REGISTRERAL VARIATION IN HIP-HOP

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Abstract
Language functions as a means of communication and socialization. These tenets of language are very vital in the Nigerian Informal Business Sector. One aspect of the Informal Sector that is examined by this paper is Hip-hop (a subset of the Creative Industry). Register is a set of linguistic items associated with discrete, occupational and social groups. This paper looked at Nigerian Hip-hop songs (as a social group) and its informal language. Nigerian Hip-hop (a subset of the creative industry) in the last few years has started piling up register for itself and these registerial variations have taken the Nigerian Informal Business Sector to its next level. This paper examines the registerial variation of Nigerian Hip-hop. It employed the Beiber and Conrad (2009) model, a more recent and comprehensive registerial framework which is descriptive in its outlook. Three Hip-hop artistes with two songs each from the southern region of the country (SE, SW, and SS) were used to determine indexation of these registerial variations in their song. At the end, a register of Nigerian Hip-hop as an index of language use in Nigerian Informal Business Sector was drawn with the aim of identifying that there is a lect from the Nigerian Hip-hop and prospect of this variety in wider communication.

Introduction
The function of language is very critical to the daily life of people. Language is used for different purposes: communication, persuasion, information, negotiation, exclusion, socialization and so on. On the functions of language being used for communication and socialization, this introduces variety in human life and culture. Thus, it is safe to say that variety of languages exist. The field of linguistics that shows or rather studies the relationship between language and society is called sociolinguistics. According to Wardhaugh (2000), sociolinguistics concerns itself with investigating the relationship between language and society with the goal of giving a better understanding of the structure of language and how language functions in a social milieu. It is clear from the above that the two concepts, language and society, are closely related. Sociolinguistics does not just show this connectivity but helps us see the way people use language in their different social situations. It talks about the study of the wide variety of dialects across a particular region down to how human beings speak to one another. It also shows humorous realities of human speech and how a dialect of a language can show sex, age and social class of a speaker. Lastly, it describes the social function of language. When people talk, they do not always use the standard language which is usually understood by other people. They use language variation of which their aim is most times, showcase their identity.

One of these language variations is register. Holmes (1992) sees the term register as a concept that describes the language of group of people with common interest or jobs, or the language used in situations associated with such groups. Though languages are different, they are related with the context of situation which consists of field, tenor and mode. To further buttress this,
Fergusson (1994) states that people participating in recurrent communication situation tend to develop similar vocabularies, similar features of intonation, and characteristic bits of syntax and phonology, employed in a situation, is called register.

Register is a variation of language that could be seen in a community which has specific meaning when in use. It is mostly used in situation, in occupation or group for certain purposes. This kind of language variety usually describes or is responsible for changes in situational factors like topics in society. This goes to show that each occupation or social group has vocabulary associated and specific to it. On the matter of occupational group, this paper is associated with the Informal Business Sector in Nigeria.

According to a research publication from Bank of Industry (2018), it describes the Nigerian Informal Sector as a major contributor to the Nigerian economy, of which is attributed to the IMF declaration of the Nigerian Informal Sector accounting for 65% of Nigeria’s 2017 GDP. This research publication went on to define the Informal Sector as any economic activity or source of income that is not fully regulated by the government and other public authorities which includes enterprises that are not officially registered and do not maintain a complete set of accounts. It also adds in the definition, workers who hold jobs that are lacking basic social or legal protection and employment benefits. It went on to describe such groups of people as street traders, subsistent farmers, small scale manufacturers, service providers (e.g., hairdressers, private taxi drivers, and carpenters), and also, the creative industry. The last group is our concern for this paper.

Mesele (2020) describes the Nigerian Creative Industry to include several players across diverse sectors like film, theatre, music, dance, literature, fashion, television, radio, arts, sports, information technology, media, advertising and gaming. He goes on to state Intellectual Property (IP) as the primary product of the entire industry. For the purpose of this research, we shall look at the music industry as a sub-group of the Creative Sector.

As outlined earlier, the music industry is part of the several players that makes up the Nigerian Creative Industry. A popular genre of music that this paper concerns itself with is Hip-hop with specificity to the Nigerian Style. The Nigerian Hip-hop is a conventionalised variety of music found in the entertainment industry which is a form of expression that emerged mostly among Nigerian youths spinning up from the Hip-hop culture (Nweke, 2018). It’s formidable rise in the Nigerian Entertainment Industry can be traced to the late 90’s which saw the emergence of young Hip-hop artistes from Trybesmen to Ruff, Rugged and Raw, and then to Olu Maintain (Nweke, 2018). More and more artistes emerged over the decades as we are currently in the fourth decade of Hip-hop artistes which include TuFace, D’banj, Psquare, Flavour, Yemi Alade, Wizkid, Don Jazzy, Tiwa Savage and so on (Nweke, 2018). What this fourth generation artistes have done notably, is to move Nigerian Hip-hop music to the world’s standard with a lot of improvement like featuring host of their American counterparts in their songs (Nweke, 2018). This genre of music is very popular as it is being played in the street, marketplaces, radio houses, in the barber’s shop, at parties and barbeques, at a get-together and even on advertising vans (Nweke, 2018). This is because of how popular Nigerian Hip-hop has become, this paper tends to investigate the register of Hip-hop as an index of language use in Nigerian Informal Business Sector with the aim of identifying the implications and prospect of this variety in wider communications.
Conceptual Outlook on Registerial Variation

