

## Speech acts and pragmatics of Adichie's Purple Hibiscus

babasola OSIPEJU

School of Languages, Department of English  
Michael Otedola College of Primary Education  
Noforija-epe, lagos state, nigeria.p.m.b. 1028, epe,  
E-mail: artstarts2000@yahoo.co.uk

### Abstract

The importance of the English language in Nigeria cannot be over-emphasised. Though language of a foreign culture, it has for many years, served as the cord that binds the different ethnic groups that formed the nation together. Many though have argued that the language should go, but the fact of the matter is that the level we are it will be practically impossible. Do we start to learn our indigenous languages, when even some of us cannot say a line correctly in our Mother Tongue? If we chose that option, how do we begin to communicate with other ethnic groups? And should we decide to choose one, out of the three major languages, which one do we choose? This is the dilemma we are in as a nation! But Nigerian English can be a way out. Nigerian English, not in terms of the bastardised form, but localised English that has elements of Nigeria cultures; English coloured with Nigerian localised kinship terms; English that has international intelligibility; English that respects and obeys the rules of grammar, but sourced with indigenised Nigerian lexicons. This is exactly what Achebe did in his first two novels: *Things Fall Apart* and *Arrow of God*; and Chimamanda Adichie has toed this line, especially in her first novel, *Purple Hibiscus*. This is what this paper addressed.

**Keywords:** language, Mother Tongue, communicate, indigenised, localised,

### Introduction

Language and man are inseparable. And to say the human race may not survive in the absence of language is not far from the truth. This is because either directly or indirectly, we employ language in every of our endeavor and confusion may arouse if there is no means to explain our thoughts.

There are thousands of linguistic groups all over the world; but the English language has developed and spread like 'fire in the harmattan' in the last four hundred years. According to Awonusi (2004), there is no doubting the fact that the English language has spread at a very rapid rate across the globe in the last four centuries. Quirk et al (1985) puts the speakers of the language at 700 million, while others have suggested more. Half of this figure is attributed to non-native speakers, which means that the non-native speakers are likely to surpass the native speakers of the language.

The language was formally introduced into Nigeria in the 19th century following colonisation by the British (Spencer 1971). This does not mean that it was its first manifestation in the country because Pidgin, a variety of the language, was already in existence along the coastal region in the 15th century. However, because the language has to express a new culture, there is the need for its domestication, nativisation and indigenisation; hence, we have what has come to be known as Nigerian English (or Nigerianisms), which is like other varieties such as British English, American English, Indian English, Ghanaian English, among others.

### Objectives

The concerns of this paper, among others, include:

1. To examine the variety called Nigerian English and establish its existence.
2. To do a thorough analysis of the elements of Nigerianisms in Adichie's *Purple Hibiscus*.
3. To examine how Adichie has succeeded in exploring the English language, exposing it to Nigerian local concepts and ideas.

### What is Nigerian English?

There are arguments and counter-arguments on the notion of Nigerian English. Many have argued that there is nothing in the dictionary of language called Nigerian English. In fact, to holders of this belief, Nigerian English is an 'aberration'.

To them, anything that is not Standard British English (SBE) is not only incorrect but also obnoxious.

Okoh (1998) vehemently opposed the use of Nigerian English, saying it can't pass the test of international intelligibility. He said a chicken is not an egg as it is not meant to be in the first place, noting that though NE reflects enormous humour, it has no place in English for Academic Purposes (EAP) writing text.

However, in the word of Dadzie (2004), when a language is removed from its native habitat and planted elsewhere, there is always a tendency for the language to assume forms which are different from the original. However, there is also a tendency to preserve some of the characteristics of the language. Hence, the language

will retain its essence, which is usually its grammar, and whatever changes that may result may not be far-reaching in this aspect.

According to him, in as much as we have varieties of the English language known as British, American, Australian, most writers have come to agree that a variety of the language exists called Nigerian English. The language was forced on the Nigerian people, and they accepted it, learnt it and used it in response to several sociolinguistic needs; hence, Nigerian English is the English language as spoken by Nigerians.

