A Realistic Analysis of Lingo and Buzzword Used in Some Selected Nigerian Hip-Hop Songs

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Abstract
Slangy expressions and Buzzword are deliberately used in hip-hop songs in order to reduce the degree of vulgarity in the content of the song so as not to disrupt society moral norms, and to increase the rate of acceptability of such song amidst listeners, to avoid direct stating of the name of the referent (s) in a satirical song for instance, and also for singers to create a landmark worth discussing even while the song is no longer in vogue. Aside all these, Lingo forms and Buzzword give linguistic aesthetics to song and most importantly, they enable singers to pass across a whole lot of messages, even while they utter just few of these messages. This implies that there are hidden messages in Lingo forms and Buzzword used in hip-hop songs, and for these hidden messages to be known to listeners, a particular level of language analysis has to be put in place. This level is found to be pragmatics. It is therefore to this end that this study sets out to undertake a Realistic analysis of Lingo and Buzzword used in some selected Nigerian hip-hop songs. The objective of this study is to identify the real meanings of Lingo forms and Buzzword that are used in Nigerian hip-hop songs, with reference to the overall meanings of these songs themselves. This identification will in turn help us to state the reasons why they (these Lingo forms and Buzzword) are used in the songs and their contributions to the singers' intended meanings of these songs. Haven achieved this objective, we conclude that, for real meanings of hip-hop songs to be known to all and sundry, a Realistic analysis is necessary.

Introduction

Language is a major and an indispensable tool in human existence. No wonder Microsoft Encarta (2009) defines it as "the principal means used by human beings to communicate with one another". Language is primarily spoken, although it can be transferred to other media such as written, non-verbal and so on. It is therefore, the bedrock of communication which holds a society together. Communication occurs in various ways: in the forms of, interaction through conversation (discourse), speech delivery, the media (such as radio and television), sign language, music (irrespective of the genre) and many others. It is a point worth nothing here that, in each of these forms, pieces of information are essentially being invested with different senses(meanings), and passed across to different kinds of individuals who in turn deduce various meanings from the information passed, based on

their individual views and prejudices about such information. Therefore, Mr. Ade's interpretation of "i love you" may be different from that of Miss Kemi's, even if the person singing/saying the utterance is the same. The whole of this process is called "encoding and decoding". Hip-hop is one of the genres of music, it is denotatively referred to as a type of modern dance music with spoken words and a steady beat played on electronic instruments. The Oxford Advanced Learner's Dictionary (2000, p.566). Nigerian hip-hop, the major concern of this research work consists of hip-hop songs, written, composed, arranged, sung, promoted, and marketed in Nigeria for Nigerians.The composition of Nigerian hip-hop songs involves the careful use of lexis (the total of words or vocabulary in a language) which appropriately expresses minds of hip-hop singers. Another important aspect in the lexis of Nigerian hip-hop is the "use of Lingo". Elbe, (1996, p.3) defines Lingo as an ever changing and fashionable set of vocabulary of sociability used to express or reinforce identity cohesiveness within a group with a trend or fashion in a society at large. It is to be noted that, certain lexical items are used in Nigerian hip-hop songs, especially those sung in Nigerian native languages (Yoruba, Igbo and Hausa), which do not perfectly fit into the space of a Lingo but are at the same time, not to be categorized as conventional day to day lexis. These lexical items for the purpose of this work, are tagged, "Buzzword". An example is Atilaawi (Yoruba) (meaning "the one, whom we are talking about'') which is deliberately chosen by a Yoruba hip-hop singer to satirize (criticize) a particular leader. At this juncture, we can easily assert, that slangy forms and Buzzword take an important quota in hip-hop songs in Nigeria.However, if the real meanings of these slangy forms and Buzzword within the contexts of these songs will be known, a particular level of language analysis has to be put in place. This level of language analysis is found to be pragmatics. Adegbija (1999, p.18) defines pragmatics as "the study of language use in particular communicative contexts". Pragmatics is an important aspect in the use of slangy expressions because it is necessary to decode the messages embedded in Lingo. Olukoya (2010, p.2), this is to enable listeners to deduce the overall meanings of the utterance within which these slangy forms are used. As a result of this, in this research work, we intend to identify the real meanings of slangy expressions and Buzzword that are used in Nigerian hip-hop songs with reference to the overall meanings of these songs themselves. This will enable us to point out the reason why they were used in the songs and their contributions to the singers' intended meanings. The purpose of all these is to make this form of music more accessible to all and sundry by enhancing their comprehension through a Realistic analysis

