ETHIOPE JOURNAL

OF ENGLISH, LITERARY AND CULTURAL STUDIES

EDITORIAL NOTE

The Ethiope Journal of English, Literary, and Cultural Studies (ISSN: 0795-5413) is an interdisciplinary journal that explores topical and generative issues in English linguistics and literary and cultural studies. We recognise that African humanities research is both problem-based and knowledge oriented, and we aim to provide a platform for scholars to analyse and theorise Africa in a way that is generative, conversational, and decolonial. Specifically, the journal focuses on both the analytical and theoretical approaches to knowledge production in the context of Africa and the Global South. We want to curate papers that are hinged on African indigenous paradigms and approaches or that seek to extend, reimagine, or contextualise current theoretical or analytical approaches in English language studies and literary and cultural studies.

We invite papers that dwell on all aspects of English language studies, including phonetics/phonology, semantics, syntax, discourse analysis, pragmatics, stylistics, ESL, ESP, etc. We also welcome papers that theorise literary and cultural texts, including film, still and moving images, music and dance, photographs, cultural objects, spaces and places, society and social formations, and other relevant corpora. While we accept purely analytical essays, we encourage authors to focus on theorising the texts or data they engage with. In particular, we welcome theoretical conversations that implicate postcolonial subjecthood, ecocritical approaches (especially postcolonial ecocriticism), feminism and gender studies, new trends in linguistics, object-oriented criticism and approaches, and other generative approaches to knowledge production. Authors are encouraged to do original theorisation rather than adopt extant theoretical frameworks. They may also extend the scope of extant theories and approaches based on the material they present and discuss.

Furthermore, papers with interdisciplinary approaches are also welcomed. We recognise that knowledge production is an elastic phenomenon, and that bright ideas might implicate various fields. Interesting multi-modal, eclectic, or collaborative research is encouraged in this journal.

JOURNAL   POLICY

The Ethiope Journal of English, Literary and Cultural Studies is published biennially by the Department of English and Literary Studies, Delta State University Abraka, Delta State, Nigeria. All papers submitted to this journal will undergo double-blind peer review before publication. Published papers are well-researched, original, and data-driven.

Contributors are to submit an e-copy of their manuscript for assessment and publication to ethiopejournal@delsu.edu.ng or ethiopejournal@gmail.com. Such manuscripts should be original and not under consideration for publication elsewhere and should not have been published in any other journal.

The submitted manuscript which should not exceed 7000 words should be typeset in MS Word Times New Roman Font 12, with double line spacing. The first page should include the title of the manuscript, name(s), and institutional affiliation/address, abstract (not more than 250 words and with not more than six keywords). Manuscripts should conform to the current APA or MLA style sheet. Author(s) of published papers will derive the benefits from peer-review of contributions by seasoned scholars, global visibility, and receipt of hard copies as well as soft copies of their papers.

The papers in this edition of the journal cut across disciplines in cultural, and media studies and sub-disciplines in English and literary studies. The contributors include seasoned and renowned scholars of international repute and young astute scholars with a burning desire to excel in academics. It is pertinent to note that the journal accepts contributions from scholars and researchers across the globe. We believe that articles in this volume will be of immense interest to researchers and students.

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CODE MIXING AND CODE SWITCHING IN THE POPULAR MUSIC OF ARUBE OTOR OF ISOKO

by
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Abstract

This study undertakes a syntactic analysis of the code-mixing and code-switching of Isoko and phonologically modified English words in the music of Arube Otor. The work relies on Halliday's Systemic Functional Grammar (2004) for structural analysis and Myer-Scotton's Matrix Language Frame (1993b, 2000) for the analysis of the matrix and the embedded languages in the code mixed and code-switched structures. The sociolinguistic factors that encourage the musician to engage in code mixing and code switching are to bridge the language gap, reach out to a broader audience and maximise profit. The study reveals that code-mixing and code-switching in Isoko music is not haphazard since it is structured and rule-governed, and there is an asymmetrical relationship between the languages in the code-switched sentences.

