

Analysing the Impact of Music as Popular Culture on the Social Linguistic Trends among the Jukun Youths in Wukari

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Abstract

Previous studies have focused on the inter-influencing interaction of sociocultural customs and music practices in macro and micro ways in many cultural sites across the world. However, not much has been done to uncover similar matrices among Jukun youths in Wukari, Taraba state. This study therefore investigates the role music plays on the modulating social linguistic trends among Jukun youths in Wukari town, between the demographic ages of 15-30. The study provides a qualitative analysis of its data from ethnographic fieldwork through structured interviews and focus group discussions with 115 participants that comprised mostly of youths and some elderly members of the community. Drawing from Jukun youths' perceptions of language and music from traditional and non-traditional cultural perspectives, the connectivity of the two social elements within the context of youth language is discussed. It concludes that the current modulating social linguistic trends among the Jukun youths/young adults in Wukari, are based on their consumption of popular music, resulting in new word usage that threatens the sustainability of Jukun language.

Keywords: *Sociolinguistics (Social Identity), Jukun youths, Popular music, Language change (or word creation), Jukun musical practices.*

Introduction

The infusion of foreign words into indigenous sentences has become a popular cultural trend among African youths/young adults, especially in Nigeria; thereby endangering the continuity of

African indigenous languages like the Jukun's. Language and music are mutually dependent social phenomena that experience continuous change. This claim has been supported literature that cut across arts, social science and medical disciplines. Exploring the relationship between language and music reveals the connection between the two in the human brain (Levitin 2; Slevc et al. 205), regarding their origin (Nils et al. 116; Mithen 62;

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Brown n.pag.) and the role they play in the cognitive process (Rebuschat et al. 671; Christiner 152). Also, much has been said about language trend and changes through youth engagement with popular cultures. For example, the evolving generation of new words as a means of social identity and resistance to all forms of marginalization and ethnic stigmatization among youths across African urban areas has largely been discussed. Kiessling and Mous (325) in their study about Youth Languages in Africa opined that youth language is an offshoot of urbanization and globalization. They posit that urbanization has significantly instigated youths' need for a new code of identification, with the opinion that certain groups of urban youths in Africa consider vernacular languages and their peculiar characteristics as a major restriction to their expression of freedom.

Regarding the relevance of language and music to identity, Githinji (464) based on speech accommodation and speech modification theories opines that language is a sufficient means of ethnic identity and that people make deliberate choices of identity through the language they speak to actualize certain goals. Hagood (542) in her study posits that new identities are elicited through popular culture. In their studies, Gómez & Delgado-García (42) and Álamos (94) observed that music consumption transcends mere pleasure and can aid or frustrate cultural growth. However, Aitchison's study about language change elucidates the possibilities of trends and implications for changes that occur in language in society as either a form of progress or decay. He opines that language is neither progressing nor decaying, but proposes that rather, attention should be paid to various factors responsible for the

change (Aitchison 46). While the author provides many social linguistic characteristics of youth language among African youths, such as lexical manipulation, which includes phonological manipulations and semantic extensions, much is yet to be said about how music influences language change, especially among Jukun youth in Wukari town.

Central to this study are the lyrics/texts of selected popular music that has formed slang and new word usage among Jukun youths. Studies show that slang is often associated with popular culture and trends, and its widespread use among younger generations can lead to a decline in the use of traditional language (Baugh 238; Skuntnab-Kangas 15) The use of slang can further erode indigenous languages by introducing new and foreign words and expressions that are capable of displacing traditional words and phrases. In Nigeria for example, popular musicians consistently create and include new words in their song text or as track titles which young people have largely adopted and include in communicating their identities. Words like- otilo by Hot Kid), buga by (Kizz Daniel), opor by (Rexxie), mafor by (Naira Marley), sapa by (Philipiano & Nimix), soso by (Omah-lay), zazu zeh by (Portable) among so many are examples of words that have received wide acceptance by young adults in Nigeria, including the Jukun youths in Wukari. It has been observed that these new words are used in place of indigenous words (see Table 1) which is capable of distorting their fluency in their indigenous language and actual loss of same over time.

Music to a great extent has penetrated both urban and rural communities in Africa and the world at large. (Remes 15; Erlmann 52;

Jones 132; Moehn 16; Olsen 58). Therefore, this study argues upon the connection between language and music through the analysis of purposefully selected song text and words used by popular Nigerian musicians like Rexxie, Hot Kid, Kizz Daniel, Naira Marley, Philipiano & Nimix, Portable and Omah-lay within the context of sociolinguistic trends. It focuses its discussion on the role music plays as popular culture in popularizing certain words among Jukun youths of Wukari and their implication on the sustainability of the Jukun language as a part of cultural heritage.