Data Presentation and Analysis

The main focus of this chapter is to present and analyze slangy expressions that are used in each of the songs A, B, C, D identified below. However, in places where ''Buzzword'' are used instead of slangy forms, we are still focusing on Lingo but with a slight difference. Buzzword, for the purpose of this research work are words that are used exactly like slangy forms but cannot be appropriately tagged slangy forms. These words occur mostly when native languages are being used in utterances, songs, and so on. They usually specially attract listeners' attentions and for this reason, we name them ''Buzzword''. The songs are presented one after the other with;

(A). A short summary of each of them
(B). A list of Identified Lingo forms/Buzzword
(C). Analysis of Lingo forms/Buzzword identified.

Song A Maryjane By Vector Da Viper
Short Summary
The singer, through a careful use of symbol and imagery, talks about his (the singer's) act of smoking ''Indian hemp'' also known as ''marijuana''. The song describes a pretty young lady named Maryjane, who normally wears a white tight dress with a hot rear view and goes around with every male. The song further says that this lady, despite everything she does, is not bad and that she has a lot of good behaviours in her. The song ends by stating that the singer has signed a life contract with the lady and that eternal damnation awaits anyone who intends to come between the singer and the lady Maryjane (marijuana)

Identified Slangy Forms
Datum A1: Maryjane
Datum A2: High
Datum A3: Eye dey tint
Datum A4: Hole
Datum A5: Bro
Datum A6: Dough
Analysis of Identified Buzzword
Datum A1: Maryjane

A. Illocutionary Act: assertive-informing. For example, see this ''*Maryjane*'' girl, just dey make me dey hi dey go

B. Intention: the singer intends to give listeners the impression that Indian hemp (marijuana) has a good name with which it can be called
C. Presupposition: there are other names, perhaps not good which are used to refer to Indian hemp

D. Context
i. Linguistic: the use of an English name makes Lingo form easily understandable
ii. Psychological: the singer is happy taking Indian hemp
iii. Sociocultural: the name marijuana is socially and morally unacceptable
iv. Physical: the setting of the utterance is any place where smokers can be found
E. Inference: it is inferred that marijuana exists, people take it, and give it various names
F. Reference/Lingo's intended Meaning: Lingo form refers to and it is intended to mean marijuana (Indian hemp)

Datum A1: High
A. Illocutionary Act: assertive-stating fact. For example, Maryjane just dey make me dey ''*high''*dey go

B. Intention: the singer intends to give a picture of the mental stimulation he experiences after smoking marijuana.
C. Presupposition: it is presupposed that people get mentally stimulated when they smoke marijuana

D. Context
i. Linguistic: the use of English adjective 'high' makes the essence of the Lingo easily understandable
ii. Psychological: the singer is not fully conscious
iii. Sociocultural: a mentally stimulated person does not state it directly; he finds a way of encoding it in his utterance
iv. Physical: the setting of the utterance is anywhere smokers can be found
E. Inference: it is inferred that the more the amount of marijuana one smokes, the more the extent of one's mental stimulation
F. Reference/Lingo's intended Meaning: refers to and means mental stimulation which often happens as a result of smoking marijuana

Datum A3: Eye dey tint
A. Illocutionary Act: expressive-expressing what the singer feels. For example, my ''*eye dey tint* ''
B. Intention: the singer intends to let listeners know that he is physically affected as a result of smoking marijuana
C. Presupposition: it is presupposed that the singer's eye was normal before he smoked marijuana