Keywords: Code Mixing, Code Switching, Popular Music, Arube Otor, Isoko

Introduction

The globalisation of many superstrate languages, English, Spanish, Portuguese, and German, has made bilingualism and multilingualism a sociolinguistic reality for billions of people globally (Emama, 2017; Emama, 2020). Contact between languages and the unique sociolinguistic complexes that they evolve have become invaluable socio-semiotic resources for the projection of divergent aspects of the socio-cultural realities of the multilingual and bilingual language user. Arising from its hegemonic influence in global communication and intercultural contact, English has become a constant leitmotif in the literature of code-mixing and switching. Code mixing and switching, defined in terms of an intra-sentential and inter-sentential mixture of two or more language systems, are generally motivated by grammatical and sociolinguistic factors (Emama &

Maledo, 2018; Maledo & Emama, 2020; Emama & Macaulay, 2024; Ezeh et al., 2022; Macaulay & Emama, 2020). Code-switching and mixing are primarily popular among youth (ages 10 to 15) and are mainly used in the context of in-group, informal conversations. Although more prevalent among the young, the habit is also evident in the language habits of older users. Apart from the sociolinguist motivation for code-switching, the alternation of codes in the language behaviour of bilinguals and multilinguals is not a haphazard phenomenon but is grammatically structured. Thus, the phenomenon is examined using the structural peculiarities and the combinatorial features of the grammatical constituents: morphemes, words, and groups of the code-mixed/switched (Muysken, 2005).

Isoko, an Edoid language, is one of the languages spoken in the southeastern part of Delta State, Nigeria. Isoko has a population of 378,706 based on the 2006 census. There are seventeen clans and thirty towns in Isoko. Isoko is a member of the South Western Edoid family of languages, which belongs to the Benue-Congo group of the Niger-Congo Phylum (Aziza & Mowarin, 2006). Isoko *High Life* is a genre of music that has been a part of the culture and oral tradition of the Isoko people.

The use of code-mixed and code-switched structures is a recent phenomenon among Isoko musicians and has yet to attract adequate investigative attention from researchers. Thus, linguists have not taken a closer look at the structural features and the sociolinguistic motivations of these hybrid songs. The preceding, the identification of the peculiarities of the grammar and the social underpinnings of language alternation in the Music of Arube Otor, is the primary motivation for this research paper. The research presents one primary investigative challenge. Arube Otor code alternates between Isoko and English loan words that have been phonologically modified to suit the phonotactic constraints of the Isoko language. While it would be relatively straightforward to determine the structural peculiarities of the alternating languages, the asymmetrical relationship between the alternating languages, and the switch points, determining Otor's sociolinguistic motivation for opting for phonologically borrowed English words when there are substrate alternatives would be more challenging.

Code mixing and code-switching are often synonymously used though code-mixing is often used for intra-sentential code-switching only. When bilinguals code-switch during any conversation, they do it without conscious effort or consideration, but when it comes to music, it is done consciously. Artists mentally

compose songs and spend time planning and deciding what language or dialect suits the information they want to convey to their audience. By considering all these factors, Isoko musicians have made their songs not just to be accepted and appreciated by their kinsmen alone but also by the generality of Nigerians. So, Isoko High Life musicians have developed a high level of creativity, mastery, and inventiveness in blending Isoko with the English language in their songs.

Literature Review

Code mixing and mixing have been studied from the perspective of pedagogy (Adler et al., 2020); pragmatics (Albirini, 2014); grammar (Bhatt & Bolonyai, 2018); historical linguistics (Gardner-Chloros, 2009); in language acquisition (Ayeomoni, 2006), and marketing (Laidi, 2012). The Sociolinguistic underpinning of code-switching examines the act of switching between languages as a social behaviour that reflects the linguistic, social, and cultural norms of a speech community. *Sociolinguistics* is a vast theory that works at both macro and micro levels (Shah et al., 2019). The micro approach focuses on the interpersonal relationships between a speaker and an interlocutor. In contrast, the macro approach analyses the functions of code-switching in a social context within a speech community. Research on code-switching and mixing has attracted varied investigational interests that correlate to the sociolinguistic dynamics of language choices in social interactions. Code mixing and switching have been studied as barometers of language preference in rural Urhobo communities (Emama, 2017).

In the context of music, the phenomenon has been investigated in connection with language endangerment based on the examination of music preferences (substrate and superstrate–based music) (Emama, 2022). A predominant number of studies done on code mixing in the context of the music of Nigerian musicians are primarily underpinned by the insertion of lexical items and phrases from the substrate into pidgin or English (Cf: Murana & Balogun, 2022; Babalola & Taiwo, 2014). However, virtually nothing has been done on the phenomenon in the context of code selection in English/Isoko music or the motivation for using phonologically modified English lexical items and phrases. This study, therefore, examines the structural peculiarities of code selection, the embedded and dominant languages, and the motivation for the use of phonologically modified English units in the music of Arube Otor.