Jukun Language as cultural heritage

The Jukun are one of the minority tribes of Nigeria that are found in the southern region of Taraba state. The language spoken by the people can be described as the Jukun though it has distinguished dialects. Studies on the Jukun Language reveal four major varieties or dialects of the language, Ichen, Wanu, and Kpanzo, some of which are quite alike with some of the dialects sounding very different as though they are entirely different languages (Akoga; Idris). Similar to the Yoruba language in Nigeria, Ajiduku describes the Jukun language as a language that has tone indicators that occur in different pitches which produce different meanings in words with otherwise similar phonetics/phonology.

According to Idris (74), the Wapan variety spoken by the Jukun in Wukari has the largest number of speakers. The study affirms that Wapan is thus considered the standard variety of the Jukun language even though it is not accepted as such by speakers of other Jukun dialects due to some controversies based on superiority factors. However, early works of Welmers

(13), Shimizu (22) and others have been in the form of books and monographs on the literacy of the Wapan (Wukari variety of the Jukun language) and were aimed at satisfying the Jukun quest for language standards and established orthography.

Jukun language like other African indigenous languages forms the basis of the people's cultural identity. Language describes the people's unique way of their interaction and perception of life holistically. Jukun language, for example, has specific words and concepts that relate to their natural environment. Through the language, ancestral stories are told via music and dance, oral storytelling, explanation of traditional artefacts as well as proverbs and riddles as means of disseminating cultural knowledge which is a key factor in fostering heritage preservation. Generally, it helps to create a sense of connection and attachment to the community's cultural heritage.

Kelly (1164) considers language to be more than mere means of communication; it is an indispensable element of the cultural identity, values, and traditions of indigenous people. Indigenous perspectives hold that language is place-based, it forms an expression of people's relationship with their land, their ancestors, and each other. Kelly (1169) further describes indigenous languages as being integral to both individual and community's cultural heritage and identity. The study adds that these languages have unique concepts, knowledge, and stories which are passed down through generations and are closely tied to a community's history, customs, and worldview.

In recent years, the Jukun-speaking areas especially Wukari town have undergone massive changes in language usage, where

certain words from Hausa, Tiv, and English have replaced Jukun words. Code-switching to these languages during various forms of conversations is quite rampant among Jukun people. For example greeting response like *to'o baa* is constantly replaced with *lafia* a Hausa greeting response meaning "I am fine" in both languages. Also names of household items like spoon *avo naara* usually interchanged with Hausa word *cokali*; stool or chair in Jukun *byechu* is often interchanged with the Hausa *kujera*. Also, the Jukun word for trouble *aworwo* is sometime replaced with *ayongo'* derived from Tiv word *yongo*. These words among others are the outcomes of migrations and urbanization, such as trade contacts, inter-cultural marriage and education. Overtime, these words have surfaced actively in daily conversation of Jukun people.

However, some members of the community like Mr Ishaya, one of the study's informants, feel they need to protect their language, while others give it up. Another significant scenario is the choice of language for public announcement after the devastating cultural conflict between the Hausa (immigrants) and Jukun indigenes between 2013 and 2015 in Wukari. Jukun cultural stakeholders attributed the claim of the immigrants to their land to the choice of Hausa language by the town crier in disseminating information from the palace to members of the community. Now, the town crier is mandated to only announce in Jukun language, with the conclusion that anyone that does not understand, may ask for translation from his/her neighbour who is an indigene. By so doing, the identity of the true land owner is established.

More recently, youth language is gaining ground among Wukari youths/young adults. New words are now used either

consciously or unconsciously during their public and domestic interaction with older people within the community. This has become worrisome as members of the older generation believe this may further lead to loss of their indigenous language and ultimately endanger the community's cultural identity. Also, the ecological knowledge of the people's territories will be endangered leading to further disconnections from their cultural heritage which includes various cultural practices like rituals, ceremonies and festivals, games and leisure, food and dressing and so on. In an interview, Mr Ishaya, stated that Jukun people consider their language as not just a mere tool for communication but rather as a fundamental aspect of their cultural identity and their connection to their land. He submitted that "our ancestors do not understand a diluted language" since connectivity of the living generation to the past ones is hinged on the authenticity of the indigenous language and practices that were delivered to them. He concluded by saying that, "we (elders) are making effort to correct the errors of the past, encouraging the use of these new words by our children is dangerous and detrimental to the continuity of our cultural heritage". It is now a common practice that Jukun language is consistently encouraged during all forms of worship like church services, social ceremonies like naming, weddings and burial events and cultural festivals in honour of Jukun ancestral deities like Yakukeji, Nanakutumi, Akwahwan, Chajo and Ashama. Elder Tanko, one of the study's informants noted that this is deliberately done to increase the appreciation of the cultural heritage, especially by the younger members of the community and to also ensure that their

traditional practices and beliefs are not lost to future generations.