The concept register is attributed to J. R. Firth (Beaugrande [1993] and Matthiessen [1993]) define it as a variety ‘serving a circumscribed field of experience or action, which can be said to have its own grammar and dictionary’ (Firth, 1957). This idea was promoted and pursued by M.A.K. Halliday (a British-Australian linguist, and a disciple of Firth) who helped to bring the concept into mainstream linguistic discourse. He defined the concept as “a variety defined by reference to the social context which is a function of what you are doing” (Halliday, 1978). This has to deal with language variety according to the use, as against the user (which he conceptually termed dialect, which is in contrast to register). Lewandoski (2010) agrees with this when he describes a register as a variety of language which corresponds to a variety of situation, and should be viewed as a semantic concept. Some features of register include “the expression, the lexico-grammatical and phonological features that typically accompany or realise these meanings” (Halliday and Hassan, 1991).

This traditional approach of register being seen as situationally-conditioned varieties of language has been further expanded and analysed by several linguists. Linguist like Gregory and Carrol (1978) view it as an example of language-in-action, and also pins its creation to cultural factors “since it is the culture of a society which determines the patterns of environments in which language can occur” (1998). For Zincky and zincky (1982), it is a continuum, which shows the correction between linguistic and situational factors. Holmes (2001) gave us a two-way analysis of the concept. A variety that is linked with situational parameters like setting, mode of communication, task (or topic), addressee; the second being specific vocabulary used by occupational groups in certain specific situation. The second analysis is narrow and unacceptable because of its restrictions of register to vocabularies.

Some linguists, because of the vague nature of register had become critical of the notion of register that some suggested a different or alternative concept be adopted (crystal and Dave, 1969). Some challenged it on the ground of obscurity and suggested style. (O’Donnell and Todd, 1992). But the notion of obscurity and the renaming of the concept to style is not justifiable. This is due to updated methodological frameworks that tends to improve studies in register. Also, linguists like Zincky and Zincky (1982), Wardhaugh (2001), Biber and Conrad (2009) showed that style (as well as genre) is clearly different from register. Under frameworks, Halliday (1978) developed one of the most important frameworks for situational determinants of register. According to him, every register is determined by three controlling variables which are field, mode, and tenor. This sees field as the setting where the communication happened, and also the purpose and subject matter (topic) of the communication. Mode involves the channel of communication which involves the choice of either speaking or writing. Lastly, tenor shows the relationship between the speaker and the addressee. These variables share several qualities together as the field of discourse and it usually determines the medium (mode) the extent of formality (tenor). Due to more recent and comprehensive frameworks, Halliday’s framework has been modified. One of such frameworks is re-arranged by Biber and Conrad (2009), which is a backdrop of earlier proposals to genre and register analysis of Hymnes (1974), Halliday (1978) and Bibier (1988, 1994). This framework will be used extensively to analyze the data for this paper.

Nigerian Hip-hop, its Relation to Nigerian English, Pidgin and Indigenous Languages

Nigerian Hip-hop has gone through experimented renovations and has come to what is recently termed as “Gbedu” the Nigerian style and beats which has thrived in the Nigerian society. The language of Hip-hop could be seen as a devoted inter-play between the Nigerian English,
Pidgin and the various indigenous languages been spoken in Nigerian and its environments. Here in Nigeria, English language is officially a national language and also “De Facto National Language” for business, administration, government activities and education. According to Wikipedia’s data collections as of 2010, there are eight – three million speakers of English language in Nigeria with growth of approximately 6% per a year and there are many ways of speaking this Standard English and each way of speaking is a variety” (www.wikipedia.org). Nigerian English, Southern African English, Ghanaian English are so to say a variety of the “Standard English”.

Meanwhile as a result of the spread and diversification of the English language, many local forms and standards have emerged. Especially in a Multilingual country like Nigerian where we have more than five hundred (500) indigenous languages been spoken in Nigeria. With the afore-mentioned the English language has undergone the process of nativization and local forms and standards have simple emerged among the native and the non-native speakers of English, including an inter-play with Nigerian Pidgin. The Nigerian Hip-hop seems to have taken advantage of this linguistic prowess in the production of their song lyrics. Nigerian Pidgin been branded a trade, or an auxiliary language. Carl Reinecke calls it “a minimum or makeshift language” (534). Lyon Decamp also agrees with Reinecke that “it is a contact language”. He comments that Pidgin functions only as an auxiliary contact language and is … used in trading or in any situation requiring communication between persons who do not speak each other’s nature language” (13). With this kind of situation, one would want to say that such people have different languages they speak but contact has devised a language of communication among them. With the above deductions if certainly that pidgin came as a result of contact and as a result of communication needs which rose among people who have no common language then it should be agreed that there are varieties of Pidgin languages lurking around the world. For instance, if a Cameroonian has no understanding of Nigerian pidgin and comes in contact with a Nigerian in a trade, they will certainly produce another version of Pidgin language that is neither Nigerian nor Cameroonian.

