

Musicolinguistics: Deciphering the Nigerian Hip-Hop Music: Cryptolect

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Abstract

Young rappers use a secret language or *cryptolect* to shield themselves from public criticism but share persuading hidden messages that influence their communities. Some of these young musicians are Nigerian University students and their special use of language gives birth to this type of hidden language. In this article, I highlighted the cryptolect or Cant used by Rapcultureafrica, a team of both young students and ex-students of the University of Calabar and their cohorts. The cryptolect is making its way into everyday speech especially English and Pidgin as the rappers use it in their rhythmic music. Many people hear these Cants in rap and feel that it allows them to reconnect with their cultural identity in the postcolonial period. It is for this reason, I write this research paper to decrypt to the world the exact messages these rappers are presenting in their music. In this report, I will apply a critical lens using the theoretical framework called Rappers Cryptolect Theory. I will rely on the help of the informants and solicit their help in deciphering these messages for this aspect of the cryptolectics⁹ in order to make an entry into Linguistics and unconventional English lexicons with the aim to contribute towards establishing cryptolectics in Musicolinguistics as a part of the field of study.

Keywords

Musicolinguistics, Nigeria Hip-Hop Music (NHHM), cryptolect, cryptolectics, Rapcultureafrica.

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⁹ I coined the word to refer to a sub-branch of linguistics that deals with cryptolect

Introduction & Motivations

Nigerian hip-hop culture is inherited from the rap that came out of the South Bronx, New York City, USA, in Mid-1970s (Vernon, 2018). However, Nigerian rappers garnish their hip-hop music with special cryptic languages or national languages most often to show its uniqueness. For instance, hip-hop mixed with a Cant produced by Rapcultureafrica spoke to me during my undergraduate years at the University of Calabar (2012-2015). The Cant is anti-language by nature. Having investigated Rapcultureafrica’s hip-hop keenly, I felt the regular usage of the Cant in hip-hop music should be interpreted for the public because of its peculiar coded messages and its cultural undertone. I will use Cryptolect and Cant interchangeably since they mean the same thing.

Rapcultureafrica is a troop of rappers whose founding Stars claim that they are teams of innovative scholars poised at organising rap battles and other projects that are highly educative, impactful and entertaining mainly the undergraduates in the Nigerian Universities. This group is a subset to the Nigerian Hip-Hop Music (NHHM) industry. During the course of this research, I have visited them and observed their rehearsals in Babylon Bar, Calabar.

This study is concerned mainly with Rapcultureafrica’s cryptolectic application in hip-hop music and its in-group conversation. The cryptolect of Rapcultureafrica/NHHM attracts attention of music experts and consumers to quest for meaning of puzzled words, phrases and locutions. Hence, the description of such Cants will help us to interpret and comprehend their music, which is beyond vococentric rhythms and textures; it is holistically harnessed in language and semiotics.

I have equally figured out, as well as, interpreted some dark words the rappers use in their rap which are difficult to comprehend. Simplifying their language will make parents, and the general public comprehend properly the musical creed that is being spread in society by this particular troop in order to counsel their children in accordance with the moral standing owing to the uncensored digital music consumerism in Nigeria.

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Next, I will present the description of the cryptolect as post-colonial linguistic resistance to the official languages’ imposition and classify its dynamic linguistic nomenclature even though its vocabularies get enriched from every mega show by the Stars. It is certain that Rapcultureafrica and its mother industry, NHHM, introduce into society new incomprehensible vocabularies in a musical culture. They craftily conceal some private aspects of their lives, like those of the Syrian rapper, Tammam, who told BBC journalist he had been “using hip-hop as a way to document his experience (Lang, 2016).” These rappers use rap in the same sense. They document their historical narrative in hip-hop. In addition, hip-hop musical rhythms from the various Nigerian stars are rolling away the religious and cultural differences in Nigeria today, particularly among youth (Liadi, 2012). Rap is serving as an agent of socialisation in the diverse milieu.

Finally, I will start with clarification of terms, describing the cryptolect, its root, analysing its usage in music and conclude with my perspectives to open a door for more arguments in the musico-cryptolectic studies as a branch of musicolinguistics.

1. Characterisation of terms

2. **Musicolinguistics:** it is a study of the language application in music not a musical language as emphasised by Ray, Douglas, Nancy, & Jeffrey (2014). It is not an interrelationship between music and language in cognitive linguistics as opined Antović (2005). In this study, I put it this way: It is an aspect of linguistics that questions the linguistic applications in music.
3. **Cryptoelect:** it is a secret language or Cant spoken/written among certain social groups in order to encipher their doings from the unfavourable environment or public attention because of the hostile cultural settings.
4. **Cryptoelectics:** In this study, I coin this term to refer to an applied linguistic branch that deals with interpreting in-group languages or cryptoelects especially among artists.
5. **Nigerian Hip-Hop Music (NHHM):** it is a Nigerian indigenous version of the hip-hop genre which its root is traceable to the Afro-American hip-hop Stars (Babalola E. T. & Taiwo R., 2017). From the onset, it serves as the arm to fight injustices or to revolt against imperialism.

