

The Nativization of English in Nigeria: A Study of Elechi Amadi's *The Concubine* and Chimamanda Adichie's *Purple Hibiscus*

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Abstract

The maximum goal of language is communication. The use of Nigerian English expressions to portray local exigencies has become so rampant in the Nigerian society. This paper explores how the English language has been nativized and acculturated to portray the Nigerian culture, tradition, as well as the local sensibilities of the Nigerian populace especially that of the Igbos. The paper examined Elechi Amadi's *The Concubine* and Chimamanda Adichie's *Purple Hibiscus* critically with the view of finding some notable Nigerian English expressions in the texts. This research paper hinges on the sociolinguistic theoretical paradigm. Qualitative data analyses technique was employed and a total number of 67 lexical items in different areas depicting nativisation were analysed. Findings show that the authors of the novels used Nigerian English expressions such as semantic shift, collocation, coinage, proverb and so on. The paper observed that a lot of Nigerian English expressions were employed in the understudied works. This is a validation of the assertion that nativization of English in Nigeria has come to stay, since even Nigerian novelists use it to foreground the message of their novels and portray the nuances of the Nigerian peoples and culture. In conclusion, the researchers therefore recommend that, Nigerians and Nigerian writers should domesticate the English language in the best and convenient way to communicate their various ideological stance.

Keywords: Nativization, language, Communication, Culture, Cultural Promotion.

1. Introduction

Language as the major tool for communication interacts with every aspect of human life in society, and it can be decoded only if it is considered in relation to society. Bloch and Trager (1942) define language as 'a system of arbitrary vocal symbols by means of which a social group co-operates'. This definition centres on the fact that without a society, there is no language. Sapir (1921) defined language as 'a purely human and non-instinctive method of communicating ideas, emotions, and desires by means of voluntarily produced symbols. This definition concentrated on three concepts which include: ideas, emotions, and desires, but language is not restricted to these three because language covers a vast corpus of our daily communication.

The English language came into Nigeria in the Sixteenth century (Banjo, 1966). It came as a foreign language and as time went by, it got promoted as the official language in Nigeria. Fatai and Iorhemen (2019) observed that English is a second language which is learned and used extensively in addition to the mother tongues in Nigeria. However, since the English language has been established as a functional language, especially among the vast number of indigenous languages. The English language got mixed with our culture and environment to the level that it shares equal status with our local languages.

Right from the 16th century when the English language came in contact with Nigeria, through British explorers such as; Hawkins, Windham and Towerson, and the mid-nineteenth century, and when the real expansion and indigenization of the English language started with the arrival of the missionaries such as; Thomas Birch Freeman in Badagry (1842) and Henry Townsend in Abeokuta (1845), Nigerians started developing specific attitudes to both English language, the English people and Nigeria's indigenous languages. Attitudes to language or its varieties (including Mother Tongue) are based on time and intensity depending on the individual and community ideas of what these languages or their varieties stand for or represent in the evaluation of those who express the attitudes. These attitudes can be positive, ambivalent, neutral or negative (Otar, 2005).

Before the coming of Europeans into Nigeria, the country was not an entity but rather made up of isolated groups that communicated within their groups in their indigenous languages. The contact with the Portuguese traders along the coast in the 15th century ushered in the beginning of the historical events that led to the formation of the entity 'Nigeria' (Adamo, 2007).

The English language has assumed the recognition it has in Nigeria today not because it is a superior language, but through an accident of history (Ogu, 1992). The accident here means that, the main objective of the Britons was not to export the English language. The British colonial experiences in Nigeria provided an opportunity for the spread of the English language across the Nigerian society.

The English language has sufficed as a medium of communication for indigenous languages in its use as an alternative and one of the major tools for the business of governance in Nigeria (Otagburuagu, 2002). English has been appropriated by its non-European users and changed to reflect the experiences of those users. In Nigeria this occurs in linguistic changes, new forms, and structures because of loan words and transfer from local languages (Mair, 2008). The nativization of the English language in Nigeria has aided the processing and passing of information from the receiver to the recipient irrespective of their Mother Tongue (Nzotta, 2001). The hybridization and acculturation of the English language influenced our culture, local languages, and the totality of our personhood so much that it began to show itself in our use of English. Nigerians began to use the English language to suit their peculiar ideologies or context, and the English language that has been nativized, must bend to the local, indigenous languages in the Nigerian soil. 'Nigerianism' was used to refer to the focusing of the English language to the totality of what gives it a Nigerian look. The nativization of the English language in Nigeria

is a clear indication of the continuum of 'West African English' (Jibril, 1982). The varieties of English spoken by educated Nigerians, no matter what have enough features in common to mark off a general type of variety, which may be called 'Nigerian English' (Walsh cited in Ogu, 1992).

