

# Lexo-Sociocultural Exploration of Engligbo in Phyno's Musical Discourse: Language, Identity, and Creativity

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## **Abstract**

*This study investigates Engligbo a hybrid linguistic form that fuses English and Igbo as a sociolinguistic phenomenon within the musical discourse of Nigerian hip-hop artist Phyno. Drawing from a sociolinguistic and postcolonial theoretical framework, the study examines how Phyno's strategic code-mixing practices function as tools for identity construction, creativity, and linguistic innovation. Using a qualitative textual analysis of ten selected songs, supported by frequency counts of linguistic features, the research identifies consistent patterns of intra-sentential mixing, lexical borrowing, and morphological adaptation. Findings reveal that Engligbo performs key communicative and sociocultural roles such as identity assertion, solidarity building, stylistic creativity, and audience accommodation. These findings align with Myers-Scotton's (1993) Markedness Model and Giles' (1973) Communication Accommodation Theory, illustrating that Phyno's linguistic hybridity is neither random nor deficient but a deliberate act of sociocultural positioning. Viewed through postcolonial theory, Engligbo embodies hybridity, resistance, and self-definition*

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*reclaiming English as a vehicle for indigenous expression. The study concludes that Engligbo symbolizes the evolving nature of Nigerian multilingualism and its creative adaptability in popular culture.*

**Keywords:** *Engligbo, sociolinguistics, code-mixing, identity, postcolonialism, linguistic creativity, hybridity*

## **1. Introduction**

Language in contemporary African music has evolved into a dynamic tool for identity negotiation, cultural expression, and creative innovation. In Nigeria, one of the world's most linguistically diverse nations, musical artists increasingly deploy hybrid language forms that blend indigenous languages with English to reflect sociocultural realities and audience diversity (Bamgbose, 1995; Igboanusi, 2001). Among these hybrid codes, Engligbo the fusion of English and Igbo stands out as a vibrant linguistic phenomenon that encapsulates the creativity and sociolinguistic versatility of Nigerian youth culture. The phenomenon reflects a broader trend of contact linguistics in postcolonial societies, where linguistic hybridity emerges as both a communicative resource and a symbol of resistance to linguistic hierarchy (Kachru, 1992; Pennycook, 2007).

Phyno, one of Nigeria's most influential contemporary rappers, exemplifies this linguistic innovation through his consistent use of Engligbo in his lyrics. His music bridges the gap

between traditional Igbo linguistic identity and the global appeal of English-dominated hip-hop culture. Phyno's deliberate alternation between English and Igbo represents more than stylistic play; it is a conscious sociolinguistic act that situates him within Nigeria's multilingual landscape while projecting a modern Igbo identity. In a country where English retains colonial prestige, Phyno's linguistic choices constitute both a creative strategy and a subtle political statement of cultural self-assertion (Omoniyi, 2006; Bamiro, 2006).

Sociolinguistically, the phenomenon of Engligbo provides fertile ground for exploring how language functions as a medium for identity performance, solidarity building, and audience accommodation. As Myers-Scotton's (1993) Markedness Model posits, code-switching often reflects speakers' deliberate choices that index social relationships and situational meanings. Similarly, Giles' (1973) Communication Accommodation Theory suggests that speakers adjust their linguistic behavior to achieve social approval and communicative efficiency. Phyno's use of Engligbo exemplifies these theoretical insights, his language adapts to Nigeria's multilingual audience while reinforcing his personal and ethnic identity.

From a postcolonial perspective, linguistic hybridization as expressed in Engligbo aligns with what Bhabha (1994) terms the "third space" of enunciation, a site where cultural negotiation and identity reconstruction occur. The interweaving of English and Igbo challenges colonial binaries of linguistic superiority and subordination. Instead of viewing code-mixing as linguistic

decay, *Engligbo* represents linguistic agency through which English is reclaimed and reshaped to articulate indigenous identities and creative worldviews (Ashcroft, Griffiths, & Tiffin, 1989; Ngũgĩ wa Thiong’o, 1986).

Despite the growing use of hybrid linguistic forms in Nigerian music, scholarly attention to *Engligbo* remains limited. Previous studies have focused predominantly on Nigerian Pidgin English (Faraclas, 1996; Elugbe & Omamor, 1991) and Yoruba-English mixing in popular music (Omoniyi, 2009), leaving the English–Igbo interface underexplored. This study, therefore, fills a crucial gap by analyzing how *Engligbo* operates as a sociolinguistic and cultural strategy in Phyno’s music. It seeks to uncover the linguistic patterns, communicative functions, and ideological meanings embedded in his hybrid code.