2. Methodology

An unstructured interview was administered to the Rapcultureafrica five times within a period of 11 months from 19th June, 2017 to 19th May, 2018. I chose four informants from the Racultureafrica troop of which I interviewed in order to get the correct orthography, phonetics and meanings of about hundred cryptoelectic words used among the RapculturrAfrica rappers. Rapcultureafrica, as my research focus group, comprises eighteen students and ex-students of University of Calabar living in the city of Calabar. I was only able to transcribe the difficult words as I listened to the sounds in their rap and in-group conversation. Rapcultureafrica does not like prolonging rehearsals before performances just like many other hip hop artists in the USA as affirmed by Vernon (2018).

3. Conceptualising Rappers Cryptoelectic Theory

This research is enshrined in the conceptualised theoretical framework that I call ‘Rappers’ Cryptoelectic Theory (RCT) in musicolinguistics as a new model initiated for this study. This theoretical framework is not to compare music with language in cognitive linguistics, rather, it is a paradigm to analyse in-group invented language and its application in music, with the aim to entertain the masses and express salient cultural variation. Rapper’s Cryptoelectic Theoretical Model deciphers semantic difficulties for musicophiles and researchers. NHHM reached its peak in the post-colonial era in the 1980s to early 1990s in Nigeria. Theories of the origin of Polari cryptoelect, Pidgin and creole are available in linguistics studies, but, the Brotherzone cryptoelect of the NHHM, or Rapcultureafrica is new in scholarship. Brotherzone Cryptoelect is an inspired creative language erupting from the music ecstasy in Calabar city even though it has been a trend for decades in the Nigerian music industry that any artist ought to enrich the society with new expressional vocabularies from their music group’s cryptoelect, it started in 1970s with Fela when he attached new meaning to zombie to mean soldier. The artists speak such Cants among themselves in the brotherzone of the hip-hop or afro-pop. It is evident that the artists create this

linguistic system most often from the fusion of the pure linguistic realities or alteration of the standard language orthographies. Afro-pop and Nigerian Hip-hop music genres use cryptolect as a means to attract public attention. The incomprehensibility of the titles of the albums/track such as Dorobucci-amazing person (Sholola, 2014; Michael Ajereh, 2014) and Eminado-good luck charm (Tiwatope Savage, 2013; Apphiaanna, 2014) produced by Marvins Records are proper examples. These albums/tracks tagged in cryptolect have generated wider criticisms and went viral on the social and traditional media.

Therefore, a music genre is called NHHM, when there are inventions of unknown languages or new coinage of strange vocabularies, mixed languages, rapping and solo chant with rhythmic consorted membranophone instruments of the African region or using mixtures of the foreign instruments with indigenous ones. It can also be called Nigerian hip-pop music, if the instruments are missing but the other characteristics mentioned above remained intact. African musician both within Africa and in diaspora must sing, imitating the trend pattern characterisations above for their music to be authenticated as Nigerian hip-hop music. Instruments may be overlooked but the language mixing must be there to justify that it is Nigerian hip-hop music. Rappers use neo-languages craftily with musical melodies. Those languages are good for insightful linguistic studies says Gboyi (2016). This insightful cryptolect is the concern of our proposed rappers' cryptolectic theoretical framework. In a nutshell, the Nigerian Hip-Hop Music or Rapcultureafrica's cryptolect is born out of musical rhythmic ecstasy and mixed languages of the in-group street language most often, although some of the vocabularies are so deep to fathom their meaning. Those deep ones are our major concern here.