The truth is that nothing is abhorrent in Nigerian English! If nations around the world can make input 'into the collective wealth of a global linguistic heritage', Nigerian can do even better. The only vital point is that meaning must not be jeopardised! The American can say 'fill out' form, British can say 'fill in' form; nothing is wrong if Nigerian say 'fill form' so far meaning is not traded with.

British can 'come on foot'; and American 'come by foot'; while Nigerian can 'trek'; this we don't see as an error, instead it is an acceptable, educated Nigerian enrichment of English.

It is therefore right to conclude that Nigerian English is an avenue to contribute to the development of English, by transferring words to it with Nigerian colouration. It is the Nigerian version of the English language, spoken by Nigerians.

These include areas such as cuisine, greetings, honorific, kinship words, clothes, lexical items, phrases, and coinages.

### **African Writers and Language Problem**

The language to use in writing among African writers was and is still a controversial issue. African writers had to part ways at a time in history to address this. The question then was: Should the English language go or stay? In other words, they were indirectly asking the question: Can a foreign language succinctly capture African thoughts?

Many African writers have condemned the use of English in expressing the literature of Africa. So far, three groups have emerged with dividing views. They are the conservative, the liberal and the radical/revolutionary.

The conservative see nothing wrong or pretend to see nothing wrong, linguistically and politically, with the use of English in African literature. The liberal, on their part, agree that something is particularly wrong in expressing African thoughts in foreign languages, but believe nothing can be done to correct the situation. However, the radical (revolutionary) noticed the linguistic and political problems inherent in expressing African thoughts in foreign languages and invariably demanded for a change. The holders of this view demanded for African languages for African writings. Notable among the radical is Obi Wali, who as far back as 1963 argued that:

The whole uncritical acceptance of English and French as the inevitable media of educated African writing is misleading and has no chance of advancing African literature and culture.

He was aggressive and blunt in his submission that he added:

...until these writers and their midwives accept the facts that any true African literature must be written in African language, they would be merely pursuing a dead end, which can only lead to sterility, uncreativity and frustration.

Following the line of Wali is Abiola Irele. He was quoted to have said:

We cannot feel that we are in full possession of this literature as long as it is elaborated in a language that does not belong to us in an immediate and original way.

Ngugi Wa Thiong'O was another African writer, who took a rather 'confrontational and ultra-reactionary approach' to the use of what he called the 'language of oppression'. He decided to write his works first in his native tongue - Kikuyu. Ngugi and Obiajunwa had once solicited for African language for African writings; but Soyinka misconstrued this. He thought they were referring to a single medium for Africa and suggested Swahili, which was vehemently opposed by Ayo Bamgbose.

But a difference is found in Chinua Achebe, a gifted writer who uses English to bring out the aesthetic values of African cultures. Speaking on the role of African writers to the society, Achebe said the primary task of an African writer is to rehabilitate the culture, which the colonising culture has overlooked, or distorted.

Achebe was realistic in his philosophy. He said this can be achieved successfully using the legacy of colonisation in the shape of a world language which the writer must employ to perform this rehabilitation. He noted:

"If colonialism did not give the African people a song, it at least gave them a tongue for singing."

(Insight Oct/Dec 1966 p.20)

And in another instance, he said: I have been given this language (English) and I intend to use it.

Eghagha (2000) corroborates this view. He suggests that African writing (literature) can only be read and understood by the outside world if it is written in French, English or Portuguese. He noted that these are the

main languages of the colonising authorities in the regions of Africa.

Chimamanda Adichie has toed the line of Achebe, who she claims 'remains the most important writer for me'. As a girl in Nigeria, she wrote story after story about the sort of people she read in books: 'white people with blue eyes who ate apples and had winter'. Only as a teenager, after reading Achebe's novel *Things fall Apart* and realising that her people's own stories were worth telling, did she begin describing the world she knew. And since she has started writing in the English language, despite her education and exposure to the native speakers' environment, she writes to reflect the beauty of African and the culture of her people - the Igbo group of the South-Eastern Nigeria - in her works.

