Journal of Humanities, Music and Dance
ISSN: 2799-1180
Vol : 03, No. 02, Feb-Mar 2023
http://journal.hmjournals.com/index.php/JHMD
DOI: https://doi.org/10.55529/jhmd.32.1.9

Slang and Catchy Phrases Used in Selected Nigerian Hip Hop Songs: A Pragmatic Analysis

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Received: 20 October 2022 **Accepted:** 04 January 2023 **Published:** 07 February 2023

Abstract: Hip-hop songs purposefully employ slangy expressions and catchy phrases to reduce the level of vulgarity in the content to avoid transgressing society's moral standards and to increase the acceptance of such songs among listeners; to avoid directly stating the name of the referent (s), for example in a satirical song; and also to allow singers to create a landmark worth discussing even after the song is no longer in style. Along with all of these other benefits, slang idioms and snappy phrases give songs a beautiful linguistic quality and, most significantly, enable performers to express a variety of ideas while focusing on a small number of them. This implies that the slang words and catchy phrases used in hip-hop songs contain hidden messages and that a certain amount of language analysis must be employed for listeners to comprehend these hidden messages. This level seems reasonable to us. The technique used is the descriptive technique. The work was influenced by John Austin's speech-act theory. This study intends to undertake a pragmatic analysis of the slang and catchy idioms included in a sample of Nigerian hip-hop songs in order to accomplish this. The purpose of this study is to identify the actual meanings of the catchy phrases and slang words used in Nigerian hip-hop songs in connection to the overarching themes of those songs. As a result of this identification, we will be better able to explain why certain slang phrases and catchphrases are used in the songs, as well as how they relate to the singers' intended meanings. After reaching this objective, we come to the conclusion that a pragmatic analysis is necessary in order for everyone to comprehend what hip-hop music truly means.

Keywords: Pragmatics, Slang, Hip-Hop, Nigeria, Catchy Phrases.

1. INTRODUCTION

According to musicologists, hip-hop is a continuation of the older musical genres, such as disco, rock, and R&B. (Walter, 2009). It is a style of music that has undergone a distinctive mutation. It started in the Bronx streets of New York and spread to other parts of the country.

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the planet. Asserting that hip-hop originated in the Bronx in the early 1970s in New York City, Lighthouse (2004) asserts that this musical style expanded and captivated young people all over the world. In the Bronx neighborhoods around 1973, Grandmaster Caz, Grandmaster Flash, and Afrika Bambaataa—the creator of the Zulu nation in New York—performed music in a way reminiscent of DJ Kool Herc. Around this time, DJ Starki began referring to this culture as "hip-hop" (Adaso, 2014).

But the first commercial record of hip-hop was made in 1979, when the "Sugar Hill Gang" released the song "Rappers Delight," which became a huge hit (Keyes, 2000). Hip-hop has become so well-known around the world, but this is not unexpected given that it is a music genre that has a tremendous attraction to young people. The ability of this type of music to unite individuals from many racial, cultural, and ethnic backgrounds is perhaps its most astonishing quality. Young people may express themselves via it both individually and collectively in a way that is self-determined.

Hip-hop is a culture unto itself, distinguished from other types of music by distinctive characteristics. Beat-boxing, breakdancing, DJ-mixing, and graffiti are the culture's primary distinguishing characteristics. Hip-hop is a culture unto itself, distinguished from other types of music by distinctive characteristics. Beat-boxing, breakdancing, DJ-mixing, and graffiti are the culture's primary distinguishing characteristics. Hip-hop's origins can be linked to a demand among certain adolescents to voice their sentiments against any tyranny. Hip-hop emerged as a local, underground alternative to popular music with a message that addressed urban poverty, racism, and a mounting sense of economic abandonment in black inner-city neighbourhoods (Rose,1994;Walter,2003).

The music's messages are primarily based on tales of how life on the streets was when dealing with drugs, crime, and violence. Because of this, hip-hop is "the voice of the underrepresented minority," according to Blanchard (1999). He continues by saying that because of the music industry's commercialization and appropriation, its popularity had developed into a whole brand. Also, according to Rose (2003), hip-hop is a "cultural genre that strives to manage the realities of marginalisation, severely shortened potential, and African-American and Caribbean history, identity, and community cultural imperatives all contain oppression.