The English language has been Nigerianized in all the sectors and domain of Nigeria, which include political, educational, and socio-cultural domains. An area of Nigerianization of English language is in the creative use of English deliberately by Nigerian writers, especially novelists, to preserve and communicate Nigerian cultures in their writings. Based on this fact, there are two groups of writers. They are (a) those who use nativized English like; Igbo English, Hausa English etc. and (b) those who use flawless English but try to use the English language to express the exigencies of their environment. While the first group consists of semi-literate writers like Amos Tutuola, the second group consists of literate writers. We have writers such as Chinua Achebe, Festus Iyayi, Elechi Amadi, Chimamanda Adichie, etc. These writers often Nigerianize their language choice consciously to achieve some means that are positive to the world view of the audience. This act brought about the manifestation of the writer's style (Adamo, 2007).

2. The Varieties of Nigerian English

The nativization of English by some Nigerian writers has naturally brought about the development and springing up of different varieties of English in Nigeria such as Igbo English, Hausa English, Yoruba English etc., which vary in nature and character. Findings from research works have shown that Nigerian English is in varied forms and further studies by scholars focused on its various forms, using different parameters.

Brosnahan (1958) identified four varieties of Nigerian English based on the spoken form. He said that Variety One is spoken by those who have no formal education, and it is equated with Pidgin English. Variety Two according to him is identified as the one spoken by holders of the First School Leaving Certificate and that the variety is spoken by most Nigerians. Variety Three is associated with secondary school leavers and is characterized by greater fluency and a more elaborate vocabulary. Variety Four is the one spoken by those who have had university education and is close to Standard British English.

Walsh (1967) identifies that we have Nigerian English and imperfect English, the latter filled with mistakes and errors. Adekunle (1979) discovers three varieties. Variety One is the near-native variety spoken by well-educated Nigerians. Variety Two is the 'local colour' variety, and it is attributed to English finding itself in a strange ethnolinguistic domain and that this variety is the Nigerianized English married to the environment as we observed in Achebe's work. Variety Three is the incipient bilingual variety which relies more on transliteration and is characterized by deviations from English syntactic structures such as what we observed in Amos Tutuola's writings.

Bamgbose (1982) commented on both Banjo's varieties and Brosnahan's varieties and concluded that the variety of Nigerian English should not be based on educational levels but on the competence and performance level of user of the English language. He also went further to state that it is the individual's competence in the language that determines his performance in the language. Jowitt (1991) presenting a comprehensive picture of Nigerian English presents a broad concept of 'Popular Nigerian English' (P.N.E), which includes all varieties of Nigerian English. He states that Nigerian English is a 'mixture of standard forms and Popular Nigerian English forms, which are in turn comprised of errors and variants. Igboanusi (2001) give three parameters which seem to be more commonly used by scholars in identifying varieties of Nigerian English. They include level of education, exposure to forms of Standard English and the extent of Mother Tongue (MT) transfer.

From research findings, some of the varieties of Nigerian English could be termed standard forms, some others legitimate variants, while others have been classified as errors. Those that are termed as errors seem to be having adverse effects on the other varieties. This is why common errors may be found in the English used by Nigerians.

3. Areas of Nativization

The nativization of the English language in Nigeria touches almost all aspects of the Nigerian sociolinguistic context. Adegbija (2004) identified six areas of nativization based on levels. They are.

- (a) **Lexical Nativization:** It is at the lexical level that we can boast that there is something that worth the appellation 'Nigerian English'. Under this area, we have coinages or neologisms where words are created or coined and used to express new ideologies. For example, 'poke nose', 'go-slow', 'upper Monday' etc. We also have some terms such as hybridization, which is a combination of a word or sense of a word in the indigenous language with a word in English. For example, 'kiakia bus', 'bukateria' etc. Analogization, which is the formation of words based on the pattern of an existing word or pattern in English. For example, 'decampee', 'arrangee', 'standee', etc.
- (b) **Idiomatic Nativization:** In this area, very few research has been carried out. Kujore (1985) researched partially on this area and states that the group of words used in an idiom does not give a clear sense in terms of meaning. Aspects of this area include the modification of verbal particles in one form or another and this could be in form of addition, subtraction, or substitution of one English verbal or prepositional particle for another. For example, 'cope up with', instead of 'cope with', 'off hand', instead of 'by heart'. There is also the case of direct transliteration where an idiom in a native language is being translated directly into English to create a new idiom. For instance, 'tight corner', 'not on seat', etc. There is also the coining of entirely new idioms. For instance, 'smell pepper', 'put to bed' etc.
- (c) **Phonological Nativization:** There is also few research on this area of nativization. Such include that of Amayo (1980), Akere (1980), Awonusi (1986). Their observations were that there is a reduction of vowel system, a reduction of intonation system, there is no difference in some aspects of length where native varieties would differentiate, making