### **Who is Chimamanda Ngozi Adichie?**

Like Achebe, what gives Adichie's novels an air of historical genuineness is the way she uses the English language. She chooses to use a form of English, which without hesitation reflects the rhetorical genius of his people, 'the ultimately untranslatable expression of their native Igbo civilisation'. Adichie can do this successfully because she has the necessary scope, the range of English registers to allow her adapt the language to several uses. She makes use of her two worlds. She is linguistically and perfectly competent in Igbo and the English languages, having studied and lived in the native speakers' environment.

Chimamanda Ngozi Adichie was born September 15, 1977 in the village of Abba, Anambra State, but grew up in the University town of Nsukka, South-eastern Nigeria, where the University of Nigeria is situated. While she was growing up, her mother was also employed there as a university registrar.

At the age of 19, she left Nigeria and moved to the United States. After studying at Drexel University in Philadelphia, Adichie transferred to Eastern Connecticut State University to live closer to her sister; who has a medical practice in Coventry and to continue studying Communication and Political Science. She got her university degree from Eastern, where she graduated Summa cum laude in 2001.

She has two master's degrees in Creative Writing at Johns Hopkins University in Baltimore and African Studies at Yale University. Her first novel, *Purple Hibiscus*, was published in 2003 but introduced into the Nigerian market in 2006 by Farafina. The novel won the Commonwealth Writers' Prize and the John Liewellyn Rhys Prize and long-listed for the Booker Prize.

What makes *Purple Hibiscus* so interesting is the position of the family within the larger picture of Nigeria. It is a story about Nigeria's recovery from colonialism, because Eugene, Kambili's father, is among the first generation to come into contact with European missionaries. In order to go to school, children need to convert to Christianity, so Eugene and many of his contemporaries do. He takes the teaching so seriously that he condemns all practice of his native religion, and becomes uptight and self-righteous. Religion is everything. Perfection is the goal. He accepts nothing short of perfection from himself or his family. Every time they slip, he punishes them.

### **Theoretical Framework**

We intend to build this work on two major theories: speech acts and pragmatics. Halliday's systemic functional theory will also be relevant. This is because the three acknowledge context. Context of culture and geography give Adichie's book relevance, especially on the people she writes about. Most of the words and structures she uses would not have had fuller meaning if she had used London or America, where she resides, as her setting. But because the culture and the setting she writes about relate to the African environment and particularly the Igbo culture of the eastern part of Nigeria give acceptability to her work.

Word meaning, code mixing and other necessary language analysis tools will also be relevant.

### **Speech Acts**

Speech Acts Theory was developed by two philosophers; John Austin (1962) and John Searle (1969). Their postulations are based on the fact that language is not just to describe the world; but to perform a large range of other actions that can be indicated in the performance of the utterance itself. Speech is an act readily recognised, acquired and used by every human being in the society. Kachru (1965: 399) described the functions of speech as forms of address such as abuses, curses, greetings, blessings, threats etc. They serve as mode of interaction between members of a speech community (linguistic environment). They also help to maintain good human relation among the inhabitants of a particular society.

### **Relevance of Speech Acts**

The Igbo language, which Adichie adopts in her works, possesses its own set of speech functions, which must be carried out under laid down conditions. Though Adichie could not make all her characters react like the native Igbo people that they are, due to certain understandable reasons, which may include that her characters live in the city and modernism has taken over to the extent that they speak the pure and undiluted English version (except Auntie Ifeoma, Pa Nnukwu and others who live in the village and speak the local peppered English) or

that she (Adichie) can do little of the ‘home-made-thing’, but the fact remains that she portrays the culture and the way her people speak the English language.

One thing is clear, Adichie is a modern day writer; the one who lives in the native speakers’ environment and writes good versions of the English language; but where the need be to create a local character and make him/her speak the local English, she does it perfectly and with dexterity.

A good example is the prayer of Pa. Nnukwu before he died (P. 165-166). She does it in a way that the meanings are not lost and even non-Igbo speakers would understand the character. This fits into the description of Achebe on the duty an African writer owes his/her people.

To showcase the excellent work of Adichie in speech acts and pragmatics, we shall examine the various speech acts and other communication value in *Purple Hibiscus*. This will include; the acts of greetings, abuses, appreciation, blessing, burial, advertisement, among others.