The significance of this research lies in its contribution to understanding the interplay between language, identity, and creativity in Nigerian popular culture. By situating *Engligbo* within sociolinguistic and postcolonial frameworks, this study illustrates how hybrid language practices serve as both expressive art forms and acts of resistance against linguistic hegemony. Ultimately, the research underscores that *Engligbo* is not a linguistic anomaly but a legitimate product of Nigeria’s complex multilingual ecology an evolving emblem of identity, agency, and artistic innovation.

## **2. Literature Review**

### **2.1 Code-Mixing and Sociolinguistic Dynamics**

Code-mixing and code-switching have long been recognized as salient features of bilingual and multilingual communities. Scholars generally distinguish code-switching as the alternation between two languages across sentence boundaries, while code-mixing refers to the insertion of linguistic elements from one language into another within a single sentence or discourse (Wardhaugh & Fuller, 2015; Muysken, 2000). In Nigeria, a country characterized by over 500 languages, these phenomena have become part of everyday communicative practices, reflecting complex social relationships and identities (Bamgbose, 1995; Igboanusi, 2001).

Studies on code-mixing in Nigeria have largely focused on its social meanings and pragmatic functions rather than purely grammatical structures. Ayeomoni (2006) observes that code-mixing is often used as a strategy for solidarity, identity marking, and stylistic creativity among bilingual speakers. Similarly, Omoniyi (2006) contends that linguistic mixing in Nigeria functions as a marker of social class, education, and cultural identity. For Igbo-English bilinguals, code-mixing offers a communicative resource that allows speakers to navigate between ethnic loyalty and national belonging. The hybrid form known as *Engligbo* emerges from this dynamic, functioning as a sociolinguistic bridge between the local and the global.

While code-mixing has sometimes been viewed as evidence of linguistic incompetence (Milroy & Muysken, 1995), contemporary sociolinguistic theory rejects such deficit perspectives. Instead, it recognizes hybrid speech as evidence of

linguistic versatility and creativity (Gardner-Chloros, 2009). This paradigm shift has redefined code-mixing as an indicator of bilingual proficiency and socio-pragmatic awareness. In the Nigerian context, hybrid language use symbolizes a negotiation of identity in postcolonial space, enabling speakers to express themselves in ways that neither English nor indigenous languages alone can fully achieve (Adegbija, 2004; Igboanusi, 2008).

## **2.2 Language, Identity, and Popular Music in Nigeria**

Popular music in Nigeria serves as a rich arena for examining linguistic hybridity and identity performance. Music, as a social practice, reflects and shapes the linguistic choices of its producers and consumers. Nigerian artists frequently manipulate language to project authenticity, reach broader audiences, and assert cultural pride. Scholars such as Omoniyi (2009) and Adegbija (2004) have demonstrated that linguistic variation in Nigerian music is not random but systematically linked to issues of ethnicity, class, and power.

Yoruba-English blending in Afrobeat, pioneered by Fela Anikulapo-Kuti, established a precedent for linguistic experimentation in Nigerian music (Ogunrinde, 2017). Similarly, contemporary artists like Burna Boy, Olamide, and Phyno employ language mixing as a performative tool for audience engagement and identity articulation. In Phyno's case, Englilbo is both a communicative strategy and a stylistic choice that connects him to his Igbo-speaking fans while maintaining intelligibility for a pan-Nigerian and global audience. His linguistic style exemplifies

what Blom and Gumperz (1972) describe as metaphorical code-switching a deliberate use of language choice to index social meaning and cultural alignment.

Language in Nigerian hip-hop thus becomes a performative act that mirrors broader sociolinguistic realities. As Tagg (2015) notes, multilingualism in music not only facilitates communication but also constructs social identities, values, and ideologies. For Nigerian youth, linguistic hybridity symbolizes cosmopolitanism, adaptability, and creative self-expression. Phyno's Englishbo exemplifies this cultural semiotics, merging local linguistic forms with global musical genres to redefine what it means to be authentically modern and Nigerian.

### **2.3 Postcolonial Perspectives on Linguistic Hybridity**

The postcolonial condition has produced complex linguistic hierarchies in African societies, where European languages coexist with indigenous tongues. Scholars such as Ngũgĩ wa Thiong'o (1986) and Achebe (1975) have long debated the role of colonial languages in African literature and identity formation. Ngũgĩ advocates linguistic decolonization through the exclusive use of indigenous languages, while Achebe defends the indigenization of English as a means of communicating African experience to a global audience. This debate finds practical manifestation in contemporary popular culture, where artists like Phyno embody Achebe's vision of linguistic domestication; recasting English in the rhythm and tone of African speech.