Methodology

The paper adopted two methods in collecting relevant data: the primary and the secondary sources of data collection. The primary sources are the selected songs collected from the tracks of Arube Otor, while the secondary sources include textbooks, internet materials, journals, and interviews. The method employed for data collection is based on Gumperz (1972:21), who opines that "the investigator must be knowledgeable about the cultural norms and behavioural patterns of the group concerned". The data for this research were randomly selected from the music of Arube Otor titled "The man unless God", "Wha koye kai iye", "Odemaro".

After the selection process, the songs are translated into "English for easy understanding for readers who are non-Isoko speakers. Library research and interviews were also carried out for more beneficial information. However, the examples given for the cases of code-mixing and code-switching are analysed under three levels of rendition: lexical, literal, and free or idiomatic translation. The analysis is also textual. The grammatical constituents reflected in the code-mixed and code-switched sentences are analysed using Halliday's Systemic Functional Grammar model. Thus, sociolinguistic and structural analyses describe the essential features of the study. Code mixed and code switched structures are also discussed using phrase structures format of analysis (M(n)HQ(n).

Theoretical Framework

The theoretical framework adopted for this paper is M.A.K Halliday's Systemic Functional Grammar (SFG) (Halliday, 1970), which undertakes a structural analysis and syntactic analysis of code-switched structures. Systemic linguistics is a theory of language that handles the nature of language function since the theory places the function of language as a fundamental property of language itself. Halliday considers language as a system, and the choices available in any language variety are mapped out using the representation tool of the system network. Halliday's Systemic Functional Grammar looks at how language works, explains its use, and centres around the text and context. It sees language as being included in culture and where meaning can be improved and understood regarding the cultural setting in which it is achieved. Systemic Functional Grammar has become a helpful tool that helps scholars understand how language works in different social and cultural contexts. With Systemic

Functional Grammar, the paper can detect the grammatical constituents to which these code-mixed and code-switched sentences belong. Significantly, Halliday identifies four grammatical categories: unit, structure, class, and system. However, this study focuses mainly on the structure. Structure is the stretches of grammatical patterns that account for the nature of the unit's patterns. Structure is "the category that accounts for likeness between events in successivity" (Halliday, 1961, p. 59). For example, the sentence below is structurally similar in that it comprises the four basic elements of clause structure: S(subject), P(predicate), C(complement), and A(adjunct).

(S)The man (P) read (C) the text (A) thoroughly

The secondary theory is Myers-Scotton's Matrix Language Frame (MLF), used to identify and analyse the asymmetrical relationship between the two languages in the code-switched structures in the songs. So, this theory distinguishes between the matrix or the dominant language and the embedded or subordinate language in the code-mixed and code-switched structures in the songs analysed in this study.

The matrix language frame (MLF) was developed by Myers Scotton (1993b, 2002). The theory states that any code-switched structure or sentence has a dominant language known as the matrix language and a secondary or subordinate language known as the embedded language. Gardner-Chloros (2009:8) describes the matrix language as a "grammatical template which can usually be identified with a particular language".

Cases of Code Mixing

This section discusses instances of insertional code mixing in the selected Arube Otor songs. The code mixed items are italicised in the examples given. It also undertakes a structural analysis of the code mixed sentences. As stated earlier in this paper, the embedded language of a code-mixed sentence is from the inserted word, and the matrix language is the language with the other grammatical constituents.

Cases of Insertional Code Mixing in the Songs of Otor Arube

1(a) (S) Osụ   Na   (P) wo rẹjọyọ (C)*Chief*   Ubeleke

 (b)   Leader This   Will   be   Olorogun   Ubeleke

(c) You will remain a leader, chief Ubeleke.

<p align="center">(Arube, Emamọ owho Isoko)</p>

2 (a) (S)*Unless Godụ* (P)obo (C)eki ọkpokpọr (P)kẹ (C) Emede

(b) Ajaokpa Ọghẹnẹ built Market new Give Emede

(c) Unless God builds a new market for Emede.

<p align="center">(Arube, The man Unless God)</p>

3 (a) (S)Barrister monica Akiri *ipatronụ* (P)nọ (C)*eklubụ* Na (P)wọ

(b) Barrister Monica Akiri ọkpakụ agua Is ụkoko The Have

(c) Barrister Monica Akiri is the patron of the club.

<p align="center">(Arube, Wha koye kai iye)</p>

4 (a) (S)Ohwo Ọghẹnẹ *Evangelist* (C)Amos Ighaka ụgbẹnụsụ Ezi (C)who (P)rọ

(b) Person God Otusuowhoma Amos Ighaka Friend Good you Are

(c) The man of God Evangelist Amos Ighaka, you are a good friend.