### **Act of Greeting**

- a. ‘Ke kwanu? I asked, although I did not need to ask how he was doing (p.11)
- b. Did School go well? (p. 21)
- c. Ke kwanu? I asked when he came in (p. 22)
- d. Nno nu! Nno nu! Have you come back? (p. 55)
- e. We will come in soon to say welcome (p. 55)
- f. Omelora! Good afun, sah(p.55)
- g. Kedu nu? (p. 55)
- h. Greet your parents, make sure you show them this money (p.55)
- i. Jaja, Kambili how are you? (p. 57)
- j. Gudu moni. Have you woken up? (p. 58)
- k. Neke! Neke! Neke! Kambili and Jaja have come to greet their old father (p.63)
- l. Papa-Nnukwu, are you well? (p. 64)
- m. The women greet Igwe the traditional way (p. 93)
- n. Our daughter, Kedu? (p. 94)
- o. Umu m, welcome (p.188)
- p. How is the family? (p.132)

### **Act of Advertisement**

- a. Buy from me, oh! I will sell well to you (p. 54)
- b. Look at me, I am the one you are looking for (p.54)
- c. I have what you want (p. 43)
- d. Come with me, it’s here (p. 43)
- e. Let us plait your hair (p. 231)
- f. Let us make you beautiful (p. 231)
- g. I will plait it well for you (p. 231)
- h. Mama Chinedu Special Hair Stylist (p.231)
- i. Mama Bomboy International Hair (p. 231)
- j. They are big (p. 232)

### **Act of Appreciation**

- a. Thank you, Papa. Thank you, mama (p. 13)
- b. Thank sir, God bless you (p. 54)
- c. Yes sah! Tank sah! (p. 55)
- d. Thank you, Lord, for journey mercies (p. 55)
- e. Oh! Thank Eugene for me, thank him. (p. 67)
- f. Tell Eugene, I said thank you (p. 114)
- g. Thank you, n na m(p. 154)
- h. You are doing my job for me, father. Thank you (p.231)

### **Act of Abuse**

- a. Because you’re bored with it? If only we all had satellite so everybody could be bored with it. (p. 79)
- b. May be it is not as good as the fancy rice she eats at home (p.120)
- c. Where else do you think? (p. 121)
- d. I’m sure that back home, you flush every hour just to keep the water fresh, but we don’t do that here (p. 121)
- e. Interesting. So now rich people can’t decide what to do day by day, they need a schedule to tell them (p. 124)
- f. Ah! Ah! Is that how you peel yam in your house? (p.133)

- g. Are you sure they're not abnormal, mom? Kambili just behaved like an atulu when my friends came (p. 14)
- h. Why? Because rich people do not prepare 'orah' in their houses? Won't she participate in eating the 'orah' soup? (p. 167)

#### **Act of Blessing**

- a. My spirit will intercede for you (p. 83)
- b. Papa-Nnukwu prayers and blessing for his children (p. 165-166)

#### **Acts of Threat and Warning**

- a. If I do not count, I will stop asking if you rose well in the morning (p. 83)
- b. Then my spirit will haunt you when I join my ancestors (p. 83)

#### **Acts of Singing and Story Telling**

- a. O me m ma Chineke, O me mma(p.39)
- b. Ka m bunie afa gi enu... (p. 125)
- c. Njemanze...(p. 158)
- d. Nne Nne...I have come (p. 158)
- e. Ekene n ke Udoezigbo nwanne m n ye maka gi(p.237)
- f. The story of why the tortoise has a cracked shell (p. 156-161)

#### **Act of Burial**

Papa Nnukwu's funeral (pgs 186, 195, 200)

#### **Pragmatics**

In pragmatic study of utterances, we consider the examination of conversion and cultural differences in characters' verbal discussion. The specific theoretical view employed here are Searle's (1969) and H. P. Grice's (1975) postulations, which argue that pragmatics is a functional account of the ways speakers use language to express messages in a communicative activities and events.

