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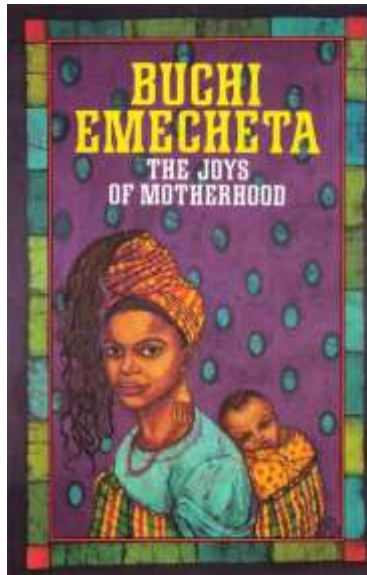
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Introduction

The varieties of English across the globe are as a result of the adaptation of English language to fit the cultures of different countries around the world. Among these varieties of English language are American English, Canadian English, South African English, Australian English, New Zealand English, and Nigerian English, which is the focus of this study.

The Nigerian variety of English is an acceptable variety that is now the model of English in West Africa. The use of English language in Nigeria has gone beyond a mere matter of linguistic communication. English language has been nativized and adopted to fit the culture of Nigerians. It is an undisputable fact that in a language contact situation, the second language is bound to get influenced by the social environment of the first language. Bamgbose (1987) rightly observes that when two languages come in contact, and one is performing an official role, such language will be influenced both culturally and linguistically in accordance with the reciprocal influence of language variation. This is the case of the existence of English language in Nigeria. There are several varieties of Nigerian English because there are several languages and cultures in Nigeria. These varieties include the Yoruba variety of English, the Igbo variety of English, the Hausa variety of English, the Tiv variety of English among others. Odumuh (1987) states that the three major Nigerian languages which are Yoruba, Hausa and Igbo, contribute to the enrichment of the super-ordinate Nigerian English. He recognizes the efforts of writers of creative literature in the standardization of Nigerian English.

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Nigeria is a country which has the greatest literary output in Africa. There are over fifty active literary artists in Nigeria, who directly or indirectly aim towards expressing the Nigerian way of life and ideology using English. Nigerian writers adopt the Nigerian variety of English in reflecting a linguistic situation that is typically Nigerian. This variety of English captures various aspects of the Nigerian culture. Writers like Ola Rotimi, Chinua Achebe, Wole Soyinka, Ahmed Yerima and Buchi Emecheta, among others, use various lexical items that reflect their culture and social background, as English language has been tailored to fit the Nigerian world view. At the lexical level, these writers may transfer words from areas like music, local food, clothing, religious beliefs, as well as institutions and occupations. In reflecting the Nigerian varieties of English, Nigerian writers may use words like *afro juju, eba, tuwo, amala, eko, agbada, buba, iro, ogun, sango, otin, babalawo, efo*, etc. Adekunke (1985) sheds more light on the use of English in Nigeria, as he states that:

“The English language has, as a result of many years of active use in the Nigerian speech community, become part of Nigeria’s contemporary environment and behaviour. It is an artefact whose foreign derived components have in the process of its evolution combined with native Nigerian elements to make it local.”

Lexico-semantics is the study of words and word meanings. Lexico-semantics deals majorly with words. A word is a single unit of language, which means something, and can be spoken or written. Lexico-semantics goes beyond the study of words, as it also deals with the decomposition of word meanings. While phonology is restricted to existing phonemes of a

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language and syntax focuses on a limited number of grammatical elements, lexico-semantics focuses on the infinite set of words of a language. As innovations occur in a society, new words are added to the existing words of a language. New meanings are given to existing words, thereby expanding the tenets of the lexico-semanticist.