voiceless consonants to be voiced, sidelining consonant clusters in words that contain consonant clusters. According to Adetugbo (1987), such features typifying English in Nigeria and give the Nigerian English its uniqueness, distinctive flavour and quality.

- (d) **Grammatical and Syntactic Nativization:** There are also few research on this area of nativization which have been carried out to show the uniqueness, peculiarity and flavour of the English language used in Nigeria. Such attempts include the pluralization of non-count nouns for instance ‘informations’, ‘equipments’, and the difficulty in the agreement between subject and verb in several contexts.
- (e) **Pragmatic and Cultural Nativization:** This area of nativization concerns the situation where the rules of English language use that are typical in native situations are modified to suit the social and cultural environment of Nigeria. For instance, the use of ‘sorry’ to express sympathy to someone who has experienced some misfortunes or to greet somebody who sneezes.
- (f) **Semantic Nativization:** Adebija and Bello (2001) did research on this area, but specifically on the word ‘O.K’ and discovered that it has been nativized to give it a Nigerian colouration different from its original meaning. Also, the word ‘No’ has been nativized in the Nigerian environment to give a sense that is contrary to its original meaning.

There are other areas of nativization provided by other scholars, most especially that of Igboanusi (2002), who states we have three major areas of nativization which include linguistic nativization, pragmatic nativization, and creative nativization. Ogunbiyi (2004) also contributed to this area.

4. The Literary Aspect of Nativization

Another important dimension of nativization of English is the way Nigerian writers, especially novelists deliberately use the language to preserve and communicate Nigerian culture in their writing. Egejuru (1980) states that the reason why he denounced using English in his works is simply because the English language cannot account for some of the experience of the people he is writing about or the African language. This contribution is truism that there are two types of writers: those who use indigenous languages and those that have flawless command of English but tries to acculturate the English language to their peculiar domain for effective performance.

Oyeleye (1990) has attempted an intensive study on the nativization of the English language in some works of Achebe. Writers usually Nigerianize their language choice deliberately to achieve some means that are positive to the world view of the Nigerian populace. This act informs the writer’s style of writing.

In the literary aspect of nativization, lexical nativization is the most documented in novels, plays and other literary works that are written by Nigerians. In this case, new lexical and semantic collections have come through different means. However, there is a challenge generally in writers attempt to master the English language. The challenge is that, before

Nigerian writers met the English language, they have already acquired a first language (Mother Tongue) which continues to interfere with their performance in the English language which is seen as foreign to them. As these writers attempt to recollect their native experiences in English, the various Mother Tongues keep interfering. This is the price that the English language must pay for being imposed on the people of Nigeria.

Ernest Emenyonu (1995) states that advocates of the second group which constitutes those who acculturate the English language to suit their environment, believe that the English language could be made to blend with the environment to produce artistic work that is aesthetically pleasing to the ultimate and that it could be 'tamed' and imaginatively manipulated to accommodate its foreign surroundings.

Achebe (1975) has contributed immensely to the acculturation of the English language in his works. He therefore has this to say about the African writer's task:

The African writer should aim to use English in a way that brings out his message best without altering the language to the extent that its value as a medium of international exchange will be lost. He should aim at fashioning out English which is at once universal and able to carry his peculiar experiences. (pg77).

The task of the African writer according to the excerpt above is in two dimensions. One, he should first master the language and its rules and second, he should be able to nativize the language to carry the weight of his local exigencies. The Nigerian writer therefore must strive to use English to represent the peculiar culture and experience of his people in his works.

