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Code-Switching and Code-Mixing as Stylistic Devices in Selected Gospel Songs of Mercy Chinwo

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Abstract:

Although, researches have been carried out to consider the use of code-mixing and code-switching in gospel songs, Mercy Chinwo's recently released album Satisfied (2020) has barely received scholarly attention. This study examines how she uses code-switching and code-mixing to influence her style in her songs. It adopts a mixed method of analysis to discover the purposes for code-switching and code-mixing in six of her songs. The style she uses these aforementioned variables to create are explicated. The finding of this 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, asides these, carry out the textual metafunction of Halliday's Systemic Functional Grammar.

Keywords: Markedness, codeswitching, code-mixing

1. Introduction

This paper is a stylistic study of code-switching and code-mixing in six gospel songs of Mercy Chinwo. Chinwo is a female Nigerian singer from Rivers State who thrives in contemporary praise and worship songs. Her presence in the Nigerian music industry has fast gained recognition because she solely focuses on Christian gospel songs in the Nigerian dimes occupied by very religious people. Consequently Chinwo's songs are appreciated in many states in Nigeria especially in the south-south and south – eastern states. She explores the linguistic options available for her disposition as she worships, celebrates, thanks, praises and glorifies God for his gifts and acts of kindness to her. Chinwo's songs are characterised by code-switching and code-mixing; these features are influenced by the linguistic plurality of the Nigerian dimes where over three hundred and fifty indigenous languages exist. Asides these indigenous languages, the English language and pidgin also exist. – these are the two generally understood languages in Nigeria although, pidgin is more understood by all persons regardless of social stratifications. The emergence of pidgin is attributed to the historical contact of the Benin people and the Portuguese in the 1940s. Pidgin was used to facilitate trade but, in Nigeria today, the language is more like a 'badge of Nigerianness'. It is used to communicate despite the numerous ethnic groups that exist. It serves as a language barrier breaker regardless of the differing social placements of individuals in the country. In some families however, it serves as a creole –especially when both parents are from different ethnic groups. Pidgin is also mostly adopted for unofficial situations.

The English Language however was introduced by the British during colonialism. Their intentions, were far from teaching the language until they needed interpreters during the indirect rule. Their conscious teaching of the language began when they established schools where curriculums were geared towards the English Language acquisition. Currently, proficiency in English is associated with literacy and a high level of exposure.

These historical factors have equipped the average Nigerian with more than one language during discourse, especially in less formal situations. This pattern is now eminent in the music industry and it thrives in Mercy Chinwo's gospel songs.

Although, this kind of language use was ascribed to language deficiency, current studies have exposed them as currently. Serving, in teractional purposes which are basically used to establish style. Style is the object of stylistics. This study is geared towards identifying instances of code-switching and code-mixing and investigating the goals Chinwo uses them to achieve in her songs by using a mixed approach of analysis.

2. Theoretical Framework

The framework of this study is guided around Halliday's systemic functional Grammar. This theory concerns itself with meaning. Meaning, according to Halliday (2010) does not occur arbitrarily or in isolation. Language meaning evolves as the context unfolds. These contextual features shape the meaning of the language. In other words, language unfolds and derives its meaning within a context of situation and the context cannot be the same always, as language is used in another context, meaning changes as well.

Halliday (2010) opines that meaning progresses as children progress in their developmental stages. At a young age, the child first begins to understand meaning with concrete objects, he/she progresses to the abstract meaning where the child can refer to expressions not seen or touched but is believed to exist such as fear, love, faith etc. meaning advances to the metaphorical stage which is defined by the context of situation. The lastly named aspect is sharpened by the field, the tenor and the mode of discourse.

The field refers to the subject matter or theme of discourse or the issue being discussed i.e., the topic. This factor determines how interpretation are derived. Take the instance of the term 'bulb'. Its meaning will be dependent on whether the topic being discussed is plant or electricity.

The tenor refers to the participants of discourse or the interlocutors engaged in conversation. Meaning realization is defined by the relationship existing between the speakers such relationship for instance are; parent – child, teacher - student, lawyer – clients, doctor-patient etc. these relationships determine if the conversation will be frozen, cordial, formal, informal, structured or unstructured etc. this is a basic factor that influences how meanings is realised.

The mode of discourse refers to the means of transmitting information. Halliday () sees it as a channel through which the message is encoded. Channels include writing, speaking, phone call, documentation, newspaper publications, letters, memorandum etc.

