

The Supra-Lexical Pragmatic Techniques in Selected Novels of Zaynab Alkali and Chimamanda Adichie

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Abstract: *This study examines the supra-lexical pragmatic techniques employed in Zaynab Alkali's The Virtuous Woman and The Stillborn, and Chimamanda Ngozi Adichie's Purple Hibiscus and Half of a Yellow Sun. Using Linguistic Relativity, a variant of the Sapir-Whorf Hypothesis, as the study's theoretical thrust, and the content analysis technique as its method, relevant pragmatic expressions were extracted and analysed. The result shows that Alkali and Adichie employed different pragmatic features that are non-lexical. The English used for literary communication in the selected texts differs from other world Englishes. The English variety embodies the worldview of Nigerians which is expressed in quite different ways. It was also found that Adichie's texts contain more Igboisms than Alkali's texts contain Hausaisms. However, Alkali's texts have more transliterated local idioms and proverbs than Adichie's. Regarding the occurrence of nativised figures of speech, there is no significant difference between the ways both authors employed these figures of speech although Adichie's use of these pragmatic features is higher than Alkali's.*

Keywords: supra-lexical pragmatics, pragmatic techniques, African literature, Nigerian literature, literary discourse.

INTRODUCTION

English in Nigeria exhibits features that distinguish it from other national Englishes, one of which is pragmatic in nature. Language is dependent on the society for its existence, spread, development, and survival. Each society, through cultural norms, context, and convention, to some extent determines the linguistic behaviour of the speakers within its given environment. In a language contact situation, the second language (L2) is usually influenced by its linguistic environment such that it goes through a process of rebirth which is linguistic, social, as well as cultural (Kachru, 1995; Bamgbose, 1995; Adegbiya, 2004). The influence of the indigenous languages English has come in contact with in Nigeria, the sociocultural and sociolinguistic situations all contribute to the pragmatic behaviour of Nigerians in their use of English, particularly at the supra-lexical level. This pragmatic behaviour equally reflects in Nigeria's literary English. Yeibo and Akerele (2014) describe the relationship

between language and literature as 'watertight' given that 'language is the medium for literary communication' (p. 62). Although English is not indigenous to Nigeria, its use for literary communication carries with it the pragmatic speech habits of Nigerians.

An authors' work has the imprint of his/her culture and society. And these contexts contribute to the meaning they express through language. Ibileye (2016) posits that Alkali's writing is a reflection of the socio-cultural realities of her society (the Northern Nigeria) and Nigeria in general. This implies that an authors' culture feeds their writing and expresses their cultural context through their language. Language is a social phenomenon, which cannot be separated from the social structure and value system of society. (Song, 2010, p. 877)

Previous studies on the language of Nigerian literary works have either dwelt on the sociolinguistics study of the language in the chosen texts (Ukamaka, 2015); phonological foregrounding (Yeibo & Akerele, 2014); the lexico-semantic analysis of the author's use of language (Ikpotokin, 2017); linguistic stylistics analysis (Orakwue, 2015) among others. Studies that focus on the pragmatic use of language, influenced by the sociocultural and linguistic habits of Nigerians are very sparse. It is also probable that studies that have pragmatic orientation did not examine the supra-lexical features in the given texts, and could not have used the same selected texts for their study. Igboanusi (2001) affirms that literary works written by Igbo authors exhibit features of 'lexical innovation, translation, linguistic and cultural transfer'. We argue in this paper that all Nigerian authored literary works manifest innovations and transfers, albeit with possible variations in line with the culture and ethnic differences of each author.

The aim of this paper is to determine how Nigerian novelists, exemplified by Zaynab Alkali and Chimamanda Ngozi Adichie, construct meaning in their narratives and also dialogically construct meaning through the mouthpiece of their characters from the pragmatic point of view. This study investigates the supra-lexical pragmatic features of English used in Zaynab Alkali's *The Virtuous Woman* simply referred to in this paper as *TVW* and *The Stillborn (TSB)*, and Chimamanda Ngozi Adichie's *Purple Hibiscus* and *Half of Yellow Sun*, now referred to in this paper as *PH* and *HYS* respectively for ease of the analysis, to determine how these features reflect the Nigerian pragmatic behaviour. This study also aims at determining how the imposition of the Nigerian pragmatic behaviour delineates the English used in the novels as Nigerian-specific.