***The Joys of Motherhood* by Buchi Emecheta**



Courtesy: http://www.missioni-africane.org/173_Buchi_Emecheta

Buchi Emecheta is one of the emergent numbers of African women writers who have set their authorial eyes on the conditions of women living both in their home continent and abroad. She takes her place among great female writers like Tsitsi Dangaremba, Mariama Ba, Bessie Head, Ama Ata Aidoo, Lauretta Ngeobo, and Lindsey Collen. These writers have formed intense new voice of African womanhood.

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The Joys of Motherhood is among Buchi Emecheta's most pivotal works, as it offers critical annotations on colonialism, tradition, capitalism, and women's roles as they come to affect one woman, Nnu Ego, and her family. It is set in a time of great political and economic changes for Nigeria. It is in this novel that Emecheta's main character defines the legitimacy of her womanhood solely by the success of her children. Through the life of Nnu Ego, Emecheta points out that African women have a different cultural understanding of the role and function of work, identifying themselves as powerful economic forces for families' income. Nnu Ego's whole destiny is centred on her motherhood. Nnu Ego places all her hope for happiness and prosperity in her children, yet she is constantly disappointed. As a result, Nnu ego ironically finds no joy in her grown children.

Emecheta has always defended polygamy, or multiple marriages, seeing the system of multiple marriages as a necessary community that aids in the rearing of children. However, she argues that it is not a presumed right that every man holds, especially when the husband is unable to afford and support additional family members. She sees the unquestioning application of repressive attitudes and behaviours as systematically silencing women and barring them from realizing their potential.

The Joys of Motherhood exposes the influence of colonialism. The Owulum family are noticeably influenced by the forces of the colonialist world in which they live. Emecheta ambiguously portrays colonialism in *The Joys of Motherhood*, as it forces native population to adopt and adhere to systems and beliefs foreign to their own. Capitalism, Christianity and

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European notions of education and conduct all effectively alter and threaten traditional national culture and languages. The effect eventually touches all levels of society, eroding tradition and trickling down to harm both families and individuals. Without the changes colonialism and its practitioners ushered into Nigeria, Nnu Ego's joy as a mother and the cohesive and interdependent family she long desired could have remained intact and uncompromised.

Nnu Ego and her husband, Nnaife, give up everything so that their eldest son, Oshia, can have the benefit of an education. The left over money, if there had been any, would go to educate their second son, Adim. There was never any thought given to educating their daughters. Daughters were looked as an investment. Hopefully, they would marry well and bring in good bride price, which would most likely go towards their brothers' education. Nnu Ego assumes that her sons will come home to live and will care for her as she ages. Her assumptions however, never came to reality.

Cultural Implications of Nigerian English

It is a well known fact that differences in culture are reflected in the patterns of language of the relevant cultures. Kachru (1981) asserts that as English undergoes acculturation, it shows various degrees of culture boundness. The more culture bound it becomes, the more distance is created between it and the native varieties. Akere (1987) says that Nigerian English has to be seen as a product of its own general social context. Sapir's (1914) affirmation of the cultural content of language and his view of culture as the means by which members of the society express their thoughts and ideas to one another supports the anthropological view that basic differences

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existing in thought processes of individuals give rise to a diversity of patterns of a body of knowledge of each society. This is explored in Sapir-Whorf Hypothesis, which emphasizes the exclusive distinctiveness of each language with its culture or philosophy. This hypothesis consists of two main propositions. The first is “linguistic relativity” which holds that “the world is differently experienced and conceived in different linguistic communities” or that “differences in language equal differences in thought”.

The second hypothesis is “linguistic determinism” which proposes that “language is casually related to the psychological difference in our world views”. The ultimate implication of the hypothesis is that languages are so culture bound that it is hardly possible to translate one language into another since each express a distinct world view or thought process.

The intermediate position between the two views is that there are certain general concepts and objects which have equivalents in different languages. Some others have no equivalents but may be approximated in other languages through literal translation, calquing or loan translation and loan blends. This issue arises in the use of English language in non-native societies, including Nigeria. Thus, it is a part of Nigerian English that the standard international meanings of certain lexical items are modified to express certain Nigerian practices, concepts and objects which do not obtain in the native speaker societies like Britain or the united states of America. Kachru (1983) has extended these semantic deviations to several non-native Englishes, including those used in literary texts. The semantic alteration may be in form of reference shift, reference expansion and reference restriction or narrowing. These types of semantic dislocations are parts

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of “nativization” which is a major characteristic of Nigerian English (Bamgbose 1995; Igbohusi 2006).