<p align="center">(Arube, Odemaro)</p>

5 (a) (S)Igho nọ Unless Godụ (P)OWO (C)na oro (A)obo Ipolitisi (P)ịbi nọ (A)zehe

(b) money the Ajaokpa Ọghẹnẹ have that is at eghe-esuo come Not from

(c) The money that Unless God is having is not from politics.

<p align="center">(Arube, The man Unless God)</p>

6 (a) (S)Eria nọ (P) afurnishi (A)jẹ (P)fie (C)eware (C)kpọbi (A)họ (C)najẹ(P)sai gba (C)ẹgua

(b) Place the Akwo also put things everything in That can hold meeting

(c) The place they furnished and arranged for holding meetings.

<p align="center">(Arube, Wha koye kai iye)</p>

7(a) (S)*Ibotụ* (P)n'ibi kpọ (A)họ Ikpide

(b) Okọ ami Are going To Ikpide

(c) All boats sailing to Ikpide.

<p align="center">(Arube, The man Unless God)</p>

8 a) Ọ rehọ *Ihundred thousanụ* ko me No me kụkụgbe rho dẹ imoto

(b) He gave isiso ụdhe iso for me That I Add to buy Car

(c) He gave me a hundred thousand that I added to buy a car.

<p align="center">(Arube, The man Unless God)</p>

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9 (a) (S)Edafe Isoko (P)ire *use* (C)ra (P)ave (C)*use* (C)ra (P)*expaya*(P)ave *dropu* (C)ra

(b)   Rich Isoko Will odibo You Will odibo You egbara reno will fiho owhe you otor

(c)   The rich people in Isoko will use you and dump you.

<p align="center">(Arube, Wha koye kai iye)</p>

10 (a) (S)Ma (P)jẹ Yero (C)owhẹ (C) *double Chief* Pius Otolo
(b)   We are Greet You ive Olorogun Pius Otolo
(c)   We also greet double chief Pius Otolo.

11 (a) (S)A (A)teje (P)dẹ (C)eware (C)ikpor- akporo (P)ke (C)imusiciani

   Egbile buobụ (C) (CL) nọ erọ evaọ Isoko

   (b)   They also buy things instruments give egbile musicians
      many that in inside Isoko

   (c)   They also bought many musical instruments for many musicians that are in Isoko.

<p align="center">(Arube, Wha koye kai iye)</p>

12 (a) (P)Ano (S)ma (P)yere (C)owai *ipatronụ* (C)nọ (C)ma (P)wọ
   (b)   said We Greet Those ọkpake egua They We Have
   (c)   They said we should greet all the patrons that they have.

<p align="center">(Arube, Wha koye kai iye)</p>

13 (a) (S)Whọ (P)rọ ©*iboysi* (C)ohwo (A)jọ (C)re
   (b)   You Are Emeza Person Also Too
   (c)   Do you have anyone to follow?

<p align="center">(Arube, Odemaro)</p>

14 (a) (S)A (A)te je (P)bọ (C)ụkpụ uvbou (C)na (A)rejọ (P)rue (C) iparti (P)gba (C)egua

   (P) fihọ (A)obọ Oleh

 (b) They also the built Big house that for do Eha
    hold meeting put at Oleh

 (c)   They also built a reception hall for parties and conference meetings in Oleh.

<p align="center">(Arube, Wha koye kai iye)</p>

15 (a)(S)Oletu Iwrori Of Isoko (C)ọye (P)họ (C)Unless Godụ
(b)   Captain Helpless Evao Isoko he is Ajaokpa Ọghẹnẹ
(c)   Unless God is the captain of the helpless.

<p align="center">(Arube, The man Unless God)</p>

In (1), "chief", which is the English word for "olorogun" in Isoko, has been inserted into the code mixed sentence. The inserted lexical item is an NP

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functioning as a modifier in the sentence, and the occurrence position is in the complement position. "Unless God" (2) is the English phrase for "ajaokpaọghene" in Isoko, which appears in the code mixed structure. The inserted item is an NP functioning as a subject in the nominal clause.

In (3), "ipatronu" and "eklubu" are phonologically modified borrowed English words (ọkpakụ and (ụkoko in Isoko) have been inserted into the code mixed structure. The inserted lexical items are NPs functioning as subject (ipatronụ) and complement (eklubụ) in the code mixed sentence. "Evangelist" (4) is an English word which is "otụsuowhoma" in Isoko. The musician inserts it into the code mixed sentence. The inserted lexical item is an NP functioning in the subject position.