The aspect of Halliday's grammar guides this study as this paper concerns itself with discovering how Chinwo uses code-switching and code-mixing to establish a unique style for herself.

3. Literature Review

Stylistic concentrates on the study of the language of literature, kamalu (2015). The term 'literature' is not restricted to works of fiction; non-fictions are also subjected to stylistic analysis. This implies that stylistic approaches can be applied to the study of adverts, academic writings, speeches, news report and semiotic regimes, kamalu (2015) adds pictorial advertising.

There are many accounts of the history of stylistics however most account especially those of kamalu (2015) and Edema (2015) claim that the history of stylistics is tied to classical rhetoric – an art concerned with persuasion using words. It was essentially a skill to be learnt. Kamalu (2015) accounts that the rhetorical art started in Greece as an oral performance and subsequently became written and documented in the 5th century. 'classical rhetoric recognised five constituents of rhetoric; invent to (the creative faculty), disposition or ordo (form and structure), elocution (diction and style), memoria (memory) and pronunciation (delivery)' kamalu (2015:144). The brain is the faculty responsible for producing ideas. It is the ideas from the brain that gives form and pattern for the organization of thoughts. In order to pass the idea on to the audience there was a careful selection of words to soothe the purpose in order to get the desired response from the audience. The speaker was expected to memorize the speech as it was unwritten, this included practice. The process of delivering the speech is pronunciation and that is the final stage in the art of rhetorics. In the 20th century, the Russian and Central European formalists according to Kamalu (2015) exercised enormous influence on the identity and direction of English studies such that they aimed at defining style study as an art form tied to establishing its function as something that can be properly studied. These groups made the study of literature quite scientific and based their analysis on linguistic features of the text such as phonology, lexis, grammar and structural forms like parallelism and linguistic deviation.

3.1. Nigerians and Gospel Songs

Nigeria is one of Africa's most populous nations, Okoh (2006). It has a total number of thirty –six states which are endowed with human and material resources. Unfortunately, it is weighed down by uncertainties, moral, economic and political decadence like in some other countries. The constant debt, poverty, and some cases of death caused by starvation. Insecurity, corruption has fast taken precedence in the Nigerian nation. The leaders have failed to properly cater for the masses. Most Nigerians have turned to God for safety, provision and sustenance; their belief in God gives them hope for a better Nigeria. Their belief in him makes them feel secure from evil forces and evil manipulations especially linked to enemies and ancestral curses. During prayers, songs are used to prepare the minds of worshippers and the tone for adoring God. It somehow makes their minds concentrate on God and assure them of God's unfailing love and goodness. The Nigerian gospel artist has learned to sing according to the expectations of Nigerians from God. This characteristic has drawn people to gospel songs. Gospel songs in Nigeria are used to praise God as well because of the diche-when praises go up; blessings come down. Gospel songs are hence used to build faith and ---- the lord. They serve as a means to endear God to fight unseen battles in the spiritual realm.

3.2. Code – Switching and Code – Mixing

Both code-switching (CS) and Code-mixing(CM) are sociolinguistic terms that resultant effects of language contact, bilingualism and multilingualism as recorded in works of ibhawaegbele and Edokpayi (2012), Babalola and Taiwo (2009), Paul and Josiah (2020), Balogun and oladayo (2001) and Ajibola (2011). Ibhawaegbele and Edokpayi (2012: B) quotes Hudson (1980) explaining that, code mixing and code switching are 'inevitable consequences of bilingualism and more generally multi-lingualism.' What this implies is that, in monolingual speech communities (if there be any), both cm and cs are impossible. The preceding paragraphs in this section examines the definitions, types and uses of code-switching and code-mixing henceforth represented as cs and cm throughout this paper.

Ibhawaegbele and Edokpayi (2012:13) define it as 'a rapid switch or change from one language to another depending on the situation, audience, subject matter etc.'. They further highlight that is 'occurs between people capable of making themselves understood in either code'. However, upon examining this definition, one wonder if people who speak slowly

naturally or persons who stammer are incapable of cs what about interpreters who have to interpret two or three languages at the same time? Could their speech be considered rapid? The term rapid is rather misleading hence, spontaneous can be adopted instead. On the other hand, it is said that is carried out in circumstances where people understand either code. However, there are circumstances where speakers may pride themselves with the knowledge of a language not necessarily understood by the other interlocutor. An instance is the case of a Nigerian who has spent many years in Germany. He returns to Nigeria and meets with his friends who have lived in Nigeria all their lives. In order to narrate his experiences in Germany, he switches from English to German language sometimes to quote someone or just to pride himself with the knowledge of German.