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Popular Music as a Form of Popular Culture

The term "popular" refers to generally accepted works that are appreciated by a majority of people; this can be many things like a dance style or a song (Mickunas 59). Different perspectives exist on what popular culture is. Storey (92) for instance describes popular culture as the mass culture that is created and enjoyed by people. Grossberg (39) sees it as an appealing culture that transcends all social class variables. As a form of popular culture, popular music is a reflection of the values, attitudes, and beliefs of a majority group of the populace. It reflects the social, cultural, and economic situations of a period and place. In other words, popular music often associated with mainstream culture refers to a genre of music that is widely accepted and enjoyed by a larger percentage of society. Popular music can shape and influence popular culture and can be influenced by it. This implies that music has the power to play an active role in moulding popular culture. Musicians and songwriters often use their music as a medium for conveying messages, emotions, and ideas. Through their lyrics, melodies, and performances, they can address social issues, challenge norms, and champion particular lifestyles or ideologies. In doing so, they contribute to the evolution of popular culture by introducing new

concepts, fashions, and movements. Thus, music has the ability to generate new trends and styles that can unify people with shared experiences and emotions and serve as a means of social commentary and criticism, reflecting on the issues and concerns of the society in which it is created and consumed (Tia 252; Aniruddh 538; Olsen 217).

The study observation shows that through the everyday engagement of young people with music and music devices like - Smartphones, MP3 Players, Portable Bluetooth speakers and headphones, Home Audio Systems, Wireless Earbuds, Car Audio Systems, Gaming Consoles and Streaming Devices can stream music through apps like Spotify, Pandora, and Apple Music, popular music has increasingly gained rapid access to rural communities and consequently formed a form of popular culture inspired by the creativity and the personalities of certain musicians that appeal to their sense of pleasure.

Popular Music and Language Creation

Recent research outcomes of formal theoretical linguistic methodology according to Rebuschat et al. in *Language and Music as Cognitive Systems* have employed a multidisciplinary approach to the study of language including the syntax and semantics of music which is aimed at enlightening the different ranges of communicative systems. Also, Fanany (3) describes the relationship between music and language as a long-existing one with similar characteristics of creativity expressed through rhythm, timing, and timbre, and that "music has a language component in the form of lyrics." Therefore, music composers and performers (especially singers) often use or generate words that appeal to the emotions of listeners as a form

of interaction that the listeners may not be conscious of.

The semantic dimension in music, as emphasized in the works of Leman (122) and Patel (41), can be associated with musicians' creativity. Apart from the generation of new music styles through musical elements, they also create new words either by modifying already existing words or creating entirely new words that best communicate the message of their music to listeners. Consequently, these created words become very popular among people who share the same musical interest. They are in most cases used as slang - a semantic element of popular culture - which the users get so used to, to the extent of infusing them regularly in indigenous language sentences.

Schyff et al. (139) approach musical creativity from the perspective of embodied cognitive science and propose the "4E (embodied, embedded, enactive, and extended) understanding of cognition" to explain the concept of creativity regarding interacting individuals and social groups. Invariably, the interaction and engagement of youth/young adults with new words that emerge from popular music automatically form an aspect of popular culture among them that are potential threats to their indigenous language and values respectively.

New Words/Slang and Cultural Language Distortion

Foreign popular cultures have posed consistent threats to the advancement and posterity of indigenous heritage, especially languages in Africa. McCarty (13) traces the endangerment of indigenous languages and cultural diversities to colonialism and globalization. In addition, the stigmatization of African indigenous values

and language as being synonymous to primitiveness has instigated the desire of young African adults to be like their foreign peers as displayed in popular music videos and other technological mediums (Harrow 46; Salami and Emeka-Nwokeji 24; Bolton 37).

The technological aspect of globalization has made the transmission of new words created by popular musicians faster than it has ever been. Agreeing with McCarty's line of thought, the segregation and marginalization of indigenous languages aimed at the homogeneity and standardization of the English language through Western education is fundamental to the subtle abandonment of African youths' of indigenous culture and language McCarty (71).

Jukun Youths and Popular Music

Currently, many young adults in Wukari between the ages of 15 and 30 have access to android phones, and other computerized audio/visual devices that enable them to listen to and watch music on the go. Their exposure to popular music through these devices and the connectivity they share with their peers at nightclubs and house parties provide them with a thriving platform for the development of new words/language usage that informs their new personalities and identities.