The lexical items in (5) "Unless Godụ" and "ipolitisi" which are "ajaokpaoghene" and "eghesuo" in Isoko have been inserted into the structure of the code mixed sentence. The lexical items are NPs functioning in the subject (Unless Godu) and complement position (ipolitisi). The lexical item in (6) "afurnishi" is an English word that means "akwo" has been inserted into the code mixed sentence. The inserted lexical item is a verb functioning as the predicate in the code-mixed structure. "ibotụ" is an inserted English lexical item in a sentence (7), which is "okọ ami" in Isoko. The inserted item in the code mixed sentence is an NP functioning as the subject in the sentence. (8) "ehundred thousanụ" is an English word which is "isiso ụdhe iso" in Isoko is inserted into the code mixed structure. The inserted item is an NP functioning as the complement in the sentence.

In (9), the musician inserted three English lexical items into the code mixed sentence, which has its Isoko equivalent. They are "use" (odibo), "expaya"(egbarareno) and "dropu"(fiho owhe otor). The word "use", "egbarareno", and "dropụ" are all verbs functioning as predicates. In essence, the artist used multiple VPs in the code mixed sentence to show his creative use of

language. In (10) the artist inserted an English word "double chief "which has an Isoko equivalent to "ive olorugun". The inserted English word in the code mixed sentence is an NP functioning as the complement in the sentence. "Imusiciani" (11) is the English word for "egbịle" in Isoko, which is inserted into the code mixed sentence. "Imusiciani" is an NP functioning as a complement in the code mixed sentence. Example (12) represents the insertion of an English word "ipatronụ" which its Isoko equivalent is "ọkpakụ egua". The code mixed item is a noun functioning as a complement in the sentence. Then in (13), the inserted word is an English word "iboysi" whose Isoko equivalent is "emeza". However, the inserted word in the code mixed sentence is a noun functioning as a complement.

"iparti" (14) a phonologically English borrowing for "eha" in Isoko has been inserted into the structure of Isoko language. The inserted lexical item is an NP functioning as a complement in the code-mixed structure. (15), "of" and "Unless God", which are English words, have been inserted into the code mixed sentence. The "of" meaning "evao" in Isoko is a preposition functioning as the qualifier in a complex NP in the subject position. Meanwhile, "Unless God" is an NP functioning as the complement in the code mixed sentence.

The matrix language from the songs of Arube Otor in the fourteen examples stated above is the Isoko language, and the embedded language is English since the inserted grammatical constituents are from English. However, Isoko phrase structures, which are always head initial, are predominant in the abovementioned examples. For example, in

1) "osụ na" meaning "leader the"

2) "eki ọkpokpọr" meaning "market the"

3) "eklubụ na" meaning "club the"

4) "Ụgbenụsụ ezi" meaning "friend good"

5) "igho no" meaning "money the"

6) "eria nọ" meaning "place the"

Another proof that Isoko is the matrix language in the songs of Arube Otor is the attempt made by the singer to bend the inserted lexical items to conform to the phonological structure in Isoko, where we have vowel initials and finals. Findings from the analyses of the songs of Arube Otor indicate that he creatively code-switch and mix primarily for phonological reasons. Although there are lexical, phrasal, and sentential equivalents of the phonologically modified English borrowings in the substrate, the analyses show that the artiste opts for language alternation because the phonologically modified borrowed English words offer to achieve greater sound harmony in his musical rendition. For example his use of Unless Godụ (Unless God), ipatronụ (patron), ipolitisi (politics), afurnishi (furnish) ibotụ (boat), iparti (party), thousanụ (thousand), expaya (expire), dropụ (drop), and iboysi (boys) obviate the use of phrasal and sentential equivalents in the substrate that would have presented greater challenge of harmonious rendition.

Cases of code-switching

Code-switching is found at inter-clausal or inter-sentential levels where two languages are used. Below are some significant examples:

Cases of Code-switching in the Songs of Arube Otor

17a).	(S)Ọye	(P) ọjọ	(C)first	deputy	senior	Prefect	(A)in	Uzere	grammar	School	
(b)		He	Was	ọvụ	deputy	ọkpako	osu emo-ewure	evao	Uzere	grammar	School
(c)	He was the first deputy senior prefect at Uzere Grammar School										

16(a)	(S)Ọye	(P)họ	(C)National	President	Uzere	(C)old	Student	Association	
(b)	He	Was	National	Osu	Uzere	Owo	emo owure	ụkoko	

(c)   He was the National President of Uzere Old Students Association (Arube, Emamọ owho Isoko

16) "Ọye" and "Ọjọ" are Isoko words which in English are "he" and "was" are inserted into the code-switched sentence. The former inserted item is a noun functioning as the subject while the latter is a verb functioning as the predicate in the sentence.