Bhabha's (1994) theory of *hybridity* offers a critical lens for understanding such linguistic phenomena. He posits that hybridity generates a "third space" of cultural negotiation, where fixed notions of identity and power are subverted. Within this theoretical framework, Engligbo becomes more than a linguistic fusion; it is a symbolic site of resistance, transformation, and redefinition of the self in postcolonial Nigeria. Similarly, Ashcroft, Griffiths, and Tiffin (1989) argue that postcolonial writers and artists engage in abrogation and appropriation rejecting colonial linguistic norms while reshaping English to express local realities.

In the context of Phyno's music, Engligbo serves precisely this dual purpose. It abrogates the authority of Standard English by infusing it with Igbo phonology, syntax, and cultural meanings, while appropriating it as a medium of modern artistic expression. This creative process aligns with Pennycook's (2007) assertion that postcolonial linguistic practices are acts of transgression and reinvention that challenge global linguistic hierarchies. Phyno's linguistic hybridity thus stands as a microcosm of Nigeria's evolving postcolonial identity fluid, multilingual, and unapologetically hybrid.

## **2.4 Empirical Gaps and the Relevance of Engligbo**

Although there is a growing body of literature on code-mixing in Nigeria, research focusing specifically on Engligbo remains sparse. Studies such as Igboanusi (2008) and Eze (2020) have analyzed Igbo-English alternation in casual speech, but few have

examined its structured artistic expression in popular music. This oversight neglects an important site of language evolution and identity negotiation among Nigerian youth. Moreover, most existing works emphasize Yoruba-English or Pidgin-English interactions, leaving the Igbo-English interface underrepresented in sociolinguistic scholarship.

This study therefore addresses a significant gap by providing empirical data on Engligbo as used in Phyno's music, contextualizing it within broader sociolinguistic and postcolonial theories. By doing so, it contributes to ongoing discussions about linguistic hybridity, the politics of identity, and the creative redefinition of English in African contexts. It underscores the need to view code-mixing not as a marginal linguistic act but as a central feature of cultural production and social meaning-making in contemporary Nigeria.

### **Theoretical Framework**

This study draws from three complementary theoretical models in sociolinguistics and postcolonial theory: Myers-Scotton's (1993) **Markedness Model**, Giles' (1973) **Communication Accommodation Theory (CAT)**, and Bhabha's (1994) **concept of Postcolonial Hybridity**. Together, these frameworks illuminate the linguistic, social, and ideological dimensions of Engligbo as used in Phyno's musical discourse. They provide a multidimensional lens through which the interaction between language, identity, and creativity in Nigerian popular music can be critically examined.

### 3.1 Myers-Scotton's Markedness Model

Myers-Scotton's Markedness Model posits that speakers make conscious or subconscious linguistic choices to index social relationships and identities (Myers-Scotton, 1993). These choices are guided by the *rights and obligations (RO) set*, which represents the expected social norms in a communicative exchange. A *marked* choice deviates from expected linguistic behavior, signaling a redefinition or negotiation of social meaning, whereas an *unmarked* choice aligns with conventional expectations.

In the context of Englisho, Phyno's alternation between English and Igbo represents a deliberate marked linguistic choice that challenges normative expectations of English use in formal artistic spaces. By embedding Igbo lexical and syntactic features into English-based rap, Phyno reconfigures linguistic boundaries to assert his ethnolinguistic identity. The model thus helps explain how Phyno's code-mixing serves as a social strategy for identity assertion and audience accommodation, reflecting what Myers-Scotton (2006) terms "indexical motivation" the speaker's intention to index multiple identities simultaneously.

For instance, Phyno's frequent alternation between Igbo and English enables him to align with his Igbo-speaking audience while maintaining intelligibility among non-Igbo listeners. This practice not only enhances audience solidarity but also situates Phyno as a cultural mediator who navigates between local authenticity and global appeal. The Markedness Model therefore

captures the socio-pragmatic functions of Enligbo as a conscious stylistic resource in Nigerian musical discourse.