4. Nigerian Hip-Hop Music & Rapcultureafrica Cryptolect

Rapcultureafrica group, being a subgroup to the Nigerian Hip-hop Industry, raps on stages most often in monophony tune, whereas in big shows, in heterophony to get the variations of rhythmic voices mixing it with dancing steps, moving to and fro, and acrobatic displays. Sometimes, they sing in cryptolect mixed with popular language. Some versions of Nigerian Hip-hop Music's Cant culture appear likely to be a mixture of the indigenous languages (Efik, Igbo, Edo, Yoruba, and Hausa), Pidgin and English but not limited to these known tongues. I observed a word 'Ahoy' which might have had its origin from Spanish (meaning 'in today') or an upside-down English acronym for 'are how you?' 'Ahoy', for Rapcultureafrica rappers, it means 'how are you.' It is also used in English 'maritime culture'. The cant is more or less creative language that need deep retrospection to decode it by the outsiders. Notably, they call information—pass, instead of the functional phrase 'pass an information'; money-araba meaning 'let us share' in Hausa, it is also called 'arab' which probably mean Arab. There is a myth among rappers that Arabs are known for wealth. Therefore, arab has become a metaphor of money for Rapcultureafrica hip-hop Stars. Another example, car—Whip alert, penis-banana, etc. (see the Table I. below). The Cryptolect can probably also be engendered out of the contact languages from linguistic varieties and multi-ethnolects. I called this facet of this cryptolect 'Brotherszone' because during the interviews, our respondents said only brothers in the zone i.e. Rapcultureafrica and NHHM understand the cryptic language. Such rappers' language has tendencies to breed a new independent language as a result of contacting the existing languages (Bakker P. & Matras Y., 2013; Winford, 2013).

Nigerian rappers or artists mostly have made it as a culture or trend to unveil the meanings of some recurring unknown words in their albums only when they are pressurised with interviews by the journalists or their fans on the social media. In other words, till the society mounts pressure on them before they do interpret the meanings of some cryptolect used in their lyrics whereas the music is made for public consumption.

Certainly, the cryptolect vocabularies which do not have real origin per se are coined intentionally. However, such cryptolect sometimes remained sealed from the general public to some extent.

Moreover, I decide not to call this particular cryptolect a slang in as much as it is not widely understood by the Nigerian populace, even some artists, themselves. Partridge, an English famous scholar on slang and other unconventional English defined the term slang as ‘from 1850, an ‘illegitimate’ colloquial speech: but since then, especially among the lower classes...’ (Partridge, 1933, p. XV). If we deduce from this premise, the Brotherszone is not a slang but a cant. Druide (2016) defined Cant as ‘the special coded words or language used by a particular group of people in order to keep things secret.’ The unknown code is one of the principles of a group to distinguish themselves as noble professional or idiosyncratic people. Albeit, another expert affirms that ‘such talk was associated in the main with thieves, beggars and those on the margins of society.’ (Décharné, 2016). Rapcultureafrica’s cryptolect is classified as Cant, nevertheless; it is used among the rapping groups in Calabar just like medicant and other professional jargons.

Most Nigerians welcome any album of songs or a track released with mixed, consorted linguistic singularities with attractive beating. This act of mixing languages in music is also called code-switching asserted Babalola E. T. & Taiwo R., (2017). For example, Pidgin and Yoruba in *Zombie* by the father of the Afrobeat, Fela Kuti (1977), Igbo and English in *African Queen* by 2face Idibia (2004) and in *Ada, Ada* by Flavour (2012), Yoruba and Pidgin in *Wo* by Olamide (2017) etc. Despite the fact that Hip-hop music is still creeping into almost every local language in Nigeria such as Hausa Hip-Hop (HHH), Igbo Hip-Hop(IHH), Yoruba Hip-Hop (YHH), Edoma Hip-Hop(EHH), Margi Hip-Hop, etc. Rapcultureafrica decided to grasp the schooling youth in the South-South region of Nigeria, before extending the movement to Lagos, South-West.

They are different from the rest of the other rapping groups that commenced on the streets or in Lagos' ghettos such as Plantation Boys, Star Plus etc. The troop leader started as student in the University of Calabar. However, I noticed they have a great hitch in defending their identity as well as transmitting their philosophy succinctly as they adopted cant system as means of communication among themselves. This is trying to betray their endeavours in such a way that people may take them as unnecessary noise makers in the society. During rehearsals, they do generate new vocabularies among themselves. This makes their group superior to other competitors such as Legit, Box411, Mastero and International Boy Music who are constantly working hard to beat them down as rapping struggles are concerned in Calabar city. Those other groups above are outside school environment. They have a little impact on the students.

I observed this cryptolect is evolving into strong street slang and neo-language because all the rappers from the different groups depend on Rapcultureafrica to invent words before all does adopt into their daily expression or music as confirmed by the pioneer of Rapcultureafrica. This

troop serves Calabar rapping world like the Académie Française who adopts new registers into French. Her front-liners might have possibly come across the cant called Polari which is popularly used in Britain from early 1960s (Green, 2004). Rapcultureafrica’s cryptolect is not an invention but rather a musicolinguistic innovation of the Nigerian hip-hop artists.

