

AN EXPLORATION OF CODE SWITCHING IN DAREY ART ALADE'S SONGS

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Abstract

This paper explores code switching as a sociolinguistic medium in Darey Art Alade's songs. The thesis examines why code switching is deployed in the selected songs. Moreover, against the belief that the utilisation of code switching is a sign of language deficiency or incompetence in either of the languages under use, this work affirms that code switching is employed as a strong sociolinguistic tool to achieve some purposes, it is a deliberate language choice by language users to achieve a particular goal, for instance: to communicate meaning; for identity brand, to accommodate more audience, for cultural reasons- to communicate a certain culture to the world. The linguistic data is selected purposefully using two popular songs from Darey Art Alade in which code switching is utilized.

Consequently, the motivation for the study is to demonstrate that code switching enables second language users to be creative in their use of languages. The deployment of code switching for some effects reflects the multilingual nature of Nigeria.

INTRODUCTION

Background to the Study

Nigeria has over four hundred indigenous languages and the contact that the English language has with these indigenous languages brought about code switching among the speakers. This is not only used in instructing, warning, correcting and performing tasks in daily activities but also employed as a strong tool of communicative competence in the Nigerian music industry.

Music may be perceived as a means of entertainment. However, its function goes far beyond entertainment, it is also a means of communication. It creates

awareness, interest and sensitivity towards other cultures. Music is an aspect of culture. It is a representation of the beliefs, values, norms, ideas etc. of a set of people in a society. There is therefore, interconnectedness among language, culture and music.

There is a misconception that when a person code switches, the person is not versatile, or lacks proficiency in either of the two languages code switched. According to Kim. E (2006) in Hammers and Blanc (2000), 'code -mixing and 'code-switching' were considered as signs of incompetence...' This essay examines why code switching is employed by Darey Art Alade through the selected songs.

Language is foremost a means of communication, and communication almost always takes place within some sort of social context. This is why effective communication requires an understanding and recognition of the connections between a language and the people who use it. These connections are complex: for example, they tell you when to use slang with a friend or formal language with a boss, how to judge a candidate's campaign speeches, and whether to abbreviate an email or not. All of these acts require knowledge of the language, as well as the cultural and social forces acting on that language.

Statement of the Problem

Music is an important aspect of the life of an average Nigerian. This ranges from Hip Hop, Fuji, Juju, Reggae, Gospel, Highlife, Apala etc. A good number of Nigerians have fans among the musical artistes. This may have been informed by the artistes' styles of reaching out to people, mode of dressing, mode of speaking, choice of words among others. However, there is a belief that when someone code switches, the person is not proficient in either of the two languages. This study therefore, through some selected albums, considers the reasons for code switching. Some work have been done on code switching but not in the line of this study which focuses on Darey's songs. The rate at which the Nigerian music industry enhances culture and motivates most Nigerians through code switching is another zest for embarking on this research.

Aim and Objectives

In line with the problem mentioned above, the aim of this study is to determine the possible reasons for code switching.

The objectives are:

1. To attempt an analysis of the reasons for code switching in the selected songs.
2. To determine the dominant code switching pattern expressed in the selected songs.

Research Questions

Based on the background above, this study formulates the following questions:

- (a) What are the reasons for code switching in the selected songs?
- (b) What dominant code-switching pattern is expressed in the selected songs?

Scope of the Study

The scope of this study is code switching in Darey Art Alade's songs. Two popular songs of Darey Art Alade (in which code switching is employed) are selected purposefully and analysed.

This study is limited by the researcher's proficiency, knowledge and understanding of the English language, Yoruba and Pidgin. This work therefore, selects and analyses songs in these languages. Moreover, it is limited by the inability of the researcher to contact the selected songs' artiste to enquire why he employs code switching in his songs. In analyzing the data, the researcher's focus will be only on code switching.

Methodology

In this dissertation, two songs are purposefully selected from Darey Art Alade who deploys code switching as a tool for communication. Darey Art Alade's 'Pray for me', and 'AsikoLaye'; will be chosen from the list of songs produced by the artiste and these songs will be analyzed alongside the reasons and motivations for code switching. The songs are presented, translated and analysed with regards to reasons for code switching.

This study uses two theories to analyse the data: Relevance Theory developed by Sperber and Wilson (1995) as well as Hymes' Speaking Theory. Besides, descriptive qualitative approach will be applied in analysing the data. Several steps are taken in the data analyses:

1. Listening to the randomly selected albums in order to observe the language used.
2. Translating the lyrics of the songs to get valid data.
3. Presenting them for data analysis.
4. Analysing them in order to answer the research questions.