Pragmatics is the study of how languages is used in communication and it takes into consideration the speaker's and addressee's background attitudes, which a sentence is uttered and their knowledge of how language can be used to inform, to persuade, to mislead, among others. It helps us determine how utterances have meaning in situations while context of use help to capture meaning.

#### **Semantic Interpretation of Words and Sentences**

Most often, emphasis on language has been on form; but there is more to language than form. For language to fulfil its communicative function, utterances must convey a message. They must have content. Speaking generally, we can call this message or content the utterance meaning. However, there are different perspectives to meaning in linguistics. Systemicists believe that context determines meaning i.e. there is no meaning in isolation. They believe that language (grammar) becomes meaningful in the context of use. To them, it is not necessary for a structure to be completely grammatical, what speakers need is the exchange of ideas. Once this is achieved, others may not matter as such. This is not to say that they permit ungrammaticality in sentences. The fact remains that they don't emphasise complete grammaticality; instead, it is on the context of speaking.

Put in another sense, they stress communicative competence or acceptability. M. A. K. Halliday is associated with the further development of systemic grammar from the foundations laid by J. R. Firth. Halliday considers grammar to be a network of systems of interrelated contrast. Here, particular attention is paid to semantics and pragmatics in the expression of meaning such that the theory cannot be separated from daily experience.

Aside, it inculcates the socio-linguistic values of the speakers into the use of the languages, which brings out the pragmatic relativity of the culture of the people. It captures the vividness of the experience and lifestyle of the people involve.

In concrete terms, Adichie's efforts in nativising the English language to obey and express African's local elements and ideas are through cushioning, lexical transfer, kinship terms, neologism, nativised expressions, among others.

#### **What is Cushioning?**

According to Palmer 1972, the result cushioning offers is more encouraging into fashioning the immediate context of transferred material so that its meaning is made as clear as possible.

Also, Osundare (1979) described cushioning as:

A method of easing the 'hardness' of an L1 / C1 item in the L2 /C2 environment of boosting intelligibility by adding to the target text information that is extra to the source.

Cushioning could be overt or covert.

- i. Overt Cushioning is when an indigenous lexical item is used, it is immediately followed by its English translation.

For instance in the novel, we have:

- a. Nwunye m, my wife (p. 73)
- b. The high God, the Chukwu (p. 82)
- c. Shh! These are mmuo, spirits! (p. 87)
- d. Nno nu. Welcome (p. 91)
- e. May be, anam a si (p. 107)
- f. O zugo, let's go (p. 128)
- g. Amarom, we can try (p. 132)
- h. Chelekwa, wait a minute (p. 136)
- i. Nne, Nne, Mother, mother (p. 159)
- j. Nna m o! My father! (p. 181)
- k. Ozu, a corpse (p. 182)
- l. The nwoke, the man (p. 182)
- m. Ekene n ke Udoezigbo nwanne m n ye m aka gi, the greeting of peace - my dear sister (p. 236)
- n. Ekwuzina, the small boy (p. 238)
- o. Asusu anya, a language of the eyes (p. 297)
- p. Omelora, after all, the one who does for the community (p. 56)

#### ii. Covert Cushioning

This is different from overt. Here, the meaning of an indigenous lexical item could only be arrived at after the context has been understood. In other words, you can derive the meaning from the whole context. Examples are:

- a. Hei, chi mo! Nwunye m! (p. 280)
- b. The chi (p. 62)
- c. Ogwu (p. 20)
- d. An Umunna meeting (p. 61)
- e. A ripe agbogbo (p. 64)
- f. O di egwu (p. 121)
- g. Ezi okwu? (p. 136)
- h. Igasikwa(p. 137)

#### Lexical Transfer

By lexical transfer, we refer to words that do not have English equivalents and are directly transferred into English. Any attempt to translate their meanings will not capture or retain their original meaning and the intended messages might be misinterpreted or lost. Quite a number of this exists in Nigerian English. This is the price English has to pay for expressing an unaccustomed experience.

For example metal ogenes and wooden Ichaka(p. 86) are special kind of musical instruments used in Igboland, which have no equivalents in the English culture. Therefore, it will be proper to just write such words out without making any attempt to translate them.