The explanations provided above paint a clear picture of the circumstances that gave rise to the phenomenon of hip-hop music. Since New York City was plagued by violence and multi-ethnic disputes among inner city youth at the time of its birth, hip-hop music was used to address these issues and provide solutions. In order to emphasize the aforementioned statement, Whiting (2007) calls hip-hop "a painting depiction of the reality of the culture." In this view, the idea that hip-hop is a tool that reflects and refracts the real image of whatever culture it is located in is given more weight. Hip-hop has a true, autonomous nature and is capable of developing and recreating its own distinctive style without losing its core characteristics. In fact, hip-hop is referred to by Baxter (1987) as a "rich laboratory" used to observe changing processes.

The fastest-growing genre of music in the US is hip-hop, which contributed more than ten percent of the 12.3 billion dollars in music sales in 1998 (excluding sales outside the US) (Reese, 2004). Globalization is largely responsible for the music's quick dissemination. Due to the fact that the genre of music originated in America, which serves as a role model for many other countries throughout the world, particularly African nations, the genre has been established as a musical art form. Hip-capacity hopping's ability to draw young people from

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many social classes, racial origins, and religious perspectives aids in its popularity and expansion (Bennett, 1999; Price, 2007). Hip-hop has expanded incredibly and, over time, has developed into a global youth culture. Beat-boxing, deejaying, emceeing, break-dancing, and graffiti painting—the five fundamental components of this musical subgenre—expanded around the world alongside the music. The way these aspects are used in different nations throughout the world is heavily influenced by creativity.
Hip-hop has been equally explored by a variety of artists throughout the world and has been hybridised, indigenized, and acculturated to suit the cultures of the host nations, even if its origins are still clearly visible. There is barely any place in the world where it has not had an influence since it received such widespread acclaim.
felt in a number of artistic and cultural forms (Ibrahim 1999; Kitwana 2002; Carter 2006; Walter 2003). Shonekan (2012) divides the times in it into three categories:
1. The period from 1970 to 1986 is characterized by block parties, live music, and crude rhymes and raps.
2. The "golden age," which lasted from 1986 to 1993? This era is characterized by songs with aggressively political lyrics.
3. From 1993 on: The contemporary era is what we live in now. Instead of solely American exports, the decade witnessed the birth of hip-hop artists from all over the world (Shonekan, 2012).
Initially, it was exceedingly difficult for the genre to flourish, but today it has applications in gangster rap, politics, the media, and even religion. Additionally, it fulfills a variety of functions, particularly given its worldwide popularity among young people.

Theoretical framework.
The guiding theory in this work was speech.The thesis was advanced by a British philosopher by the name of John Langshaw Austin. The theory's main interest is "doing things with words." Therefore, it is the pragmatic speech act theory. "Engaging in a speech act entails, executing the complementary actions of locution, illocution, and perlocution," according to Lawal et al. (1996), quoting Austin (1962). He classified speaking acts generally as "performatives" or "constantives." Constantives are informational assertions that might be "true" or "false" and communicate information. On the other hand, unlike constantives, performatives are not simply conceived of as statements. Performances may be "felicitous" or "infelicitous" rather than "true" or "false,"
Austin, however, contends that there are instances in which problems with (in)felicities (performatives) and problems with truth or falsehood (constantives) coexist. As a result, rather than pursuing a clear difference between constantives and performatives, Austin provides a trichotomy of things we do when we use language. The behaviours may be divided into three groups: locutionary, illocutionary, and perlocutionary. A locutionary act is the act of uttering or generating words with certain connotations. It is made up of three parts: the phonetic (phonological), the phatic (syntactic), and the rehtic components (i.e., meaningful in both sense and denotation). A locutionary act, in the opinion of Osiasanwo (2003), "refers to the formal and literal meaning of a speech."
The act carried out in making an utterance is referred to as an "illocutionary act." A linguistic or locutionary act is used to execute a non-linguistic act. This action is typically supported by

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a force and is seen as serving a purpose. This is what Austin calls "illocutionary power." Included in this action are commands, risks, nominations, gifts, warnings, and so on.
Austin felt that every locution spoken had a purpose being carried out by it automatically, as can be observed when an utterance directs, warns, or promises. This is known as a perlocutionary act, which is the impact of the utterance on the hearer. As a result, the audience member or listener's feelings, ideas, or behaviour are likely to be affected. He described these effects as "perlocutionary." These aspects of Austin's theory will be employed in this study against this backdrop.

