

## *Original Paper*

# Patterns of Code-switching in Multilingual Anglophone Cameroon Pop Music

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Received: February 19, 2023

Accepted: March 5, 2023

Online Published: March 20, 2023

doi:10.22158/sss.v4n2p1

URL: <http://dx.doi.org/10.22158/sss.v4n2p1>

### **Abstract**

*Though contemporary Anglophone Cameroonian pop music songs are American-oriented with rhythmic characteristics of R&B, Rap and hip hop, they essentially display multiculturalism through code-switching, qualifying them as purely Cameroonian lyrics. This paper seeks to describe the patterns of combination of codes during code-switching and demonstrate that a typical Anglophone Cameroonian contemporary pop music singer performs in two or three categories of languages, namely, official languages (English and / or French); pidgins (Cameroon Pidgin English and/ or Camfranglais) and indigenous language(s) which could be the artist's mother tongue or simply another Cameroonian home language. The data for this paper consist of sixty Cameroonian popular songs performed by twenty Anglophone Cameroonian artists. The data were descriptively analysed using the qualitative and quantitative methods. The paper validates that code-switching in Anglophone Cameroon Pop music consists of bilingual, trilingual, quadrilingual and pentalingual code-switching patterns with Pidgin English as the dominant language that cuts across all patterns of combination. The paper concludes that multilingual display, which stands as a sine qua non in Anglophone Cameroon contemporary pop music lyrics, manifests itself mostly through code-switching and permits artists to connect with multiple linguistic and tribal groups of people to pass through their message(s), to the widest possible audience, and communicate their emotions while, at the same time, enhancing aesthetics.*

### **Keywords**

*Cameroon, Anglophone, pop music, code-switching patterns, multiculturalism*

### **1. Introduction**

Anglophone Cameroon pop music (henceforth Anglopom) mainly a blend of American-styled rhythms as R&B, hip hop, rap and African beats like Makosa, Njang, Reggae, Bikutsi are characteristically used

by young and trendy youths as a tool for social integration, self-definition, self-assertion, expression of political views, feelings of love and sex as well as rebellion (Simeziane, *ibid*; Adekoge, 2011; Liadi & Omobowale, 2011; Ketcha, 2015). These connect to Adekoge's (*ibid*:161) assertion that African pop music lyrics '... mirror the challenges of the [African] youth...' But more importantly, these young and trendy youths, through their music, explore the multilingual richness of Cameroon via their music and, by so doing, they appeal to youths of different ethnic and educational backgrounds through a blend of languages often epitomized by one or two Cameroon official languages (French and/ or English), one or two pidgins – Cameroon Pidgin English (henceforth CamPE) and/ or Camfranglais (hereafter CamFrAng), one or more home languages (henceforth HL) that could be an artist's mother tongue such as Lamso, Bafut, Mankon, Limbum, Kom, Kiyang, Moghamo, Bafo and/ or any other Cameroonian HL that is a lingua franca such as Ewondo, Duala and Hausa. Often, as artists perform in their multiple languages, their attire and dance styles tend to reflect a fusion of cultures; that of the African Americans plus those of varied Cameroonian tribes, particularly those in the North West and South West regions. No doubt, Adekoge (*ibid*:154) describes African pop music and hip-hop as one that has undergone 'appropriation, syncretism, hybridization and creolization' which he explains as '... borrowing or combining from other sources to form new cultural forms and spaces.'

## 2. On Hip hop Culture and English

Amongst the relevant publications on hip hop music and English are (Ketcha, 2015, 2016; Devos, 2007; Liadi & Omobowale, 2011; Adekoge, 2011; Lee, 2010).