Other examples are:

- a. Fufu and onugbu soup (p. 11)
- b. Ogwu (p.20)
- c. Ukwa tree (p. 55)
- d. Nno nu! Nno nu(p. 55)
- e. Ogbunambala (p. 60)
- f. Agbogbo (p. 64)
- g. Nna-ochie (p. 67)
- h. Nna-anyi (p. 83)
- i. Icheke (p. 84)
- j. Suya (p.85)
- k. Metal ogenes and wooden Ichaka (p. 86)
- l. Okpa (p. 127)
- m. Ube hawker (p. 132)

#### Restriction and Extension of English Words

Some English words have been twisted to attend to the sociolinguistic value of African semantics. Adichie has done this through the extension of English words and also restriction of some of these words to obey and appeal

to the worldview of the African people. This is done through neologisms and kinship terms.

### **Kinship Terms**

According Adedoyin (2001), in every cultured society, the culture of the people is reflected in their kinship relationship. This, in English or American culture, may be different (i.e. have different meaning) or that such words or combination of words do not exist in their lexicology. A good example is 'second wife'. Senior wife or second wife does not exist in their culture; but African believes that a man can have more than one wife. Therefore, the idea of 'which wife comes in first?' or 'Who is the junior or senior among them?' exists. Examples include:

- a. Second wife (p. 19)
- b. Our umunna(p. 56)
- c. My father (p. 66)
- d. My son (p. 64, 66)
- e. The father of her children (p.65)
- f. Our ancestors (p. 66)
- g. My wife (p. 73)
- h. Wives of our umunna (p. 91)
- i. Our daughter (p. 94)
- j. My father (p. 154)

### **Neologisms**

By neologisms, we refer to coinages. They are words coined to reflect the socio-linguistic experience of the country. For instance, 'University talk' (p. 245). 'Kambili's mother refers philosophical or statements of fact of Auntie Ifeoma as 'university talk'. To her, it is only the learned, the enlightened that can express such opinion. Here, we consider the extended meaning given to English words. By this, we mean additional meanings which these words or terms are meant to carry apart from their original meaning. These meanings can also be restricted.

- a. White wine (p. 13)
- b. Holy water (p.38)
- c. Big gate (p. 57)
- d. Big house (p. 57)
- e. Big man (p.93)
- f. Big famine (p.156)
- g. Big men (p.238)
- h. Oyinbo land (p.239)
- i. University talk (p.245)
- j. Big money (p. 278)

### **Nativised Figurative Expressions**

Figurative expressions are wise sayings and much of these are used in the book. We shall analyse expressions such as simile, metaphor, hyperbole, personification and proverbs that have been nativised.

#### **Metaphor**

- a. Big man with the spindly legs of a child. (P. 11)
- b. Where cars nosed up to each other, horning (p. 45)
- c. Each one's belly button was the size of a small balloon (p. 55)
- d. Some of the pots were big enough to fit a whole goat (p. 56)

#### **Simile**

- a. Silence hung over the table like the blue-black clouds in the middle of the rainy season (p. 34)
- b. His buttocks quivered and shook like akamu (p. 40)
- c. My legs feeling joint-free like long strips of wood (p. 40)
- d. They clung to my mouth like children clinging to their mothers' hand at a nursery school entrance (p. 41)
- e. His few front teeth seemed a deeper yellow in the light like fresh corn kernels (p. 166)

#### **Proverbs**

- a. They say the higher you throw them when they are young, the more likely they are to learn how to fly (p. 57)
- b. A husband crowns a woman's life (p.75)
- c. Give me both wealth and a child (p.83)
- d. But I will not ask my brother to bend over so that I can lick his buttocks to get these things (p. 95)
- e. Has the devil asked you all to go on errands for him? (p. 102)

- f. It is not just the naked man in the market who is mad (p. 170)
- g. Do you try to treat cancer sores or the cancer itself (p. 238)