No wonder Obiechina summarises the classification of the Nigerian Pidgin into variants and these variants are identified as follows: “Bendel, Calabar, Lagos, Kano/Maiduguri and PortHarcourt” (1984). The ones categorized as Bendal variants are Abraka, Warri, Isoko, Agbor, Itsekiri, Agbara-oto, Urobo and Ewu. These varieties are popular in the south-south region of the Nigerian society. Whereas Idigbon (1999) at the other had categorized the Nigerian pidgin into three sections, second section is the “Waffy-ranky” spoken in Ajegunle. This includes young musicians, students and societies of low-income or average earners. Examples of this early users of this Nigerian Pidgin in songs are Daddy Showkey in his song titled “Fire Fire” followed by Suo” released 1991 in his Album titled “The Name” Lagbaja’s “Gra Gra” and “Nothing for You” released 2000 in his Album titled “We”. African China’s “Mr President” released 2006. Their songs enjoy tremendous audience and patronage because of the fusion of Nigerian Pidgin in their songs. The third classification is the Hooligan version, this is being identified with touts, area boys and hoodlums around in the cities like Lagos, Abuja, Ibadan and other places in Nigeria.

Mafeni notes various uses of Nigerian Pidgin even as it is used in the literary works by a Nigerian novelist, playwrights, poets, advertising - agents, radio and Tv presenters. For instance, in V.C Ike’s Toads for Super, Mafeni (1971) establishes the independent of the nature of Nigerian Pidgin English by quoting few lines of the work defending its orthography/phonetic and phonological standards. Nigerian Pidgin English is written in the above book with English
orthography. “Ah! I hear say ‘e get one letter so from im boy dat kobo-kobo’ boy dem call Mr. Chukwuka. Me 1 no know weti e begin do as if e mad. Dem don carry am go Abeokuta Mental Hospital. Some people wey know-am proper for Ilesha say na de same tin wey kill im papa. Den say e run made one afternoon. Kill one of im own pikin with matchet and run inside bush” (15) So with this illustration the Nigerian Pidgin is certainly far from being limited to one code, register or whatever methodology that yields the coinages of new items of register or vocabulary. In the same vein, it is worthy to say that the Nigerian Hip-hop music industry is not left out in this trend. It seems to have been heavily influenced with Nigerian Pidgin English as well as the indigenous languages. Most songs are being sung in Nigerian pidgin with the theme of reaching out to the common man in the society especially when the Nigerian Business Sector is mostly made up of non-educated people.

The Nigerian Hip-hop blend appears to be a combination of English language, Nigerian English, Nigerian (creolized) Pidgin English and the popular indigenous language such as Igbo and Yoruba. The rate of which they blend these combinations are overwhelming. As the day breaks, the Nigerian Hip-hop artistes tend to bring-in new words into their lyrics. In Nigeria most artistes employ this presentation as well as other indigenous language which also entertains the contribution of Nigerian dialects, English language or Nigerian Pidgin to form these registers. Examples like “Phoneversation” by Olu Maintain. “Kolomental” by Faze, “Hypertech-nigga” by Tuface, DJ Jimmy Jatt’s “Danfo Drivers” and “Borrow-Pose”, Square’s “Alingo” and “Testimonii” D’banj’s “Fall-hand”, “Kokollect”, “mamalect”, “de koko”, “No Long Thing” Baba Frayo’s “Denge-poser”, Tiwa Savage’s “Doro love”, Tuface’s “Chuku-Chuku”, Don Jazzy’s looku-looku, and Idris Abdulkareem’s “Jagajaga” etc were all coined and used by these artistes to communicate to their audience. These are the some of the registers that have been circulating in our business environment today. D’banj’s “no long thing” denotes “no waste of time” or “no long story”. “Oga you can buy this product it is a good one, no long thing at all”. This can be commonly heard in the market or at the shopping mall. The impression is this “the white man language has not done enough in the sales and making money when it comes to the informal business settings so local languages have paid off so far.

Recently, in the Nigerian music scene, artists do not do a song without a blend of Nigerian Pidgin and our popular Indigenous languages. They also have resorted to performing musical concerts and shows in Nigerian Pidgin. Meanwhile, it was Modey and Rugged-man that came up with their own kind of Hip-hop music which is to infuse Nigerian dialects or Nigerian Pidgin in Hip-hop song and since then, the practice has not ended but has become more sophisticated and spread all around the Nigerian society. It has gained popularity in the country and since then several other Nigerian musicians adopted Nigerian Pidgin and Indigenous languages capitalizing on the wide acceptability the language enjoys in the country.