Literature Review

In a language contact situation, the process of code switching and interference do take place. Code switching is the use of two language varieties in the same conversation. For the purpose of this study, code switching would be used to refer to both code switching and code mixing. Code switching is a phenomenon in which in a speech event, two interlocutors, discussers, conversationalists or the same speaker make utterances sometimes in language A and sometimes in Language B.

One school of thought believes that when one code switches, there is a problem with one's proper understanding of both languages, that is, the speaker is not competent in either of the two languages, Kim. E (2006) in Hammers and Blanc (2000). Another school of thought believes that code switching is not a problem but a way of showing that one understands the two languages and the environment to know which to use at the appropriate time. The situation one finds oneself is the most significant determinant of one's linguistic behaviour hence the concept of sociolinguistics below:

Sociolinguistics studies how language relates to society and it draws insights from sociology, anthropology and social psychology as well as insights from other areas of linguistic study. It studies the relationship between language and society and between the users of language and the social structures in which the users of the language live. Bussman (2009:78) identifies sociolinguistics as that discipline which developed from the cooperation of linguistics and sociology and it aims at investigating the social meaning of language system and the common set of conditions of language use as well as the linguistic and social structures.

Ayeomoni (2006) states that language experts across the globe have investigated in their experiments the causes, functions, characteristics and effects of code-switching. Such investigations on the causes of the phenomena, for instance, have revealed sociolinguistic and psycholinguistic factors. One is bilingualism or language contact that results "in lexical borrowings and mixture of English and vernacular expression" in the speech of West African bilinguals (Ansre, 1971; Bamgbose, 1971; Cheng & Butler, 1989). Some are status, integrity, self-pride, comfortability and prestige (Akere, 1977; Bokamba, 1989; Hymes, 1962; Kachru, 1989; Kamwangamalu, 1989). Other causes include modernisation, westernization, efficiency, professionalism and social advancement (Kachru, 1989; Kamwangamalu, 1989). According to these scholars, some of the functions of code-switching are intra-group identity (Gumperz, 1982); poetic creativity (Kachru, 1989) and the expression of modernisation (Kamwangamalu, 1989).

One of the major characteristics of both phenomena is their imposition as the norm of language use in the most bilingual communities (Kamwangamalu, 1989).

Concept of code-switching

Code switching in a bilingual community context means that code switching can be used for self-expression and is a way of modifying language for the sake of personal intentions and may be used in order to build intimate interpersonal relationships among members of a bilingual community (Holmes, 1992:275).

David (2008:75) states that cases of code-switching can be classified in accordance with two different classifications. They are: grammatical and contextual classification. The grammatical classification of code-switching is based on where in the sentence or utterance the switching appears while the contextual classification of code-switching is based on the reason why a bilingual switches.

The grammatical classification results in three types of code-switching, namely: tag-code-switching, inter-sentential code-switching, and intra-sentential code-switching.

1. Tag code-switching. A tag code-switching happens when a bilingual inserts short expressions (tag) from different language at the end of his/her utterances. Tag-switching is the switching of either a tag phrase or a word, or both, from language B to language A, (common intra-sentential switches). A tag is like an

afterthought that is added to a sentence. It is emblematic. Tag is at most times unconscious.

Examples:

Don't talk to me like that,
Anytime you dare try it,
I will deal with you o.
Haba! Why did you do that?

2. Inter-sentential code-switching. An inter-sentential code-switching happens when there is a complete sentence in a foreign language uttered between two sentences in a base language. Inter-sentential switching occurs outside the sentence or the clause level (that is, at sentence or clause boundaries). It is sometimes called "extrasentential" switching.

Example:

John was at the party. 'Sugbon mi o riirara'. (But I did not see him at all) Only God knows where he sat. 'Se ko je e lowosa'? (I hope he did not owe you).

The switch is at the end of each sentence, reflecting a total change from English to Yoruba. This is an instance of inter-sentential code-switching, that is, the alternation in a single discourse between two languages, where the switching occurs after a sentence in the first language has been completed and the next sentence starts with a new language (Appel & Muysken 1987: 118).

3. Intra-sentential code-switching: An intra-sentential switching is found when a word, a phrase, or a clause, of a foreign language is found within the sentence in a base language.