Theoretical Framework

This study will adopt theories by Efurosibina Adegbiya (1989) and Edmund Bamiro (1991) in describing the lexico-semantic features of the Nigerian English. While Bamiro (1991) on one hand asserts that the lexico-semantic variation of Nigerian English illustrates certain types of linguistic behaviour among Nigerian users of English, such as translating directly from Nigerian English, obeying the principles of least effort and economy of expression, revealing inadequate exposure to English and subjecting English language forms and norms to the socio-cultural logic and imperatives of the Nigerian environment. He however suggests that the lexico-semantic features of Nigerian English are classified under ten linguistic categories which are:

- Loanshift: The meaning of a word or group of words in the base language is extended to cover a new concept.
- Semantic underdifferentiation: The neutralization or underdifferentiation of emotive distinctions between certain lexical items.
- Lexico-semantic duplication and redundancy: The duplication of lexical items either having identity of reference or belonging to the same semantic field, or use of superfluous modifier for emphasis.
- Ellipsis: The deletion of the head word in a nominal group structure.
- Conversion: The deliberate transfer of a word from one part of speech to the other without any change in its form.

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- Clipping: The subtraction of one or more syllables from a word, which is also available in its full form.
- Acronyms: Words formed from initial letters of words that make up a descriptive phrase or proper name.
- Translation equivalent: Translation of mother tongue into English in certain context of situation.
- Analogical creation: The formation of new words on the basis of partial likeness or agreement in form or in sense with already existing words, either in mother tongue or in English.
- Coinage: creation of new words.

Adegbija (1989:168,174) on the other hand notes that the existence of direct lexical transfers such as *eba*, *amala*, *dodo*, *tuwo*, *agbada*, *abiku*, etc, from Nigerian mother tongues into English is because of lack of precise equivalents in English. This also includes loan-blends such as *kia-kia bus*, *akara balls*, and *bukateria*. Adegbija refers to these lexical transfers and blends as lexical features of Nigerian English.

Adegbija (1989) identifies five major classes of lexico-semantic variation in Nigerian English, and they are:

- Transfer: e.g. bushman for an uncivil, unsophisticated, naive person.
- Acronyms: e.g. SAP from Structural Adjustment Program.
- Semantic shift or extension: e.g. Machine for Motor cycle.
- Analogy: e.g. invitee from invite.

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- Coinage or neologism: e.g. carry over is the repeating of courses already taken and failed.

This study will adopt a combination of the two lexico-semantic theories by Adebijaja and Bamiro to analyse the data. Variations from both theorists relevant to the analysis of the lexico-semantic features of Nigerian English in *The Joys of Motherhood* will be used. These features are selected to suit the context and lexemes of *The Joys of Motherhood*. These features are: Direct Lexical Transfer, Loan Blend, Coinage, Loanshift and Analogical creation.

Methodology

A lexico-semantic analysis and interpretation of Nigerian English usage in *The Joys of Motherhood* by Buchi Emecheta, using a model adopted from Adebijaja (1989) and Bamiro (1991) is presented here. Adebijaja, on one hand, notes that the existence of direct lexical transfers such as eba, amala, dodo, tuwo, agbada, abiku, etc, from Nigerian mother tongues into English is because of lack of precise equivalents in English. This also includes loan-blends such as kia-kia bus, akara balls, and bukateria. Adebijaja (1989) refers to these lexical transfers and blends as lexical features of Nigerian English. He identifies five major classes of lexico-semantic variation in Nigerian English, and they are: Transfer, Acronyms, Semantic shift or extension, Analogy, Coinage or Neologism. Bamiro (1991), on the other hand, identifies ten lexico-semantic features of Nigerian English and they are; Loanshift, Semantic underdifferentiation,

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Lexico-semantic duplication and redundancy, Ellipsis, Conversion, Clipping, Acronyms, Translation equivalent, Analogical creation, Coinage.

