Slangy Expressions in Selected Nigeria's Afro-Pop Music

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ABSTRACT:

The use of slangy expressions is core to meaning creation in Nigeria's Afro-Pop music. Slang use reflects the sociocultural experiences of its users. The study of slang has been focused on slang creation and communicative roles. Slang use in the selected Nigeria's Afro-Pop songs between 2022 and 2023 is yet to be dissected, hence this study focuses on explication of slang in selected Nigeria's afro-pop music, through lexico-semantic means to identify the formation processes and as the theoretical base, Context of Situation from M.A.K Halliday's Systemic Functional Linguistics to explore the context. Through a descriptive qualitative research design, the study adopts a purposive selection method to select seven slang from two songs -City Boy by Burna Boy and Remember by Ashake. The slang analysed reveal formation processes such as borrowing(4), coinage(2), and back formation(1), which are also core formation processes of Nigerian English words. The study uncover that the slang expressions were used to describe sex, drugs, alcohol, attitude and display of wealth. The study of slang use provides valuable perspectives to the field of pragmatics as it expedites meaning framing, which explains how meaning is arranged, mediated or compromised in informal settings.

Keywords: Slangy expressions, Nigeria's Afro-Pop Music, Context of Situation, Lexical Semantics, Pragmatics

1.0 Introduction

In Mathiessen's revision of Halliday (2014:3), it is explained that when linguistic stretches are produced either by speech or in writing, texts are produced. These texts become what readers engage with and interpret while also, the term text simply covers any instance of language which can take any mode or form and easily comprehended by a user who recognises the language. Therefore, it is suffice to say that text can be categorised as language functioning in context. It has since been established by Chomsky (1967) that all humans possess the ability to learn both existing and new languages which in the Minimalist Program he referred to as Faculty of Language. A reference to his Universal Grammar also reveals that every language user creatively makes use of language based on experience, and knowledge of grammatical rules binding the language he or she uses. This language use is influenced by several factors, and the implication is that there are varieties in the use of language both in form and function, thereby creating rich languages, not only in the immediate environment but wherever languages are being spoken generally. This creative aspect of normal language use is one fundamental factor that distinguishes human language from any known system of animal communication (Chomsky, 2006).

Kroeger (2022:4) explains that the term semantics is often defined as the study of meaning. It might be more accurate to define it as the study of the association between linguistic form and meaning, while Nagy (2017:14) also explains that semantics preoccupies itself with the relationship that exists between signifiers (such as words, phrases, signs, and symbols), and what they stand for (their denotata, or the signified).

The cohesion between language and meaning cannot be nullified because the former is a source from which the latter is derived, while the latter justifies the use of the former; hence for meaning to be retrieved, language has to be analysed as also echoed by Ogden and Richards (1923), where it is stated that for language to fulfil a communicative function or convey a message, form must have content.

Afro-Pop music in Nigeria was created as a result of a fusion; a fusion of the traditional Nigerian highlife music and the patterns of Western popular music. It is a progressive form of music that is accommodating, as it embraces the Nigerian traditional highlife root, and also accepts new age alterations to its rhythms, patterns and sub - genres. Afro-Pop remains a musical genre synonymous with Nigeria and regarded as one of the most common types of music in Nigeria, hence the name Afro-Pop.

Emerging from the above, Nigeria's Afro - Pop music is an area rich with language use borne out of and mostly carved out of Nigeria's socio-cultural experience, which highlights what obtains in several aspects of the society such as religion, family and relationships, sports, education, and entertainment to mention a few. To echo Berwick and Chomsky (2015:1), language use mirrors the society from which the language comes from. It serves as a means of identity, and a way of having shared beliefs and experiences and so, if these have been proven true, then language use itself is a

reflection of the milieu which it is spoken. The use also summarises the user's experience of the language and that of the immediate environment. This observation explains why comprehension is not possible unless analysis of context is involved. Language use allows for contextual examination because there is no context without language use (Fatokun, 2024).

Amore et al (2020) explained that slangy expressions are a linguistic phenomenon ever present in every speech community. They are the employment of informal words and expressions not considered standard in the speaker's language or dialect, but are considered acceptable in certain social settings. Slangy expressions may act as euphemisms and may be used as a means of identifying with one's peer or a section of the society.