Awon boys yen lo de maa n disturb awon girls to wani area wa every time tiawon girls yen bati n koja. (It is those boys who always disturb the girls in our area anytime the girls are passing by.)

In this example, Yoruba is the matrix language and English words have been inserted 'indiscriminately' in the speech, making it a bit difficult to mark out the specific boundaries of the switch. This is intra-sentential code-switching.

Unlike the grammatical classification, which is based on the position of the different code found in the utterances, the contextual classification is based on the reason why people switch. The classification divides two types of code switching, namely the situational and metaphorical code-switching where a situational or contextual code switching appears when there is a change in the situation that causes the bilingual to switch from one code to the other. In regard to the factors of choosing a code suggested by Hymes (1986:167), the changing situations involved could be the settings, the participants, or the norms of interaction.

Saville-Troike (1986: 69) states that reasons for bilinguals or multilinguals to switch their languages are:

1) *To soften or strengthen request or command*

For Indonesian people, switching Bahasa Indonesia with English can also soften a request because English is not their native tongue so it does not sound as direct as Bahasa Indonesia. However, code switching can also strengthen a command since the speaker can feel more powerful than the listener because he or she can use a language that not everybody can.

2) *Because of real lexical need*

The most common reason for bilinguals to switch their languages is due to the lack of equivalent lexicon in the languages.

3) *To exclude other people when a comment is intended for only a limited audience*

Sometimes people want to communicate only to certain people or community they belong to. To avoid the other community or people interfering their communication, they may try to exclude those people by using the language that not everybody knows.

Code-switching in Song Lyrics

Davies and Bentahila (2008: 2) note that: Code-switching, in addition to being a useful resource for the bilingual in everyday interaction with other bilinguals, may also serve a poetic function, contributing to the aesthetic and rhetorical effects of discourse that is not spontaneous, but carefully constructed. As such, code switching in naturally occurring conversation is different from code-switching in music. It is a deliberate style used by the artist who would have prepared and reflected upon the lyrics before the release of the songs. Artists are conscious of the possibility that their words may be received by people outside their immediate context of language use. Code-switching in song lyrics is by no means a recent phenomenon, motivated by the expansion of mass media that provides unprecedented opportunities for people all over the world to be exposed to music originating in cultures other than their own (Davies and Bentahila, 2006: 368). For this reason artists who seek commercial success within the huge market of popular music use code-switching as a stylistic innovation in their songs lyrics.

Theoretical Framework

This study uses two theories to analyse the data: Relevance Theory developed by Sperber and Wilson (1995) as well as Hymes' Speaking Theory.

Relevance Theory is employed in the study because they are pertinent to explaining the ability of the music listeners to search for meaning (semanticity) in any given communication situation and having found meaning that fits their expectation of applicability will stop processing the message or language. The relevance of this

theory to this study cannot be over emphasized as Nigerian music uses coded language which the audience or listeners will have to decode like lewd expression, proverbs, sensational sounds, suggestive slangs, anecdotes and so on.

Hymes Theory. This is also employed in the study because it is relevant to explaining the way in which successful communication is achieved. This theory is also relevant to describe the way of expressing the language use in the industry. Here, Hymes (1972) in Chaer (2004:48) explains the SPEAKING theory.

S stands for setting and scene; setting relate to time and place where the speech happens.

P for Participant which includes all members who join the conversation which can be speaker and hearer, sender and receiver. Social status of the participant influences the language that will be used.

E (Ends) is related to the purpose of speech or conversation.

A (Act Sequences) is related to the form and meaning of the utterance.

K (KEY) which is related to the way, tone and spirit in which the message is sent. It answers the question, "Is the message uttered with pleasure, seriousness, anger, and so on?"

I stands for instrumentalities which examines the mode of communication such as oral, written, telegram or telephone. It also refers to the utterance code used such as dialect, register, and eye.

N- Norm of interaction and interpretation.

G- Genre, that is, the kind of delivery, such as narration, poem, prayer, and so on.

Data Presentation and Analysis

Datum 1: Darey Art Alade---- Pray For Me

Synopsis

The song is about a man in search of better condition of living and had to leave his aging parents in search of opportunities. The man hopes to return after a success journey in a foreign land. Darey notes in his interview with Africa Interviews that the youths have sacrifices to pay if they have to follow their dreams and they need the affirmation or blessing of their parents.