5. Methodology

This research paper hinges on the sociolinguistic theoretical paradigm. Qualitative data analyses technique was employed and some lexical items in different areas depicting nativisation were analysed using two Nigerian novels written by Nigerian authors. These novels are Elechi Amadi's *The Concubine* and Chimamanda Adichie's *Purple Hibiscus*. All the Lexical items used in the two novels constituted the total population of the study. A total number of 67 lexical items were carefully selected adopting purposive sampling technique. The choice of purposive sampling technique was informed by the fact that the researchers were more interested in the words that depicted nativisation as employed in the text. The selected items were discussed from Amadi's text to establish nativisation. The items were carefully selected thus: 10 loan words, 4 collocations, 4 semantic shifts, 5 proverbs, 4 coinages. Also, items selected for analysis in Adichie's text were sampled based on purposive sampling technique. The items were selected thus: 8 loan words, 6 discourse particles, 4 semantic shift, 6 collocations, 6 proverbs, 4 coinages, and 6 collocations. All the sampled words were explained base on their context to depict nativisation.

The Nativization of English language in Elechi Amadi's *The Concubine*

The use of English by Nigerian novelists is dependent on the sociolinguistic background, the context, and the purpose of usage. This led to the development of individual use of language also known as style.

Also, in Nigeria literary writing, especially novel writing, the most nativized level of the English language is found at the lexical level, the use of Nigerian English expression. The lexical level of nativization includes coinage, semantic shifts, loan word, collocation, proverbs, and discourse particle. Nigerian novelists nativized the English language to put across their messages as well as portray the sensibilities of their people. It is worthy of note that they give room for the development of what is termed and recognized as 'Nigerian English', using Nigerian English expressions in their writings.

Some lexical areas of nativization will be analyzed properly using two Nigerian novels written by Nigerian authors. These novels are Elechi Amadi's *The Concubine* and Chimamanda Adichie's *Purple Hibiscus*. Elechi Amadi is one of those authors who belong to the second divide, that is, those who use flawless English but try to acculturate the English language to express the exigencies of the environment. He has contributed to the growth of Nigerian English through his writings.

Summary of the Text

The Concubine tells the story of Ihuoma, a good and respected, beautiful lady who ironically brings suffering and death to all her lovers due to her marriage-union in her first incarnation with the sea king, the ruling king of the sea. That was the reason why Emenike, Madume and Ekwueme, the three significant characters in Elechi Madi's novel are predestined to die because of their involvement with Ihuoma, an exclusive wife of the sea-king. Emenike, the first of the trio, married Ihuoma and apparently died of a Lock-Chest disease, which was carefully planned by the sea-king. Madume, the second victim, was also struck blind through a spitting cobra because he nursed a secret intention of marrying Ihuoma and assaulted her. He later killed himself by hanging- an abomination in Igbo culture. Ekwueme, the last of the three, finally fall victim of the gods due to his love affair with Ihuoma, which later culminated into marriage despite several warnings from Anyika (the nwa-dibia) that Ihuoma could only pass for a concubine and certainly not as his wife. This later brought the wrath of the sea-king who eventually killed the love-sick Ekwueme by a flying arrow shot by Nwonna, Ihuoma's first son by Emenike.

The features of Nigerian English notable in this novel include loan words, semantic shifts, coinages, collocations, and proverbs.

Loan Words or Expressions

Kaan and Amase (2013) express that some words that have their origins from Nigerian languages are now used as loan words with their meanings from the Nigerian languages transferred into the Nigerian English usage. Such words are commonly used when the English substitutes cannot be readily identified. It is a situation whereby words or expressions are

borrowed from Mother Tongue into English either by twisting them or by lifting and posting them into English. The following are the loan words used in this novel: the loan words are derived from Igbo language of Nigerian English.

1. *Agwu*: - '*Ihuoma is the Agwu type who is never tired*' page 163. It is used in the novel to describe one who is tearful, that is, a person who is prone to shedding tears at any given time.
2. *Dede*: - '*Dede, the children have been sickly of late*' page 61. In this novel, this is used to refer to an old person or one's father.
3. *Dibia*: - '*the dibia visited the compound of the couple at night*' page 55. In the novel, this is used to refer to a prophet.
4. *Eke*: - '*so on one Great Eke which is every four days, Emenike made ready to go to the sacred woods*'. Page 15. This is used in the novel to refer to one of the four market days in Igbo.
5. *Foo-foo*: - '*at night they were served with foo-foo*'. Page 33. In the novel, this is used to refer to a type of food made from cassava by pounding.
6. *Igele*: - '*the Igele, a hollow metal gong with a clear metallic sound*'. Page 27. This is used in the novel to refer to a hollow metal gong.
7. *Okwo*: - '*the okwo is no less important*'. Page 37. This is used in the novel to refer to a species of tree that has a hollow trunk. Also, there are a few loaned expressions in the novel, and they include.
8. '*When the sun began to sink to Chiolu*' (page 113). Here, the setting of the sun is described as moving, sinking, and traveling to Chiolu. Amadi uses this loan expression because Chiolu was situated west of Omokachi, people always described the sun as going towards that direction.
9. '*Before sun shone directly over their heads the two friends were back*' (page 212). Here, the writer uses the expression above to refer to sunset, because in his mother tongue that is what it connotes.
10. '*I wonder how the shadows are? He said and went outside. He looked at his shadow and glanced at the sun 'the shadows are still short' he said*'. (Page 84). Here, the author uses shadow to show the determination of time that is common in most Nigerian ethnic groups. He tries to translate the speech of his characters in English, while retaining its local flavor.