D. Context
i. Linguistic: the use of pidgin makes the Lingo more accessible to youths and smokers
ii. Psychological: the singer is not fully conscious
iii. Sociocultural: people easily identify smokers by looking at their eyes
iv. Physical: the setting is any place where smokers are found
E. Inference: it is inferred that certain parts of a smoker's body usually begins to function abnormally whenever he smokes
F. Reference/Lingo's intended Meaning: Lingo form refers to and means involuntary closure of the singer's eyes which comes along with mental stimulation, and which is caused by smoking marijuana

Datum A4: Hole
A. Illocutionary Act: assertive-stating a fact. For example, Maryjane is not a *''hole''*
B. Intention: the singer intends to let listeners know that despite the fact that a lot of boys take marijuana, this in anyway, does not amount to an act of promiscuity
C. Presupposition: it is presupposed that a great number of boys share marijuana among themselves
D. Context
i. Linguistic: use of pure English word (hole) for Lingo form makes the intended meaning of the Lingo form to be easily accessible to English users and listeners

ii. Psychological: the singer is happy as he takes marijuana with some other male counterparts
iii. Sociocultural: boys prefer to smoke as a group than as an individual
iv. Physical: the setting is any place where boys who smoke are gathered
E. Inference: it is inferred that the set of boys who smoke marijuana are satisfied and comfortable with the way they share it amongst themselves
F. Reference/Lingo's intended Meaning: Lingo form refers to promiscuous ladies (prostitutes), and it is intended to mean that though we find marijuana in the mouths of a lot of boys, marijuana is not a prostitute

Datum A5: Bro
A. Illocutionary Act: assertive-informing people. For example, even though Maryjane is with every ''*bro*'', Maryjane is not a hole
B. Intention: the singer intends to let listeners know that the majority of people who smoke marijuana are males
C. Presupposition: it is presupposed that all matured males have the tendency of wanting to smoke marijuana
D. Context
i. Linguistic: the use of English abbreviation ''*bro*'' from brother makes the Lingo easily accessible to English users
ii. Psychological: the singer is proud to be a male
iii. Sociocultural: boys are generally known for hard (morally wrong) things
iv. Physical: the setting is anyplace where boys are gathered to smoke
E. Inference: it is inferred that majority of male's smoke marijuana
F. Reference/Lingo's intended Meaning: refers to all male genders, the singer uses it to mean all males that smoke marijuana

Datum A6: Dough
A. Illocutionary Act: assertive-stating a fact in a situation. For example, Maryjane don't want your ''*dough''*
B. Intention: the singer intends to let listeners know that the cost of getting marijuana is very affordable
C. Presupposition: it is presupposed that people pay certain prices before they get hold of marijuana
D. Context
i. Linguistic: use of simple sentence makes Lingo form to be easily understood
ii. Psychological: the singer is happy as he gets marijuana so easily
iii. Sociocultural: getting what does not rightfully belong to someone usually requires paying certain prices
iv. Physical: the setting is any place where marijuana is sold and bought
E. Inference: it is inferred that one does not need much to smoke marijuana and get mentally stimulated
F. Reference/Lingo's intended Meaning: Lingo form refers to money and it is intended to mean that 'marijuana' is more interested in getting smokers mentally stimulated than in their money.

Song B Petepete (mud) by 9ice

Short Summary

The song is a satire that criticizes the leaders and state of affairs in a particular country. It explains the deplorable state in which the country is and keeps repeating the rhetorical question ‘‘she be le e ma sun ni?’’, (will you continue to sleep there?) to such leader(s) and politicians in order to let them know that no one ever holds any position for ever. The song also describes the citizens of that country as a major contributor to the situation of things as they seem to be complacent and satisfied with how things are in the country.
It ends by sounding a note of warning to the bad politicians/leaders, and also a note of encouragement to the citizens in order for them to rise and fight for their rights.