The lyrics of the song is presented below:

Pray For Me

Woke up one Sunday morning

Told my daddy I'm leaving home

Tori pe aye leBecause life is tough
Aye yisoroThis life is tough

OhForgive Me father
But I have to take a chance
Oh I'm already gone
So Pray For Me e ee...

Gbadura Fun mi	Pray for me
Kori ba mi Se	Pray that I'm fortunate
Gbadura kin se rere	Pray that I am successful
Pray For Me e ee ...	

In Datum One, Pray For Me, according to David (2008), inter-sentential code switching is deployed in the song refrain by the musical artiste:

Pray for me
Gbadura fun mi
Kori ba mi se
Pray I find my way
Pray for me.

Pray for me in the song chorus is interpreted in Yoruba perhaps to demonstrate the importance of the phrase, which is the core of the message.

Additionally, using Hyme's SPEAKING theory, the S- Setting of the song is a village, and perhaps a city in South Africa, considering that the P- Participants consist of (South Western Townships)Soweto Choir. The audience could be said to be the youths who are always in search of greener pastures. The E- End (purpose) of the song is to portray the necessity of prayers, obedience to one's parents which leads to A- Act Sequence. The song is a strong request and craving for parental prayers in all endeavours as it is a necessity for breakthrough hence the refrain, Pray for me, koriba mi se, pray I find my way... As regarding the K- Key, the song is rendered with a tone of seriousness, determination, and sadness due to the difficulties the song speaker experienced in his hustle. The I- Instrumentality (Mode of Communication) is oral because it is spoken. The N- Norm of interaction demonstrates a mutual understanding of the cultural background of the participants in the song presentation. The song speaker demonstrates a nostalgic feeling and an understanding of a shared background values when he utters:

Hello Daddy, how' re you doing?
Hope Mama is ok...
Mo gbopeAduketidagba (I heard that Aduke is grown up)

The G- Genre of the song is a narration, perhaps a personal story. As well, it is a prayer.

Moreover, it is obvious that the dominant code is English as a great portion of the song is done in English, code switched with Yoruba. The refrain, Gbadura fun mi, Kori ba mi se, is sung as a repeated chorus throughout the song perhaps for emphasis. The artiste could have chosen the dominant to be English in order to have a wider audience and popularity for the song, while code switching with Yoruba to make the language more accessible to a larger audience.

Sperber and Wilson's Relevance Theory is applicable as the music listeners search for meaning of both the uttered and unuttered. For instance, a metaphor of a growing stump of a flower is used in the album, after the song speaker's father genuinely prayed for him, which depicts fruitfulness; a breaking forth from his hardship and difficulties thereby emphasizing the meaning of the song: parental prayer and consent cannot be neglected. It is also worthy of note that the song's speaker reconciled with his father, confirming everything the father said about life being difficult in the city. The song could therefore be a subtle call to the youths who could have left home the same way he did, to reach out to their sources- parents, for reconciliation.

It can be said here that code switching is employed by the musical artiste, Darey Art Alade, not as a lack of proficiency, but rather to communicate meaning as stated above.

Datum 2: DareyAlade--- AsikoLaye

Synopsis

This song is didactic. It admonishes all to be patient as it is key to prominence and success. The song writer urges listeners to persevere despite trying situations as patience would result in progress. Moreover, discouragement and giving up are not options to be considered.

AsikoLaye

Verse

Omolomowan'bi; let's talk [let's talk]	Rookie come here; let's talk
Aburo mi, je k'a a soro for the matter	my younger one, let us talk about the matter
Today sweet, but tomorrow, e go better	today is good, tomorrow will be better
If you believe, na your own, e go better [yes]	if you believe, it's yours. It'll be better
Ayo go follow, follow you forever [beeni]	joy will follow you forever [So it is]
blessing; Jaburata [beeni]	abundant blessing [so it is]
My brother, do your thing jejely; ah	my brother, do your thing gently;
Awon boys; awon girls; won n jejely	these boys, these girls, they're gentle

(Chorus)

AsikoLaye [nan, nan, nan]; padi mi, jeje time is life (timing) friend of mine, gentle
[gentle]

J'a ma gbadun 'rawa ['rawa]; let's enjoy ourselves
t'oba se suru, wa a gbadun if you're patience, you'll enjoy

AsikoLaye [nan, nan, nan]; padi mi jeje [jeje] time is life (timing) friend of mine,
gentle

J'a ma gbadun 'rawa ['rawa]; let's enjoy ourselves [ourselves]
t'oba se suru, wa a gbadun if you're patient, you'll enjoy