5. Cryptolectic Analysis on the Nigerian Hip-Hop and Rapcultureafrica

Multilingual expressions in Nigerian music industry are well encouraged from the onset in order to fight against the foreign languages’ hegemony over the local ones by the conservatives. The question now is that the rappers in NHHM are drifting from the known languages to the clouded languages in their lyrics. That is the cause for this research to trace the roots of those cryptic languages deploying the cryptolectics. An expert argues that it is emanating from the quest to hold unto the ethnic identity:

A number of mixed languages emerged as a consequence of outside pressure from some other, dominating, group. In other words, these mixed languages typically emerge because of ethnic minorities who resist outside pressure to assimilate into the mainstream society and wish to retain their ethnic identity. (Velupillai, 2015, p. 79)

Unfortunately, today, many vocabularies chanted in rap may not represent particular ethnicity in Nigeria whereas hip-hop music is perceived as a legitimate defence to protect the Pan-Africanism ideology as a postcolonial struggle of returning to the source. On the other hand, the advent of the Nigerian hip-hop troop into the entertainment industry has brought dramatic linguistic manipulations (Agbo qtd in Liadi, 2012) coupled with rhythmic musical pitch, beats, textures, tone colour and amplitudes metamorphosis because most of its rappers are young men inspired majorly by suffering, love, abject poverty and fruitless democracy as it is featured in *Letter to Mr President* by African China (2006) and *Jaga jaga* by Abdulkareem (2004) etc.

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Language is necessary when we come to music and its consumerism. Filtering music critically while listening to decipher its semantics is the essence of music, even though, others may listen to music for its therapeutic value too. One who wants to get exact message in music must not be carried away by the incorporated consort of the rhythms, beats, tone colour, dynamic pitch, forgetting the main wordings i.e. the lyric of the songs because it is in it, sense is hidden. Music creates an emotion and utopic world via the linguistic interpretation of the images in the mind of the listeners. It means music supplement language (Keith & Andrew, 2013). This proves the musical efficacy because ‘Music plays a vital role in human society. It provides entertainment and emotional release, and it accompanies activities ranging from dances to religious ceremonies’ (Kamien & Kamien, 2015, p. 2). As for Rapcultureafrica, it is known for stimulating studious spirit in students and raises fund for them through its project in order to disillusion the public belief system vis-à-vis hip-hop culture in Nigeria.

Although, an American researcher has asserted that, ‘the lyrics of late-twentieth and early-twenty-first-century rap often offend. They shock listeners out of their complacencies. Many teachers, parents, critics, public figures, and private listeners find music of this kind simply offensive.’ (Lerer, 2007, p. 233). Consequently, moral instructors employed by the government or religious bodies are trying to prevent the society from decadence via checkmating all happenings to maintain sanity. Another expert criticised hip-hop musicians thus:

A key aspect of much of the criticism that has been leveled at hip-hop is the claim that it glorifies, encourages, and thus causes violence. This argument goes as far back as the middle to late 1980s—the so-called golden age of hip hop— when politically radical hip hop artists, such as Public Enemy, who referred to direct and sometimes armed resistance against racism ‘by any means necessary,’ were considered advocates of violence. (Rose, 2008, p. 34)

These criticisms do not carry weights when we are talking about Rapcultureafrica’s ideals. It adds values on students through its corporate responsibilities and ethics with intention to make them happy while studying although it has few vulgar words in her in-group conversation. Rapcultureafrica falls into the hip-hop categories of Gabriel Benn and Rick Henning’s Hip Hop Educational Literacy Program (H.E.L.P), Martha Diaz’s Hip Hop Association (H2A), and Michael Mauldin and Jermaine Dupri’s Hip Hop 4 Humanity (id.pp. 249-252) whose aims are to serve and save humanities as well as the society from socio-cultural decadence.

I observed on the course of doing this research that there are 100 irregular words that the Rapcultureafrica or the NHHM do release into the society through their lyrics. Most of these words are used as censorship to encrypt understanding from the members of the public Let me summarise them up into eight linguistic elements as follows:

- (i) Woman: aluta-e, shallam, bani, runs-girls, santa, figure 6, figure 8, figure 9, okpo, Sakanto, shodi and DKNY (double kegs no yash i.e. two boobs are okay but no butts).
- (ii) Sex: kpansh, kupé, mopo, mark a register, shine akpako, puna, punani, straf, Inatigidi-mété, iskaba, iskelebeta, Iskoroboto, matter, chiné, one mouth, barca, banana, burna-boy, robo ske ske etc.
- (iii) Hard drug/drink: slow, one for the road, trips etc.
- (iv) Music: jam, dope etc.
- (v) Education: microchip, chokes, bullet etc.
- (vi) Life style: Jagaban, jab, job, omila, ahoy, scama, sos, ‘stay there make pant dey wear you’; them know you? ogbese, ogbonor, ekelebe, no reach, nothing, leg over, crib, cabal, shit for church, your shit soft, your shit hard, alinga, cast, draw, cut, control, jonze, dust, local, march carbon, lock up, miscafo, pass, quash, runs, sabibori, senkpe-senkpe, soften me, whip alert, wobe, street, etc.
- (vii) Money: pepper, raba, araba, arab etc.
- (viii) Aesthetics and Happiness: purge, burst my head, kill me, ball, die, dey, joy, gel, off me, za, zado.