Adedeji (2016:35) also emphasizes that popular music is made towards creating music that satisfies the listeners, and that it comes with a crowd appeal. This fact is evident in the acceptability of the songs because the songs are relatable based on lyrics used, and lyrics cannot be composed without one or more slangy expressions.

The implications of the above create an avenue for this research work to venture into explication of meaning from the words used to form slangy expressions in Nigeria's Afro-Pop music through contextual analysis.

1.2 Statement of the problem

There have been previous studies on analysis of slangy expressions in Nigerian academia such as: Odogwu (2018) where the study carries out a sociolinguistic analysis of slangy expressions in Nigerian pidgin, also Asiru and Ogutu (2018) where the research works on morpho - pragmatic analysis of slangy expressions in Yoruba Home Videos while Uwen and Adie (2019) also work on lexico-semantic analysis of creative expressions used during the 2019 general elections in Nigeria.

The most related studies carried out so far on lexico-semantic analysis of slangy expressions in Nigerian music are Olaluwoye (2018) where the study focuses on lexico-semantic analysis of slangy expressions in selected Nigerian Hip Hop songs and Asemah, Ajibulu, and Beli (2022) where the study expounds slangy expressions in selected Nigerian Music Videos.

The study of lyrics of music in Nigeria has received scholarly attention especially in the field of pragmatics, and while Olaluwoye (2018) worked on analysis of slangy expressions in selected Nigerian Hip Hop songs, and Asemah, Ajibulu, and Beli (2022) also explicated slangy expressions in selected Nigerian Music Videos, the meanings of slangy expressions have remained a source of problem to individuals and researchers who have no knowledge of Nigeria's sociolinguistic situation, and that their inability to understand the sociocultural situation often lead to misinterpretation of the songs and thus, meanings are restricted to the Nigerian speech community.

Also, the limited research in lexico-semantic analysis of slangy expressions used in the selected Nigeria's Afro-Pop Music poses a problem to non-members of the Nigerian speech community, or even Nigerian listeners who are not familiar with the idiolect of the artistes; hence the need to carry out a lexico - semantic analysis of slangy expressions used in these songs and explicating the meanings of the slangy expressions through contextual analysis.

1.3 Aim and objectives of the study

The aim of the study is to undertake a lexico-semantic analysis of slangy expressions in selected Nigeria's Afro-Pop Music and the objectives of the study are to:

- identify the slangy expressions present in the selected Nigeria's Afro – Pop;
- describe words used to form the slangy expressions in the selected Nigeria's Afro – Pop Music; and
- discuss the contextual communicative roles of extracted slangy expressions in the selected Nigeria's Afro – Pop Music

1.4 Research questions

Hence, the following research questions need to be addressed:

- i. What are slangy expressions present in the selected Nigeria's Afro – Pop Music?
- ii. What are the descriptions of words used to form slang in the selected Nigeria's Afro – Pop Music?
- iii. What contextual communicative roles do extracted slang play in the selected Nigeria's Afro – Pop Music?

2.0 Literature review

2.1 Semantics

Language performs multifaceted functions and can be used to achieve enormous purposes depending on the discourse participants, circumstances and contexts of use. In addition to the numerous functions of language, it is also used to influence, instruct, control and direct the behaviour of human

beings (Ndimele 1999, Odebunmi 2016). Semantics is the study of the literal meaning, that is, the denotative meaning encoded or embedded in correctly constructed sentences in a language. Nagy (2017:15) explains that considering the phrase ‘correctly constructed sentences’, it is overriding to ensure that the constructed linguistic stretch follows a specific theory of language, which not only is valid but also accepted and acceptable. This guarantees the grammaticality or well-formedness and acceptability of the sentences. This also ensures that the meaning of the sentences are not lost due to grammatical errors. In order to communicate in a language, people need to know the vocabulary, and the ways to use it productively and receptively.