Paul and Josiah (2021) are not liberal with defining cs. They instead cite Wardhaugh (2006) defining cs as a 'conversational strategy used to establish, cross or destroy group boundaries; to evoke or change interpersonal relations with their rights or obligations,' Paul and Josiah (2021:122). Little wonder what the writer means by rights or obligations. This definition exposes cs as a psycholinguistic act, though and exposes the role cs plays in helping to facilitate communication and reduce the level of formality in a discourse.

Furthermore, Balogun and Oladayo (2021) whose study focuses on cs and cm in the Nigerian music industry describe cs as the alternate use of language A and language B in a discourse. The term 'language' tends to however exclude dialects from cs.

In all of these definitions hence, cs is an act of adopting the use of two or more dialects or language in a discourse. Many authors have identified various kinds of cs. All of these kinds can broadly be categorized into sociolinguistic and linguistic segments. At the sociolinguistic level, there are; metaphorical and situational code-switching. The linguistic category has; inter-sentential, tag switching, emblematic or extra-sentential switching, word switching and amongst others.

The situational switching is influenced by the context. A speaker uses a code for a context and another code for a somewhat new context during the Shakespeare's English she adopts Middle English but in order to explain what Shakespeare's characters means, she uses Modern English.

In metaphorical switching however, 'the topic is the driving factor in the determination of which language will be used' Wayer (2018:106), Paul and Josiah (2021) have a more detailed explanation.

According to them, an alternation enriches the situation and allows allusion. This allows more than one social relationship in a context. The conversation is undisturbed but rather changes to adhere to the social context including the roles of those involved. An instance of this is when a speaker begins a conversation, in English at the literal level and proceed subsequently to give warning rain praises, abuses etc in proverbs using Igbo example; in a gathering of Igbo men who are gathered for an important discussion, it is customary to break kola nut. Hence one may hear the chief speaker say; 'he who brings kola nut brings life, *onye obula wetere ogi wetere ndu.*' However, the inter-sentential switching is a linguistic phenomenon that concerns itself with alternations at the initial or final positions of a sentence.

- He stole fifty naira, just fifty naira; a dionkpa
- (dimpka – a mature man)
- Ina cho oku, are you looking for trouble?
- Babalola and Taiwo (2009) cite Milroy and Muysken (1995) adding tag switching and emblematic switching. Although, there is no explanation on what they could mean, it can be deciphered that tag switching is relatable to questions tags.
- However, most indigenous languages do not have question tags but questions can be used to form similar kinds.
- She told you to come today, owu ya? (is that not so?)
- The reverend father died, eziokwu? (truly?)
- Jaja, you didn't say anything gbo? (right?)
- Interjections could be a part of this tag switching e.g.
- You are going to Abuja, lele!
- Chei! You stole my cap.

Word switching is a term Paul and Josiah (2021) are not extensively discussed. However, this could be interpreted to mean switching only one lexical item.

Code-mixing however, is the 'mixing of various linguistic units (morphemes, words, modifiers, phrases, clauses and sentences) primarily from two participating grammatical systems within a sentence' Ajibola (2011: xvii) Mowarin (2014) sees it as an alternation occurring within an utterance or a clause. He adds that cm occurs through three processes. 'Insertion, alternating or adopting congruent lexicalization' Mowarin (2014:16). Ibhawaegbele and Edokpayi (2012) claim that cm is a result of the inability of a speaker to find suitable lexical features through which they intend to pass across certain ideas. These definitions point to the idea that cm is alternation within an utterance.

Ibhawaegbele and Edokpayi (2012) also claim that cm is used to reflect the Nigerian environment and for stylistic effects. It is an unconscious illocutionary act in naturally occurring conversation. Ajibola (2011) cites Alabi (2007) explaining that there is basically one kind of cm – the intra-sentential. The opinion of cm being an unconscious act seems far from true as it is currently used for stylistic effects especially in songs. In order to cover up lapses or language deficiency, there is a conscious search for an appropriate alternative hence, there is nothing unconscious about cm. In order to further clarify cm and cs, cm can be envisioned as sandwich and cs as pizza.