However, Direct Lexical Transfer, Loan Blend, Coinage, Loan Shift and Analogical creation, have been adopted from both theories in carrying out this analysis. These features will be used in line with the role that culture plays in redefining a language. In an attempt to carry out a successful analysis, clear and concise explanations of non-English words would be rendered.

Direct Lexical Transfer

Direct lexical transfer is used especially by Igbo authors of Nigerian English. Odumuh, (1987) and Jowitt (1991) dealt with various aspects of direct lexical transfers, loan words, or borrowings as a process of lexical innovation in Nigerian English, particularly from major Nigerian indigenous languages and pidgin. Such transfers are found in aspects of titles, food, religion and traditional customs. A great amount of direct lexical transfers are found in *The Joys of Motherhood* because of the lack of perfect equivalents to these lexicons or the effort to reflect a culture that is distinctively Igbo. These lexical transfers are what exclusively mark out Nigerian literature in English as it takes a typical Nigerian of the writer's tribe to understand the lexicons. Buchi Emecheta conveniently, directly and successfully transfers the Igbo lexical items to reflect the Igbo tradition and customs. The transferred lexicons are italicized and meanings are provided in brackets under each extract.

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- 1) “Apart from that, had she not been told many times at home in Ibuza that her *chi* was a slave woman, who had been forced to die with her mistress when the latter was being buried?” (Page 9)

In her exhaustion, she dreamed that her *chi* was handing her a baby boy, by the banks of the Atakpo stream in Ibuza. (Page 45)

(“Chi” stands for one’s own personal god).

- 2) “Why don’t you wear her around your neck like an *ona*?” (Page 11)

(“Ona stands for necklace”).

- 3) “Your *dibia* is doing all he can for her, but I don’t think she will survive it” (21)

(“Dibia” is the Igbo word for an herbalist or a diviner).

- 4) “My friend, if you were not an *obi* like me, and not Ona’s father, I would tell you a few home truths.” (Page24)

(“Obi” stands for the head of a family or a chief in an Igbo community).

- 5) “Other than that, pray for *Olisa* to help us.” (Page 31)

He prayed to almighty *Olisa* to cure his good friend Nwokocha Agbadi... (Page 19)

(“Olisa” means God Almighty).

- 6) “At first Nnaife had greeted her only shyly with a single word, *Nnua*” (page 43)

(“Nnua” means welcome).

- 7) “Bring the half glass of that *ogogoro*” (page 70)

(“Ogogoro” is a locally made alcohol).

- 8) “Nnu Ego begged the man in her halting pidgin English to please stop the dog from frightening her *pikin*” (page 96)
(“Pikin” is the pidgin word for a child).
- 9) “They wouldn’t let me eat of their *sarah*” (page 99)
(“Sarah” is a sacrifice in form of food, distributed to children to bring good will).
- 10) Oshia sighed with relief at seeing *iyawo*” (page 101)
Oshia was always going into *Iyawo*’s house to help her make cassava into tapioca-like stuff called “*kpokpo garri*.” (page 102)
(“Iyawo” is a Yoruba word for “wife” but it is often used to describe a new bride).
(“Kpokpo garri” is a local cassava flour with lumps).

The lexico-semantic features of a language may also include names because names are words and they are referential. The names people bear link them to a particular ethnic group or culture. As individuals, names are forms of identity just as language. There continues to remain a close link between names and languages. Nigerians of all tribes often use sentences or expressions as names. For these reason, names of individuals continue to remain important in the semantic analysis of a language. Nigerian writers use names to express their culture. Although they write in English, they try to retain aspects of their culture in the names of their characters. This is the case with Buchi Emecheta in *The Joys of Motherhood*. She clearly expresses the circumstances of most of her characters using their names. In reflecting an Igbo character, she uses an Igbo name, in reflecting a Yoruba character, she uses a Yoruba name.