2. METHODOLOGY

This is a qualitative work. And it is also descriptive; critical resources are evaluated, assessed, and interpreted using qualitative research criteria. In carrying out the work, two (2) Nigerian hip-hop songs were selected as the source of data from which slangy forms and catchy phrases were extracted. They are as follows: M.I. Abaga's front door and 2 Face's entrance. The albums within which these tracks were collected are *The Guy* (2022) and *Unstoppable* (2010). These songs were chosen because of their language. The English used is of the pidgin variety. These tracks were listened to repeatedly, and their lyrics were gathered. The description of the songs one after the other and the identification of the slangy forms and catchy phrases found in them Finally, a pragmatic analysis of these slangy forms and catchy phrases was done using illocutionary acts, context, presupposition, reference, intention, and inference.

3. RESULTS AND DISCUSSIONS

SONG A: Front Door by M.I ABAGA
Short Summary
The song is about how and why a man is standing in front of a lady's door, seeking her attention because he loves her so much and would do anything for her. From the beginning, it explains that he is doing this because he wants to be with her. We can empathise with the fact that the potential woman at issue is hesitating to take any action that would indicate her acceptance of the gentleman's marriage proposal. When someone tries to get you to open your front door for them, it is evident that you are being reluctant, and it is also obvious that you have good cause for your hesitation. The final line of the lyrics to "The Front Door" is sung by a woman who advises anyone who is thinking about getting married to give it serious consideration.
There should be no pressure put on anybody to enter into a marriage since it is a sensitive subject that requires careful consideration, and no one should be forced to enter into a marriage if they do not want to.

Identified Catchy Phrases/Slangy Forms
DATUM D1: *The front door*
DATUM D2: *You blow my mind.*
DATUM D3:*Halla*
DATUM D4: *See finish*
DATUM5: *Fill up*

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Analysis of Identified Catchy Phrases

DATUM D1: *The front Door*

Illocutionary Act: expressive—expressing the singer's feeling. For example, *Baby come I no go meet the front door*

Intention: The singer intends to let the listener know that he is in love with a lady he loves so much and that he is wooing her.

There was no relationship between the singer and the lady.

Context

Linguistically:By using the English noun phrase "the front door," the singer is able to give the phrase a new meaning.

Psychologically: the singer is happy.

Socioculturally: any man wooing a new girl he loves so much is always in a happy mood whenever he sees the lady in question.

Physical: the setting of the song is Nigeria.

Inference: It is inferred that the heart of the lady is the front door to which the singer is referring.

Reference/Slang's intended Meaning: The slang form refers to the love of the lady.

DATUM D2: *You blow my mind*

Illocutionary Act: expressive—expressing the singer's feelings over the lady.

The singer wants the listener to know that the woman's actions make him want to be with her even more.

Presupposition: There is an attempt to ask the lady out on a date.

Context

Linguistic: the use of pidgin aids in the easy understanding of the slang by youths and the general public.

Psychologically, the singer is happy and very excited.

Sociocultural: any man wooing a new girl he loves so much is always in a happy mood whenever he sees the lady in question.

Physical: the setting of the song is any place the singer is thinking about the lady.

Inference: It is inferred that the heart of the lady is the front door to which the singer is referring.

Reference/Slang's intended Meaning: The slang form refers to surprise.

DATUM D3: *Halla*

Illocutionary Act: declarative –declaring a particular expected situation. For instance,*girl halla five children with you-you-you*

Intention: The singer intends to inform the listener that he wishes to have five children from the lady**.** It is assumed that certain types of pregnancy will occur shortly after they marry.

Context

Linguistic: the use of pidgin helps in the understanding of the song by the listeners.

Psychologically, the singer is in a state of positive expectation and is full of excitement.

Socioculturally, there is always this joy radiating from those who are about to get married and from those who are newly married and expecting babies.

Physical: The setting is where the singer finds the lady.

Inference: it inferred that there is one targeted lady from whom the singer wants his children to emanate.

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Reference/Slang's intended Meaning: The slang form refers to and is intended to mean birthing.