Oya; eyint'emi e ginger [ginger] Now; y'all my own, do ginger

Sanmori, bo o 'ta, wa a jo [let's dance] Fellow, come out, come dance

E je k'a mu lesese; let's take it in steps;

ef'ara bale, tor'ayeyi o le take it easy, cos' this life's not hard

[oya, oya, e ginger] now, now, y'all ginger

Eyint'emi e ginger [e ginger] Y'all my own, do ginger

Unlike in Datum One (Pray For Me) where the dominant code is English, in Datum Two (AsikoLaye) the main code used is Yoruba which is switched with Pidgin English. The song's lyrics abounds in intra-sentential code switching and a case of inter-sentential code switching which is evident in the first line of the song:

Omolomowan'bi(rookie come here) is immediately followed by: let's talk. This is an instance of inter-sentential code switching. This could have been to make the syllables in Let's talk shorter (since it has two syllable) thereby giving prominence to the first sentence: Omolomowan'bi (seven syllables).

Beside this, intra-sentential code switching is extensively utilized in the song:

Aburo mi je kasoro for the matter...

Ayo go follow you forever

Blessing jaburata

The intra-sentential code switching used makes the song melodious as well as enhances the relaxation mood and tone of the song. Instances of coinage are also noticeable in:

Jejely. Jeje is a Yoruba word which means gentle. However, jeje + adv (ly) = jejely is a word coined and used to enhance the melodiousness of the song and create humour.

Moreover, the Setting of the song is Lagos; the Participants are Darey Art Alade and Olamide (the song presenters), the song is directed to the youths and youngsters as the lyrics says ... eyintemi e ginger, sanmori, aburo mi, omoolomo... these are denotative of fellow, younger ones, rookie, my fans... It can be said to be directed to

the older generation who are fans of Darey Alade. The Ends (purpose of the song) is to offer a piece of advice to the youths on the importance of patience, perseverance and not giving up.

Furthermore, the song speakers emphasise the need to enjoy life. No matter the challenges, there would surely be gladness at the end. The metaphor in asikolaye buttresses the Act sequence as tough times do not last therefore it is all a matter of time, everything would end in joy hence the advice to take things easy and one step at a time.

The Key (tone) is relaxing and calm perhaps because it is a piece of advice to the youths and fans therefore, it has to be said in a way that it would be best understood and accepted. The Instrumentality is oral. It is spoken medium. The Norm of interaction and interpretation depicts a shared background knowledge of the message and the mode. Leisure, calmness, rapping are enjoyed by young adults, youths and teenagers hence the usage in the song. The genre of the song is didactic, giving advice and teaching morals- patience is key.

In this kind of switch, the musician has not left us in doubt about his intention to use two distinct codes, the prominent one being Yoruba, to write his music. Thus, the introduction of the English language at the bridge/verse stage is not incidental to the composition of the music, but a deliberate act to enhance the beauty, prestige and popularity of the songs. This could also be to have a wider acceptability among other tribes who have little knowledge of Yoruba. Moreover, the code variation makes the songs melodious.

Despite being sung by the same artiste, Darey Art Alade, it is observed that the predominant language in each song differs perhaps because of the intended message the artiste wants to pass across as well as the audience for which the songs are intended. For instance, in 'Pray For Me', the predominant code used is English.

Meanwhile, Yoruba is the dominant code used in 'AsikoLaye' maybe because it tends to give advice to his younger ones, and the Yoruba language is rich in metaphorical expressions, proverbs and dictions that are appropriate to contexts thereby reinforcing the fact that code switching is used as a tool for connecting with fans. This therefore, buttresses the point that code switching is deployed deliberately in order to communicate meaning while considering the intended audience. The choice of which code to deploy is at the discretion of the user, as well as the purpose and the intended audience.

Proverb and Slangs

This is a short sentence usually known by many people, stating something commonly experienced or giving advice. Proverbs are also commonly utilised by some musical artistes who delight in using proverbs in their speeches which could be for the purpose of teaching a moral lesson or to warn against an impending danger. Besides, proverbs are used by Africans to exclude foreigners, who might find it hard to understand the implicit meanings of proverbs as a result of cultural

colouration or language barrier, from their conversation.