However, for her British characters, she uses English names. Below are some selected names and their meanings.

As earlier stated, Nigerian writers express their culture through names, trying as much as possible to create a relationship between the names of their characters and the roles they play in a text. Buchi Emecheta adapts this technique as well as there to reflect direct or indirect relationships between the names of her characters and either their roles in the text or the circumstances surrounding their birth.

- 1) “Nnu Ego” means “Twenty bags of cowries”. This name and its meaning go a long way in explaining the circumstances surrounding the character’s birth and the fate of her adult hood. Her father named her “twenty bags of cowries” because he considered her to be priceless. Ironically, Nnu Ego did not turn out to be rich at any point in her life. It can be said that Buchi Emecheta uses the irony behind the name ‘Nnu Ego’ to show the value of children over money and affluence.
- 2) “Nnaife” means “Father is important”. Nnaife is Nnu Ego’s husband who is passive and does little to better the livelihood of his family. Although he descends deeper into weakness and alcoholism at every stage of his life, he played very important roles in the life of his children. Buchi Emecheta uses the name “Nnaife” to emphasize Nnaife’s contribution to the education of his first son. Although Nnu Ego played a greater role in bringing up her children, Nnaife gave up all his earnings as a soldier for his first son’s education. As a child, Oshia held his father in high esteem and saw him as being very important.

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- 3) “Adaku” means “Daughter of wealth”. Adaku is Nnaife’s second wife, given to him as an inheritance from his late elder brother. Buchi Emecheta uses the name “daughter of wealth” to express the ambitious and zealous nature of Adaku. Her wealth and success goes unrecognized because she bears no son, only two daughters. She refuses to remain poor in her husband house, and struggles to become successful.
- 4) “Ona” means “a valuable neck bead”. Ona is Nnu Ego’s mother and Agbadi’s favourite mistress. Buchi Emecheta uses the name “Ona” to portray the character’s beauty, pride and importance to Agbadi and her father, Obi Umunna.
- 5) “Oshiaju” means “The bush has refused this.” “Oshiaju” is the Igbo equivalent of an “abiku” which means “one who is born to die again”. After the death of Nnu Ego’s first son, she gives birth to Oshiaju, reflecting the circumstance surrounding his birth and expressing the hope for a long life for her child.
- 6) “Adankwo” means “Daughter of Nkwo” which is a market day. Although *The Joys of Motherhood* is an imaginative work of literature, Buchi Emecheta uses this name to make the text seem a little more realistic. Through this character’s name, Emecheta enlightens her reader on one of the four market days in all Igbo communities. However, “Adankwo” is a female child born on Nkwo market day, just like “Okonkwo” is the name of a male child born on Nkwo market day.
- 7) “Adimabua” means “Now I am two.” “Adimabua” is a name often given to the second born male children in an Igbo family. In expressing the Igbo culture, Emecheta uses this name for Nnu Ego’s second child.

- 8) “Kehinde” is a name given to the last of the twin to come at birth. There are no explicit explanations of the name “Kehinde”. It is only used for twins who come last at birth.
- 9) “Taiwo” is a name given to the first of the twin to come at birth. Just like the name “Kehinde”, “Taiwo” also does not have an explicit explanation. It is used exclusively for twins who come first at child birth.

These names are Yoruba names but Emecheta uses these names for these Igbo characters to reflect the influence of language even on culture. Though Nnu Ego and Nnaife are Igbos, they give their children Yoruba names due to the influence of the society (Lagos) on their culture.