2.2 Pragmatics

To put it simply, pragmatics is the study of non-literal meanings extracted from language use through a functional approach. It is the study of the impact of language in social action, specifically how communication and comprehension is dependent on shared understanding of intentions, goals and social relations (Saeed 2016:194). Kroeger (2022:20) also leans toward this explanation on pragmatics as the idea that meaning is derived or extracted from the manner in which language is used by paying attention to the linguistic environment, and also to the normative framework is promoted. This further clarifies that pragmatics requires that a user of language possesses linguistic knowledge and also collective representation - which is the knowledge of the social convention in which the language is applied. Cruse (2006:136) explains that pragmatics focuses on aspects where context must be taken into account, and that context here in a broad sense includes previous utterances (discourse context), participants in the speech event, their interrelations, knowledge, and goals, and the social and physical setting of the speech event.

2.1.3 Slang

Osisanwo (2009: 206) describes the word “slang” as informal, non-standard words or phrases (lexical innovations) which are borne out of sub-cultures within a society. Osisanwo (ibid) further explains that the word “slang” is formed through creative combinations of words, and or phrases which may suggest that the speaker is not a novice to the group or the sub-group is not strange to the him. Slang tend to originate in subcultures within a society and such subcultures may include the armed forces, teenagers, undergraduates, racial minorities, unionists, journalists, sports groups, prostitutes, drug addicts, criminals, cultists, among others (Osisanwo 2009:206)

Asiru and Ogutu (2018:227) express that slangy terms are a sociolinguistic phenomenon which are borne out of a speech community’s sociolinguistic experience and these terms when expressed, cover a lot of socio-cultural elements which are only known to people familiar to that culture or sub-culture. Also according to Johnson and Shirley (2005), a slangy expression is “informal, nonstandard word or phrase, which tend to originate in subcultures within a society.” Two issues are evident from these opinions: slang is informal and it is usually developed by a group in every community.

2.1.4 Afro-pop music

Broughton (1994) explains that the word “Afro-Pop” is an embodiment of two cultures and this is decoded from the coinages of “Afro” and “Pop”. The term “Afro” is derived from ‘Africa’, which laconically represents everything “black” or ‘African’. It is no surprise then to see the word Afro being used to create terms relating to the African culture, hence the existence of words like “Afro-Caribbean - Black/African Caribbean”, “Afro-Cuban - Black/African Cuban”, “Afro-American - Black/African American”, “Afro-Calypso - Black/African Calypso” which is just to point out that these are a mix of other cultures and Africa’s. The word “Pop” is a derivation from “Popular Culture”, and it refers to all trending culture in the entertainment world be it music, movies or fashion. Pop culture originated from America but now has traveled to different parts of the world where it daily inspires or on the far side, debase other types of ‘pops’ in today’s world; there is UK Pop of Great Britain, K pop of Japan, Russian Pop of Russia and virtually everywhere music is played, there is a Pop.

Nketia, (1982) further explains unpretentiously that , the word “Afro-Pop” means African Popular culture, and that it is a sub-genre that subsists within Afrobeats. Afro-Pop is modern day and was birthed by Afrobeats while Afrobeats itself was created by African musicians who used traditional elements to create their music. Other types of African-American invented styles that have received some African touches are today found in the international music markets, often with the prefix—Afro. They include Afrofunk, Afro-reggae, Afro-jazz, Afro-hip-hop, Afro-rock, Afro-calypso, Afro-disco, Afro-soul, etc. Those professionally crafted by African musicians include highlife, Afrobeat, juju, fuji, Yo-pop, soukous, makossa, mapouka, zouk, kwaito, kwai-hop, kwasa-kwasa, hip-life, raï, morna, benga, and taarab. Others are jiti, mbaqanga, jive, mbalax, sega, yetu, bongo-flava, and chimurenga (Ekwueme, 2004, Palmberg & Kirkegaard, 2002).