Some of these words above are mostly offensive to the public consumption in the polite society of Nigeria. Most of the vocabularies appear sexist, violent and demeaning the womanhood. I am not supporting such exposure of gender demeaning for my research compass is to expose the encapsulated linguistic vulgarities and hip-hop musicians’ commodification of women. The rappers drift semantically from the real sense of some words and invent contextual neologisms and neo-semantics for the insiders only which will eventually enter into the social urban dictionary owing to some of the new words drift from street slangs and end up in developing lexicons (Berchoud, 2011). It is obvious that most of the lexicons expressed in Nigerian hip-hop music are dirty but youth cherishes such. Nevertheless, Rapcultureafrica as a group is careful

during performance not to use their Cant in music often. I noticed them speaking it among themselves most often in rehearsals, at the hostels or private homes than in the public shows.

Our recapitulation on the **Table 1** below explains the proper meanings of the words in the eight categories above, the vivid phonetic transcriptions of the unknown root words in the Brotherszone cryptolect orthography. The aim is to clear the cloudy minds of the rappers’ fans and the world entirely as the Rapcultureafrica keeps influencing many students in the University of Calabar, Akwa Ibom State University, University of Uyo, Uyo, Cross River State University of Technology, Calabar, other places in Lagos. I noticed most of their fans are ladies. See the use of the cryptolect in William Usese's album *Gerrou* 2016 with only two cryptolect words. The words in bold-font indicate cryptolect.

Gerrou

Verse 1

Now I be respond in your hood,
 I did what I could & now I be bursting in your hood,
 Coming up real quick I'm never gonna dull
 Hustle straight to the top
 And I'm never gonna drop,
 Now, beautiful be clapping
 & some be hating me for the wrong
 Reasons With my punchlines don't girls I'm pleasing
 & all my hommies be forming **effizeeee**.
 It's never been easy, everyday busy
 And I'm never staying lazy,
 Funny lady wanna carry my baby
 And I'm like damn girl, that's so crazy,
 Believe me, you don't wanna test me,
 Usese Will-i-a & you don't wanna vex me,
 People be hating & hating on me
 But Jehovah...
 (Excerpt from Usese William, *Gerrou*, 2016)

This rap poem is written in simple colloquial English with awkward orthography. The English phrase 'get out' is transformed to '**Gerrou**' whereas new vocabulary '**effizeeee**' is introduced on the ninth line of the verse which according the rapper, means 'swag, self-carriage'. Other rappers do as Rapcultureafrica group for example Tiwa Savage. According to DJ BB (2017)¹⁰, “ske ske” is term for sperm (see N° 71 “robo ske ske” on the Table 1). N° 76-Samankwe is a Viking cult vocabulary meaning ‘I believe’ borrowed into Hip-hop music by Harisong and it has become a public language on Nigeria streets but many people don't know it's meaning. There are also drifts in the meaning of some words such as street—tough, hard drugs or hard drinks—slow, control—description of a place, N° 86 since—yes, N° 70 quash—relax, N° 13 cast—disappointment, N° 57 nothing—it will not occur N° 100 1999-birthday, maybe almost all of them were born in the 1990s. N° 69 purge meaning drifts to ecstatic moment, etc. for others check **Table 1** below. Hip-

¹⁰ <http://www.ekomusic.com.ng/2017/11/03/check-out-the-meaning-of-ske-ske-tiwa-savage-mentioned-in-her-song-malo-ft-wizkid/>

hop culture influences linguistic semantic drift in the words above which may cause diachronic and synchronic linguistic metamorphosis in the society. Just as an expert confirmed when he said ‘within a single person’s lifetime; words shift their meaning; pronunciations differentiate themselves; idioms from other tongues, from popular culture’ (Lerer, 2007, p. 3). These constant changings reflect the nature of slang most often not a cryptolect. ‘Slang is an everchanging set of colloquial words and phrases that speakers use to establish or reinforce social identity or cohesiveness within a group or with a trend or fashion in society at large’ (McWhorter, 1998; Eble, 1996, p. 11). As I observed the cryptolect being used in the hip-hop lyrics produced by Rapcultureafrica, it is built on the strength of existing English and Pidgin language structure.