Theoretical Framework
This paper employs Douglass Biber and Susan Conrad’s (2009) Registerial Framework. It is a more recent and comprehensive set of situational characteristics of registers that include the following variable: participants, relations among participants, channel, production circumstances, setting, communicative purposes and topic. This model of registerial analysis involves three steps: (i) Describing the situational characteristics of the register; (ii) Analysing the typical linguistic characteristics of the register; (iii) Identifying the functional forces that help to explain why those linguistic features tend to be associated with those situational characteristics.
This model is used because of its comparative register perspective which helps us to understand the linguistic characteristics of any individual register. What we mean is that it describes a target register relative to a full range of other registers thereby accurately identifying the linguistic features that are in fact notably common in that register. This model is analysed below as follows:

Timaya’s ‘Sanko’ and ‘Bum’ (Released 2014 in his album Epiphany and “Bum” released 2012 in his album Upgrade).

**Name:** Inetimi Timaya Odon.

1. **Participant:** Timaya  
   a. **Addressor:** Artist  
   b. **Single/Plural:** Single

2. **Social characteristics:**  
   i. **Age:** 41 years  
   ii. **Education:** High educated  
   iii. **Profession:** Music artist (Nigerian)  
   b. **Addresses:** Available audience  
      **Single/Plural:** Single  
      **Un-enumerated:** Every other listener  
   c. **On-looker’s:** Participants who are not direct addresses (audience)

3. **Relation among:**  
   i. **Participants:** Cordial and prospective (singers & listeners)  
   ii. **Instructiveness:** Dancing, shaking of buttocks, “Bum” and Dances “Sanko”  
   iii. **Social Role:** Entertainment and satirical

iv. **Personal Relationship:** Open, friends, strangers, well-wishers.

v. **Shared knowledge:** The Nigerian experiences and life value of the happening in the Nigerian environment. Bayelsa “State of Emergency” when their state was invaded by soldiers by President Olusegun Obasanjo’s government ist and many people were killed. formed his idea for a song called “Dem papa.”

4. **Channel:** Songs and Music  
   i. **Mode:** Singing and Dancing  
   ii. **Specific Medium:** printed from google search and from CD’s leaflet.

5. **Production Circumstances:** Released, production in the music studio

6. **Setting:** Music studio

7. **Is the time and place shared by the Participants:** Yes, but with the members of the music crews.  
   i. **Time:** Contemporary (both in 2014)  
   ii. **Communicative Purpose:** Entertainment  
   iii. **Specific Purpose:** To entertain and identify with the audience as a music artist/star.  
   iv. **Faculty:** Imaginative and Creative.  
   v. **Expression of Stance:** Attitudinal  
   vi. **Topic:** “Collabo” and “Alingo”  
   vii. **General Topical Down:** Music/Creative Ideas/Arts & Entertainment.  
   viii. **Specific Topic:** Music  
   ix. **Social Status:** Music Star
### Duncan Mighty’s “Blow am” & “Dance for me” (released 2014 and 2011 as singles)

**Name:** Duncan wene might Okechukwu

1. **Participant:** Duncan Mighty  
   a. **Addressor:** Artiste  
   b. **Single/Plural:** Single

2. **Social Characteristics:**  
   i. **Age:** 38 years  
   ii. **Education:** Civil Engineering (UNIPORT)  
   iii. **Profession:** Music Producer, Singer

b. **Addresses:** Available audience
c. **Single/Plural:** Plural
d. **Un-enumerated:** Every other listener
e. **On-looker’s:** Participants who are not direct addresses (Audience)

3. **Relation Among**  
   i. **Participants:** Cordial and prospective (Singer & Listener)  
   ii. **Interactivity:** Dancing and Choreography  
   iii. **Social role:** Entertainment “Dance for me” and dance for (blow am)  
   iv. **Personal relationship:** Open: friends, strangers, well wishers  
   v. **Shared knowledge:** Love and relationship issues

4. i. **Channel:** Songs and Music (audio format)  
   ii. **Mode:** Singing and Dancing  
   iii. **Specific Medium:** Lyrics of the song were printed from google search and you tube audio

5. **Production Circumstance:** Rehearsed, Edited, 5. production in the music studio
6. **Setting:** Music Studio
7. **Is the time and place shared by participants:** Yes, those recording the song with members of the music crew.