2.2 Theoretical framework

This study is preoccupied with analysing the functional use of language, hence the adoption of M.A.K. Halliday’s Context of Situation from Systemic Functional Linguistics (SFL) as the theoretical model. Figueiredo (2010:199) notes that (SFL), developed by Halliday (1978) is both a model of language and a methodology for analysing and describing texts and their contexts of use. The dual nature of this theory makes it appropriate for utilisation to interpret how individuals make use of language, and how the same language is structured for its different usages; and to explain linguistic realisations or actualisations of construed and or intended meanings through social use (Eggs, 2004). To further expand, Halliday’s (SFL) is a functional theory of human language generally and at the same time a model for description of the language so that the relationship between the theory and description becomes a dialogic one. The theory is then illustrated by description of English while the description of English is empowered by the theory (Matthiesen, 2004:xiii).

Thompson (2014:28) explains that language is used to talk about personal experience of the world, including the worlds in people's minds, to describe events and states and the entities involved in them. Language is also used to interact with other people, to establish and maintain relations with them, to influence their behaviour, to express viewpoints on things in the world, and to elicit or change theirs. Finally, in using language, messages are organised in ways that indicate how they fit in with the other messages around them and with the wider context in which speech or text is being made.

In SFL, context is an important preoccupation because it is primary and fundamental to the process of meaning extraction and so in analysing a text, it should begin with the context and genre. It is inappropriate to speak in isolated sentences hence it is also inappropriate to investigate sentences in isolation without considering the influence of contexts. Context of situation has three components which are field, tenor and mode. These three components form the conceptual framework for describing the context of situation as they represent the parameters with which the relevant features of a particular language use can be evaluated (Bowcher, 2007:391). These components sprung out from the work of J.R Firth in 1968 during an investigation on the nature of language and focusing on meaning from language use. It was submitted that "meaning" is a property of the mutually relevant people, things, [and] events in the situation. These components do not only serve to interpret the social environment of a text/the environment in which meanings are exchanged but are also embedded as features of the text (Firth 1968b:14). The contextual parameters can be described basically as follows (adapted from Halliday 1985: 12):

- A. Field – what is happening; the nature of the social action in which language is an essential component.
- b. Tenor – who is taking part; the nature of the participants, their social statuses and roles vis-à-vis one another and the types of speech role that they are taking on in the dialogue.
- c. Mode – what part the language is playing; the symbolic organisation of the text, and its status and function in the situation, including the channel (for example spoken or written mode) and the rhetorical mode.

3.0 Methodology

The study utilises a descriptive design and the songs selected for analyses were based on popularity and musical chart statistics so as to guarantee that they were songs that a lot of people truly listened to. Purposive sampling was used to select Burna Boy's and Ashake's songs that contained slang released between 2022 and 2023. The technique used to guarantee popularity was music charts' statistics such as Apple Music Chart and US Billboard Music charts. The study selected seven slangy expressions from two songs that had been recorded and released before the commencement of the study. The songs were downloaded from the open and free web. These artistes are also considered to be the core of the Afro-Pop Music scene in Nigeria.

4.0 Data Presentation and analysis

Data presentation and analysis are done first by identifying the slang, followed by the description of the slang and then grouping excerpts containing slangy expressions into categories based on communicative roles. Exegesis of communicative roles is done through the application of the theoretical framework of Context of Situation.

4.1 Identification of slang

Slang	Artiste	Song
Chop my bana	Burna	City
Para	Boy	Boy
Kala		
Manya		
come chop my koboko	Ashake	Reme
Wipe you like olodo		mber
Cheddar		

4.2 Description of slang words

The slang compiled here are borrowed from other languages and infused into lyrics of songs.

4.2.1 Borrowing

Come chop my **koboko** - Excerpt 2

Koboko is a borrowed word from Yoruba and it describes a leathery cane used to discipline erring individuals. It is common in Nigeria as parents use this to discipline their recalcitrant children. Members of the armed forces as well sometimes use it to discipline fallible members of the society.

Wipe you like **olodo** - **Excerpt 3**

“Olodo” is another word borrowed from Yoruba which is used to describe a pillock. Certain parents in Nigeria have a knack of beating their children when they fail at school, when they repeatedly commit blunders at home, or fall below expectations in some other endeavours.

Spend all my **cheddar** on you - **Excerpt 5**

This is a noun and naturally, a borrowing from England. It is a kind of firm smooth yellow cheese, originally made in Cheddar in South-Western England. Used as a slangy word in this context is an instance of semantic shift, which metaphorically means money. There are many slangy words used to represent money and this is one of them.