Theoretical Thrust

Linguistic relativity hypothesis is one of the two variants of the Sapir-Whorf Hypothesis (Sapir, 1974; Whorf, 1974; Hudson, 1996). This variant is of the view that the way humans think and see the world to some extent differs from culture to culture and depends on their language. Humans thus construct their reality based on the language they speak which invariably gives expression to their thoughts. By implication, the worldview of the speakers of a given language and their perception of reality, culture are partly determined by their language. Prior to the development of this hypothesis, Edward Sapir had canvassed this view. According to Sapir, cited in Whorf (1974) '...We see and hear and otherwise experience very largely as we do because the language habits of our community predispose certain choices of interpretation' (p. 64). By this statement, Sapir believed that the world view of the speakers of a language and the way they use language are to some extent conditioned by their linguistic environment.

Based on this model, the meaning of expressions (i.e. interpretations) in a particular language, resides in the relevant language community. Languages vary in their expression of concepts in noteworthy ways. Linguistic relativity holds that each language embodies a worldview, so that speakers of different languages think and express their worldview in quite different ways. Although there may be linguistic universals, there are often large differences in the lexical, morphological, and syntactic structures and in their expression of meanings (Swoyer, 2003). The pragmatic configurations of different languages differ also. Different languages have different lexicons which may classify things differently, semantic features, employ different metaphors, or employ them in different ways and have different pragmatic contexts.

The application of this hypothesis is considered suitable to account for the different way Nigerians use English, and how they make it express their worldview and language habits even as it obeys English syntactic rules. The data analysis in this study indicates how Nigerian literary writers employ English to express their indigenous pragmatic contexts, in capturing expressions that are culturally Nigerian but expressed in English and at the supra-lexical level.

METHODOLOGY

The selected texts were first content analysed and relevant expressions extracted for further analysis. These were excerpts that are non-lexical, as well as pragmatic in nature. The extracted data were analysed quantitatively and discursively. Content analysis is a research technique used to identify patterns in a piece of communication by interpreting and coding textual materials (Berelson, 1952; Neuendorf, 2017). The extracted data were analysed to show that the language used in the text was actually pragmatically and contextually Nigerian in spite of the use of English words and grammar. The pragmatic features originate from the Nigerian culture and linguistic environment, and the roles these selected data play in the creative communication in the four selected texts.

ANALYSIS AND FINDINGS

Translation Equivalents

The texts contain different types of translation equivalents. Translation equivalents refer to expressions that reflect L₁ cultural habits. Igboanusi (2001) describes translation equivalents as the linguistic processes which operate in the Igbo society which include: (i) the interference of Igbo patterns on English (ii) the translation or transliteration of Igbo speech habits into English (iii) the method and context of the teaching and learning of English, and (iv) the faulty language habits acquired in the primary school, or what Bamiro (1994: 54) calls “the inadequate exposure of many Nigerians to the English language.” (p. 62). Igboanusi (2001) identifies three different types of translation equivalents: Igboisms, proverbs, and imagery. In this study, translation equivalents have been subdivided into Igboisms and Hausaisms, idioms, proverbs, and cultural metaphorical usages, among others. The following is the quantitative analysis of the different types of translation equivalents.

Table 1: Frequency distribution of Translation Equivalents

Translation Equivalents	<i>TSB</i>	<i>TVW</i>	<i>PH</i>	<i>HYS</i>	Freq	%
Igboisms and Hausaisms	1	3	6	12	22	32.8
Transliterated Local Idioms	4	5	5	4	18	26.8
Proverbs	5	5	2	2	14	20.9
Faulty Language Habits	1	4	5	3	13	19.4
Total	11	17	18	21	67	100

Table 1, shows that *PH* and *HYS* have more Igboisms than *TSB* and *TVW*'s Hausaisms. However, the table shows that both *TSB* and *TVW* have more transliterated local idioms and proverbs than *PH* and *HYS*. Note that both *PH* and *HYS* are more voluminous texts than *TSB* and *TVW* which means that Adichie's texts should overwhelmingly contain these features more than Alkali's, but this is not the case. This indicates that both authors employed these supra-lexical strategies. But Alkali uses more proverbs than Adichie.

Igboisms and Hausaisms

Igboisms refer to English usages that mirror the 'traditional and cultural habits of the Igbo' (Igboanusi, 2001, p.63), which either do not have English contexts or are expressed differently from the way they are expressed in English. These forms differ from coinages given that literal translation is employed in their usage, whereas coinages may be formed through paraphrasing. Igboanusi (2001) argues that Igboisms are peculiar to the Igbo L₁ speakers. Based on this view, we term such linguistic habits found in Zaynab Alkali's novels as Hausaisms, to capture Hausa indigenous language habits which are transferred into English since Zaynab Alkali's novels are set in Hausa ethnic group. See the excerpts on Igboisms and Hausaisms found in Appendix A.