- 10) “Malachi” means “You do not know what tomorrow will bring.” Buchi Emecheta uses this name for this character to express Nnaife’s displeasure after her birth. Malachi and Obiangeli are Nnu Ego’s last set of twins, after Taiwo and Kehinde. Naife openly expresses his discontentment over them being girls and not boys. However, Nnu Ego holds on to the dream that her sons as well as her daughters will bring her joy in her old age. Thus, she names her daughter “Malachi” to express her hope.

Emecheta uses the name “Malachi” to make an allusion to the Christian religion. Malachi is the last book of the Old Testament and it means “a messenger of God”. Emecheta uses this name for the character to illustrate the influence of Christianity on indigenous traditions. This proves that colonialism did not only influence the

Nigerian indigenous languages, but Nigerian religious beliefs as well. Nnu Ego and Nnaife are introduced to Christianity in Lagos and this explains the motif behind the name “Malachi”.

Coinages

Coinages are newly coined words resulting from the prevailing socio-linguistic factors in Nigeria. Coinages result from the need to expand or enrich the Nigerian English vocabulary. Coinages are usually made of compound English words and they are created for new experiences, especially where the speaker of the language either experiences dearth of correct standard lexical item to express himself. According to Bokamba (1982), coinage involves the derivation of new lexical items via prefixation, suffixation, a combination of both, or reduplication and compounding. At times, a coinage receives public acceptance if it is considered the most appropriate word to capture a concept among a speech community. This is because the meaning ascribed to a word by its use in a particular context will take precedence over its etymological derivation. In a nutshell, what this implies is that it is the use of the words that determines the meanings of the words in a sentence. The coined words identified in the text are italicized and their meanings are explained in brackets.

- 1) “But she had many *waist lappas*, and expensive change of coral beads for her neck and waist”. (page 12)
 (“Lappas” denote a “wrapper”).
- 2) “...so the *medicine man* let her attend to him”. (page 15)

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“Send her my *medicine man*” (page 21)

(A “medicine man” is someone who is believed to have special magic powers, especially of healing).

3) *Kolanut* and *palm wine* are here (page 18)

“They also knew that *palm wine* will flow aplenty till the small hours of the morning”.

(Page 41)

(“Palm wine” is an alcoholic drink made from the palm tree).

4) “He caressed her thigh with his good hand, moving to her small *night lappa* and fingering her coral *waist beads*”.(page 19)

(“Night lappa” is a cloth used in covering the body in the night from cold).

(“Waist beads” are local beads worn by women around the waist).

5) “Agbadi’s *senior wife*, Agunwa, became ill that very night”. (page 21)

“She will be the *senior wife*”. (Page 30)

(A “senior wife” is the first wife, among many wives of a man).

6) “She is my *chief wife*, I took her to udo the day I became an obi”. (page 22)

(A “chief wife” is the first wife, among many wives of a chief).

7) “My daughter has been found an *unspoiled virgin*” (page 31)

(“Unspoiled virgin” simply means a virgin).

8) “You are so thin and *juiceless* (page 33)

(To look “juiceless” means to look sick and dry).

9) “He will get the *bride price* back.” (Page 38)

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(“Bride price is a form of dowry that a man pays to the parents of the girl he wishes to marry”).

10) “Nnu Ego my *pet child*, you know I have been making preliminary arrangements for you to go to another man?” (page 38)

(A “pet child” is a favorite child).

Loan Blend

It has been established in the previous chapter that the Nigerian variety of English is as a result of the contact of English languages and indigenous languages. Loan blend is a lexico-semantic feature of Nigerian English that vividly reflects this contact. In this case, Buchi Emecheta uses a great amount of loan blend to reflect the contact of English language and the Igbo language and tradition. Loan blend is the combination of two different languages to form new meanings. In loan blend, the item from the source language and its partial equivalent from the target language are placed side-by-side to form a nominal group. Below are examples of loan blends extracted from the selected text. The examples of loan blends are italicized and their explanations are in parenthesis.

Examples

1) Nnu Ego darted past the *Zabo market*... (page 1)

(“Zabo” is a name of a market in Lagos where food stuffs and other miscellaneous items are sold).