Kala - **Excerpt 7**

The slangy word is borrowed from Yoruba. It is an adjective and usually used to describe somebody's attitude of bluntness in the handling of a situation. It generally describes people's character. It can also mean an act of shrewdness based on its situational use.

4.2.2 Coinage

Para – **Excerpt 6**

This is a verb and it is a coinage from Nigerian Pidgin. It is frequently used on the streets to denote anger. The artiste used “make me dey start to dey para gan” to express that any little hitch to his plans can get him annoyed, hence the word “para” which literally means vex in Standard British English. Metaphorically, it can refer to other things like doing things excessively or showing off and making sure you have your way by all means.

Make we **manya** more - **Excerpt 4**

“Manya” is a verb as it describes an action. It is another coinage from Nigerian Pidgin and it can mean a lot of things depending on how it is used.

4.2.3 Back Formation

The slang discussed here were created as a result of back formation.

It's nothin' o, chop **my bana** - **Excerpt 1**

The word “bana” is a back formation from banana, which shows a creative use of the word banana.

4.3 Communicative roles of slangy expressions

In this section, slangy expressions are grouped into thematic categories where contextual analysis and discussions are effectuated.

4.3.1 Sex-related slangy expressions

The assemblage of slangy expressions here describes sex or sex related activities which are exploited by the two artistes and grouped under the thematic category. There are numerous slangy expressions used to reference sex and one of them is revealed in excerpt one below:

Excerpt 1

My dick start fallin' like London Bridge (yeah)

I don't care if I saw you in a magazine (ah, ah)

Or if you're on TV

That one don't mean nothin' to me

Don't need a shy ho, baby, I need a freak

Lick it like ice cream, as if you mean to be disgusting (ah, ah)

It's nothin' o, **Chop my bana**

Burna Boy - City Boys, 2023. (20th on Billboard, 7th on Apple Music)

This slangy expression is a simple imperative sentence that has “chop” as the verb and “my bana” as the nominal phrase. Its origin is Nigerian Pidgin where the word “chop” signifies “eat” rather than cutting off as it exists in Standard British English. The word “bana” shows a creative use of the word banana, as well as creating a new slangy expression from the existing “chop my banana” that was already known. So, translation of this to Standard

British English gives “eat my banana”. The word “banana” has been widely used by entertainers to refer to the penis and by “chop my bana”, the artiste instructs the female interactant to “eat his bana” and in other words, to have sex with him but before that, lick his penis as if it were ice cream based on “lick it like ice cream, as if you mean to be disgusting (ah, ah)”. The slangy expression has been used to expound what “city boys” do and what kind of life they live. “Chop my bana” describes what exists in the city as compared to the village where sex is likely still seen as sacred, unlike in the city where modernity has brought different philosophies which have greatly influenced people’s thoughts about sex. This slangy expression is vulgar and gives an obscene tone to the song.

The unique revelation from observing an indigenised language is that, it always makes use of words from the immediate environment, making it impossible for certain expressions, especially slangy expressions to be comprehended unless the social construct is studied first. The excerpt below also shows how sex has been referenced through the use of a construction that contains a word only Nigerians are likely understand.

Excerpt 2

Oh my shawty, mo r’ogo

Just show me your logo

Just show me your logo

Come chop my **koboko**

Ashake - Remember, 2023. (29th on Billboard, 99th on Apple Music)

“Come chop my *koboko*” is an invitation by the artiste for his female companion to eat his *koboko*. The slangy word *koboko* here is a comic representation of a penis. The artiste is following a particular train of thought where he sees women as headstrong people worthy of “chopping his *koboko*”. From what is observed from the use of slang in this lyrics excerpt, women are seen as sex objects. Several male artistes make use of slangy expressions to express their desires towards the opposite sex. These are descriptions of how each of these artistes see women, but this particular artiste describes the pleasure he wishes to give to his female counterparts through discipline or suffering by using *koboko*. Metaphorically, the artiste merely uses the intensity of the suffering the *koboko* brings to describe the intensity of the sexual pleasure he will give his female counterparts. It is an irony. The use of this slangy expression portrays the artiste as someone who sees women as self-willed creatures that require intense punishment through intense sexual intercourse. How ironic that the intensity of sexual pleasure is compared to intense pain derived from being flogged.