Collocations

Ukwuegbu, et. al. (2002) posits that collocation is the way that some words regularly go together with others, and our habitual and natural combination of words. This is when two or more words are often used together in a manner that happens more frequently than it could by chance. Some Nigerian users of English often use words that are not British collocate together and these are incorporated into the text by the author. Hence, we have the following.

11. Junior sister
'*Get my bath water ready quickly, he ordered his **junior sister** Nkechi*' (page 25).

12. Junior brother
 - (a) *'His house was in his **junior brother's** compound'* (page 47)
 - (b) *'Ahurole's **junior brother**, asked for more pepper soup'* (page 97).

Here, the author prefers to use the collocations 'junior sister' and 'junior brother' instead of the Standard British forms 'younger sister' and 'younger brother'. This amounts to an over generalization of usage, in that the author knowing fully well that in this context 'junior' cannot be applicable, decided to use it in place of 'younger'.

13. Woeful failure

*'If he found their last task difficult, the thought of another was unbearable after what he decided, amounted to a **woeful failure**'* (page 48)

Here, the author's collocation of "woeful" with "failure" can be described as a Nigerian English collocation because the British English form is "fail seriously". This is because Nigerians use the variant form "fail woefully" often.
14. Passable smile

*'He wore a **passable smile** as he left the room'* (Page 122)

Here, the author's collocation of 'passable' with 'smile' can be seen as a Nigerian English Collocation because the British English has no such collocation.

Semantic Shift

Kaan and Amase (2013) defines semantic shift as a redefining characteristic pattern of a word within the semantic field and by doing so; the central context of the word becomes marginalized. Semantic shift is a natural consequence of second language learning that involves the extension and restriction of meanings of some lexical items. The following are the semantic shifts found in the novel.

15. Compound
 - (a) *'Nnenda could not leave her husband's **compound** at night...'* (Page 65).
 - (b) *'Ekwueme strolled aimlessly at the entrance leading to their compound. He has no wife and a **compound** of his own'* (Page 8).
 - (c) *'He walked up to Wakiri's **compound**'* (Page 82).

In this novel, the author having known that the Standard British form of 'compound' is a word that means 'an enclosed area around a group of buildings' decides to restrict its meaning in the examples given above, as an area surrounding a group of local huts.
16. Greeting

*'He startled one or two old men when he passed them by in the morning without offering a **greeting**'* (Page 163).

Here, the word 'greeting' which in its British form is restricted to certain occasions like Christmas, New Year and in certain context, is used by Nigerians frequently. They also attached more prominence to it, while their British counterpart attached less prominence to greeting. Thus, in the example above, the author attached much importance to the issue of greeting. The Standard word in this context should be 'hello' or 'saying hello'.

17. Trek

*'When Emenike was close to his house, he could hardly stand. The pain in his side was tenable with tremendous determination and will power he **trekked** home'* (Page 2).

The word 'trek' which means, 'a long, hard walk lasting several days or weeks' in British English has been restricted to mean 'walking a short distance' by Nigerians. In the example above, the author tries to portray the Nigerian English sense of the word 'trek'. In this context, the Standard English word is 'walked' or 'trudged'.

18. Wrapper

(a) *'I shall give you a new **wrapper**'* (Page 96).

(b) *'...have you given Ahule the new **wrapper** I bought her?'* (Page 99).

The word 'wrapper' which means 'a piece of paper, plastic, sheet, clothing that is used to wrap something/somebody' in British English, is used in this context to mean 'a piece of cloth that women tie around their waist'.

19. Pond

*'Let her empty her **pond** of tears'* (Page 139)

The word 'pond' which means 'a small area of still water' in British English, has been restricted to mean 'a person who cries a lot'.