2) She felt the milk trickling out, wetting her *buba blouse*... (page 8)

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(“Buba” is a plain blouse made without a design).

- 3) By the time she reached *oyingbo market*, the sun was peeping out from behind the morning clouds. (page 8)

By the time he got home, in any case, his wife Ato would be ready to go to her fish stall in *Oyingbo market*. (Page 58)

(“Oyingbo” is a name of a place, and “Oyingbo market” is located at Oyingbo).

- 4) Agbadi lay silently on his back on his goatskin, sometimes gazing at the *bamboo ceiling*...(page 19)

(“Bamboo ceiling” is a ceiling made of bamboo).

- 5) Nwokocha Agbadi visited her often in her hut, and slept there many an *Eke night* when he did not have to go to the farm or hunting. (page 25)

“You have to join your age-group at home, dress up on *Eke days* and go and dance in the market.” (Page 222)

(An “Eke day” is the first market day in an Igbo community).

- 6) She heard from people that he more or less lived in thick, *swampy Ude* where game was plentiful. (page 26)

(“Ude” is the name of a forest at Ibuza, known to be very swampy).

- 7) “You will be leaving next *Nkwo day*, then.” (page 38)

(“Nkwo” is the fourth market day in the eastern part of Nigeria).

- 8) “The cook’s wife, the woman who had gone to inform Nnaife of their arrival, welcomed them with pounded yam and *okazi soup*” (page 42)

(“Okazi soup” is an Igbo soup made from thickener, potash and scent leaf).

- 9) In her exhaustion, she dreamed that her chi was handing her a baby boy, by the banks of the *Atakpo stream* in Ibuza. (Page 45)

(“Atakpo” is a stream in Ibuza where women go to wash and children go to swim and take their bath).

- 10) Every child had the right to own his own first hand-woven *npe cloth*, to be wrapped in, after he had been washed from the banana leaves (page 54)

(“Npe-cloth” is a hand woven shawl wrapped around a baby).

Loan shift

Loan shift is also known as semantic shift or extension. Some lexical items have had their conceptual meanings shifted, restricted or extended to fit the Nigerian context. This is a common lexical formation process in Nigeria. Bamiro (1991) explains that loanshift refers to various ways in which English lexical items have acquired a polyvalence of reference and social meaning in the Nigerian geolinguistic environment. In other words, Nigerians transform English words into a new language of expression to reflect the new cultural, social, and pragmatic context in which the language is embedded. When a word or an idiom is employed to express a meaning which it does not hitherto convey, the meaning and referent are said to have been expanded or extended. In other words, a change in the sense of a word causes a modification in the mental content that constitutes the meaning of such lexical item.

Examples of loanshift are italicized and their explanations are given in brackets.

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- 1) "I don't trust men who can't *make it* here in Ibuza." (page 37)
(To "make it" means to become wealthy).
- 2) "If you turn that *corner*, you'll be there." (Page 40)
(“Corner” in this context means a bend in a road).
- 3) "I shall come and visit you again when you are really mad." (Page 45)
(The meaning of “mad” in this context goes beyond the denotative meaning. In BE it means to be insane or angry. Emecheta extends the meaning of “mad” to refer to the mother of a baby. This is because mothers make funny faces and funny sounds when they are nursing their children).
- 4) "But please *drop* me at Ogowash, where my grandparents come from." (Page 46)
(“Drop” in the Nigerian context means alight from public transportation vehicle, especially at undesignated bus stops).
- 5) In the afternoon, her husband came in for lunch, and later she would *back* her baby again in time for the evening rush of workers. (page 54)
(The meaning of “back” has also been extended to refer to a woman strapping her child at her back).
- 6) This young man could read and write, and with a good "*dash*" – a kind of approved bribe- given to the right people such a young man would go a long way. (Page 67)
(“Dash” in Standard English means either an act of going somewhere in a hurry, a small amount of something or a punctuation mark used in separating parts of a sentence. In the Nigerian context, “dash” is an act of bribery).