DATUM D4: *See finish*
Illocutionary Act: The singer asserts truth and wishes to inform the lady.For example, so that no one sees me finish
Intention: The singer intends to let the listener know that the lady is underrating him.
By making his intentions known, it implied that the singer was not always serious with the lady.
Context
Linguistic: the use of pidgin makes the slang understandable to the majority of the listeners.
Psychological: the singer is very happy.
Sociocultural: there is this tendency for an unserious person to be underrated and insulted.
Physical: the setting can be anywhere the singer is and you are watching him.
Inference: it inferred that the singer is now serious about the relationship.
Reference/Slang's intended Meaning: The slang form refers to and is intended to mean "to credit a bank account."
Song B: *Enter da place*

Short Summary
The song is the singer's way of calling out to young people and others to come out and party, wine and dine, flirt with women, dance, and do other fun things as they bravely approach the location of the party. It declares the singer's desire to dance at the party with a certain woman, whom he professes to like. In a different sense, the song expresses the singer's desire to establish a sexual connection with that lady by singing, "Let me enter the location, make us see whether you no go carry Belle (pregnancy) too." In order to fulfil their desires, it concludes by granting everyone in the party the freedom to do anything they choose.

Identified slangy forms
DATUM B1: *The place*
DATUM B2: *The Biggest behind*
DATUM B3: *No Dulling*
DATUM B4*: Blow*
Analysis of identified catchy phrases

DATUM B1: The Place 1
Illocutionary Act: directive-getting people to perform a particular action. For instance, enter " the place" comes start to dey craze (enter the place, and start being crazy)
Intention: The singer intends to invite people to his party
Presupposition: it is presupposed that the singer has gotten a particular place where the party will hold.
Context
Linguistic: The use of English noun "place" reinforces the essence of the slang
Psychological: The singer is happy and wishes to share the happiness
Sociocultural: People invite people to parties

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Physical: Any place where party conscious people are found
Inference: it is inferred that the singer usually organizes parties
Reference and slang's intended meaning: Slang form refers to and is intended to mean the venue of the party.

DATUM B2: Biggest behind
Illocutionary Act: Directive-getting people to perform a particular action. Fro example, hook up with the girl with the "biggest behind"
Intention: The singer's purposed goal is to summon males that are present in the party to dance with ladies that have big bottoms
Presupposition: it is presupposed that not all ladies in the party have big bottoms
Context
Linguistic: The combination of biggest and behind inflects alliteration into the song and and also enables the essence of the song to be easily known
Psychological: The singer is in a fun-filled mood
Sociocultural: It is necessary to carefully encode vulga words in utterances and songs
Physical: The setting is a night club
Inference: It is inferred that it is more enjoyable dancing with ladies with very big buttocks than those with flat buttocks
Reference and slang's intended meaning: Slang form refers to the protruded hind part hind part of a lady; it is intended to mean a very big bottom.

DATUM B3 *No dulling*
Illocutionary Act: Declarative-declaring a particular expected situation. For example, baby 'no dulling' (baby, may there be *no dulling*)
Intention: The singer intends to let ladies in the party know that they should not be over protective of themselves, irrespective of what is done to them in the party.
Presupposition: It is presupposed that certain actions will be performed with the ladies present in the party.
Context
Linguistic: Use of pidgin aids easy understanding of the slang youths and target listeners
Psychological: The singer is in a domineering state and goes against all sorts of reluctance.
Sociocultural: People put up resistance when occasion demands for it
Physical: The setting is a night club
Inference: It is inferred that, ladies are at times reluctant when boys make certain advances to them
Reference and slang's intended meaning: Slang for refers to, and is intended to mean all forms of reluctance, protection, and guidance put up by ladies when boys make advances to them

DATUM B4 : *Blow*
Illocutionary Act: Directive-getting people to perform in a particular way. Insatnce, "blow" with us, na our money ("blow" with us, it is our money)
Intention: The singer intends to summon people to come around and spend his money lavishly with him.

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Presupposition: it is presupposed that the singer has a reasonable amount of money at hand
Context
Linguistic: Use of English verb 'blow' enables easy access to the meaning of the slang form
Psychological: The singer very excited
Sociocultural: Youths usually enjoy and prefer spending money with their colleague
Physical: The setting is a night club
Inference: it is inferred that there is no one who will query the singer's act of spending
Reference and Slang's intended meaning: Slang form refers to and is intended to mean lavish spending.

4. CONCLUSION

Since it is vital to understand the signals contained in slang, pragmatics plays a significant role in the usage of slangy language. Hip-hop artists frequently assume certain things about their intended audience as a whole. Singers feel that these characteristics are shared by all of their intended listeners and that they facilitate understanding and identification of the singer's intended meanings. By applying basic pragmatic principles to them, this work was able to analyse the slang terms and catchy phrases used in a few Nigerian hip-hop songs. This has made it possible for us to discuss the rationale behind the selection of various particular forms as well as how they contribute to the songs' broader themes.

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