While tracing the origin of hip hop culture and music, Devos (*ibid*) reveals that the hip hop culture and music are originally American but argues that it already went global around the 1980s such that it is no longer in the confines of the USA. Likewise, Simeziane (2010:3) holds that 'Hip hop has been embraced around the world as a formidable instrument for the expression of youth, minority, political and class issues.' While discussing its use in South Korea, Lee (2010) validates that hip hop has been 'glocalized' (globalized and localized). While upholding this view, Adekoge (2011:154 - 155) assumes that the indigenization and hybridization of hip hop music in Africa is mostly through code-switching and code-mixing. Others have described different aspects of the English of Nigerian pop music (Ketcha, 2015; Liadi & Omobowale, 2011; Ayobami, 2011). Ketcha (*ibid*), for example, describes the phonostylistic techniques employed by Nigerian pop music artists to enhance end rhyme with rhythm, concluding that form and content merge for better communication. Liadi and Omobowale (2011), examining music multilingualism and hip hop consumption among youths in Nigeria, holds the view that Nigerian pop music has a great impact on the Nigerian youth, linguistically and socially. While analysing the effect of Nigerian R&B music on the English language in Nigeria, Ayobami (2011) concludes that '...the more we have R&B music in the Nigerian society, the more Nigerian nature of English usage changes.'

As concerns Anglophone Cameroon hip hop or pop music, no publications were found apart from Ketcha (2018) who, in describing the audio-lects of Cameroon English, makes allusion to the subject matter. Thus this clearly shows the uniqueness of this paper which seeks to describe code-switching in Anglophone Cameroon pop music, an unexplored aspect.

Within the confines of this paper, code-switching is viewed as ‘... the alternation between ... codes[languages], across sentences or clause boundaries... a cover term including code-mixing as well’ (Malmkjær, 2002:69) and ‘...even speech styles’ (Hymes, 1974 cited in Ayeomoni, 2006:91). Thus code-switching, as used in this paper, concerns ‘... a change of language within a conversation, most often when bilinguals are with other bilinguals.’ (Meyerhoff, 2006:116). Whatever the definition here, my employment of code-switching particularly ties to two major issues here; that code-switching is both inter-sentential and intra-sentential and that it basically concerns the alternative use of languages and not just varieties of a language.

### 3. Data Collection

Data for this study came from sixty hit Cameroonian pop songs performed by 20 Anglophone artists, 10 males and 10 females, all of whom hail from the North West and South West regions of Cameroon. The artists were purposively selected based on their fame, impact on youths, impact on industry, gender, ethnic origin and the indigenous languages employed by these popular artists in their lyrics. All the songs used in this study are hits released after 2010, buttressing the fact that the rise of hip hop singing in Cameroon is recent (Ketcha, 2018; Devos, 2007; Simeziane, 2010).

Data collection entailed watching and / or listening to each song several times in five stages. Stage one was aimed at grasping the storyline in each song so as to understand the words and expressions within the context of use. Stage two consisted in tracking the lyrics to identify the number of codes used in each song. As soon as we realized a song was performed in two or more languages, we then listened to it over and over to write down relevant excerpts, in stage three. Phase four comprised listening and transcribing the lyrics, with focus on the excerpted portions and stage five concerned translating the portions of the lyrics sung in Cameroonian indigenous languages to English, seeking assistance from fluent native speakers where necessary.

### 4. Data Analysis

The data were analysed mainly qualitatively but also quantitatively, with corpus linguistics in mind. Crystal (2008:117) explains that corpus linguistics has to do with ‘A collection of linguistic data, either written texts or a transcription of recorded speech, which can be used as a starting point of linguistic description or as a means of verifying hypotheses about a language’. Mcenery and Gabrielatos (2006:37) also explain that ‘...corpus linguistics examines samples, however large, of language use, as it is typically impossible to capture the entirety of a language in a corpus.’ They further explain that, despite this, ‘... corpus linguistics can examine entireties if, for example, the corpus content is limited

in terms of one or more of the following: authorship, topic, and place and date of publication' (Mcenery & Gabrielatos, 2006:37). As for its use in this paper, the data (corpora) constitute the transcription of entire recorded songs – sixty in all but given that it is not possible to present all the lyrics of the songs used in this paper, relevant excerpts are gleaned while the titles and performers are presented in Appendix B of the paper.

## 5. Findings and Discussion

Anglophone Cameroonian pop musicians fondly compose and perform their songs with code-switching as a conscious artistic strategy which, resultantly, displays their multilingual prowess and enhances linguistic finery as they attempt to reach out to the widest possible audience. Besides, this display of multilingualism is for cultural and tribal identification – identifying with people of a particular tribe or communication group. In some cases, by changing codes, artists conceal and restrict some aspects of their messages (often taboo subjects) to a particular audience, from a given tribe or a particular age group. But more generally, the change from one code to another can be to ensure end rhyme or, at least, near end rhyme. Whatever the reason for code-switching, artists can employ two, three, and four or, rarely, five codes, with the majority using four. Before analytically discussing the different patterns of code-switching in Anglophone Cameroon music, we present Table 1 as an overview of the code-switching phenomenon in Anglo pop music.