Moreover, the constant usage of proverbs in the Nigerian music industry avails the youths the opportunity of tapping from the wealth of proverbs in Yoruba language which they have been deprived of as a result of modernization and the need to fit in with their peers. In all, proverbs are rhetorical, didactic and philosophical. They are used by the musicians not only to embellish their music but also to convince and persuade their listeners. They teach morals and are used to advise, caution, train and instill discipline in the listeners.

Some instances are presented below:

- (i) ja a ma gbadunrawa (let us enjoy ourselves)
- (ii) sanmori (fellow)
- (iii) maara (Keep on dancing)
- (iv) jejely (gently)
- (v) jaburata (abundantly)

The usage of slang words by the music listeners does not necessarily indicate unseriousness or lack of proficiency in the use of the Standard English. Some Nigerians just find themselves employing those slang words as part of the passive audience of the language. These slang words are characterized by neologism, clipping, sound symbolism and metaphoric elements. Lagos, the commercial nerve centre of Nigeria and home to most of the musicians, which invariably had been the commercial capital city of Nigeria since the colonial administration, the most populated and commercially vibrant city in Nigeria, home to several people especially Nigerians from different parts of the country who come for fortune-seeking or business transaction is the worst hit. This justifies the reason first time visitors face challenges in order to decode meanings from certain coded expressions. Most of those slang words originate and are widely used in Lagos, where they are 'exported' to other parts of the country.

Meaning, which can also be related to social variables involved in language use is found in the data presented. Notions of politeness, shared beliefs, cultural features and social organization play important roles in the interpretation of meaning. Unless we go beyond the text (denotational context) to infer some variables, meaning will not be fully attained by a language recipient in the data presented.

Traditionally, in sociolinguistics, social contexts are defined in terms of objective social variables, such as those of class, gender, age or race. More recently, social contexts tend to be defined in terms of the social identity being construed and displayed in text, words and talk by language users.

Conclusion and Summary of Finding

Using Hyme's SPEAKING theory as well as Relevance theory in an exploration of code switching in Darey Art Alade's songs reveals that code switching is employed primarily as a tool for communicating meaning; enhancing the musicality and

melodiousness of songs; connecting with fans, and so on, as against the belief that code switching is deployed when there is a lack of proficiency in either of the codes being used. It is also observed that the choice of codes or the predominant codes to be deployed is dependent on the intended meaning, the target audience as well as the idiolect of the musical artiste.

Exploring Darey Alade's *Pray For Me* and Asiko Laye, it is discovered that Darey Art Alade is interested in communicating meaning as the lyrics of each of the songs is meaningful and can be related with. Such songs would have a wider range of audience among the elites, adults, and youths (who are the target audience) and teenagers that embrace its medium of communication.

Code switching is therefore, a strong tool deployed by bilinguals in order to carry out a vast range of speech acts and to achieve some purposes. Among the reasons discovered are: to communicate meaning to the intended audience in a way that is acceptable to their age, gender, social status (*Pray For Me*); to enhance the melodiousness of songs (*Asiko Laye*); connect with fans, exclude foreigners from a discourse (*Asiko Laye*), for emphasis and repetition; to strengthen request (*Pray for Me*).

Moreso, the dominant code is dependent on the Participants and Ends (purpose of the speech). In Darey's *Pray For Me*, the dominant code utilized is English with the refrain in Yoruba. This could have been due to the fact that the Participants are not just Nigerians as the song features Soweto Choir. Not only that, the Key (tone) of the poem is that of seriousness, determination and solemnity. Therefore, the End is the focus hence the level of seriousness. In addition, the Genre of the song is Prayer which perhaps enhances the tone of seriousness and the repeated chorus ... pray for me... It may be said that *Pray For Me* would have a wider range of audience due to the Setting, Participants, Ends, Acts and Key used in its presentation.

Meanwhile, in the second datum presented by the same artiste, the Key is livelier, calming, enjoyable and more focused on the Participants- the youths. Being a piece of advice, some slangs and proverbs are deployed since the dominant code deployed is Yoruba which is code switched with Pidgin English (a popular language used and understood by a wider range of audience in the multi-ethnic nation of Nigeria) depicting that the song is directed at Nigerian youths specifically.

Recommendations

It is hereby recommended that further research comparing different artistes' use of code switching in songs on one hand be done, as well as comparing code switched songs with those which are done entirely in a particular language be carried out. Nigerian musicians should enhance the use of proverbs and use code switching more in songs to make the various cultures in Nigeria gain more recognition and popularity in the world at large. More awareness should also be created on why code switching should be encouraged.

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