- 7) “What of my *mothers*, his wives, and my sisters and brothers?” (page 76)
 “Oh *mother*, you are not as old and dry.” (Page 157)
 (“Mother” in the Nigeria is not used for a female parent alone, but it is a term used as a mark of respect to any woman that is old enough to be a mother).
- 8) “The boys have the evening off for their stupid *lessons*, and they are left off from going to fetch the evening firewood that we have to sell to feed us.” (Page 167)
 “I’ll back before *lesson* time.” (Page 176)
 (The meaning of “lesson” has been extended to mean form of private tuition).
- 9) All Nnaife gave her by way of presents was five pounds, part of which she used to buy a new piece of the best *George* material she could find... (Page 188)
 (While George is an English name of a person, in the Nigerian context, it means a two piece cloth material, tied around the waist by women. It is made of cotton in sometimes silk material, often patterned with brightly coloured checks).
- 10) “If my daughter has been “touched” by your son, know this: that when these men leave, I shall kill you.” (Page 210)
 (“Touched” in this context means deflowered).

Analogical Creation

Analogical creation is like coinage in a way because it deals with the formation of new words. However, analogical creation deals with the formation of new word based on already existing words or partial likeness as Bamiro puts it. Adegbija (1989:172) notes that word formation processes in English such as suffixation and prefixation are productive analogy models in Language in India www.languageinindia.com

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Nigerian English. Below are some examples of analogy creations from the selected text. The created analogies are italicized while the explanations and British equivalents are in parenthesis.

1. "Make sure that her slave and *cooking things* go down with her." (Page 22)
("Cooking things" –BE "Cooking utensils").
2. "There is nothing that makes a man *prouder*" (page 31)
("Prouder"- BE "More proud").
3. "They showed the address they wanted to a *food seller*". (page 40)
('Food seller' has been created from terms like "bookseller" and "flower seller").
4. "Good night sah." (page 41)
"No, no sah! No police, sah!" (Page 93)
("Sah" – BE "Sir")
5. They also knew that palm wine would flow aplenty till the *small hours* of the morning.
(page 41)
("Small hours" is from the term "early hours").
6. "I want to live with a man, not a *woman-made man*." (Page 50)
("Woman-made" is from the British expression "Man-made").
7. Her certainty of expecting a *man-child* injected new life into her flagging spirit. (Page78)
("Man-child" – BE "Male child")
8. "It's *tastier* than the Lagos kind," was Oshia's judgment." (page 151)
("Tastier" – BE "More tasty").

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9. Look at the expensive shoes she is wearing, look at the expensive *headtie*, and even a gold chain- all this to come and see her relative Adaku, and in this rain! God, the cost of that *headtie*! (Page 163)

(“Headtie” – BE “Head gear”).

10...this small outer building where they lived was typical of the accommodation provided for African servants which their masters always referred to as the “*boys quarters*.”

(“Boys quarters” –BE “Quarters” or “Living quarters”)

Conclusion

Nigerian English can be best understood against the background of British colonialism in Nigeria. This fact applies to the Igbo variety of English language. The language contact between English and Igbo is what Buchi Emecheta portrays in the lexical choices of *The Joys of Motherhood*. Emecheta’s uses Igbo English as a deliberate but significant stylistic device, which arises from the influence or interference of the Igbo language and culture.

Igbo English is one of the three major ethnic varieties of Nigerian English and is characterized by the fact that, while the vocabulary is mostly English, the sentence pattern is essentially Igbo. The use of Igbo English by Emecheta is an attempt to retain, as much as possible, the ‘Nigerianness’ of *The Joys of Motherhood*. Emecheta’s lexical usages reflect an aim to link the Igbo culture and the English language, so that non-Igbo readers as well as Igbo readers will conveniently understand the work. Emecheta retains aspects of Igbo political and religious practices and beliefs food and drinks, flora and fauna as well as social aspects of the Igbo people.

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