**Table 1. Overview of the Codes Employed in all Songs**

Song Number	Number of Codes	Codes
01	04	PE, CamfrA, French, English
02	02	PE, English
03	04	PE, English, French, HL (Ewondo)
04	02	English, PE
05	03	English, Kiyang, French
06	04	English, French, CamfrA, PE
07	03	PE, CamfrA, French
08	03	PE, English, French
09	03	PE, English, French
10	05	English, French, PE, CamfrA, HL (Kinyang)
11	04	PE, English, HL (Kinyang), CamfrA
12	04	PE, English, HL (Kinyang), HL(Banjoun)
13	02	PE, English
14	04	PE, French, CamfrA, English
15	03	French, PE, English

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16	03	HL (Mankon), PE, English
17	03	HL (Mankon), PE, English
18	03	English, PE, HL (Mankon)
19	04	PE, French, English, HL (Ewondo)
20	04	French, PE, English, HL (Bafut)
21	02	PE, English
22	02	English, PE
23	02	PE, English
24	03	PE, English, HL (Hausa)
25	04	PE, English, HL(Bafut), French
26	02	English, PE
27	02	PE, English
28	03	PE, English, French
29	04	French, English, PE, CamfrA
30	04	English, PE
31	03	PE, FrE, Camfranglais
32	03	PE, Camfranglais
33	04	PE, FrE, Eng, Camfranglais
34	03	HL (Lamso), PE, English
35	04	Eng, PE, HL(Lamso), FrE
36	04	Eng, FrE, PE, HL(Lamso)
37	04	Camfranglais, FrE, PE, Eng
38	03	PE, Eng, FrE
39	04	PE, Camfranglais, FrE, Eng
40	04	PE, FrE, Eng, Camfranglais
41	05	Fre, Camfranglais, PE, (HL) Lamso, Eng
42	04	PE, Fre, Eng, (HL)Lamso
43	03	PE, Fre, HL (Kom)
44	03	PE, FrE, Eng
45	04	HL(Ewondo), FrE, PE, Eng
46	03	English, PE, French
47	03	PE, English, HL (Limbum)
48	04	FrE, Eng, Camfranglais, HL (Limbum )
49	04	PE, Eng, FrE, Camfranglais
50	02	Eng, FrE
51	02	Eng, PE

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52	04	PE, Eng, Camfranglais, FrE
53	04	PE, Eng, French, HL ( Moghamo)
54	03	PE, FrE, Camfranglais
55	03	PE, Camfranglais, FrE
56	02	PE, Camfranglais
57	04	PE, FrE, Camfranglais, HL (Ewondo)
58	03	PE, CamfrAng, Eng
59	02	PE, Eng
60	03	PE, Eng, CamfrAng

Table 1 demonstrates that Anglophone Cameroonian songs are performed in two, three, four or five codes, mostly depending on the artist's mastery of languages, the subject matter and the intended audience. The table proves that the least number of codes per song is two whereas the highest is five. The patterns of combination for code-switching are discussed in turns below.

### 5.1 Bilingual Code-switching Pattern

Data for this paper show that 13 songs (songs number 02, 04, 13, 21, 22, 23, 26, 27, 30, 50, 51, 56 and 59) out of 60, representing 21.66% were performed in two codes by 09 artists (04 female and 05 male). The data also reveal that when code-switching involves two languages, the languages are mostly Pidgin English and English. In fact, out of the 09 songs were two codes are used, only one song, song 56, has PE and Camfranglais. The rest have English and PE. This bilingual display of PE-English and English-PE code-switching reflects the day-to-day real-life situation of ordinary Anglophone Cameroonians (Alobwede, 1998). Besides the craving for aesthetics, Anglophone artists' code-switching with English and PE is often to communicate with the Anglophone audience that have English as their official language and PE as their principal lingua franca (Atechi, 2011). For some Anglophone Cameroonians, PE is even their L1 and the language of intimate discussions, particularly for issues and contexts that are typically Anglophone (Alobwede, *ibid*). Consequently, code-switching from English to PE or from PE to English is to communicate intimate and sensitive Anglophone issues such as politics, sex, love, and religion. The following table illustrates this phenomenon.