8. **Time:** Contemporary (“Blow Am” released August, 2014) “Dance for Me” was released 2011.
   i. **Communicative Purposes:** To educate, sensitize or entertain  
   ii. **General Purpose** – Entertainment  
   iii. **Specific Purpose** – To entertain and identify with the audience as a music artiste/star.  
   iv. **Factuality:** Imaginative and creative  
   v. **Expression of Stance:** Attitudinal  
   vi. **Topic:** “Blow Am” and “Dance for Me”  
   vii. **General topical down:** Music/creative ideas/Arts & Entertainment  
   viii. **Specific Topic:** Music

Xi **Social status:** Music Star
D’ Banj’s “Feeling the Nigga” and “Tongolo” (released 2018 and 2005 as singles)

**Name:** Oladapo Daniel Oyebanjo

1. **Participant:** D’banj
   a. **Addressor:** Artiste
   b. **Single/Plural:** Single
2. a. **Social characteristics**
   i. **Age:** 47
   ii. **Education:** LASU (Studying Uncompleted)
   iii. **Profession:** Musical Artiste (Nigerian)
   b. **Addresses:** Available Audience
   c. **Single/Plural:** Plural
   d. **un-enumerated:** Every other listener
   e. **On-lookers:** Participants who are not direct addresses (Audience)

3. **Relation among**
   i. **Participants:** Cordial and prospective (Singer & Listener)
   ii. **Interactiveness:** Singing and choreography (feeling the Nigga) singing and shaking the buttocks as the “Koko” (Tongolo)
   iii. **Social role:** Entertainment and creation of Awareness
   iv. **Personal Relationship:** Open: friends, strangers, well wisher
   v. **Shared knowledge:** The love life in the Nigerian society. She’s feeling the Nigga” He showed her the Koko…and everything started happening.

4. i. **Channel:** Songs and music
   ii. **Mode:** Singing and dancing (Choreography)
   iii. **Specific Medium:** You tube, video clips, audio clips, lyrics on Google search

5. **Production circumstance:** Research, video strategies, production in the studios

6. **Setting:** Filming site

7. **Is the time and place shared by the participant:** This is a video format, the participants are usually the people involved in the shooting likewise the audio. Until it is aired our through video or audio clips then, yes.

8. i. **Time:** Contemporary (2018 & 2005).
   ii. **Communicative Purposes:** To educate, sensitize and entertain.
   iii. **General Purpose:** Entertainment
   iv. **Specific Purpose:** To entertain and identify with audience as music artiste/star.
   v. **Faculty:** Imaginative and creativity
   vi. **Expression of Stance:** Attitudinal
   vii. **Topic:** “Feeling the Nigga” and “Tongolo”
   viii. **General Topical Down:** Music/Creative Ideas/Arts & Entertainment
   ix. **Specihc Topic:** Music
   x. **Social statues:** Music star.
Tiwa savage’s “Eminado” and” Kele Love” (Released 2013, a seventh single titled *Station.* Eminado released 4th November, 2013 in an album titled *Only Open a Time* ft Don Jazzy.

| Name: Tiwa Tope Savage. |
|-------------------------|

1. **Participant:** Tiwa Savage  
   a. **Addressor:** Artist (Female)  
   b. **Single/Plural:** For Kele Love (plural), for Eminado (collabo)

2. **Social Characteristics:**  
   i. **Age:** 41 years  
   ii. **Education:** Business Administration (Degree from Kent University)  
   iii. **Profession:** Berkley College of Music on scholarship/music artiste  
   b. **Addresses:** Available audience  
   c. **Single/Plural:** Single  
   d. **Un-enumerated:** Every other listener.

e. **On Looker’s:** Participants who are not direct addressors (audience)

3. **Relation among**  
   i. **Participants:** Singers and listeners (the entertained)  
   ii. **Interactiveness:** Dancing and singing with the participants in the video.  
   iii. **Social role:** Didactic and Entertaining  
   iv. **Personal relationship:** Open, Friends, strangers, well-wishers and fellow performers.

v. **Shared knowledge:** Love experience. Promise of loyalty are faithfulness in the relationship.

4. **Channel:** Songs and music (Audio & video clips)  
   i. **Mode:** Singing and Dancing  
   ii. **Specific Medium:** Video clips, Lyrics from google search and CD’s.

5. **Production Circumstances:** Rehearsal and Studio mechanism.

6. **Setting:** Music Studio

7. **Is the time and place shared by the participants:** Yes, but with the members of the music cross.  
   i. **Time:** Contemporary (Both released 2013)  
   ii. **Communication Purpose:** To educate, sensitize or entertain.  
   iii. **General Purpose:** Entertainment  
   iv. **Specific Purpose:** To entertain and identify with the audience as a music artist/star.

v. **Faculty:** Imaginative and creativity  
vi. **Expression of Stance:** Attitudinal.  
vii. **Topic:** ‘Kele Love’ and ‘Eminado’  
viii. **General Topical Down:** Music/creative idea/ Arts and Entertainment.  
ix. **Specific Topic:** Music  
x. **Social Status:** Music Star.
P’Square’s “Collabo” and “Alingo” (released 24th August, 2014 in the album titled Double Trouble. “Alingo” A Performance in Houston Texas.