The above excerpt is linked with excerpt five. They both follow a thought train of the artiste who is describing how he intends to have sex and the kind of sex he wishes to have with his female lovers through the use of similar slangy expressions. Excerpt three below illustrates that.

Excerpt 3

Wipe you like **olodo**

Abena, wá, wá, ká malo to my condo (l’ókó mí, jòwó)

Ashake - Remember, 2023. (29th on Billboard, 99th on Apple Music)

The slangy expression "wipe you like olodo" is used to describe how the artiste would love to use his *koboko* described in excerpt 4 to sexually discipline his female partner. He means to discipline her intensively. "Wiping her like olodo" suggests thorough beating, punishment or suffering literally but figuratively, it is a description of intense coitus. The social activity being described here is sex, participants are the artiste and his female partners while the slangy expressions are used as invitations for sex and for portrayal of women as sex objects. Both excerpts 4 and 5 are following the same ideology which is unique as both are similarly exposing a twisted mind creatively illustrating sexual pleasure through intense discipline.

4.3.2 Slangy expressions referencing drugs and alcohol

In this category, slangy expressions referring to drugs and alcohol are grouped under the same theme. The only slangy expressions is found in excerpt 4 below.

Excerpt 4

Ògún lo ma pa wón (ah, ah)

As they're hatin' on us,

make we **manya** more

Burna Boy - City Boys, 2023. (20th on Billboard, 7th on Apple Music)

From the position of its use here, “manya” means “enjoy”, hence, “as they're hatin' on us, make we manya more” meaning “as they are hating on us, let us enjoy more”. The word “enjoy” here as derived from the context, refers to a series of activities that involve excessive drinking, smoking, whoring and money-making, which are the focal points of this song. Some other discourse can allow the slangy word “manya” to denote craze if it is used thus: “I dey manya”, which means I am crazy. To “manya” in this context is to enjoy and it is impossible to enjoy the city life without being rich.

4.3.3 Slangy expressions symbolising excessive display of wealth

Excerpt 5

Spend all my **cheddar** on you

Mr. Money, no go show eela

My baby, Bella

I wanna love you forever

Baby oh, do you remember?

Remember, my baby, remember

Ashake - Remember, 2023. (29 th on Billboard, 99 th on Apple Music)

The artiste uses "spend all my cheddar on you" to inform the lady that he would spend all his money on her. This use here paints a picture of a society driven by materialism. This exposes why most Nigerian Afro-Pop songs that are allegedly about friendship and romance usually contain boastful claims of satisfying the women participants in the songs with material possessions. This excerpt illuminates a section of the Nigerian society where love is conditional and dependent on what is given to the person being wooed and also, the artistes do not intend to talk too much as seen in the excerpt. They do not like to waste time, so instead of spending too much time wooing a lady, they look for the quickest means by offering the lady money, cars, mansions, jewelries or holidays in expensive locations, even if the lady lacks virtues.

4.3.4 Slangy expressions describing attitudes

Life's situations are several predicaments that humans often find themselves in, and attitudes towards life's situations are some of ways that these situations are responded to. The slangy expressions here are references to these predicaments and the artistes' reactions to them.

Excerpt 6

Mama shey bákan bakan

Make me dey start to dey **para** gan

Burna Boy - City Boys, 2023. (20th on Billboard, 7th on Apple Music)

"Para" paints the picture of a busy city where nobody has time for anybody, and everybody wants his or her plans to go as wanted so, any opposition to such plans would be met with anger. As used in this context, "para" also describes a city life where everybody is on the edge, and would do anything to achieve their plans as well as avoiding being victims.