IDENTIFIED Buzzword

DATUM B1: Polukurumushun
DATUM A2: Atenuje
DATUM B3: Petepete
DATUM B4: Atilaawi
DATUM B5: Iseju Akon

ANALYSIS OF IDENTIFIED Buzzword

DATUM B1: Polukurumushun
Usage: ilupolukurumushun (the town is in disarray)
A. Illocutionary Act: assertive-stating the state of things in the country
B. Intention: the singer intends to get the listeners to be aware of the deplorable state of things in the country
C. Presupposition: there is a town which used to be in a better state
D. Context
i. Linguistic: use of Yoruba shows the ethnic group of the singer and gives Yoruba listeners, a better understanding of the song
ii. Psychological: the singer is sad and wants a change
iii. Sociocultural: societies have radicalists who speak on behalf of the masses
iv. Physical: the setting of the song is Nigeria
E. Inference: it is inferred that Nigerian leaders have done things the way things ought not to be done
F. Reference/Lingo’s intended Meaning: catchy phrase refers to a miserable situation; it therefore means that Nigeria is in disarray and in a gloomy condition

DATUM B2: Atenuje
Usage:atenuje lo fepayin (you all want to die, because of covetousness)
A. Illocutionary Act: assertive-stating fact
B. Intention: the singer intends to let the listeners know that the dwellers of the country are being complacent with the situation of things, because they are interested in certain tips (token amount of money from the politicians)
C. Presupposition: it is presupposed that the dwellers of the country know that the country is not in the state it ought to be
D. Context

i. Linguistic: use of Yoruba, makes the song more accessible to Yoruba listeners
ii. Psychological: the singer is disappointed in the dwellers of the country
iii. Sociocultural: everybody lives for himself alone: so long as people have what they want, they don't care about others
iv. Physical: the location being addressed is Nigeria
E. Inference: it is inferred that Nigerian leaders offer dwellers tips (money), because they know they (the dwellers) lack it and also to keep them silent.
F. Reference/Lingo's intended Meaning: refers to a kind of self-covetous act, it means the major bane of the society (Nigeria) is materialism on the part of the dwellers

DATUM B3: Petepete
Usage: petepete ta nannipopa, enitobatabakolotunbeseni (whenever we sling the mud, whosoever it stains should go ahead and clean it up)
A. Illocutionary Act: directive- getting a particular group of people to act in a particular way, as in, "go ahead and clean it up"
B. Intention: the singer intends to let listeners know that a form of punishment is about to be released on the bad leaders of the country.
C. Presupposition: it is presupposed that a particular punishment measure will be carried out
D. Context
i. Linguistic: use of Yoruba proverb, confirms the fact that Yoruba speakers exist in that country
ii. Psychological: the singer is hopeful that things will get better when the revolution begins
iii. Sociocultural: punishments indirectly carried out, have a better effect than those directly carried out
iv. Physical: a country, Nigerian is being talked about
E. Inference: it is inferred that; a form of unexpected political revolution will be carried out in the country against the leaders
F. Reference/Lingo's intended Meaning: catchy phrase refers to mud and is intended to mean a form of indirect and unexpected revolution that will be carried out in the country against Nigerian politicians

DATUM B4: Atilaawi
Usage: atilaawituntiwole, (the one whom we are talking about has been reelected)
A. Illocutionary Act: assertive-stating fact
B. Intention: the singer intends to let listeners know that a particular sit-tight politician has just been reelected
C. Presupposition: it is presupposed that a leader exists, and has one time ruled the country
D. Context
i. Linguistic: Yoruba language makes the song to be more easily accessible to Yoruba speakers
ii. Psychological: the singer is in a state of hopelessness as the leader gets reelected

iii. Sociocultural: names of socially unacceptable people (prostitutes, corrupt leaders, etc.) are often mentioned in a specially coded way
iv. Physical: the location being talked about is Nigeria
E. Inference: it is inferred that this particular leader is so dreadful that no one dares mention his exact
F. Reference/Lingo's intended Meaning: catchy phrase refers to and is intended to mean a particular sit tight politician who had one time ruled the country (Nigeria).