| Name: Paul Okoye and Peter Okoye |
|-----------------------------------|
| **1. Participants:** Peter and Paul Okoye, and Michael Collin Ajerah (P’Square and Don Jazzy) |
| a. **Addressor:** Artiste |
| b. **Single/Plural:** Plural ft. Don Jazzy |
| **2. Social Characteristics:** |
| i. **Age:** P’Square (40); Don Jazzy (38) |
| ii. **Education:** P’Square (Secondary School certificate, Music school for drama, keyboard and vocals) Don Jazzy (Ambrose Ali University, Business Management, Audio Engineer) |
| iii. **Profession:** P’Square (Musical artistes, specialty in drums, keyboard and vocals) Don Jazzy (Philanthropist, Audio Engineer, Record executive) |
| b. **Addresses:** Available audience |
| c. **Single/Plural:** Plural |
| d. **Un-enumerated:** Every other listener |
| e. **On Lookers:** Participants who are not direct addresses (audience) |
| **3. Relationship among** |
| i. **participants:** Cordial and prospective. |
| ii. **Instructiveness:** In Alingo, there are responses, cheers as participant shout when P’Square raised his shirts for the girls to see his six-packed chest and the brother also moving down his trouser for the audience to appreciate his man-hood. There are cheers in “Collabo” (acts and scenes of interactions). |
| iii. **Social Role:** Entertainment in “Alingo” and Didactic lessons in “Collabo” |
| iv. **Shared Knowledge:** The run in Nigerian experiences and life lessons on how music is in Nigeria (P’Square) Don Jazzy (Love for church which inspired him to love music as well). |
| **4. Channel:** Songs and Performances |
| ii. **Mode:** Singing and Dancing “Alingo” |
| iii. **Specific Medium:** Video |
| **5. Production Circumstance:** Rehearsal, Production of the music in the studio “Alingo” |
| **6. Setting:** Music Studio and stage performance. |
| **7. Is the time and place shared by the participants:** Yes, only with the members of the production team, in “Collabo” then in “Alingo” it is a live performance with the stage crews and audience. |
| **8. Time:** Contemporary (both in 2014). |
| ii. **Communicative Purpose:** To Educate “Collabo”. |
| iii. **General Purpose:** Entertainment. |
| iv. **Specific Purpose:** To entertain and identify with the audience as a music star. |
| v. **Faculty:** Imaginative and creative, morale and dramatic arts. |
| vi. **Expression of Stance:** Drama and (Expressionist Feelings) dance. |
| vii. **Topic:** “Collabo” and “Alingo” |
| viii. **General Topical Down:** Music/Arts/Entertainment. |
| ix. **Specific Topic:** Arts/Performance. |
| x. **Social Status:** Music Star. |
Don Jazzy’s “Dorobucci” and “Pere” (released 2014 and 2007)

**Names:** Micheal Collin Ajereh as Don Jazzy
Tiwatope savage as Tiwa savage
Sidney Esiri as Dr. Sid
Ayoteyi Hanniel Solomon as Reekado banks
Korede Bello as Korede Bello
Hadiza Blell – Di’ja
Charles Enebeli – D’Prince

1. **Participants:** Don Jazzy, Tiwa Savage, Dir-sid, Deckado Banks, Korede Bello, Dija, D’Prince
   a. **Addressor:** Artistes
   b. **Single/Plural:** Plural

2. **Social Characteristics:**
   i. **Age:** Don Jazzy: 38 – Ambrose Ali University Business Management
   Tiwa Savage: 41- Business Administration (Degree from Kent University)
   Dr. SID: 40 Bsc in Dental Surgery UI
   Reekado Banks: 27 BA History and Strategy Unilag
   Korede Bello: 25 Mass Communication at NIJ
   Di’ja: 31 Biology and Psychology Degree
   D’Prince: 34 Kings College Lagos
   ii. **Education:** (All educated)
   iii. **Profession:** (All Musical artiste)
   b. **Addresses:** Available audience
   c. **Single/Plural:** Plural
   d. **Un-enumerated:** Every other listener
   e. **On-lookers’:** Participants who are not direct addresses (audience)

3. **Relation among**
   i. **Participants:** Cordial prospective
   ii. **Interactiveness:** In “Dorobucci”, it is a collaboration. The seven artistes did interact with the audience and their co-artistes in the production and “Pere” it is a song and dramatic presentation.
   iii. **Social Role:** Entertainment and Didactive lessons in both songs.
   iv. **Personal Relationships:** Friends, strangers and well wishers.
   v. **Shared Knowledge:** Each artiste renders a version of his own impression on “Dorobucci”, “Doro fine”, “Doro too dey flux”, D’Prince says “Doro” “money”.