A sandwich has two layers of bread I call them language A and egg in the middle; call that language B. hence we begin with language A and end with language A while inserting language B in our utterances at some point. Pizza however

has bread underneath and condiments at the top hence, the sandiments can be seen as language A and the bread as language B. In other words, we start with language A and end with language B.

Both cs and cm do not occur randomly. Anyadiiegwu (2015), Balogun and Taiwo (2009), Balogun and Oladayo (2021) have exposed the roles cm and cs play.

Sometimes, we find ourselves in the midst of persons from whose presence we might not want to excuse ourselves from probably due to respect or to avoid arousing suspicion. In order to pass confidential information, we cm or cs to avoid others from participating. Anyadiiegwu (2015) calls this, the subtractive function.

In order to facilitate knowledge and understanding, cm and cs can be adopted. It also serves the additive purpose of making people 'feel among' and initiate like -minds in the hearts of people. It is thus a psychological tool.

Furthermore, it is used to resist/control the overbearing influence of English on the Nigerian languages. It serves as a means of preserving or establishing ones identity as African especially.

More importantly is style. It is used to establish patterns peculiar to African writers, singers, presenters etc. Babalola and Taiwo (2009) opine that they are used for poetic functions, aesthetic and rhetorical effects during discourse. Balogun and Oladajo (2021) assert that they are used to establish unique identities for themselves and their music.

Cm and cs are used to make some contexts less formal especially in government parastatals. A hint in the knowledge of particular indigenous languages can help facilitate job opportunities, the award of contracts etc.

By and large, it is used to gain prestige. This is especially when the language cm or cs is a foreign one. In such cases cs and cm are not used for stylistics purposes or to fill up loopholes in the knowledge of a language but is used to gain prestige and increase pride.

Anyadiiegwu (2015) observes that cm and cs are used to avoid long and cumbersome indigenous languages.

Although, many researchers have been carried out on cm and cs like Ibhawaegbele and Edokpayi (2012) who examine three novels: A man of the people by Chinua Achebe, Purple Hibiscus by Chimamanda Ngozi Adichie and everything Good Will Come by Sefi Attah, Babalola and Taiwo (2009) who concentrate on contemporary Nigerian hip-hop music; Paul and Josiah (2021) focus on Nigerian Christian songs, Babagun and Oladayo (2021) however, selected tracks of hip-hop music of flavor and 9ice. Ajibola (2011) lastly – code mixing as a medium in some selected songs in the Nigerian music industry. The reviews show that Mercy Chinwo's gospel songs have rarely gained any recognition. This present study focuses on the use of cm and cs as stylistic devices in Mercy Chinwo's gospel songs and adopts a mixed approach in order to analyse her songs

4. Materials and Methods

The data for this study are sourced from Mercy Chinwo's gospel songs. A total number of six gospel songs were chosen using the purposeful random sampling technique. Onememma, Na you Dey Reign, Obinasom, Chinedum, Okemmuo and Akandinelu. The researcher down baded the songs, listened to them and drafted them out in order to identify the languages adopted as well as the instances of code-switching and code-mixing in Chinwo's work.

The data analysis is carried out using the systemic function / grammar. It relies on contextual factors in the realization of meaning. Meaning is not considered as arbitrary or occurring in isolation. It is determined by the field, the mode and the tenor of discourse. This study has adopted this theory to decipher the meaning Chinwo intends to realize through code-switching and code-mixing especially.

Furthermore, this study has adopted a mixed approach (quantitative, qualitative study) in order to make the study organized and concise as well as show the distribution of how language and dialects are used in Chinwo's songs.

5. Data Analysis and Discussion

Datum one is Chinedum. It is made up of fifty – five lines and these lines vary depending on the singer's choice of language. These are instances of Igbo, English and pidgin in this song as well as cases of code-switching and code-mixing. The distribution of language choice is indicated in the bar graph below. Lines omitted however in this group are essentially exclamations because the focus of this study is on language and dialects as well as code-switching and code-mixing.