17) "Ọye" and "họ" are Isoko words which in English are "he" and "is" are also inserted into the structure of the code switched structure by the musician. The inserted item is a noun functioning as the subject, while the latter is a verb functioning as the predicate in the code-switched sentence.

In examples (16) to (17), the matrix language from the songs of Arube Otor in the examples stated above is English language, and the embedded language is Isoko since the code-switched grammatical constituents are from Isoko.

18(a) (S) Just Only   37   people (C)aye (A) arọ evaọ   eklubụ nana (P)birụ (C)eware na

  (b)   Ema   ọvụ   ọgbagb-ẹrhẹ Ahwo   are Inside   ụkoko this doing thing these

  (c)   Only 37 people in this club are doing these things.
                    (Arube, Wha koye kai iye)

19 (a)   (S)*Isoko Club   17*   Oleh (C)   (C)ma (P)yere (C)whẹ
                                                 anọ
  (b)   Isoko   ụkoko Ikpegbore Oleh That We   Greet   You

  (c)   They said we should greet Isoko Club 17.
                    (Arube, Emamọ owho Isoko)

20 (a) (A)No Ebayelsa   (A)ri dụ   obo   Isoko obonena   unless (S)Godụ
          (P)owonot   (C)less than Ten   filling station

(b)   From Bayelsa   up to   this Isoko here Ajaokpa   Ọghene
          Okpoto   vre   ikpe   filling station

(c)   From Bayelsa down to the Isoko area Unless God has not less than ten fuel stations.
                    (Arube, Unless God)

21 (a)   (S)*Mrs* Helen Ojogho   ọbe (P)ria (A)obo (C)*old Emede road*

  (b)   Ụvi aye Helen Ojogho   She Lives   at   ọwhụ Emede   Edhere

(c)   Mrs Helen ojogho she lives at Old Emede Road.

<p style="text-align:center">(Arube, Odemaro)</p>

In (18) and (19), the artist code switched from English to Isoko.   In the switching, he made use of a prepositional phrase functioning as an Adjunct in (18) "just only 37 people", which in the Isoko language can be stated as "eme ovu ogbagberhe". Then, in (19), he switched by making use of a complex NP functioning as the subject of the sentence "Isoko club 17", which in the Isoko language can be stated as "Isoko ụkoko Ikpegbore". The matrix language in the two code-switched sentences is Isoko, while the embedded language is English because more of the system morphemes are from Isoko.

In (20), the artist switched from Isoko to English language. He switched to the Isoko language by making use of an Adjectival Phrase (Adj Ph) functioning as a complement in the code-switched sentence, as in "not less than ten filling stations", which in Isoko means "Kpoto vi ikpe filling station" Then, in (21), the artist code mixed in the subject position using a noun in English ", Mrs", which in Isoko means "ụvi aye" and used Isoko and switched to English "old Emede road" which in Isoko is translated as switched "ọwhụ Emede edhere".

Isoko is the matrix language used, and English is the embedded language for the Isoko Highlife musician since the inserted grammatical constituents are from English. Isoko phrase structures, which are always head initials, are predominant in the sentences. Another proof that Isoko is the matrix language is the attempt made by the singer to bend the inserted lexical items to conform with the phonological structure in Isoko, where we have vowel initials and finals.

Conclusion

Based on the findings, the importance of code-mixing and code-switching cannot be overstated, as the use of Isoko and the English language in Arube Otor's music reflects the social and cultural values and traditions he projects. However,

the sociolinguistic factors that encourage the musician to engage in code-mixing and code-switching are bridging the language gap, sound harmony, and symmetry, reaching out to a broader audience that may not understand the musician's mother tongue, and maximising profit. In essence, code-mixing and code-switching in highlife music is, therefore, the deliberate switching of languages by the artist to display their tradition through the reflection of identity. Apart from that, singing in the Isoko language has not only helped endear them to their Isoko brethren but has helped preserve, rejuvenate, and revitalise their language and culture. From all indications, the sociolinguistic elements (code-mixing and code-switching) are essential features that musicians must incorporate into their songs since they help attract more audiences and increase their music sales.

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