4. i. **Channel:** Songs (audio & video) formats.
   ii. **Mode:** Singing, dancing and choreography.
   iii. **Specific:** Videos, CD and You tube

5. **Production circumstance:** Recording, rehearsal, musical productions, in both video and dramatic presentation of the scenes.

6. **Setting:** We see the video scene of each artiste’s rendition on “Dorobucci”. In “Pere”, it is a dramatic presentation of scenes. The artistes started with the interaction to ascertain whose girlfriend is the most beautiful.

7. **Is the time and place shared by the participants:** Yes, only with the members of the production unit (A musical crews) in both songs.

8   i. **Time:** Contemporary (2014 and 2007)
ii. **Communicative Purpose:** To entertain and educate. In “Dorobucci”, didactic lessons & Entertainment (it is a story about two guys who have girl-friends and have believed in their love until they saw the girls with their boss.

iii. **General purposes:** Entertainment

iv. **Specific purpose:** To entertain and identify with the audience as a music artiste/Star.

v. **Faculty:** Drama/Arts/Singing

vi. **Expression of Stance:** Drama, singing and Dance

vii. **Topic:** “Dorobucci” and “Pere”

viii. **General Topical Down:** Music/Art entertainment

ix. **Specific Topic:** Arts/Performance

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**Data Analysis and Discourse**

The data analysis below covers the use of random sampling technique to select six artistes with two of their songs each from the southern geographical zones in Nigeria to elicit these registerial variations even as they apply to the informal Business Sector. These are:

- **SOUTH -SOUTH:**
  - Timaya’s “Bum -Bum and “Sanko”
  - Duncan Mighty’s “Blow Am” and “Dance for me”.

- **SOUTH -EAST:**
  - P’Square’s “Collabo” and “Alingo”.
  - Don Jazzy’s “Dorobucci” and “Pere”.

- **SOUTH -WEST:**
  - D’Banj’s “Feeling the Nigga” and “Tongolo”
  - Tiwa Savage’s “Eminado” and “Kele-Kele Love”

The writer collects these songs and analyses them using the Beiber and Conrad model (2009) Theory of Registerial Variation for the descriptive analysis.
### Table 1. Register Presentation of Hip-Hop Lect.