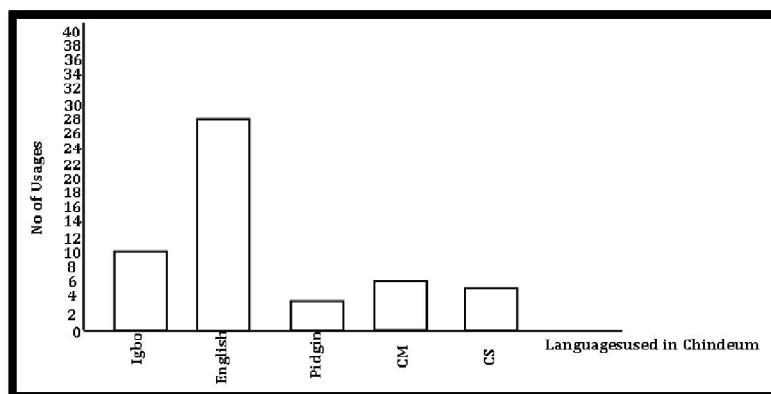


Figure 1

5.1. A Bar Graph Showing the Languages Utilized in Chinedum

Line one in this excerpt demonstrates that Chinwo is radical in the things of God that is; she is a radical Christian. Presumably, if she had just adopted English all through it would have passed her desire to walk in God’s will as a less desirable one for her. She tries to demonstrate with these techniques that her desire to go God’s way is intense and she is ready to sacrifice anything for the purpose of pleasing God.

The next line is indicative of the excitement she feels being in God’s presence. The more she’s with him, the more her joy and happiness increases. In order to make this feeling permanent, she wants him to guide her every step of the way because it is only when he does that she can always have him around.

Line three shows how excited the singer is. She wants to manager her emotions by using English but she bursts into pidgin.

A characteristic feature of the early Christians in the book of Acts who were filled with the Holy Spirit and busted into new tongues.

CS in the fourth line helps to indicate that in pidgin, the lexical item ‘embarrass’ means more than to humiliate someone. In this context the goodness of God makes the singer shy as people tend to stand in awe of what God has done. Lines nine and ten are demonstrative of Nigerian pidgin where the object ‘me’ occurs are the subject position with ‘I’. This pattern is methodologically used to reinstate, affirm a decision.

5.1.1. Excerpt One

Anywhere you lead me I go go.....cs
 Taking me higher eh eh eh chinedum mo.....cs
 You make the little things I do be like say na big things o.....cs
 Your grace makes the difference just dey embarrass me ocs
 I like the way you dey lead me ooo-.....cm
 Cos you dey lead me every daycm
 I say I like it oohcm
 I like the way you dey lead me ooh.....cm
 Me I go follow you dey go, anywhere you lead me I go gocm
 Me I go follow you oh! Follow you oh! Follow you oh!cs
 You make the little things, I do be like say na big thing og!.....cs
 Your grace makes the difference just dey embarrass me oh!..... cm
 I like the way you dey lead me ooh..... cm

The excerpt shows the instances of cm and cs in the song. In the distribution of the chart, English is most commonly used. This indicates the singer’s high level of proficiency in English. This also highlights that the singer is educated. Igbo is next frequently used. It occurs ten times. This indicates that the singer has some knowledge of the language. She infuses Igbo to identify herself with the Igbo speaking people of Nigeria. The use of pidgin is used to involve non-Igbo speakers and those who are less educated in Nigeria in this song of Praise. This is a method used to meet a wider audience since pidgin is a language understood generally in Nigeria and it serves as a tie that binds every Nigeria together.

Though cm and cs Chinwo intends to bring Nigerians irrespective of varying ethnic group in the worship of God. This song shows the singer’s willingness to follow the instructions of the Lord no matter where he desires her to be. Cm and cs serves interpretative purposes in this study as well. It is used to gain acceptability, create stylistic effect, and establish her identity as a multilingual speaker.

5.1.2. Excerpt Two

Aaayaaa Chie ah aaayaaa Chie ah -----cm
 Jesus akamdinelu eh----- cs
 Jesus ikperemdinala eh-----cs
 Jesus for all you have done for me akamdinelu eh Jesus----cm

The excerpt shows some instances of cm and cs. However, the total number of lines adopted in this song are seventy-seven. Unlike the first data, there are instances of dialect change hence, there is the Nigerian variety of English. Akamdinelu has various languages used for its realization as shown in the graph below:

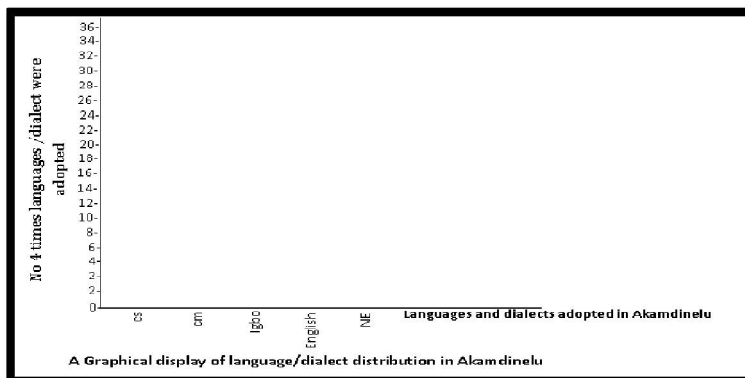


Figure 2

Just like in the first graph, English has more prominence than the other languages. The Nigerian English occurs to expose the Nigerian variety of English to the wider context. We see instances of NE in.

My own strength failed me

- Friends and family turned their back on me. (Disregard for plurals)
- Imagine me living life without you. (Disregard for determiners)

The song however, is used to show total surrender to Jesus. Akamdinelu can be loosely translated to; my hands are up. Hand raising therefore in this song illustrates total surrender to whatever the will of God is in the life of the singer. She uses English and NE in order to recount experiences and cm and cs to announce her total surrender to God. Igbo is only employed to highlight that she also is kneeling in the presence of the almighty. Cm and cs therefore, although they are employed just four times and eleven times consecutively, they carry the theme of the song – total surrender to God’s will. They also skillfully serve to create parallel structures and shorten the words the singer would have alternatively employed if she chose English. A whole sentence is used as a lexical item as akamdinelu means; my hands are up and ikperemdinala means; my knees are on the ground. These are ways through which demonstrations are made during worship sessions in the Nigerian Pentecostal churches.

Datuem three has sixty-seven lines many of which are repetitive in form. Just like the other data, Obinasom has more than two languages and instances of cm and cs as well. The excerpt below shows some instances of cs in the song.

5.1.3. Excerpt Three

Jesus ine me Obinasom o!

Jesus ine me Obina som some som some som oooo

The others are repetitive. The distribution of language use is diaframatically represented in the histogram below:

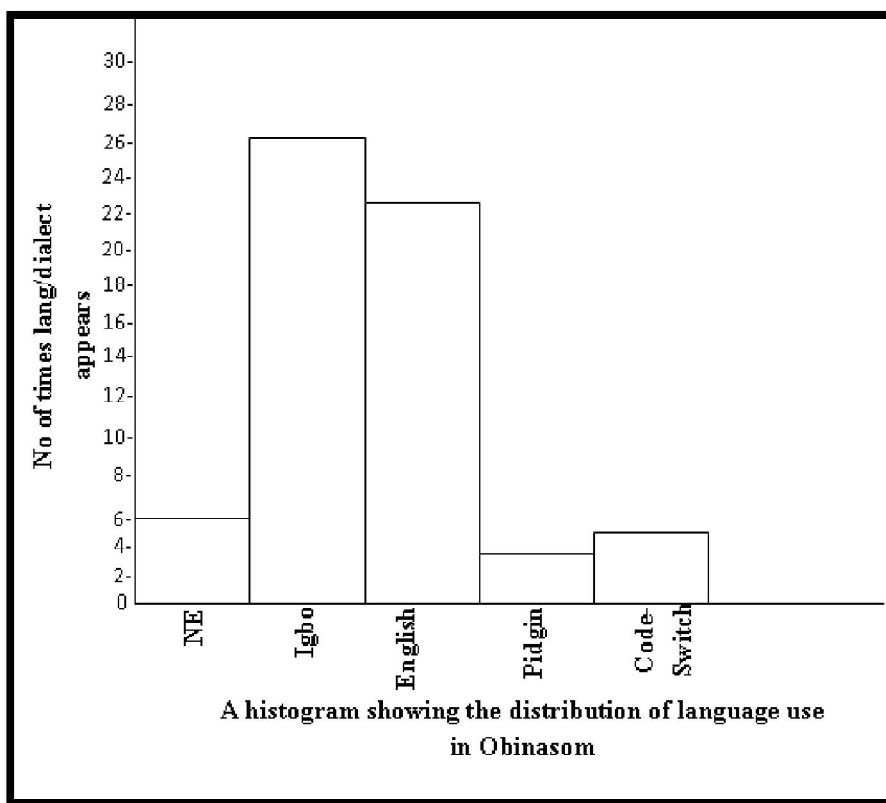


Figure 3

The number of times Igbo is used slightly exceeds English because of the call-response pattern in the song. The use of English indicates that the singer still prefer the use of English in singing. English is the world’s global language. She adopts it so as to reach a wider audience and accommodate non-Igbo speakers in Nigeria. This technique will help her song make more sales and increase her recognition in the music industry. ‘her heart is joyful’. The code-switched item carries the theme – Jesus you make my heart joyful.