### **3.2 Giles' Communication Accommodation Theory (CAT)**

Communication Accommodation Theory (CAT), developed by Howard Giles (1973; Giles & Ogay, 2007), explores how speakers adjust their linguistic behavior to achieve social approval, reduce distance, or assert identity. Speakers may engage in **convergence**, adapting their speech to resemble that of their interlocutors, or **divergence**, intentionally emphasizing linguistic difference to assert distinctiveness. These processes are not merely linguistic but deeply socio-psychological, reflecting power relations, group identity, and social belonging (Gallois et al., 2005).

Applying CAT to Enligbo highlights Phyno's linguistic accommodation to his diverse audience base. Through convergence, he incorporates English to appeal to non-Igbo and international listeners; through divergence, he embeds Igbo expressions, proverbs, and idiomatic constructions to assert ethnic pride and cultural authenticity. This dual process allows him to straddle multiple audience domains, aligning with the communicative reality of Nigeria's multilingual society.

Giles' theory also illuminates the symbolic capital of language choice in musical performance. By mixing codes, Phyno constructs a hybrid persona that transcends ethnic and linguistic boundaries, embodying what Trudgill (2000) describes as the "social meaning of linguistic variation." Thus, Enligbo becomes

a communicative tool through which Phyno negotiates solidarity and differentiation, enabling him to sustain both local relevance and global recognition.

### 3.3 Bhabha's Theory of Postcolonial Hybridity

While sociolinguistic theories explain the functional aspects of code-mixing, postcolonial theory provides insight into its ideological and cultural significance. Homi Bhabha's (1994) concept of *hybridity* describes the creation of new cultural forms through the interaction of colonizer and colonized discourses. This process, occurring in the "third space" of enunciation, subverts colonial power structures by blending the foreign and the indigenous into new expressions of identity.

In linguistic terms, hybridity manifests through abrogation, the rejection of colonial linguistic authority and appropriation, the reshaping of the colonial language to express local realities (Ashcroft, Griffiths, & Tiffin, 1989). Engligbo embodies both processes. It rejects the notion of English as a superior linguistic code while appropriating it as a flexible tool for expressing Igbo worldview and creativity. The fusion of English and Igbo in Phyno's lyrics thus represents what Bhabha calls "the negotiation of in-between spaces," where language becomes an instrument of resistance and reinvention.

This theoretical lens situates Engligbo within the broader discourse of linguistic decolonization in Africa. As Ngũgĩ wa Thiong'o (1986) argues, the reclamation of indigenous linguistic identity is central to cultural liberation. Phyno's linguistic

hybridity contributes to this movement by demonstrating how local languages can coexist with global forms without subordination. His code-mixing challenges the hierarchy that privileges Standard English, thereby advancing a postcolonial aesthetic of linguistic equality and creative freedom.

### **3.4 Integrative Theoretical Synthesis**

The integration of these three frameworks offers a comprehensive approach to understanding Engligbo. Myers-Scotton's Markedness Model elucidates the pragmatic motivations behind Phyno's language choices; Giles' CAT explains the interactional dynamics of accommodation and audience engagement; while Bhabha's theory of hybridity provides the ideological grounding that links linguistic creativity to postcolonial identity politics.

Together, these theories reveal that Phyno's use of Engligbo is neither random nor purely aesthetic rather it is a deliberate act of linguistic negotiation that reflects Nigeria's multilingual complexity and the evolving identity of its youth. Through Engligbo, Phyno redefines the boundaries of both English and Igbo, demonstrating that language in postcolonial Nigeria is not static but dynamic, contested, and profoundly creative.

## **4. Methodology**

This study employed a qualitative content analysis approach to investigate the linguistic patterns and sociolinguistic functions of Engligbo in Phyno's music, focusing on how English-Igbo code-mixing serves as a tool for identity construction, audience

accommodation, and postcolonial hybridity. Adopting a descriptive and interpretive qualitative design consistent with sociolinguistic research conventions (Creswell & Creswell, 2018), the research analyzed song lyrics drawn from Phyno's most popular tracks released between 2013 and 2023. This ten-year span captures the artist's linguistic evolution, thematic consistency, and stylistic innovation.

Data were obtained from ten purposively selected songs, chosen for their popularity (high streaming numbers on Spotify, Apple music, You Tube), linguistic richness, and availability of complete, verified lyrics. Notable examples include *Fada Fada* (2015), *Man of the Year* (2016), *Connect* (2020), and *Champion* (2023). Lyrics were collected from official releases and cross-checked with fan-curated platforms to ensure accuracy. Each song was transcribed and coded in a matrix capturing instances of Igbo-English code-mixing, frequency of occurrence, linguistic functions (such as emphasis, humor, and identity signaling), and semantic context.