20. Sister

*'Don't talk so, my **sister**, I will speak to him'* (Page 152)

The word 'sister' which has to do with blood tie in British English, has been used in this context to refer to a close friend.

Proverbs

There is the Nigerianisation of certain idioms and proverbs that have become predominantly the character of Nigerian English. This perhaps changes the meaning of such idioms and proverbs from standard British English as they are used in the Nigerian environment (Kaan & Amase, 2013). Proverbs are seen as wise sayings that have hidden meanings. Those proverbs that are termed Nigerian English ones are classified into two. They are.

(a) Those shared by Nigerian English and Standard British English and

(b) Those that are uniquely Nigerian proverbs. The ones found in this text belong to

the latter category. Thus, we have the following.

21. *'...the hunter who was never satisfied with an antelope may be obliged to carry an elephant home one day and collapsed under the weight'* (Page 10). In this context, it means that Madume's greed will certainly kill him one day.

22. *'Death is a bad reaper, often plucking the unripe fruit'* (Page 10). In this context, it means that death has regards for no one, irrespective of his/her age.

23. *'...a diseased village is a good village to a medicine man'* (Page 83). In this context, it means that what is good for somebody might be a bad thing for another person.

24. *'When a child washes his hands, he may dine with his elders'* (Page 112). In the context of the novel, it means that when a woman is beautiful and well behaved, she will certainly have many suitors.

25. 'A hen cannot lay eggs and hatch them on the same day' (Page 129). In this context, it means that things should not be rushed, but left to occur naturally. The examples, given above are all because of the Nigerian uniqueness and creativity. They don't have British equivalents.

Coinages

According to Ojetunde (2013) there are certain items that are peculiar to Nigerian English but denote Nigerian experiences which are also present in the native English. Coinage is a situation whereby words are coined from English to portray the Nigerian exigency, that is, words are coined to suit the environment involved. Some of such words are found in the novel, they include.

26. Plumpy

*'In the first few years of her marriage Ihuoma had been slim and quite a few of her more **plumpy** mates had remarked that food was being wasted on her'* (Page 34).

In the example above, the word 'plumpy', is unusual in Standard British English and standard dictionaries sanction its usage. In Nigeria, it is used frequently and thus has become usual. The author uses it to refer to someone who is robust. The standard word is 'buxom'.

27. Big Eye

*'Madume's **big eye** may cause him his life eventually'* (Page 4).

In the example above, the lexical item 'Big eye' is a Popular Nigerian English coinage. It has its origin from Eastern Nigeria, precisely Igbo. It means greed or over-ambition. The author uses it to foreground the character of Madume.

28. God forbid.

*'**God forbid** it would be a terrible blow on Omakachi'* (Page 11).

In the example above, the expression 'God forbid' is another Popular Nigerian English coinage which has a pidgin origin. It is used in a dialogue in the novel. In this context it means 'don't say so'.

29. Make face.

(a) *'Did your wife attend the dance? No, father she was busy **making faces**'* (Page 139).

(b) *'At first Adaku blamed her son for the constant quarrels she claimed, 'a going wife has the right to **make faces** in her few months of marriage'.* (Page 137).

In the examples above, the expression 'make faces' has its origin from Nigerian languages, and it is a facial expression used by women to attract unnecessary attention to themselves from their men. It is commonly used by Nigerians with low level of educational background. The author uses Adaku and her son to represent people in this class in the novel, therefore coining the word 'make face' to express his idea.

The examples as seen above shows that since English is not the native language of the author, it is bound to pay the price of being nativized.

6. The Nativization of English language in Chimamanda Adichie's *Purple Hibiscus*

Chimamanda Adichie is one of those Nigerian novelists that have used the English language to express the experience of their people. She has cornered the language for it to carry the exigencies of her people. Chimamanda's novels are widely read both nationally and internationally, thus she has contributed to the growth of Nigerian English.

Summary of the Text

The novel, *Purple Hibiscus* is a story that is set in post-colonial Nigeria, a country beset by political instability and economic difficulties. The central character is Kambili Achike, fifteen for much of the period covered by the novel, a member of a wealthy family dominated by her devoutly catholic father, Eugene. Eugene is both a religious zealot and a violent figure in the Achike household, subjecting his wife Beatrice, Kambili herself, and her brother Jaja to beatings and psychological cruelty. The story of the novel is essentially about the disintegration of Kambili's family unit and her struggle to grow to maturity. The time Kambili and Jaja spent at their Aunt Ifeoma's place changed their perception about life. This new home made Kambili and Jaja rediscover themselves because there is freedom to express one's mind and to voice one's opinion.