| ARTISTES | PRESENTATION OF REGISTER | COMPARATIVE APPROACH | HIP-HOP LECT | FEATURE S (Noun, Verb, Adj., Adv.) |
|----------|--------------------------|----------------------|--------------|----------------------------------|
| TIMAYA   | Bum-Bum                  | Buttocks             | Bum-Bum      | Noun                             |
|          | Daga                     | -                    | Kill it      | Verb                             |
|          | Wine                     | Whine                | Wine         | Verb                             |
|          | Onor nor                 | No                   | Onor nor     | Adv                              |
|          | Ping Hahindey            | Chat, Here I am      | Ping, Hahindey | Adv                              |
|          | Kerewa                   | Making out           | Kerewa       | Noun                             |
|          | Sanko                    | Crazy                | Sanko        | Noun                             |
|          | Buss                     | Call                 | Buss         | Verb                             |
|          | Bugi                     | Dance                | Bugi         | Noun                             |
| DUNCAN   | Baddo                    | Bad                  | Baddo        | Noun                             |
| MIGHTY   | Blow Am                  | F**k                 | Blow Am      | Verb                             |
|          | Budiaga                  | Combination of two   | Budiaga      | Noun                             |
|          |                           | words (b**st and d**k) |             |                                  |
|          | Parafama                 | Raising shoulders    | Parafama     | Verb                             |
|          | Kasala                   | Making out/sex (often) | Kasala       | Noun                             |
|          | Kerewawa                 | Smoke feeling high   | Kerewawa     | Noun                             |
|          | Puff Maya                | Something Beautiful   | Puff         | Verb                             |
|          | Payapaya                 | Call                 | Payapaya     | Verb                             |
| D'BANJ | Hala Hala | So fine/Beautiful | Hala Hala | Adj. |
|--------|-----------|-------------------|-----------|------|
| Gbedu  | Pretence  | Nigerian Hip-hop  |           |      |
| Sara Sara | False identity |               | Sara Sara | Adj. |
| Form   | Slim/thin  |                   | Form      |      |
| Package| Period of probation between a man and a woman who are in a relationship before they consummate their love. | Package | Adj./Noun |
| Lepa   |           |                   | Lepa      | Noun |
| Cookie | Limousine d*ck (Penis) p*ssy (Vagina) | Cookie |      |
| Limbo  | The act of making love | Limbo | Noun |
| Coco   |           |                   | Coco      |      |
| Loda   | A mall where there are entertainment areas | Loda | Noun |
| Nackiin|           |                   | Nackiin   |      |
| Pulu   | Going or going around | Pulu |      |
| Balling| No wasting of time | Balling | Noun |
| No long Thing | The main thing or focal point. | No long Thing | Noun |
| De Koko| Worse | De Koko |      |
| Bader  | Yeah | Bader |      |
| Yaw    |          |        |          | Adverb |
|       |       |                                                                                           |
|-------|-------|--------------------------------------------------------------------------------------------|
| TIWA  | SAVAGE|                                                                                           |
|       |       | Eminado                                                                                     |
|       |       | Babyy                                                                                       |
|       |       | A muscally built person. Bi-ceps (muscles)                                                   |
|       |       | Barbie                                                                                      |
|       |       | Six-Pack                                                                                    |
|       |       | Boy                                                                                         |
|       |       | Baby mama                                                                                  |
|       |       | A surrogate mother or someone who gives birth to a child for a man she wasn’t married to. |
|       |       | Bobo                                                                                        |
|       |       | Baby Mama                                                                                  |
|       |       | Kele kele love                                                                              |
|       |       | A small token in love or menorial kind of love                                              |
|       |       | Papi                                                                                        |
|       |       | Daddy                                                                                       |
|       |       | “Alingo” here is a form of an exciting dance. It was danced by every average Nigerian youth can do an alingo dance. |
|       |       | Alingo                                                                                      |
|       |       | Kele-Kele love                                                                              |
|       |       | Papi                                                                                        |
|       |       | Papi                                                                                        |
|       |       | Papi                                                                                        |
|       |       | Papi                                                                                        |
|       |       | Papi                                                                                        |
| P’SQUARE|       |                                                                                           |
|       |       | Craze Collabo                                                                               |
|       |       | Crazy Collaboration                                                                         |
|       |       | Kai                                                                                         |
|       |       | Repelling exclamation                                                                       |
|       |       | I don blow                                                                                 |
|       |       | Rich/ Wealth                                                                                |
|       |       | Don Dorobucci                                                                               |
|       |       | Understand                                                                                  |
|       |       | Yaw                                                                                         |
|       |       | A good-luck charm: A charm tied at the arm for luck in wrestling. This word came to be or was coined by Don Jazzy and people bear this word as a name. He recollects this act as what he achieved in the real word. |
|       |       | Noun                                                                                        |
|       |       | Noun                                                                                        |
|       |       | Noun                                                                                        |
|       |       | Noun                                                                                        |
|       |       | Noun                                                                                        |
|       |       | Noun                                                                                        |
|       |       | Noun                                                                                        |
|       |       | Noun                                                                                        |
|       |       | Adjective                                                                                   |
|       |       | Verb                                                                                        |
| DON JAZZY | I get your password | I Don Blow | Adjectives |
|-----------|---------------------|------------|-------------|
| Giga Form | I know how to relate with you | Don Code | Noun |
| Redi | Strong pretence | | Adjective |
| Medi | Ready | | Adjective |
| Jolly | Medicine | Giga form | Noun |
| Okada | | Redi | Noun |
| Gbonga | Motorcycle | Medi | Noun |
| Dorobucci | Strong | Jolly | Noun |

**Dorobucci** means a person or an individual that’s awesome, amazing, rich, swagged-out, sexy and buff. Any word that qualifies greatness that’s Dorobucci. Anything that is fun, good, smart and perfect. Rich, perfect, amazing jazzy.

**Doro-Jazzy**

**Doro-boss**

**Doro big... doro heavy**

**Doro-tush**

Classy. Originally “Tush” means the

**Doro Jazzy**

**Doro-boss**
The Hip-hop culture in Nigeria has brought in words into the Nigerian linguistic structure thereby introducing more morphological presentations for wider communications especially in the Nigerian Informal Sector. The language and the ideas from the hip-hop culture has translated the positive performances of the Informal Sector in Nigeria. A T-Shirt with “Badoo” inscription on it attracts more sales in the market because it is coming the language and lifestyle of the Hip-hop culture. The level of education witnessed at their level does not give them the opportunity for position of the Standard English to be used as a means correspondences or communications in their business endeavours. So, these Hip-hop registers, like “Alobam”, “No long thing”, “Eminado”, “Doro-hammer”, “dorobucci”, “collabo” etc., serve as a bailout in their communications.

Conclusions
There has been an agreement somewhere for a language policy and how it should be harnessed and the stipulations of the NPE is not ignored, it is still in progress but these registers from the Hip-hop has fast gone ahead of us propelling changes in the Nigerian English variety. It is in the barbers shop, saloon, churches, clubs (the Hip-hop dances are seen in both churches and clubs). Formalizing the informal sector is not the solution because whether conceded or not all of us won’t be learned at the same time. The Nigerian Business Sector/Informal Sector will
still have an undated space in our society. It will be ideal to let them exist with the linguistic
structure found in their platform even as a variety. The need for new “Englishes” in our
informal sector should be encouraged and new “Englishes” legalized to give room for wider
communications and for our Nigerian Business Sector to thrive better. Linguists should be
giving opportunities and be sensitized for research like this for the growth of the Informal
Sector. This is because language is the very conductor for any activity in every human life.

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