Data analysis combined quantitative and qualitative procedures. Quantitatively, frequency counts were used to determine the extent of Igbo integration in English-dominant lyrics, revealing that Igbo lexical insertions accounted for 45.2% of total linguistic features, followed by English usage (35.2%) and hybrid phrases (19.6%). Qualitatively, functional analysis categorized code-mixing according to communicative purposes such as identity signaling, audience accommodation, emphasis, humor, and cultural referencing, supported by illustrative

examples from the lyrics. This dual approach provided insight into both the frequency and the functions of English in Phyno's artistic expression.

To ensure validity and reliability, the lyrics were triangulated across multiple verified sources, while two linguistics scholars reviewed and confirmed the coding framework through peer debriefing. Inter-coder reliability yielded a Cohen's Kappa coefficient ( $\kappa = 0.87$ ), indicating strong consistency.

## **5. Data Analysis and Discussion**

This section presents a comprehensive analysis of Phyno's use of English, highlighting linguistic patterns, functional roles, and sociolinguistic implications. The analysis is grounded in the framework of code-switching and hybrid language use in postcolonial contexts (Myers-Scotton, 2006; Auer, 1998). Both quantitative frequency and qualitative functional interpretations are integrated to provide a holistic understanding.

### **5.1 Frequency of English-Igbo Code-Mixing**

A total of 339 code-mixed instances were identified across the ten songs sampled. Table 1 illustrates the proportion of English, Igbo, and hybrid phrases:

#### **Table 1: Detailed Frequency Distribution of Linguistic Elements in Phyno's Songs**

<b>Song Title</b>	<b>Igbo Insertion</b>	<b>Lexical English Lexical Usage</b>	<b>Hybrid Phrases</b>	<b>Total</b>
Fada Fada	28	19	12	59
Man of the Year	21	18	8	47
Ghost Mode	18	14	6	38
Alobam	15	12	5	32
Connect	12	15	4	31
Bia	10	8	3	21
Obago	15	14	6	35
Ozoemena	12	10	7	29
Kpolongo	12	10	4	26
Champion	11	10	4	25
<b>Total</b>	<b>154</b>	<b>120</b>	<b>65</b>	<b>339</b>

The data reveal that Igbo lexical insertions dominate, confirming that Phyno strategically foregrounds local language elements while maintaining English as the primary medium for wider accessibility.

## 5.2 Functional Analysis of Engligbo

Code-mixing in Phyno's lyrics serves distinct sociolinguistic functions, summarized in Table 2.

<b>Function</b>	<b>Examp le Phrase</b>	<b>Occurren ce</b>	<b>Interpretatio n</b>
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Identity signalling	“Anyi kolu gi ife anyi fulu nwanne you must kwere”	38	Affirms Igbo heritage and community belonging
Audience accommodation	“Ajonwa na asu Engligbo . When they ask me, I said, ‘I do it for my people ”	29	Engages bilingual listeners and diaspora audiences
Emphasis/stylistic effect	“Ndi ara ndi ara le le lekwa ha acho irim a cho irim, ghost mode dey no	21	Adds performative energy and emphasis

	dey see me”		
Humor/entertainment	“E shakie!”	15	Conveys playfulness and cultural humor
Cultural reference	“Igbo kwenu!”	12	Reinforces collective identity and cultural pride

### 5.2.1 Identity Signaling

Phyno often blends Igbo phrases with English to assert ethnic identity while negotiating modern urban culture. For instance, in “*Fada Fada*”, the line:

“Anyi kolu gi ife anyi fulu, Nwanne you must kwere” (If we tell you what we went through, brother you must agree) combines Igbo kinship terminology (nwanne) with English words, signaling solidarity and local pride. This aligns with sociolinguistic theories on language and ethnic identity (Gumperz, 1982).

### 5.2.2 Audience Accommodation

Phyno adapts linguistic choices to maximize audience reach, especially for bilingual listeners and diaspora communities. For example, in “*Obago*”:

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“Ajonwa na asu Englisho. When they ask me, I said, ‘I do it for my people’”

(A notorious child that sings in Englisho. When they ask me, I said, I do it for my people) the insertion of Igbo words into English sentences accommodates both local and global audiences, maintaining intelligibility while preserving cultural nuance (Poplack, 1980). It was a deliberate act by Phyno to accommodate his people (Igbos) in all his songs (which is meant for both local and global audience).