The use of pidgin occurs in two lines. Pidgin is adopted to foster unity and create a sense of belongingness no matter the ethnicity of the listener and the social strata of the listeners in Nigeria. Pidgin serves to connect locally and English serves to connect speakers internationally.

Okemmuo makes up datum four. It is sung by Mercy Chinwo and Chioma Jesus. It has one hundred and thirty-three lines and nine verses. The distribution of the languages adopted in the realization of Okemmuo is shown using percentage.

Igbo =

$$\text{English} = \frac{55}{133} \times \frac{100}{1} = 41.35\%$$

$$\text{Nigerian English} = \frac{10}{133} \times \frac{100}{1} = 7.51\%$$

$$\text{Code-switching} = \frac{5}{133} \times \frac{100}{1} = 3.75\%$$

Igbo has the highest percentage because, it is the language preferred by Chioma Jesus. This factor is influenced by the geographic location of Chioma Jesus and her desire to reach out to Igbo and others who understand the language. These are instances of English especially the Nigerian variety. Mercy Chinwo sings just a verse in this song and supplies interludes as the song progresses to the end. The excerpt below shows the instances of cs employed in the song.

5.1.4. Excerpt Four

Jehovah mee!	Etcheto obiesi ike yes you never
You are the covenant keeping God, eze ebubem	never die a wowowowo
Papa nnkuku	
Ebube dike na agha there is nothing you cannot do	

English is cs with Igbo to proclaim the mightiness of God. This is also used to personalize God and expose the level of closeness the singer has with God. Their translations are shown below:

Jehova mee!	My Jehova
You are the covenant keeping God, eze ebubem	My king of glory
Papa nnkuku	Biggest Father
Ebube dike na agha there is nothing you cannot do	The mighty man in battle

The cs technique demonstrates how close the singer is to God. Chinwo goes further to name God; Ebube dike na agha. This shows that she knows God to be victorious in battle, especially those going on in the spirit realm. This is a means to endeavour her listeners to trust God for any battle they think they are facing.

The next song for analysis is Onememma. The song is sung by Mercy Chinwo and Chioma Jesus. Just like the other data, Chinwo prefers to use three or more languages. Her preferences here are Igbo, Pidgin and English. She also includes the Nigerians variety of English. This highlights that she is multilingual and sings for a multilingual audience. The distribution that shows how the languages are used are shown below through the measures of central tendency.

Lang/dialect/others	F
Igbo	43
English	7
Nigerian English	9
Code switches	6
Exclamations	1
Pidgin	<u>20</u>
	86

To calculate the average occurrence, we solve for mean.

$$X = \frac{\sum x}{N}$$

$$= \frac{43+7+9+6+1+20}{6} = \frac{86}{6}$$

$$X = 14.3$$

The mode in the distribution is 43. It shows that Igbo is mostly used in this song. This pointifies to the possibility of the singer being Igbo by ethnicity.

The mean shows the average score of the languages Chinwo chooses to employ. The cs lines are below average though yet they serve numerous functions. Below is the excerpt containing the instance of their usage.

5.1.6. Excerpt Five

Jesus ne mema eh
 Jesus imeworomumma
 Jesus ine memma eh

The other instances of occurrence are repetitions. Cs here is used to shorten the length of words in each line. The English translation results in a whole sentence. The translation shows thus:

Jesus ne me ma eh	Jesus does good eh
Jesus imemworomumma	Jesus you have done much good for me
Jesus ine memma eh	Jesus you do good things eh.

The code-switches are also used to address Jesus directly and show her closeness to Jesus and to mention that he keeps doing good things for her.

The last datum for this study is 'Na You Dey Reign'. It consists of seventy-four lines. The two basic languages are English and Pidgin. Other usages are cm and cs as well as exclamations. The distribution of how Chinwo employs language in this song is made explicit in the pictogram below:

Take each icon as representing the number; two (2). The use of exclamation is exempted.