Table 1: Recapitulative of the Rapcultureafrica and the Nigerian Hip-Hop Cryptolect

S/N	Words	Phonetic Transcription	Definition	Sources
1	Aluta-E	[alu:tə-i:]	Woman with big buttocks	Rapcultureafrica
2	Ahoy?	[ɑ: 'wɔɪ]	How are you?	Rapcultureafrica
3	Alinga	[ɑ:linga]	My man	Rapcultureafrica
4	Arab/Raba	[rɑ:bə]	Money language/money	Rapcultureafrica
5	Ball		Enjoy life	Rapcultureafrica
6	Banana		Penis	Astar & E. Double’s <i>Eggplant</i> (2017)
7	Bani	[bɑ:ni]	Girl	Rapcultureafrica
8	Barca	[bɑ:kə]	Back of a woman/buttocks	Rapcultureafrica
9	Burna-boy	[bəʊnɑ:bɔɪ]	Fornicator	Rapcultureafrica
10	Bullet		Copy of notes sets aside for examination malpractice	Rapcultureafrica
11	Burst my head		Extra pleasing me	Rapcultureafrica
12	Cabal		House	Rapcultureafrica
13	Cast		Exposed, used, disappointment, negation,	Rapcultureafrica
14	Chiné	[tʃineɪ]	sex	Rapcultureafrica
15	Chokes		Copy of small sets aside for examination malpractice	Rapcultureafrica
16	Clear		Realised	Rapcultureafrica
17	Crib		House	Rapcultureafrica
18	Cut		Spoil	Rapcultureafrica
19	Control		Location description	Rapcultureafrica
20	Dey	[deɪ]	Satisfaction	Rapcultureafrica
21	Die		Extreme ecstasy, extremely happy	Rapcultureafrica
22	Dope		Talent rapper, very good in rapping	Rapcultureafrica
23	Draw		Fool/imbecile	Rapcultureafrica

S/N	Words	Phonetic Transcription	Definition	Sources
24	Acronym: DKNY		a lady who has double keg no yash ‘Two sexy boobs but no butts’(Double Kegs No Yash)	Rapcultureafrica
25	Dust		Rubbish	Rapcultureafrica
26	Figure Six		A woman who has two big sexy butts but small boobs.	Nigerian Hip-Hop Music artists
27	Figure Eight		A woman who has curved big sexy boobs, big buttocks, and flat tummy.	Nigerian Hip-hop Music artists
28	Figure Nine		A woman who has big boobs but small butts.	Nigeria Hip-Hop Music artists
29	Ekelebe	[eikerleiber]	police	Rapcultureafrica
30	Gel		Beautiful	Rapcultureafrica
31	Hunger		H	Rapcultureafrica
32	Hype		Wash	Rapcultureafrica
33	Inatigidi-mété	[inatigidimeter]	Vagina	Rapcultureafrica
34	Iskaba, Iskelebete	[iskalɑ:ba], [iskeleiberter]	See big ekebe (see big buttocks)	Wande Coal’s <i>Iskaba</i> (2016)
35	Iskoroboto	[iskɑ:rɔbɔtɔ]	Very big ekebe (Very big butts)	Wande Coal’s <i>Iskaba</i> (2016)
36	Jab		Job	Rapcultureafrica
37	Jagaban	[dzaga:ban]	Wicked	Rapcultureafrica
38	Jam		Appreciated sweet music	Rapcultureafrica
39	Job		Cheat	Rapcultureafrica
40	Jonze	[dzɔnz]	Disappointment	Rapcultureafrica
41	Joy		Orgasm or intoxication	Rapcultureafrica
42	Jump		Introvert	Rapcultureafrica
43	Kill me		Over please me	Rapcultureafrica
44	Kpansh	[pɑ:nʃ]	Sex	Rapcultureafrica
45	Kupe	[kupeɪ]	Sex	Rapcultureafrica
46	Leg over		Deceive or cheat	Rapcultureafrica
47	Local		Dubious	Rapcultureafrica
48	Lock up		Quiet/ shut up	Rapcultureafrica
49	Manchester		Breast	Rapcultureafrica
50	March carbon		Walk fast or be fast	Rapcultureafrica
51	Mark a register		To have sex	Rapcultureafrica
52	Matter		Big buttocks	Rapcultureafrica
53	Microchip		Copy of small notes dedicated for examination malpractice	Rapcultureafrica