### Personification

- a. A shadow that had been in Jaja's eyes (p.13)
- b. Fear. It had left Jaja's eyes and entered papa's (p. 13)
- c. A drizzle is coming (p. 19)
- d. The villagers started to whisper (p. 19)
- e. Silence hung over the table (p. 34)
- f. The boiled yam and peppery greens refused to go down my throat (p. 40)
- g. There were stories in his eyes that I would never know (p. 42)
- h. I spent the night waiting for fuel. At the end the fuel did not come (p. 75)
- i. Gmelina and dogonyaro trees stood firmly on either side (p. 130)
- j. How they left at dawn to climb up the palm trees because the trees gave sour wine after the sun rose (p. 160)

### Hyperbole

- a. My son owns the house that can fit in every man in Aba (p. 83)
- b. He has invitations to eat in everybody's house (p.133)
- c. Before hunger wiped out the whole village (p. 156)
- d. Lion's roar was now like the whine of mouse (p. 156)
- e. But Saliva has started to run down his cheeks (p.158)

### Nativised English Expressions

By this, we mean structures that, though follow the rules of grammar formation, but have been Nigerianised. The explanation we can give to this is simple: Language is culture-bound. One expects a bend of the usages to reflect the cultural experience and environmental requirements of the users. All these are presented below:

- a. Have you no words in your mouth? (p. 13)
- b. Papa's sister, Auntie Ifeoma, said once that papa was too much of a colonial product (p. 13)
- c. I feel vomit in my throat (p. 29)
- d. I did not even think to think what mama needed to be forgiven for (p. 36)
- e. That the people in Abuja had stolen all the money meant for making the express ways dual carriage (p. 51)
- f. Sooner the suitors will start to come (p.64)
- g. What can an old man do but be well until he joins his ancestors? (p. 64)
- h. Your Auntie Ifeoma brings me medicine when she can put the money together (p. 65)
- i. She had seen hard times (p. 65)
- j. You have spoken well, my son (p. 66)
- k. Does my house chase you away? (p. 66)
- l. I could not tear my ears away? (p. 76)
- m. Things are tough, but we are not dying yet (p. 77)
- n. I would rub Vaseline on my hungry face until it shone (p. 77)
- o. It is a sign that I am going soon to meet my ancestors. (p. 82)
- p. Are they conspiring to share my gold and many lands? Will they not wait for me to go first? (p. 82)
- q. Our type of sun does not shine in the white man's land (p.84)
- r. You people think I ate the money for the zinc okwia? (p. 90)
- s. If we did not have the same blood in our veins, I would sell you my daughter (p. 91)
- t. The girl is a ripe agbogbo! Very soon, a strong young man will bring us palm wine (p. 91-92)
- u. God is big enough to do His own job (p. 95)
- v. If some big man in Abuja has stolen the money, is the V.C. supposed to vomit money for Nsukka? (p. 131)
- w. I wouldn't mind somebody vomiting some money for me right now (p.131)
- x. People who have bad stomachs should not spread their bad will to others! (p. 232)
- y. Okafor should not waste his energy breaking a stick on his poor son's body (p. 238)
- z. There is big money in athletics. (P. 278)

### Recommendations

It will be of no effect if a paper of this kind is concluded without making appropriate recommendations. Therefore, based on our findings, we suggest that:

- Nigerian English should not be restricted to the likes of Achebe, Clark, Soyinka, Tutuola and other old - generation writers; the new - generation writers also value the restoration of their culture and language; hence, they make efforts to reflect Nigerianisms in their works.



- Nigerian English should not be tagged a language of its own; but a variety of English like other varieties based on regional disparities and international intelligibility.
- Other Nigerian writers should be encouraged to toe the line of Adichie and even go beyond her efforts in promoting African values, and
- Nigerian English can be standardised and elevated to the position of a national language. The idea behind this relates to the role English plays in the country as a language of national unity. English cuts across ethnic boundaries and it is widely used in every nook and cranny of Nigeria. Therefore, if such a language is codified, expanded and elaborated, it will further strengthen the unity of the multilingual Nigeria.

### Conclusion

The English Language is a second and prestigious language in Nigeria and because it is a foreign language, a Nigerian version of it exists. It should, however, be noted that the emergence of this version is as a result of the function it performs in its new home. It has subjected itself to manipulations to suit the local concepts.

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