Answering the three research questions that inform this study: What is the perception of Wukari Jukun youths about language change and music? Which kind of music do they listen to? Is there any connection between their choice of music preference and their attitude towards the indigenous Jukun Language?, the author observed a high consumption rate of popular music among the Jukun youths/young adults in Wukari town.

Through interviews and discussion with the focus group and purposively selected stakeholder members of the community, collated data for this study shows that the last twenty years of Jukun social experience has showcased a drastic shift in the interest of young adults within Wukari town from participating in the cultural musical genre to popular music. Mr Andokari in an interview explains that "...nowadays, our children are too occupied with dressing, talking and singing like city people, they are less interested in our culture..", Madam Hannatu complained about her children's preoccupation with phones and constant use of earphones -" they don't even hear you when you talk" she said. Another informant, Elder Tanko attributed the preference of popular music over cultural music by Jukun youths to the nature of its engagement in the community. He explained that the cultural music is highly functional and time bound- they are performed at seasonal events and engagements that are usually saturated with defined procedures and restrictions which cannot be altered. He further observed that the attitude of the youth towards the cultural music is an indication of their gradual shift to popular music which they consider much easier to engage with, having little or no restrictions.

From the youths' perspective, some of the study respondents like Amajikin Gani expressed her frustration about life and how her engagement with popular music has been of immense relief. She said "Listening to the popular songs connects me to my peers in the city, it distracts me from the boredom of this environment and my personal problems", Ata a young Jukun traditional drummer noted that "I enjoy listening to popular music, it inspires my creativity." When he was asked about the use of new words gotten from popular

music, Zaku said, "I use those words a lot, they express my deep emotions to my friends". Mr. Bulus another respondent said, "Using those words shows how trendy you are as a young person, but I think I am losing my Jukun dialect fluency gradually to those words".

The creation of a Federal University in the town in 2011 forms the major exposure of Jukun youths to popular culture. Through their interactions with their peers from the urban cities around the country, who over time have been exposed to more sophisticated resources and streaming services that encourage a culture of convenience and instant gratification, the get integrated into the popular culture and new language usage. For instance, many service and sales providers like barbershops, hairdressing saloons, boutiques, restaurants, hotels, supermarkets, and petrol stations among others within the town now have TV or audio set that displays popular music to attract and entertain customers. An oral source noted that young members of the Jukun communities especially Wukari were not totally alienated from popular music and all that comes with it before now, the difference between then and now is just that more access has been granted to it through various technological vices that promote urbanization and globalization.

In the works of a number of scholars (Bennett 99; Bucholtz 410; Servon and Pink 333), perspectives on cultures of consumption and their effects on youth's attitudes towards cultural values are considered to be media-based. They are of the opinion that this include other possible factors that instigate youths' rebellion as a form of reinforcing social structures and the emergence of glocal youth culture/lifestyle.

Below is an overview of the engagement of new words by Jukun youths as a result of their contact with some popular music.

Table1. Tabular representation of new word usage from popular song lyrics among Jukun youths

S/N	Jukun sentence	Meaning	Indigenous words	New Words	New sentence	Meaning
1	<i>Ka yi diu tsinni ba / Pan diu</i>	Don't disgrace yourself/ Don't give in	<i>Diu</i>	<i>Mafor</i>	<i>Ka yi <u>mafor</u> tsinni ba</i>	Don't be a fool
2	<i>Ahwen a ri bwam mi ba</i>	This poverty will not kill me	<i>Ahwen/ Angyogba</i>	<i>Sapa</i>	<i><u>Sapa</u> a ri bwam mi ba</i>	<u>I must make it</u>
3	<i>M wa pyenpyen a</i>	I am very high/ intoxicated	<i>Pyenpyen a</i>	<i>Zazu zeh</i>	<i>M wa <u>Zazu zeh</u></i>	I am up there!
4	<i>Ka tami chigban ba-</i>	Don't be rude at me	<i>Chigban</i>	<i>Buga</i>	<i>Ka tami <u>buga</u> ba</i>	Do not trash (oppress?) me
5	<i>A agyam / Agyam ba Yi ni.</i>	That's my girlfriend/ fiancé	<i>Agyam</i>	<i>Soso</i>	<i>A <u>soso</u></i>	My girl
6	<i>Hwe kagben</i>	It's much!	<i>Kagben</i>	<i>Opor</i>	<i>Hwe <u>opor</u></i>	Plenty swag/threat
7	<i>U na nyàá tishetson'u? Yaa!</i>	Are you looking for your phone? It's gone!	<i>Yaa</i>	<i>Otilo</i>	<i>U na nyàá tishetson'u? <u>Otilo!</u></i>	It can't be retrieved or gone forever!