S/N	Words	Phonetic Transcription	Definition	Sources
54	Miscafo	[miskɑ:fɔ:]	Talking too much/loquacious/Talkative	Rapcultureafrica
55	Mopo	[mɔ:pɔ]	sex	Rapcultureafrica
56	No reach		You can't do it	Rapcultureafrica
57	Nothing		It will not happen	Rapcultureafrica
58	One for the road		Souvenir	Rapcultureafrica
59	One mouth		Quick sex	Rapcultureafrica
60	Off me		Disappointment or doing something that blows someone's imagination	Rapcultureafrica
61	Ogbese	[ɔ:'beiseɪ]	Abscond	Rapcultureafrica
62	Ogbonor	[ɔ'bɔnɔ:]	Wonderful!	Rapcultureafrica
63	Okpata	[ɔ'pɑ:tɑ]	Nonsense	Rapcultureafrica
64	Okpo	[ɔ'pɔ:]	Prostitute	Rapcultureafrica
65	Omila	[ɔmila]	Thief	Rapcultureafrica
66	Pass		Information	Rapcultureafrica
67	Pepper		money	Rapcultureafrica
68	Puna or punani	[pɔnɑ:] or [pɔnɑ:ni]	Vagina	Nigeria hip-hop artists
69	Purge		Ecstatic realm	Rapcultureafrica
70	Quash		Relax or hold on	Rapcultureafrica
71	Robo ske ske	rɔ:bɔ: ske	Go and have sex	Tiwa Savage, 2017
72	Runs		bribe	slang
73	Runs girls		Call girl/escort or popular harlot	Rapcultureafrica
74	Sabibori	[sə:bibɔ:ri]	Smart, savvy	Rapcultureafrica
75	Sakanto	[sə:kantɔ]	Girl/ young woman	Rapcultureafrica
76	Samankwe	[sə:mɑ:nkwe]	I believe	Harrysong, <i>Samankwe</i> (2017)
77	Santa		Free sex giver i.e. whore who does not collect money for sex.	Rapcultureafrica
78	Scama	[skɑmɑ:]	Unisex name for boys and girls.	Rapcultureafrica
79	Skubido	[skɔbidɔ]	Fearful pet	Mayon Kun, <i>ma'ama</i> (2017)
80	Senkpe senkpe	[seɪn'kpei seɪn'kpei]	Get ready	Nigeria hip-hop artists
81	Shallam	[ʃɑ:lɑm]	Woman/lady	Rapcultureafrica
83	Shit for church		Mess up or get oneself into serious trouble	Rapcultureafrica

S/N	Words	Phonetic Transcription	Definition	Sources
84	Shine Akpako	[ʃɪn ɑ: 'kɔ: kɔ]	To have sex with a lady/woman	Rapcultureafrica
85	Shodi		Woman/lady	Rapcultureafrica
86	Since		Yes, affirmative	Rapcultureafrica
87	Slow		1. Dizziness due to drunkenness from drug or alcohol. 2. Hard drug or hard drink.	Rapcultureafrica
88	Soften/Soften me		Generosity/Show me love	Rapcultureafrica
89	Acronym: SOS		Shit on shit	Rapcultureafrica Rappers
90	Stay there make pant de wear you		Keep fooling yourself.	Rapcultureafrica
91	Straf	[strɑ:f]	Sex	Rapcultureafrica
92	Them know you!		I hail you	Rapcultureafrica
93	Trips		Marijuana	Rapcultureafrica
94	Whip alert		Car	Rapcultureafrica
95	Wobe	[wɔbei]	Street	Rapcultureafrica
96	Your shit soft		You're enjoying	Rapcultureafrica
97	Your shit hard		You're suffering	Rapcultureafrica
98	Za	[zɑ:]	nice	Rapcultureafrica
99	Zado	[zɑ:dɔ]	Very nice	Rapcultureafrica
100	1999		Birthday	Rapcultureafrica

Source: Self-made.

Many Nigerian Hip-hop Music lyrics use the Brotherszone cryptolect as we can see above on Table 1. The language in music addresses issues concerning particular people while listening to it. It equally incites emotions. We, as emotional being can react to music in particular way. It is noticeable in our daily conversations with friends around us. Musical aptitude has ‘a unique blend of word and sound, poetry and music. As we listen, we respond to those images. We form mental pictures, and we experience emotions’ (Kimbal, 2013) The Rapcultureafrica or Nigeria Hip-hop Music cryptolect may influence our society faster than ever owing to young musicophile and digital age sound enhancement gadgets. Thus, it motivates them to behave. This significance of music in our society is a call for all the artists and rappers to speak to us in plain languages that a common average person can fathom and even the intellectuals within the walls of the Universities can get research prompts out of it for the betterment of our society.