3.2.3.5. DATUM B5: Iseju Akon
Usage: se be lemasunni? Bi eniwoisejuakonni, eyinarolemawa o (will you continue to sleep there? Just like the one who wants to see the crab wink its eye, you shall be behind the cooking stone)
A. Illocutionary Act: declarative- declaring the consequential effects of certain peoples' actions
B. Intention: the singer intends to let the politicians know that though that their stay in the political office may seem unpredictably long, it definitely has an ending, just as it takes a crab an unpredictably long time to wink its eye.
C. Presupposition: it is presupposed that political leaders in the country always wish to be in their positions forever
D. Context
i. Linguistic: use of Yoruba language makes the song to be more easily accessible to Yoruba speakers majorly
ii. Psychological: the singer is angry with the politicians
iii. Sociocultural: there is always a slated time for everything in life
iv. Physical: the setting is Nigeria as this quality being described is of Nigerian politicians
E. Inference: it is inferred that no matter how long a leader may stay in a political office, a time will definitely come when nemesis will catch up with the person
F. Reference/Lingo's intended Meaning: refers to and is intended to mean impermanence and unpredictability of life and stay in an office.

OTI YANYAN by Slimjoe
SHORT SUMMARY
The song explains the excitement of a young man who jams fortune (wealth and riches).It announces his recent success in a particular money orienting business which he has been doing for quite a long time. The singer wants listeners and everyone around to know that he is now rich (perhaps they do know him to be poor), and that he is ready to spend his money on any form of enjoyment realizable in life, such as costly cars, costly alcoholic wines, and so on. This to some extent poses in our minds that the source of the money may not be legitimate. Finally, the singer warns his enemies and haters to avoid envying him because of his present status.

IDENTIFIED Buzzword/SLANGY FORMS
DATUM C1: Yanyan
DATUM C2: Hammer
DATUM C3: Jeun-soke/ Jeun-lo

DATUM C4: Flenjo
DATUM C5: Pepper don red
ANALYSIS OF IDENTIFIED Buzzword

DATUM C1: Yanyan
A. Illocutionary Act: assertive-stating fact, and the singer's wish to inform people about that fact. For example, je kon ma monpotiyanyan (let them know it has ''*yanyan''*)
B. Intention: the singer intends to let people know that he is now rich, unlike he used to be
C. Presupposition: it is presupposed that the singer was one time poor
D. Context
i. Linguistic: use of Yoruba language makes the Lingo understandable to majorly Yoruba listeners
ii. Psychological: the singer is very happy
iii. Sociocultural: a newly rich person usually wants others to know about his/ her change in financial status
iv. Physical: the setting is any place where people who know the singer are
E. Inference: it is inferred that the singer really wants to show off his present status
F. Reference/Lingo's intended Meaning: catchy phrase refers to financial buoyancy; the singer means that he is now rich

DATUM C2: Hammer
A. Illocutionary Act: assertive-informing about a particular situation. For example, omomoti hammer (child, i have *''hammer''*)
B. Intention: the singer intends to announce his recent breakthrough in a particular internet transaction
C. Presupposition: it is presupposed that the singer is in to a particular internet transaction
D. Context
i. Linguistic: the use of Yoruba plus the Lingo reflects the language of composition of the song and the ethnical background of the singer
ii. Psychological: the singer is in a state of accomplishment
iii. Sociocultural: an illegally wealthy fellow usually does not state it directly; he rather encodes such information carefully in his utterance
iv. Physical: the setting is any place where people are allowed to announce and flaunt their wealth
E. Inference: it is inferred that the singer at a previous particular point in time, did not receive any returns from this internet transaction
F. Reference/Lingo's intended Meaning: Lingo form refers to, and is intended to mean the singer's breakthrough and accomplishment in a particular internet transaction (money extortion deal also called *''Yahoo''*)

DATUM C3: Jeun-soke/ Jeun-lo
A. Illocutionary Act: assertive-informing. For example, motijeunsoke(2xc), motijeun lo o(i have *''jeunsoke'(2xc),* i have*'' jeun lo o''*)