The new word samples used in this study as pointed out earlier, have their source from other languages, with their spellings modified to connote entirely new meaning that suits the message sponsored by the musicians, while some are originally created by the musicians. The word *Opor* is engaged as the song title and chorus of the

song by REXXIE. The word is derived from the word *O poo* in Yoruba language which literarily means plenty and could connote either positive or negative meaning when used in different contexts. The musician's context of the word gives the negative aspect of the Yoruba sentence *oti po ju* meaning "it is too much". The music video

shows a semi-nude woman with enormous bust and hips fondling wads of foreign

currencies and pieces of jewellery (https://www.youtube.com › watch).

Example 1

Opor by REXXIE

Song Lyrics

Translation

Extra-extra-extra-large
Ibile (yo REXXIE o por
J'on mo
Kapaichimarimarichupako

Super extra-large
This one)Indigenous
Join me
Jargon

Wo je ka roll, Je ka roll
Sunmo mi baby je a shey parol
Like this, like this
Sho ma mu oti baby, sho ma fa cannabis?
Aiyii, ayiii, Folake see wetin you carry

Come, let's enjoy
Move closer girl, let's enjoy
Just like this
Would you like some drinks or heroin
Girl! You've got them (breasts and hips).....

It's not a bad thing o (it's not a bad thing o)
O por, o por-por-por, o por
Por-por-por-por, o por

It's not bad at all
Super extra-large
Super extra-large

Broken traffic light and leaving them on red
Shoutout REXXIE am the only friend he gained

No rules
Hail REXXIE.....

(Excerpt from *Opor* by REXXIE. Source: [Musixmatch](#))

REXXIE engaged with the word *Opor* all through the music track, to connote much money, more ladies at their (men with money/ Musicians) disposal. The word and the message of materialism it promotes finds its expression among many youth/young adults' desire to attain wealth by all means, as well as the devaluation of the female gender as part of the commodities money can buy.

*"It's all about the dough, what do you expect?
Slide into the DM I don't even check
Broken traffic light and leaving them on red"*

The above statement of the musician for example connotes the power of money and breaking the rules. This negates the indigenous philosophy of the Jukun about

wealth and women, which is hard work and respect. "Women in Jukun culture are trained to be responsible and respectful, not to be found flaunting themselves around shamelessly," said Mr. Andokari one of the respondents of this study. Whereas, as a result of the young Jukun girls' exposures to some popular music videos and lyrics, the cultural value of self-respect has been neglected as many engage in indecent dressings and behaviours to flaunt and trade their natural endowment and beauty for material gain and the satisfying expression from their male peers that *Omo otipor* or *Omo opor por jor*, meaning "pretty girl you've got it plenty".

Another new word that has its source from Yoruba is *Otilo* by Hot Kid. The word "*in*

in Yoruba language means “it has gone” or “it cannot be retrieved or gotten back.” Youths/young adults adopt the word to express how smart they are. The engagement of the musician with the word in the track connotes escape from bullies or rival’s threat. The word is popular among youth/young adults in Wukari, it is often

Example 2

used to confirm the loss of an item, girlfriend, boyfriend or juicy opportunities. In most cases, it is used by a supposed bully gang against the oppressed to show their supremacy and the helpless state of the other. *Otilo* retains its original spelling and meaning and usage.

***Otilo* by Hot Kid**

Song Lyrics

Translation

*Ladies and gentlemen, gentlemen, gentlemen
Izz gone (yo, X)
Otilo
E don go, Oya sope otilo
No traces (sheesh)*

Greetings, everyone
Yes, It’s gone
It’s gone
It’s gone you can say it again
It can’t be traced

*They don dey carry me they go where I no know
(Otilo) they don dey carry me they go where I no know)2x*

They are taking me to an unknown destination
They are taking me to an unknown destination

Hmm (gi’-gi’gi’ dem), I can feel this vibration right in my head

I can feel it in my head, it’s sensational

*E wan injure me, (Escala gba gba go)
Never believe when they say they gat
You won paro ni, hmm*

It’s getting me crazy
Don’t believe their lies
Would you like some?

*’Cause I go high, I go party ’til the night
Omo where my Hennessy o?
We in the club, all my people don dey
You can feel the energy o*

With this, I am strong
I also need some hot drink
My friends are with me
The energy is strong

*Uh, oya sope otilo, E don go
E don go, Oya sope otilo
Uh, uh*

It’s gone, you can say it again
It’s gone, you can say it again
so sweet!.....

(Exerpt from *Otilo* by Hot Kid. Source: [Lyric Find](#))

Apart from the general literary connotation of the word “*otilo*”(it’s gone), further analysis of the song text reveals the young musician’sadventure - his resistance to social rules and submission to youthful pleasures are representation of youth

popular culture and new identity of freedom, power and fame.