**Table 2. Code-switching Using Two Languages**

Excerpts	N° of codes	Codes used	Source Song
-I check say by now dem cou don understand / They laugh at my struggle	02	PE, English	02
-I'm proud I can hustle / Dem dey di laugh me			
- My brother no be lie /Look inside the mirror	02	PE, English	04
- so give a help to fellow men /Na so we supposed to be			

-I no expect your respect /but I respect you	02	PE, English	13
-you've been hurt so deeply/ah eeeh if i say i go love you better	02	English, PE	21
-I dey like life for G.R.A. O boy/ I'm always on	02	PE, English	22
-Got a lot of people trying to tell me what to do/ dis one na ma life			
-Body in the brand new car / My brother wetin dey	02	English, PE	23
- You know say na for dey you go choko/Always on point		PE, English	
-I wan be like a champion yes/ yes I came to win like a champion	02	PE –English	26
-Yes I'm the queen, no man no tall pass me		English - PE	
-I go call a general/ so we can bring the army			
-you swing your shoulders pass me by oh yea/ me I don taya, your	02	PE - English	27
swagga di kill me		PE –English	
I di cause you pity me/ I bring much pain	02	PE, English	03
Koki neva don, leave it in the pot	02	PE, English	04
You know say I be trouble/ when I sing all these niggers double	02	PE, English	30
Self-proclaiming to be legends/ but wuna di still pay allegiance	02	Eng, PE	51
Me and my baby go di dey/ Riding till thy kingdom come	02	PE, English	59

Table 2 above illustrates that Anglophone pop artists interchangeably use PE and English, ‘within the context of one speech event’ (Nkwain, 2010:84), mostly for cross-cultural communication amongst Anglophone Cameroonians (Ngefacs, 2009; Atechi, 2011; Menang, 2008). Perhaps this explains why PE is used in all 08 songs containing code-switching in two languages. For example, the use of ‘my brother no be lie/ look inside the mirror/ So give a help to fellow men/ Na so we supposed to be’ (Song 04) exemplifies code-switching for intimacy (‘my brother’) and solidarity (‘na so we supposed to be’) . Also ‘you've been hurt so deeply/ ah eeeh if i say i go love you better’ (Song 26) and ‘you swing your shoulders pass me by oh yea/ me I don taya, your swagga di kill me’ (song 27) exemplify instances of bilingual code-switching for intimate concepts as love and sex.

### 5.2 Trilingual Code-switching Pattern

Data for this paper reveals that 10 of 30 songs representing 33.33%, from 06 out of the 10 artists (60% of the artists), exhibited code-switching involving three languages. It is worth-mentioning that 09 of the 10 songs that portray code-switching with three languages, about 90%, have PE, mostly as the dominant language. The patterns of trilingual code-switching, as represented in our data, generally are PE-English-HL, PE-English-French, PE-French-HL and PE- CamfrA-English, though the PE-English-HL, together with PE-English-French patterns tend to be the most recurrent. The PE-English-HL pattern (featuring in 04 of 09 songs) is one of the most used patterns by Anglophone Pop artists who, while flexing their multilingual muscles, target their tribal bases. Also, the PE-English-French which is attested in 04 of 09 illustrating the trilingual code-switching pattern reflects the true linguistic pattern of a former Southern Cameroonian (Echu, 2005) who, being bilingual

in French and English, has PE as the main lingua franca. Table 3 below demonstrates the trilingual code-switching pattern, showing that PE remains the dominant language as it featured in 09 of 10 songs performed using three languages.