Eugene's attitude got to a point that his wife, Beatrice had to poison him, thereby causing his death and Jaja took the blame upon himself and was jailed. Three years later, the Achike family was rejoicing over their freedom from oppression, and this led to the end of the novel. In her novel, *Purple Hibiscus*, Chimamanda used some notable features of Nigerian English to put across her message and to express the exigencies of her environment. These features include loaned words, discourse particles, collocations, semantic shifts, and coinages.

Loan Words

Loan words entail those lexical items borrowed from Nigerian language into the English language to express certain ideas. Igboanusi (2001) posits that loan words are combined words from both English and Igbo language to form new meanings. Torstensson (2014) defines loan word as a loaning process where a native word loans the meaning of a cognate from a foreign language. The following are the loan words used in this novel.

30. *Atilogu*: 'our yard was wide enough to hold a hundred people dancing atilogu'. (Page 9). In this novel this is used to refer to the wide space in the Achike's flat that can accommodate a large crowd.
31. *Umunna*: 'the member of our umunna even sent people to your father'. (Page 20). From the context of the novel this means women who belong to the same clan.
32. *Garri*: 'what did you eat? Kambili replied 'Garri'. (Page 22). In the novel, it means a kind of food made from grated cassava.
33. *Agbogho*: 'kambili you are so grown up now a ripe ogbogho'. (Page 64). This is used in the novel to refer to kambili who has grown up. She is being compared to a ripe plantain.

34. *Okada*: 'take okada, Amaka said laughing'. (Page 127). In the novel, the author uses the word 'okada' to refer to a motorcycle.
35. *Okpa*: 'you know, father, it's like making okpa'. (Page 170). In the novel, the word 'okpa' is used to mean a kind of meal made from cowpea.
36. *Fada*: 'did you say he is a fada?' (Page 232). In the novel, this is used to refer to catholic priests by the author.
37. *Oyinbo*: 'our lawyers go and drive taxis because oyinbo does not trust how we train them in law'. (Page 239). This is used in the novel to refer to a white person.

Discourse Particles

This is a situation whereby syllables are added to an original statement with the view to modifying the meaning of such a statement. Karaj (2021) sees Discourse particles as syntactically optional, short speech elements, usually without fixed meaning, providing a comment on what has just been said or done and that their meaning varies depending on the context and position in an utterance. Discourse particles manage the flow and structure of discourse (Kauppinen, 2020). The following are some of the discourse particles found in the novel.

38. *Nne*
'Lunch is ready, **Nne**'. (Page 10)
In this case, the syllable Nne, which means 'mother' in this context it is added to the original sentence, to show emphasis.
39. *Nno*
'Good evening, papa, **Nno**'. (Page 40)
In this statement, Nno, means 'welcome'. In this context, it is added to the sentence to show emphasis.
40. *EziOkwu*
'**EziOkwu**? I know your father will not let you eat here...' (Page 66)
In this statement, EziOkwu means 'truth'. In this context, it is added to show emphasis.
41. *Ewo*
'**Ewo**, I am late for a chaplaincy council meeting' (Page 178).
Here, the discourse particle, Ewo means 'an exclamation'. In this context, it is added to the statement to show emphasis.
42. *Nnam*
'**Nnam**, you have never killed a chicken, have you?' (Page 229)
Here the discourse particle, Nnam meaning 'my own' is added to the original statement to show emphasis.
43. *Ogini*
'**Ogini!** You don't have to prove a senseless point here!' (Page 266)
Here, the discourse particle, Ogini meaning 'what!' is added to the original statement to show emphasis.

Semantic Shifts

Igboanusi (2001) states that in semantic shift, English words are made to acquire extended meanings. IE writers often reflect Igbo contexts in their use of certain English items so that such items now acquire extended meanings in the novels. According to him semantic shifts are usually a good source of Igbo English in the Nigerian novel. Semantic shift as we rightly know is a process whereby the standard meaning of lexical items are, shifted, extended, or restricted. In the novel, we have the following; thus:

44. Wrapper

*'She had changed from her sequined Sunday **wrapper** and the blouse...'* (Page 7)

Here, the word 'wrapper' which means 'a piece of paper, plastic, sheet, clothing that is used to wrap something/somebody' in British English, has been restricted to "a piece of cloth that women tie around their waist".