*“... I am stronger than them
I have escaped all their schemes*

*I am now very popular
I have dribbled them
They are nobodies, I am the celebrity
Calls from everywhere...
.....They are taking me to an unknown
destination.....”*

Buga by Kizz Daniel is popular among Nigerian youth/young adults including the Jukun. The word is present in Igbo and Hausa languages. The word *Buga* in Hausa means “to hit” while in Igbo it means “to give.” Both words share the same spelling as the musician’s new word which means to “pride one’s self”, “oppress someone” or “flaunt what you have”. In Kizz Daniel’s context of usage, the word is to rise up and carefully reclaim what you lost to the

Example 3

oppressor, turning the bully to the bullied. The Nigerian youth's experience of marginalization by politicians the aftermath of poor governance and the envisaged revolution of the youth underpinned the lyrics of the music. The word *buga* could then mean “youth revolution”. Jukun youths/young adults engage largely with the words especially when interacting with one another, the word is often infused into English sentences or Jukun sentences as the case may be. While Jukun over time may have adopted some Hausa words as a result of cultural interaction, the infusion of Kizz Daniel’s version of the word *buga* into Jukun sentences could further endanger the indigenous language.

***Buga* by KizzDaniel**

Song Lyrics

*Hey, Don't sleep no sleep
Wake up (Uba)
Collect your money (Collect your money)
Wake up eh
Collect your money (Collect your money)
Wake up (Giddeem)

Gbe'ra (Gbe'ra o)
Gbe'ra go get that mullah (Wake up)

Oh ah mo ni ko kala (Kala gb'orwo yɛn o)
Kala gb'orwo yɛn l'ɔwɔ dealer (Kala ko)

You don work you don try try
You suppose to dey j'aiye j'aiye
Kilo kan mi kan person matter o
Person wey don mad oy
When I land I land softly on a sofa floor
So far so good koni baje o*

Translation

Wake up from your sleep
Stand up!
Reclaim your right
Stand up!
Go for what is rightfully yours
Wake up!

Stand up!
Go and reclaim your right
(Money)
Do not handle it casually
Confront the oppressor

You’ve done your best
You deserve the best
Just be focused
Do not be distracted
You are safe
At the long run ,all will be well

Let me see you (Go low low low)
Buga wɔn (Lemme)

Carefully and skillfully
 Bully the bullies.....

(Exerpt from *Buga* by KizzDaniel. Source: [Musixmatch](#))

Generally, the song *Buga* advocates for justice against all forms of oppression and marginalization of young people in the society is buttressed by the gesture exhibited by the singer and his dancers contrary to their understanding of the word in Hausa which now connotes “flaunting what you have or oppressing someone, as seen in the example given in the table.

Marlians are characterized by unorthodox ways of dressing and social behaviours. The word *Mafor* as created by Naira Marley, is derived from the Yoruba word *Ma fo* meaning ‘don’t break’. The context of the word in Marley’s song seems to be an offshoot of the Marlian’s philosophy of rebellion. Youth/young adults use the word to resist intimidation or perceived oppression among themselves, unfriendly circumstances or from the society at large. Some Jukun youths in Wukari proudly use the word in English and Jukun sentences.

Naira Marley is a Nigerian popular musician who formed the *Marlians* youth sect. This youth sect possesses a unique and controversial identity of rebellion. The **Example 4**

***Mafo* by Naira Marley**

Song Lyrics

Eko dun ma bo’le [Eko dun ma bo’le
To ba ti lo’wo lapo
Asabi to’n sha Dollar, Arwon padi mi to’n shey wire
Eko dun ju bayii lo, Arwon ara ibi lo mu omo ope salo
Eh eh, orwo wa leko, Arwon kan wa okay oh
Ma lo fo bi Arwo, Arwa o le salo fun won
Ti won ba de, ama kirwon kabo, Arwa la l’eko Iwo ma fo
Mafo!, Inside life!, Orisirisi nkan lo’n shele
Lagbo , orisirisi idi lo’n be, kuro n be

Translation

Lagos is good, don’t leave
 As long as you have money
 I partner with rich people
 Lagos was better if not for police
 There is money in Lagos, some enjoy it
 Don’t give up, we won’t run from them
 Lagos is ours, we cannot be scared
 Don’t give up, life is dynamic
 Parties feature various shapes of hips

(Exerpt from *Mafo* by Naira Marley. Source: [Musixmatch](#))

The lyrics of the song *Mafor* encourages young people to enjoy the present. The song emphasizes boldness to take much out of life – something that their society seems to be against, with all the rules of religion and culture. The song tells them they have the support of your peers and all that matters is their happiness. Within the song, the word *Mafo*.....to the Jukun youth mean-

do not disgrace yourself or don’t give in to opposing pressures.