**Table 3. Code-switching Involving Three Languages**

Excerpt	No of codes	Codes used	Source Song
-story long man /je suis dans le ndem man/ Je n'aime pas ça ...	03	PE, CamfrA, French	07
-Let's get together and bless the Lord/ God cou make am better/ C'est toi est moi pour la vie	03	English, PE, French	08
-I'm gonna rock your world/ when you de/ ça va, allez ça va, allez ça va	03	English, PE, French	09
-Jovi na mb me I stanap for corner like kw f / working so hard .../savez-vous comment on m'appelle?	03	PE, English, French	15
-m à n ù k ô? jí m āa mú wág z é r é/ you want to make me change my mind/ I no go ever change my mind oh	03	HL (Mankon Language), PE, English	16
-b m á k ð m á sh m m ā t ə m ə ó ʒ i ə m ə k ə m ù o/ once you know me ... / na so ya eye di shine	03	HL (Mankon Language), English, PE	17
-No one is like my mother, my African lover/ ooo nkeingte nteme gha Baba ma gha nte-coup miya nkah mu-teh-cheu ntuo	03	English, HL (Mankon Language), PE	18
nkah mu-teh-cheu ntou gho / Ma people nte-coup miya / I'm so proud of you/ Sister count on me like one two three			
-That one na agenda, that one na come we stay/...I pray to God to show the way/ Nah gode Allah	03	PE, English, HL(Hausa)	24
Black girl magic/ Tu es jolie/ you no fit get am	03	Eng, PE, FrE	28
Bring dat budget packam inside sacks and moto/ Man no go lie /No matter the weather	03		31
Too much water no fit kill fish/ so i di chop espri na inside big dish/ ...all about me, myself and only I	03	PE, Eng, CamFrA	60
Hustle no be pay last week, but this week i must still try/ cinq cents for T- shirt take four kolo fap	03	PE, English, CamfrAng	58
Take a look at the creativity../ weti you go do ?/ Personne ne peut imaginer le niveau de ma créativité	03	Eng, PE, French	50



Table 3 above shows that CamPE is the dominant language throughout, that in all the twelve songs on the table, CamPE is used in the code-switching process. The table also shows that in five out of the twelve songs (55.541.66%), the trilingual code-switching pattern is PE, English and French. This, indeed, reflects the speech pattern of an averagely bilingual Anglophone Cameroonian (Echu, 2005). Four out of the twelve songs, representing 33.33%, show a trilingual code-switching pattern of English-Home Language-PE. This shows that PE is even more used than Cameroonian indigenous languages. This is possibly because PE is a cross-cultural language suitable to Communicate across ethnic boundaries to both the schooled and unschooled.

### 5.3 Quadrilingual Code-switching Pattern

Data for this paper shows that 11 of 30 Anglophone Cameroonian songs (36.66%) are performed in four languages. This, being the range within which most artists fall, has three possible combinations; PE-English-French-HL; PE-English-HL1-HL2 and PE-CamfrA-English-French (two pidgins, PE and CamfrA, plus the two official languages – English and French), the last pattern featuring in 05 of the 11 songs performed in four codes. This reflects a real-life bilingual paradigm of a typical urban Anglophone youth who is based or may have lived in cities like Yaounde, Douala, Bafoussam, Bamenda and Kumba. The PE-CamfrA-English-French pattern is employed by artists who strive to reach out to a cross section of Cameroonian youth that constitute their base. The English-French-PE-HL pattern, noticed in 5 of 11 songs (45.45%) corroborates with Nkwain's (2010:82) assertion that 'Cameroonian quadrilingualism [could refer] to the use of two official languages – English and French – and a de jure lingua franca – Pidgin English – and HL.' This combination is employed by youths who seek a nation-wide audience and wish to appeal to their native roots or those of other youths. Nevertheless, the PE-English-HL1-HL2 code-switching pattern, featuring in 1 of 11 songs (9.09%) for this paper, is a rare quadrilingual pattern in real-life. Table 4 illustrates the quadrilingual code-switching patterns in this paper.

**Table 4. code-switching Using Four Languages**

Excerpts	N° of codes	Codes used	Source Song
- Me a no be muna for tete/ Mais all les days on me shew a la télé / En cote d'Ivoire on coupe on décale / .... Producing and rapping	04	PE, CamfrA, French, English	01
- You get for wait/ this is me/ La nuit tombe bienvenu dans mon monde / ám m k àl	04	PE, English, French, HL (Ewondo)	03
- I cou cater for you eh... /yí tìng ìp é é ó ò á ng á y í á n é ó mámá /I love you / jet'aime beaucoup...	04	PE, HL(Kenyang), English, French	05
I don di gauge you/ Do you remember /Mais est-ce que tu know /... il me manque des mots pour te dire que je t'aime	04	PE, English, CamfrA, French	06