B. Intention: the singer intends to announce his present financial and social uplift
C. Presupposition: it is presupposed that the singer used to be financially and socially irrelevant
D. Context
i. Linguistic: use of native language (Yoruba) aids better understanding and repetition of Lingo form reinforces the singer's intention
ii. Psychological: the singer is joyous
iii. Sociocultural: a newly upgraded fellow usually wishes to let others know, so they will address him from that new perspective of wealth and riches
iv. Physical: the setting is any place where the singer finds appropriate to announce his new status
E. Inference: it is inferred that in life, people can be both be socially/financially downgraded and upgraded
F. Reference/Lingo's intended Meaning: Buzzword both refer to, and are intended to mean increase in the singer's financial and social status

DATUM C4: Flenjo
A. Illocutionary Act: assertive-informing about a particular event that is about to be held. For example, owoalajolamafiflenjotobadagomejo (we shall use the fund collector's money to *''flenjo''* by eight (8:00) o clock)
B. Intention: the singer intends to have fun and enjoy himself
C. Presupposition: it is presupposed that for some reasons, the singer could not have fun at the exact time of the utterance, so he shifts it forward to eight
D. Context
i. Linguistic: the deliberate use of ending ''jo''as in /jo/ sound in the Lingo, gives a touch of rhyme to the song and also to aid musicality of the utterance (flen**jo**tobadagome**jo**)
ii. Psychological: the singer is highly expectant of the fun-filled event
iii. Sociocultural: people usually spend ill-gotten money lavishly
iv. Physical: the setting is any place where the singer's friends are gathered to share in his merriment
E. Inference: it is inferred that there are other uses into which the money can be put apart from having fun (*''flenjo''*)
F. Reference/Lingo's intended Meaning: Lingo form refers to and is intended to mean the singer's act of enjoyment and having fun.

DATUM C5: Pepper don red
A. Illocutionary Act: assertive-stating a particular fact. For example, ''*pepper don red''* o (pepper has become fully ripe)
B. Intention: the singer intends to get people aware of his recent accomplishment in a particular business
C. Presupposition: it is presupposed that the singer is in to a particular business or transaction
D. Context
i. Linguistic: pidgin variety of English is used to allow easy accessibility by majority of the listeners

ii. Psychological: the singer is very happy
iii. Sociocultural: there is time for everything, a time to work and a time to get paid
iv. Physical: the setting is any place where people flaunt wealth
E. Inference: it is inferred that the singer has been on the business and has been expecting something from it for quite a long time
F. Reference/Lingo's intended Meaning: refers to and is intended to mean accomplishment after a serious hard work.

SONG DENTER DA PLACE by 2face
SHORT SUMMARY
The song is a form of summon by the singer to youths and people, to come around and have fun, party, wine and dine, flirt with ladies, dance, etc. as they take a bold step of entering the place where the party is holding. It expresses the singer's intention to dance with a particular lady (who he claims he likes) in the party. The song in another sense, declares the singer's wish to have a sexual relationship with that lady by saying ''let me enter the place, make we see if you no go carry belle (pregnancy) too''.
It ends by giving everybody in the party, the freedom to do whatever they like/want to do, in as much as they desire such things.

3.4.2. IDENTIFIED SLANGY FORMS
DATUM D1: The Place 1
DATUM D2: The Place 2
DATUM D3: Biggest behind
DATUM D4: No dulling
DATUM D5: Blow

ANALYSIS OF IDENTIFIED Buzzword
DATUM D1: The Place 1
A. Illocutionary Act: directive-getting people to perform a particular action. For example, enter ''*the place*'', come start to dey craze (enter the place, and start being crazy)
B. Intention: the singer intends to invite people to his party
C. Presupposition: it is presupposed that the singer has gotten a particular place where the party will hold
D. <u>Context</u>
i. Linguistic: the use of English noun 'place' reinforces the essence of the Lingo
ii. Psychological: the singer is happy and wishes to share the happiness
iii. Sociocultural: people invite people to parties
iv. Physical: any place where party conscious people are found
E. Inference: it is inferred that the singer usually organizes parties
F. Reference/Lingo's intended Meaning: Lingo form refers to and is intended to mean the venue of the party