The new words created by Philipiano & Nimix *sapa* , by Omah-lay *soso* and by Portable *zazu zeh* so far, could not be traced to any Nigerian indigenous dialects, they seems to be original words created by the musicians which have received large

attention by youths/young adults across the country. First, Philipiano & Nimix's *sapa* according to interview responses collated through this study means "poverty." The performance of the song imitates the Orthodox Church anthem style, the lyrics literarily identify with the Christian God, who can deliver from any form of poverty (of the soul, of the spirit or economic). Unlike most popular music available to youths/young adults, *Sapa* is a song of hope for a better tomorrow. Jukun youths/young adults use the word *sapa* generously, especially when they are

financially broke. Like other new words, they infuse the word into both English and Jukun sentences. Omah-lay's *Soso* is also a song of hope and prayer, though one focused on the power of a woman to relieve a man from the pain and depression that comes with life troubles. The word "*soso*" simply means woman (or girlfriend) in the context of the song and has been adopted to describe the extent of a boy/girlfriend relationship among the Jukun youths/young adults in Wukari, a word which they usually infuse into Jukun, English and pidgin sentences regularly.

Example 5

Sapa by Philipiano & Nimix Song Lyrics

Song Lyrics

Sapa, sapa no fit catch me

I know, I know the God I'm serving

Will open the windows of heaven for me, money go dey on ground

I, I have many many many things

I, I can't deny, you're always providing all of my needs

Higher higher, I am going higher

Lower lower, Never going never

Higher higher, I am going higher

Everydayyyy

I will never do broke

Because of me heavenly father (heavenly father yeah)

The man that feed five thousand

He has promised me daily manner

I know I know (6x)

I know the God I'm serving

Translation

I cannot be overwhelmed by poverty

I serve a living God

He can bless me with money

I want to say so many things to say

Lord, I acknowledge your blessing

I am making progress

I am not going down

I am making progress

On a daily basis

I won't be broke

I have god as a father

He fed five thousand men

He has promised to take care of me

I am certain (6x)

I serve the living God.....

(Exerpt from *Sapa* by Philipiano & Nimix. Source: [Musixmatch](#))

This song just like most of the sampled songs emphasizes freedom. Although, it claims the support of a divinity (God) to provide his needs, it satisfies the quest of young people for financial freedom and untold wealth.

On the other hand, Omah-lay through his song *soso* expresses the consequence of his wrong choices and points to his female partner as his only source of comfort. Young people most times believe in the counsel of their peers than that of older folks. They are of the opinion that they share the same worldview and will be accepted just the way they are without any form of prejudice. Omah-lay says:

“ I could not hear anything
 You can attempt what I did if you are bold
 I feel like escaping, my girl please help me
 I know I have sinned, but I have prayed, I am restless
 My girl, please take my pain away.....”

Example 6

***Soso* by Omah-lay**

Song Lyrics

Translation

Soso take my pain away
Soso take my pain (Away, away)
Soso take my pain away, Soso take my pain
Soso take my pain away, Soso take my pain
Soso take my pain away, Soso take my pain (Mad)

My girl relieved of my pains
 She completely took them away
 My girl relieved of my pains
 My girl relieved of my pains
 She completely took them away

Ah-ah, ah-ah, All of the things them talk, I no dey hear, hear
Try wetin I do if you no dey fear, fear
One mind dey tell me to disappear, 'pear
Soso come and help me oh 'cause
I don pray, mami, I don break, commandment

I could not hear anything
 You can attempt what I did if you are bold
 I feel like escaping
 My girl please help me
 I know I have sinned, but I have
 prayed

I can't stay for one place, For God's sake
Oh, my dear, Come take my pain away from me, oh

I am restless
 My girl, please take my pain away....

(Exerpt from *Soso* by Omah-lay. Source: [Musixmatch](#))

Finally, the word *zazu zeh* coined by Portable, is an expression of ecstasy. It is used to describe intoxication from alcohol, hard drugs and other harmful substances youths /young adults engage with. It is a popular words among social youths/young adult class in Nigeria. Youth/young adults indulge in dangerous and unhealthy vices to escape from the troubles of everyday life, especially their perceived disappointments

in current systems of governance of the country. They believe such substances can embolden and enable them forget their troubles and the causes of those troubles. Their engagement with the word promotes a reckless lifestyle, as the challenge is “Who feels higher and better here?” According to an anonymous respondent who is a security agent, “Among substance abusers, the amount of the substance their body can

accommodate determines their strength and superiority among your peers”. The word *zazu zeh*, like other new words/ slangs gotten from poplar music has been adopted

and used in Jukun, English and pidgin sentences or just simply exclaimed alone, *zazu zeh!*