not making the money like Dangote/ Wé étantí mó m áńáń.../Who be you,/ lóx fí ól	04	English, HL1 (Kenyang), PE, HL2 (Banjoun)	11
... étantí mó m áńáń/ banga neva red sha / ...would be a king yea /...	04	(HL) Kenyang PE, English, French	12
Tous mes gars du			
- wou di act na film/ no story board no screen / la vie n'a pas de sense sans un peu de piment à c ôte /...on go au	04	PE, English, French, CamfrA	14
show			
Checking me out ah!/ Na weti be that ?/ ...Les filles de mon pays /na tondi wa ... Ma ding wah b é é(I love you	04	English, PE, French, HL (Ewondo)	19
babe)			
Ambe di sing/ bonne ann ée bonne ann ée/ Sexy ladies, you will see them everywhere/ .. y al áh b f (we're	04	PE French, English, HL (Bafut)	20
going to Bafut)			
Je vais te dire ça haut parleur / Everytime I look at you / ma hand go scratch na ma bieh bieh/... m àk ñ wá wé (I	04	French, English, PE, HL (Bafut)	25
love you )			
Na only you I want baby girl/ je vais work les dos /Tout ce que les gens te disent ... c'est faux/... Girl all I want is to	04	PE, CamfrA, French, English	29
make you my darling			
Mr.Leo in the flow/ ... love weh I get for you e no go die... / Tous tes problèmes sont les miens /... s'il y a la	04	English, PE, French, CamfrA	40
chop pour un il y a la chop pour tous			
I go di tchoko reme na ten ten/ ...ca va comot les ten ten/ boy i pray for your blessing/ ...l'argent, l'argent, l'argent	04	PE, CamfrA, Eng, FrE	56
Dis life we di live na buy and go/ I want to live my life			
oh/ ...pas de meme prix/ pas de ndem ici	4	PE, Eng, PE, FrE,	29

Again, evidence from the table above shows that PE is once more the most dominant language in a quadrilingual codeswitching pattern as it figures in all the twelve songs in the table. As for the code-switching patterns involving four languages, the dominant one is PE-CamfrA-English-French. The table shows that five out of the thirteen songs (38.46%) of the songs with four codes has this pattern – PE-CamfrA- English-French. This reveals another interesting thing; that the two pidgins (CamfrA and PE) are wildly used by Cameroon AngloPop singers who probably intend to reach out to as many Anglophones and Francophone youths as possible. Kouega (2005) explains that CamfrA is mostly used by young and trendy Cameroonians. Again, the rest eight songs (61.538%), as displayed on the foregoing table, show that in the quadrilingual code-switching pattern of AngloPop songs, the

most recurrent pattern is PE-English-French-HL. This can partly be explained by the fact that artists tend to reveal the identity and connect with the rural populations by code-switching with one or two Cameroonian home language.

#### 5.4 Pentalingual Code-switching

Data for this paper reveals that pentalingual code-switching in Anglophone Cameroon pop music is rare as just 01 of 30 songs (03.33%) portrays this phenomenon. But the interesting thing about it is the combination; PE, CamfrA, English, French plus a HL, Keyang in this case.

**Table 6. Code-switching Using Five Languages**

Excerpt	N° of codes	Codes used	Source Song
v g b b boy (I'm fine boy)/ You know how you roll/...	05	HL(Keyang),	10
Brenda Biya veut ma mort /On chop et ya mort au stade		English, French,	
mariyon/...Man i life don change, man na amoureux		CamfrA, PE	

## 6. Conclusion

As demonstrated by the foregoing tables, Anglophone Cameroon pop music artists fondly code-switch, principally to enhance the beauty of their songs and effectively communicate their ideas, while demonstrating their multilingual prowess. This paper has demonstrated that code-switching in Anglophone Cameroonian music shows that the most used languages are PE and English, certainly because PE is the main language of cross cultural communication present in all ten regions (Menang, 2008) but dominant in the Anglophone regions whereas English remains the language of hip hop, R&B and, most especially, the language of instructions for Anglophone Cameroonians. The paper has also shown that artists employ French and CamfrA to appeal to a nation-wide audience and use indigenous Cameroonian languages to appeal to their roots, making their songs to be Cameroonian even in RB, hip hop and rap beatings. But in all, code-switching in Anglophone pop music lyrics does not just serve for aesthetics or linguistic prowess but '... indicates important social and power relationships.' (Malmkjær 2002:70) portraying, on the one hand, the linguistic prowess of Cameroon so that it confirms the country's nom de plume as 'Africa in miniature', and on the other hand, serving as an effective tool for entertainment and expression of thought with emotions.