### 5.2.3 Emphasis and Stylistic Effects

Hybrid phrases heighten expressive impact. In “*Ghost Mode*”

“Ndi ara ndi ara le le lekwa ha acho irim a cho irim, ghost mode dey no dey see me”

(Mad people mad people, look they want to scam me, ghost mode they can’t see me) demonstrates emphatic reinforcement through repetition and code-switching. Such stylistic devices are common in hip-hop sociolinguistics, where multilingualism enhances rhythm, rhyme, and cultural resonance (Alim, 2006)

### 5.2.4 Humor and Entertainment

Humor often emerges through creative lexical blending, as seen in “*E shakie!*” a coinage conveying playfulness. This functions to entertain and bond audiences while maintaining cultural specificity (Auer, 1998).

### 5.2.5 Cultural References

Phyno embeds cultural markers to reinforce Igbo identity. In “*Alobam*”, the exclamation “*Igbo kwenu!*” mobilizes collective recognition and pride, exemplifying language as a site of cultural performance (Fishman, 1991).

### 5.3 Patterns and Sociolinguistic Implications

The analysis demonstrates that Phyno’s Engligbo:

1. Maintains Igbo linguistic visibility within a predominantly English medium.
2. Negotiates urban, globalized identities without abandoning local cultural markers.
3. Reflects sociolinguistic hybridity, blending code-switching, lexical innovation, and stylistic playfulness.
4. Enhances listener engagement, creating accessible yet culturally authentic music.

This aligns with postcolonial sociolinguistic frameworks, where language mixing serves as resistance, adaptation, and identity negotiation (Canagarajah, 2013).

### 5.4 Discussion

The findings support prior research on Nigerian hip-hop multilingualism, highlighting that:

- Code-mixing is strategically purposeful, not random.

- Language choice is contextually determined, influenced by audience, theme, and sociocultural identity.
- Engligbo serves as a tool for both cultural preservation and global engagement.

The study contributes to sociolinguistics by providing empirical evidence of modern Igbo-English hybridization in popular culture and extending theories of postcolonial language hybridity to music analysis.

## 6. Conclusion

This study examined the linguistic patterns and sociolinguistic functions of Engligbo in the lyrics of Nigerian hip-hop artist Phyno. The analysis revealed that Phyno's hybrid language use is systematic, purposeful, and culturally resonant, combining English and Igbo to negotiate identity, engage diverse audiences, and assert local pride within a globalized musical context.

Key findings include:

1. Predominance of Igbo lexical insertions in a primarily English medium, highlighting the strategic maintenance of cultural identity.
2. Multiple functional roles of code-mixing, including identity signaling, audience accommodation, stylistic emphasis, humor, and cultural referencing.
3. Evidence that Engligbo operates as a sociolinguistic resource, reflecting broader postcolonial dynamics where

language hybridity mediates between local and global identities.

4. Audience engagement is enhanced through intelligible yet culturally authentic hybrid expressions, demonstrating how popular music serves as a site for linguistic innovation and cultural performance.

The study thus affirms that Phyno's Engligbo is not merely artistic flair but a deliberate sociolinguistic strategy, reinforcing the role of multilingualism in contemporary Nigerian music. These findings contribute to understanding language contact phenomena, code-switching theory, and the sociocultural dimensions of urban African Englishes.

## **7. Recommendations**

Based on the findings, the following recommendations are proposed for researchers, educators, and practitioners interested in language, music, and sociolinguistics in Nigeria:

1. Further Research on Music and Language Hybridization: Scholars should investigate other Nigerian artists across different genres to assess regional variations and broader sociolinguistic trends in hybrid language use. Longitudinal studies could explore how Engligbo evolves over time.
2. Integration into Educational Curriculum: Language educators can incorporate popular music examples like Phyno's songs to teach code-switching, bilingual literacy,

- and cultural identity, fostering learner engagement while preserving indigenous languages.
3. Promotion of Indigenous Languages through Media: Media producers and artists should be encouraged to continue using linguistic, promoting cultural pride and intergenerational transmission, hybridity to popularize local languages.
  4. Sociolinguistic Awareness in Music Production: Music producers and marketers should recognize that language choice affects audience reach, identity perception, and marketability, emphasizing the strategic role of hybrid language forms.
  5. Cross-Cultural Studies: Future studies could examine diaspora reception of English to understand how hybrid forms mediate identity among Nigerian communities abroad, contributing to theories of global Englishes and transnationalism.
  6. Digital Corpus Development: Creation of a digital corpus of Nigerian hip-hop lyrics could support quantitative and qualitative research on code-mixing, lexical borrowing, and sociolinguistic patterns, providing resources for scholars and educators alike.

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