Example 7

Zazu Zeh by Portable

Song Lyrics

*Ara Aduḡbo, Zeh, Tuntun ti de o, Zeh
Zazu, Opor leti, Zeh
Oye ke ti ma gbo, Zeh
Portable,,Baddo gbemi tan gbayi
(Giddem!)*

Translation

My neighbors, come and see new things
It’s heavy for the ears
But you should listen
I am too good and famous

Olamide’s Verse

*Baddo Sneh, Zeh, Pepe Sneh, Zeh
Many Many Werey wanle, Zeh
Ah, repete, Zeh, Unholy, Zeh
Baddo Lee, Zeh, P-Prime gbemidele, Zeh*

Olamide’s Verse

Too good and hot
So many mad people around
So much and unholy
I hope to arrive safely.....

PortablePortable

*Zazu, Poco Tu ah
On my way to ilu awon wosu
Ni ibi te be ti poca di, Oka wan kpade ko lu
Yo koma poca di o, Ozu tan gbe o
Ilama pe ni kolu oo*

Hail Poco
Proceeding to the unknown city
Place of confusion
Jagon
Jagon.....

(Exerpt from *Zazu Zeh* by Portable. Source: [Musixmatch](#))

Furthermore, the lyrics of the song depict some supernatural content while some words are nonsensical without interpretation.

*...Omo oro ni to ba ti se oo, Malo zeze ku ze o
(I am an initiate, be careful)
Jeka’jose oo, Zeh!,Shaolin Tempo, Zeh! ..
(Let’s do it together....)
Da eyan mo, ki wan mu e mo’eyan oo
(Join the happening gang....)*

*..mo ko lo gbo, Who dey? Who dey?
(Who is interested?)*

*..Ni ilu awon o su, mo ma gbe e de be oo...
(I will take you to the city of demons.....)*

The theme of money, power and fame and the singer’s resentment for education is seen in this song, with a distinct dimension of accessing diabolic measures to.... The bold declaration of the musician of his support for achieving one’s selfish goal through wicked acts gets many young people excited while it gets the older members of the society worried.

Conclusion

This study shows that music, an aspect of popular culture plays a significant role in generating new words through musician’s creativity. Nigerian popular music artists who are mostly youths, sing about the

everyday life of their contemporaries, of their hopes and frustrations. Apart from the generation of new music styles through musical elements such as rhythm and melody, they also coin new words either by modifying already existing words or creating entirely new words that best communicate the message of their music to listeners. Consequently, these words they coin become very popular among people that share the same musical interest. The new words coined by these musicians often appear as song title or occur repeatedly in the chorus. The songs are made accessible through various music devices and applications, thereby enhancing the rapid transmission of those new words from urban locations to rural communities to instigate youths' need for a new code of identification.

Wukari town according to this study through the ethnographic field work shows that the past thirteen years has experienced a drastic socio-cultural shift, especially in the perceptions of youths about language and music. Jukun youths' like many young people across the globe are well disposed to popular music. The current modulating social linguistic trends among Wukari Jukun youths/young adults is not without some sort of consequence of heritage endangerment. For example, words generated by Hot Kid, Kizz Daniel, REXXIE, Naira Marley, Philipiano & Nimix, Omah-lay and Portable are now adopted and used by some Jukun youths/young adults Wukari to replace indigenous words in Jukun sentences or infused into English or pidgin sentences. You should also bring these words here and rehash their different usage and some of the effects the words may/have on the Jukun youth who use them. Therefore, encouraging the society's regulation through individual and group

negotiation of human social complexities will be helpful in promoting and maintaining social order as well as preservation of indigenous languages significantly.

In light of this, the study recommends the preservation and revitalization of the indigenous Jukun language through deliberate support efforts that promote its use among young people through various social activities and modes of education that are pleasurable to the instincts and inquisitiveness of youths /young adults in Wukari. This includes conscious and consistent use of indigenous language in schools, workplaces, recreation centres, social events (through DJs and MCs), and other daily activities. Following the fact that there exists valuable cultural heritage of the Jukun that must be retained and nurtured to maintain social sanity and prevent negative social vices like violence and rape which are identified with social trends among youths globally. This approach can significantly help ensure the continuity and maintenance of the diversity and richness of the cultural heritage of the indigenous Jukun people at large as a form of resistance against popular trends like slang and other negative behaviours sponsored by certain popular music genres. The study, however, with respect to its limitations has provided room for a future quantitative and qualitative investigation of the wider impact of popular music on the sustainability of the Jukun language and cultural heritage and other related topics.

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