45. Compound

(a) *'The **compound** walls would crumble...'* (Page 14)

(b) *'We're just going to a kiosk in the next **compound**'* (Page 120).

Here, the word 'compound' which means 'an enclosed area around a group of buildings' has been restricted to 'a building surrounding'.

46. Big man

*'...was the best **big man** he had ever seen...'* (Page 103)

Here, the lexical item 'big man' which means 'a grown-up fellow' has been extended to mean someone who is rich and wealthy in the society.

47. Brother

*'**Brother** Eugene, Father Benedict said'* (Page 30)

Here, the word 'brother' which has to do with blood tie in British English, has been used to refer to a church member.

Collocations

Sinclair (1991) refers to collocations as 'semi-prefabricated phrase that constitute single choice even though they might appear to be analysable into segments' Natural languages are perceived to contain a large volume of collocations, recurrent combinations of words that cooccur more often than expected by chance and that correspond to arbitrary word usages (Smadja, 1993). Collocation in Nigeria has to do with the way Nigerians juxtapose words, simply because they are often used in the society. The following are the Nigerian English collocations found in the novel.

48. Painful game

*'Thousands of monsters played a **painful game** of catch...'* (Page 14)

Here, the words 'painful' and 'game' are being juxtaposed. In Standard English they cannot be juxtaposed.

49. Groundnut paste.

*'...usually the smooth brown of **groundnut paste**...'* (Page 30)

Here, the words 'groundnut and 'paste' which are not common to British citizens, are commonly used by Nigerians and are being collocated together in the novel.

50. Rubbery cheeks
 ‘...to run my hand over his **rubbery cheeks**’ (Page 42)
 Here, the words ‘rubbery’ and ‘cheek’ cannot be collocated in Standard English but are collocated in the novel.
51. Long-sleeve
 ‘...*aunty Ifeoma wore a **long-sleeved shirt***’ (Page 65)
 Here, the words ‘long’ and ‘sleeve’ which cannot collocate in Standard English are being used as collocate in the novel, there is nothing like that. The British English form is ‘sleeved-shirt’.
52. Average-size
 ‘...*would stop above the ankles of an **average-size woman***’ (Page 272)
 The words ‘average’ and ‘size’ cannot be used in Standard English to refer to animate objects, but here they are used to refer to a woman. They can only be used inanimate objects in British English.
53. Sweet and sour
 ‘...*giving out **sweet and sour scent***’ (Page 281)
 The words ‘sweet’ and ‘sour’ do not collocate in Standard English, but in Nigerian English they are often seen as collocates. In that something that is sweet cannot be sour at the same time.

All the nativized lexical items analyzed above shows that the English language has been domesticated to represent the nuances of the Nigerian society.

7. Conclusion

The English language spoken in Nigeria is a by-product of colonialism, which is a direct contact between the Britons and Nigerians. The contact brought about an indelible mark on the Nigerian environment and the culture of its people. The English language is alien to the Nigerian community, but today it has been acculturated and nativized to carry the local ideologies of the Nigerian people. Hence, it has been made to carry an appellation termed ‘Nigerian English’ having added colour and flavour. The English language came as a foreign language to the Nigerian environment, but we can now boldly claim that it has been acculturated to portray the sense that gives it a Nigerian outlook. We use it to express our feelings, ideas, desires, traditions, and cultures.

The nativization of English language in Nigeria is in continuum. It is a process that declares boldly that the English language has ceased to be the exclusive property of the British. The nativization of English language also portrays that, we are creative users of the language, and our variety of the English is peculiar. The English language has been transplanted and we have accepted it and have given it a new outfit that makes it enjoy the rights and privileges of a native-born. In essence, because of the linguistic backgrounds of Nigerian authors, the English language has been subjected to a manner of usage that is quite unique from the original usage to express the idiosyncrasies of the native Nigerian experiences and general way of life.

In essence, this research establishes the fact that, though English is not our native language, it has been nativized to suit our local exigencies and that there are various aspects of nativization of English language in Nigeria. The researchers therefore recommend here that, Nigerians and Nigerian writers should domesticate the English language in the best and convenient way to communicate their various ideological stance. That is, they should utilize the English language, but ensure that it does not lead to abuse of the language Pedestrian. They should not be discouraged by the rules, grammars, phonology, syntax, etc. of the English language when expressing their ideas in both spoken and written form. We should not allow the rules guiding Standard English usage to interfere with the originality of our native experiences.

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