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#### Appendix: List of Songs

Song Number	Artist	Sex	Title
01	Jovi	Male	Zeke
02	Jovi ft Pascal		Check Sense
03	Jovi		Achombo
04	Daphne	Female	No Gunshots
05	Daphne		Mother's Love
06	Daphne		Calee
07	Meshi	Female	Helep Me
08	Meshi		Plans
09	Meshi		Woman Ya Woman
10	Stanley Enow	Male	Tumbu Tumbu
11	Stanley		Hein Pere
12	Stanley		Kingkong

13	Pascal	Male	Manka'a
14	Pascal		Makero
15	Pascal		Mon Nom
16	Reniss	Female	Dashiki
17	Reniss		The Apple Ft Jovi
18	Reniss		Dans la sauce
19	Ambe	Male	Les Filles de mon Pays
20	Ambe		Bonne Annee
21	Ambe ft Daphne		Better Boyfriend
22	Tilla	Female	Dope
23	Tilla		Fire Burn dem
24	Tilla		Girls u Nova Ndem
25	Gasha	Female	Ma Kong Wa
26	Gasha		Champion
27	Gasha		Kaki Mbere
28	Yung Meagan	Female	Black Girl Magic(Eng, PE, FrE, )
29	Yung Meagan		Market (PE, Eng, FrE, Camfranglais)
30	Yung Megan	Female	Rosa Parks (Eng, PE, )
31	Askia	Female	Bag - Episode 9(PE, Eng, Camfranglais, )
32	Askia		Welcome 4 Kwata(PE, FrE)
33	Askia		Ma Valeur (PE, FrE, Eng, Camfranglais)
34	Recky Dasha	Female	Bag - Episode 9(Lamso, PE, English)
35	Recky Dasha		Hard Times(Eng, PE, L1, FrE)
36	Recky Dasha		Wax Dey (Eng, FrE, PE, L1)
37	Big G Baba	Male	Mon Way (Camfranglais, FrE, PE, Eng)
38	Big G Baba		Something is Wrong Somewhere (PE, Eng, FrE, )
39	Big G Baba		Problem Dey (PE, Camfranglais, FrE, Eng)
40	Mr Leo	Male	On va gerer(PE, FrE, Eng, Camfranglais)
41	Mr Leo		Asabe (Fre, Camfranglais, PE, Lamso, Eng )
42	Mr Leo		Jamais Jamais (PE, Fre, Eng, Lamso)
43	Magasco	Male	Kongossa(PE, Fre, Kom, )
44	Magasco		Sokoto (PE, FrE, Eng, )
45	Magasco		Nyang Nyang(Ewondo, FrE, PE, Eng)
46	Rinyu	Female	Dreamy Eyes (English, PE, French)
47	Rinyu		Marry Me (PE, English, L1)

48	Rinyu		Feeling You (FrE, Eng, Camfranglais, L1)
49	Ko-C	Male	Balance (PE, Eng, FrE, Camfranglais)
50	Ko-C		All the Way Up (Eng, FrE)
51	Ko-C		Wake Up (Eng, PE)
52	Blanche Bailly	Female	Argent (PE, FrE, Camfranglais, FrE)
53	Blanche Bailly		Kam We Stay (PE, Eng, French, L1)
54	Blanche Bailly		Mes Respects (PE, FrE, Camfranglais, )
55	Skidi Boy	Male	Welcome 4 Kwata (PE, Camfranglais, FrE )
56	Skidi Boy		L'argent L'argent(PE, Camfranglais, )
57	Skidi Boy		Nanga Mboko (PE, FrE, Camfranglais, Ewondo)
58	Mic Monsta	Male	Positive Vibes (PE, Eng, CamfrAng)
59	Mic Monsta		Wish (PE, Eng)
60	Mic Monsta		Fear (PE, CamfrAng, Eng)