Excerpt 7

Start to dey halla gan

'Cause you know say my people dey **kala** gan

Burna Boy - City Boys, 2023. (20th on Billboard, 7th on Apple Music)

The slangy word denotes on the one hand, mercilessness and on the other hand straightforwardness. The artiste uses "cause you know say my people dey kala gan" to describe who his people are and how they will treat anybody who opposes them. Also, "cause you know say my people dey kala gan" is made clearer when translated into Standard British English thus: "Because you know my people are very ruthless". "Kala" is used on the street in different contexts and regardless of the context, it is used to express an attitude of mercilessness and bluntness. "Kala" also describes an attitude of shrewdness which is often portrayed as a feature of the city life and as people make sure they get fully paid for jobs done, other people also make sure they collect the full amount they themselves deserve, and so it becomes a game of getting even. Also, it is impossible to enjoy the city life without being rich, and being rich sometimes requires being blunt or shrewd.

4.4 Overview of findings

This research work has been able to conduct a lexico-semantic analysis of slangy expressions in selected Nigeria's Afro-Pop Music. The study examined a total of two songs and analysed a total number of seven slangy expressions. It was observed that the use of slangy expressions endeared songs to people listening to them. The listeners could easily connect with the songs because the slangy expressions used were the slangy expressions that perfectly captured the artistes' intentions and created the intended mental images as a result of the sociocultural experiences and stories the slangy expressions share and tell respectively.

Several formation processes of slangy expressions employed by these artistes were exposed. These are also shedding light on the lexico-semantic features of Nigerian English as three major processes of borrowing, coinage and back formation were identified as common formation processes of slangy expressions in Nigeria's Afro-Pop music.

Some of these slangy expressions are sociolect while some are idiolect.

The sociolect show how creative a group can be in making use of language for the use of a social group while the idiolect reflect the creative ability of the individual artistes, which probes a research to firstly carefully dissect the structure of the slangy expressions, to secondly use a theory of language to extract meanings of these slangy expressions, and finally to examine their communicative roles in respect to the social setting in which the slangy expressions have been used. The study also unmasked that the use of slangy expressions are not ethnic based, as artistes used slangy expressions having words from several ethnicity regardless of the ethnic backgrounds of the artistes, which aided the songs acceptability.

From the analyses, it has been observed that the slangy expressions used were thoughtfully and carefully planned, revealing a logical, relevant and chronological arrangement of the slangy expressions as they were introduced in respect to the storyline of the songs. The slangy expressions were not arbitrarily used as that would have created a mismatch but instead, the artistes introduced the slangy expressions appropriately, matching the order of events in the story and a similar observation revealed that most of the slangy expressions when extracted and arranged as if they were the only lyrics of the songs, told the whole story of the songs themselves without adding other words which made it seem like other words added were assisting slangy expressions to convey the artistes' messages instead of the other way round. To conclude, the use of slangy expressions in these songs created informal situations, which in turn created relaxed moods, which was the intention of the artistes, and which is the general intention of all afrobeats related songs.

5.0 Conclusion

The purpose of this study was to execute a lexico-semantic analysis of slangy expressions in Nigeria's selected Afro-Pop music. It focused on the slangy expressions used in the selected songs, the process of formation of such slangy expressions, the literal and contextual meanings of the slangy expressions and the communicative roles of the slangy expressions. Music plays both sociocultural and sociolinguistic functions. It is a tool to express a sociocultural experience and also an avenue to examine the language use of a speech community because, in examining the slangy language use of Nigerians, it has been established that there is a link between slangy expressions and social phenomena, which then validates the fact that language use of a particular speech community reflects not only the linguistic features of that speech community but also the features and the impact of the social environment.

The study also clarified that the richness and uniqueness of the Nigerian English is determined by the ability of its users to create more words and expressions by using existing standard rules, and more importantly, by creating words and expressions that are able to explain their daily experiences and situations which both give the Nigerian English depth its authenticity. Authenticity in the sense that, what is being spoken (the language) is completely only what is genuinely true to their sociocultural experiences.

The analysis in this study expedites understanding of certain slangy expressions that have been thrown here and there in informal conversations, as well as highlighting the creativity in language use of artistes of the selected songs. The study also fills the gap in literature concerning the study of slangy expressions in Nigeria's music, and the study hopes that further research would be built on this as pragmatic study of language use in Nigeria continues to receive more scholarly attention.

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