DATUM D2: The Place 2
A. Illocutionary Act: expressive-expressing the singer's feeling. For example, girl, I wan make you let me enter ''*the place*''... (girl, I want you to let me enter ''*the place*'')

B. Intention: the singer intends to have sexual intercourse with a particular lady in the party
C. Presupposition: there is a form of relationship already existing between the singer and the lady
D. Context
i. Linguistic: the use of an English word, ‘‘place’’ enables the singer to inflect new meaning on Lingo form
ii. Psychological: the singer is in a fun-filled mood
iii. Sociocultural: boys in a party usually wish to derive sexual pleasure from their female counterparts
iv. Physical: the setting is a night club
E. Inference: it is inferred that the party is filled with a lot of morally unacceptable acts like prostitution, smoking, etc.
F. Reference/Lingo's intended Meaning: Lingo form refers to a lady's private part and it is intended to mean that the singer wants to have sexual intercourse with a lady in the party.

3.4.3.3. DATUM D3: Biggest behind
A. Illocutionary Act: directive-getting people to perform a particular action. For example, hook up with the girl with the ‘’*biggest behind’’*
B. Intention: the singer's purposed goal is to summon males that are present in the party to dance with ladies that have big bottoms
C. Presupposition: it is presupposed that not all ladies in the party have big bottoms
D. Context
i. Linguistic: the combination of biggest and behind inflects alliteration into the song and also enables the essence of the Lingo to be easily known
ii. Psychological: the singer is in a fun-filled mood
iii. Sociocultural: it is necessary to carefully encode vulgar words in utterances and songs
iv. Physical: the setting is a night club
E. Inference: it is inferred that it is more enjoyable dancing with ladies with very big buttocks than those with flat buttocks
F. Reference/Lingo's intended Meaning: Lingo formrefers to the protruded hind part of a lady; it is intended to mean a very big bottom

DATUM D4: No dulling
A. Illocutionary Act: declarative-declaring a particular expected situation. For example, baby ‘*‘no dulling’’* (baby, may there be *‘‘no dulling’’*”)
B. 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
C. Presupposition: it is presupposed that certain actions will be performed with the lady's present in the party
D. Context
i. Linguistic: use of pidgin aids easy understanding of the Lingo to youths and target listeners

ii. Psychological: the singer is in a domineering state and goes against all sorts of reluctance
iii. Sociocultural: people put up resistance when occasion demands for it
iv. Physical: the setting is a night club
E. Inference: it is inferred that, ladies are atimes reluctant when boys make certain advances to them
F. Reference/Lingo's intended Meaning: Lingo form 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 D5: Blow
A. Illocutionary Act: directive-getting people to perform in a particular way. For example, ''blow'' with us, na our money (''blow'' with us, it is our money)
B. Intention: the singer intends to summon people to come around and spend his money lavishly with him
C. Presupposition: it is presupposed that the singer has a reasonable amount of money at hand
D. Context
i. Linguistic: use of English verb 'blow' enables easy access to the meaning of the Lingo form
ii. Psychological: the singer is very excited
iii. Sociocultural: youths usually enjoy and prefer spending money with their colleague
iv. Physical: the setting is a night club
E. Inference: it is inferred that there is no one who will query the singer's act of spending
F. Reference/Lingo's intended Meaning: Lingo form refers to and is intended to mean lavish spending

Conclusion

In conclusion, this research work has been able to analyze Lingo forms and Buzzword used in some selected Nigerian hip-hop songs by applying some elements of pragmatics to them. This has enabled us to point out the reasons why these Lingo forms and Buzzword were used, and their contributions to the overall meanings of the songs. It is on this note that we say, the knowledge of pragmatics makes hip-hop music and other genres of music, to be easily accessible to all and sundry.

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