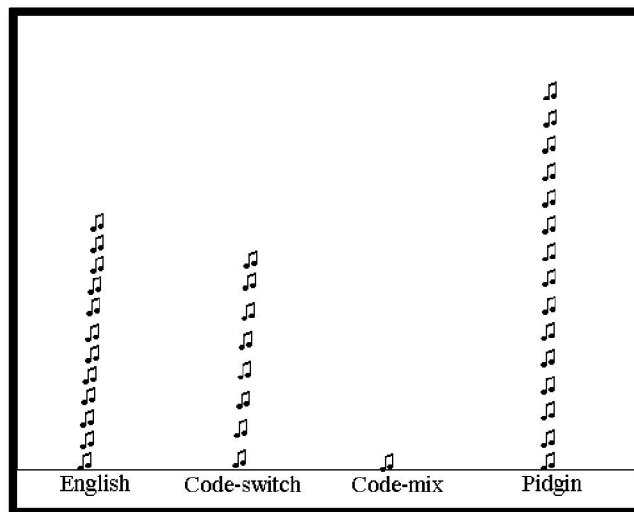


Figure 4

5.2. A Pictogram Showing the Distribution of Language Use in Onememma

Chinwo uses cm twice in this entire song

Papa collect the glory

Hosanna, the angels dey sing hallelujah

She employs this to create a flow in her mild rapping. This is also used to create a parallel structure with the next line in order to make the song quite interesting to listen to as it also influences the beat.

Code-switching is done sixteen-times however; there is an alternation between English and pidgin. The instances of their usage are given thus:

5.2.1. Excerpt Six

I serve a living God or eventhe devil knows say na trueoh

Everybody knows say na you dey reign oh

From the east to the west I have searched allover and I found no body like you Lord na you dey reign oh

Jehova anything you talk you dey do am

Alpha and omega, you glory no one sey share am

You get the power to save heal and deliver

See as I dey you call me your own

Effortlessly you dey reign

Geographically you dey reign

Through these instances, Chinwo tries to educate her audience about the power and might of God. She reinstates that God reigns in the universe and that can never be overthrown or considered outdated. In the first line of this excerpt she opens her audience to the possibility that there is a devil; some kind of evil spirit that lies but cannot lie about the fact that God is supreme. In this line, she brags about God being the greatest and considers others as dead gods.

Line two is a generalization. She establishes or tries to establish a belief that whether humans are told or not; they already know within their heart that there is a God-Supreme-reigning and controlling the earth and its affairs.

The third line helps to educate the audience that nobody – including humans, spirits and gods – can be God. His personality is unique. The east is known for oracles like Amadioha, Idemili, Ogugu, etc. they are more famous among others. The west also has many oracles like Sango, Oduduwa, Ogun, Oshun, Obatala etc. Chinwo tries to warn her audience about the fruitless effort of running from me oracle to another all around the world. God almighty reigns above them all and his counsel will always stand.

In line four of the excerpt, she awakens the audience to the idea that God keeps covenants and he never lies about what he says he will do. She uses cs to highlights the qualities of God as living, famous, unique, covenant – keeping, glorious, knowledgeable in all things, healer, savior, loving, very powerful, unlimited in time and space.

Code-switches here are also used to create a rap – like pattern in the song so as to create a beat that would impress and interest the younger generation who are more interested in circular songs. She believes that good beats can help her set younger audience hence some instances of cs.

6. Conclusion

There are various, ways by which patterns peculiar to singers are established; some of which are code-switching and code-mixing. This paper has revealed that Chinwo incorporates multi language in her songs for the purposes of

establishing how radical she is concerning the things of God – this is dominant when she switches between English and Pidgin – she also demonstrates excitement in her songs, she recalls to mind the day of Pentecost when the new converts spoke in other languages – this method is used to indicate that she is filled with God's spirit. Other usages are for interpretation, reaffirm her stand with God, highlight the theme of her songs, provoke inquisitiveness among people of other languages, shorten lengthy sentences, establish belief, follow a pattern of beat in her songs, preserve indigenous languages, expose the Nigerian variety of English and Pidgin to the world and identifies herself as a multilingual speaker. 'Na You Dey Reign is especially used by Mercy Chinwo to show the place of religion in Nigeria. The findings also reveal that code-mixing and code-switching are ways of realizing coherence and cohesion.

7. References

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