6. Succinct Comparison between Reggae and Rapcultureafrica

The more the music is understandable, the more it influences the masses. Then, inculcating its relevance to upcoming generations is simple just like reggae musician or Rastafarian are known for freedom fighting in their musical philosophy. We all know that Bob Marley is never dead via his philosophy. He has been still fresh in reggae lyrics until now. We must understand Nigerian hip-hop rappers in the light of their philosophy of life as reggae artists who chanted afrocentric anti-colonial rhetoric in the 1920s-1950s (Soni, 2014) but both of the music groups started in the same era, twentieth century. Reggae fought for the Blacks' independence, against discriminations and racism even to the postcolonial era whereas hip-hop fights against present government injustices and neo-colonialism whereby African leaders enslave their kinsmen. Musicolinguistics in African settings has been used as a weapon of resisting the anti-humanity practices of all kinds. Reggae lost to hip-pop music since the death of Bob Marley in 1981 as the rappers were gaining more popularity than reggae Stars.

Hip-hop brought about a linguistic insurrection, in which the polite decorum of civil rights was scorned for a new 'wild style' that used words like a violent weapon against the forces of ghetto decay and urban blight. Rap artists started slang in' words as a matter of survival, as a way of battling the demonic forces and bleak circumstances that threatened their bodies and souls. (Nava, 2017, p. 173)

It is not all hip-hop that is traceable to the ghetto cultures or dirty circus, but linguistic insurrection is inevitable in their lyrics. Noticeably, Rapcultureafrica's rappers in question started among students in the University. They are envisaging to raise entrepreneurs from hip-hop culture via channelling talented youths as did the global peace ambassador, Bob Marley who preached the gospel of love, peace and world singularity, a world free from injustice whereby Africans in diaspora can return to their motherland (Salewicz, 2012). On the other hand, Rapcultureafrica inspires students to do their best in life. All of them are for the better society. They perform their shows both in the secular and in the religious ceremonies. Furthermore, it is obvious too that the vocabularies related to sex are common in Rapcultureafrica's hip-hop as reggae does it sometimes. Rapcultureafrica invents words and slots them into rapping chant whereas reggae groups demonstrate their revolt in outlook, mystic religion and disjointed syntaxes (Soni, 2014). On the stage, they denounce the colonial domination. Thus, the dreadlock on the Angela Davis and Bob Marley.

Angela Davis, chanteuse américaine, Bob Marley, chanteur jamaïcain, se caractérisent...leur chevelure...Leur chevelure, pour l'une en boule mousseuse et pour l'autre en enchevêtrements de dreadlocks, devient le signal de contestation d'une société conventionnelle et politiquement marquée, de leurs pays respectifs (Tilles & Gründ, 2013, p. 75)

Rapcultureafrica's rappers dress casually in clean jeans and T-shirt denoting their innocence, spirit of integration into the youth world and igniting the passion to reach out to their peers because '[Rappers]' words often reflect what they see and experience firsthand in their communities' (Rose, 2008, p. 138).

Moreover, this makes music an exponent of language as well as literature. Therefore, music cannot exist outside language. I argue that musicolinguistic study centres on the poetic license,

cryptolect and underworld languages’ application in hip-hop music or any other music. All musical sound or song is the imitation of the language or linguistic codes. Music is enshrined in the empire of the linguistics for it employs language to give better taste to the soul. The art of applying languages in music is what is referred as the musicolinguistics. I observed and see the similarities of both reggae and hip-hop artists as cultural ideologists movement.

Conclusion

It is evident that one cannot separate sociability of the rappers or peculiar professions from their jargons. One needs to decipher those jargons or cryptolect to fathom their doings. Brotherszone Cryptolect to the outsiders is foreign or unknown language but within the circus artists is a clear daily language. In this research, I am able to unveil a handful of meanings to the dark vocabularies presumed as meaningless in the Nigerian hip-hop music. Some curious researchers and the journalists have made some endeavours to fathom the languages but the artists do not give them the full or exact meaning of some words on camera because it deals with their private lives. So many people might have concluded over the years that the hip-hop music are meaningless but I have deciphered few of the difficult ones through informants. Deciphering is a noble pursuance for me because I want to point out some dirty expressions for society to curb the perversities in the lyrics in order to censor it for the sake of children for they cause social vices that we do experience everywhere around the globe for music influences the youth as much as their peerage. We should not also forget the activism and optimism launched by the hip-hop and reggae artists which have minimised the injustices around the globe too just as we have seen in the little in-text comparative analysis of hip-hop with the Rastafarian reggae. Will Cryptolect soon be slang or popular language?

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