The adoption of this strategy by both authors justifies our coining of Hausaism following Igboanusi (2001). The difference in the way both authors adopted this strategy is in their use of different languages- Hausa and Igbo. This speech habits transferred to English are made to retain their indigenous texture and colour. They are fashioned into the English grammatical structure such that they 'reflect the mood of the situation' (Igboanusi, 2001, p. 64). For instance, the use of 'reading' (*TVW*, p.5) instead of 'schooling' is not only a translation of the Hausa conception of schooling into English, but the term 'reading' reflects the mood of the Hausa society in particular and the Nigerian society in general and their perception of the post- colonial educational system of the early 1960's in Nigeria which focused more on literacy particularly at the primary and secondary school levels.

In Hausa language, *na amsa* translates to *I answer*. This meaning derives from the culture, based on the call and response perspective of a person's name. A similar expression is used in Igbo. For instance, *anam aza* in Igbo translates to *I answer*, even as this means *my name is xyz*, or *I bear the name xyz* in British English. The meaning of the expression 'Since the day *I answered the name Nana Ai*' (*TVW*, p.17), is culturally imbued in the response the bearer gives to his or her name when called. The name given to a person represents his or her identity (Mbarachi & Igwenyi, 2018), and the bearer's acceptance of this identity depends largely on his or her response (answer) or otherwise when the name is called.

The translation equivalent *you kill us with laughter*' (TSB, p.3.) simply refers to the extent Awa's reference to traditional religion practitioners as heathens, made them laugh. The expression is a paradox in that the word *kill* is bad and brings about sadness, whereas laughter makes one happy and signifies a good thing. This is what Egudu (1975) referred to as the use of negative expression for positive attribute because such usages describe as bad something that is naturally good. The 'badness' in such a usage ironically denotes how extremely good or positive the thing being referred to is. The appropriation of the cultural speech pattern that uses negative expression to describe a positive attribute in the novel is a pragmatic strategy by which the author infuses her Hausa speech habits into English in a bid to domesticate it. The Igbo cultural meaning of *do for you*' (HYS, p.55, 115), can best be understood through the proverb which says *one good turn deserves another*. In other words, good deed should be reciprocated. The use of *do for you* is a prayer, wish, and an appreciation of a show of kindness extended to one. Ugwu's father uses this expression to appreciate Odenigbo, Ugwu's master, for offering to take Ugwu's mother to Nsukka for medical care when she falls ill. The following excerpt illustrates:

Ugwu climbed out of the car and stood there. His aunt dashed into the hut, and soon his father came out, eyes red-rimmed, looking more stooped than Ugwu remembered. He knelt in the dirt and clutched Master's legs. 'Thank sah. Thank sah. May another person *do for you*.' (HYS, p.115)

In other instances, Adichie uses Igboisms to describe the health challenge Ugwu's mother faces. When Ugwu's aunt in response to Odenigbo's question replies and says 'sah, her *chest is on fire*' (HYS, p. 114), she means a burning pain which results from dry cough. Her answer has a cultural orientation. This is because the excerpt *fire* shares some semantic relationship with other words. Fire translates to *oku* in Igbo. *Oku* also has other meanings such as light (e.g. electricity), and hot. The combination of the Igbo word *oku* with other words gives rise to different meanings. For instance, *ahu oku* means feeling feverish; *ahu ire oku* - running temperature; *ekpem oku* - heat, etc. 'her chest is on fire' is thus a transliteration of the burning pain Ugwu's mother feels in her chest when she coughs as a result of her illness. Although all the excerpts in this section are English, they have Hausa and Igbo structure. Their meaning is culturally couched in Hausa and Igbo but lacking in English contexts.

Transliterated Local Idioms

Idioms, apart from being fixed expressions, also denote the way a language may be used naturally by its native speakers. It may also reveal the language style of a people. Idioms are a type of multi-word unit (MWU) (Grant & Bauer, 2004), and an MWU on the other hand is 'a fixed and recurrent pattern of lexical material sanctioned by usage' (p.38). Idioms contribute to the prevalence of translation equivalents and the domestication of Nigeria's literary English (Igboanusi, 2001). See Appendix B for the local idioms excerpted from the sampled novels that have been translated into English.

The meaning of the idioms can hardly result from the compositional function of their constituents. These are institutionalised usages in Hausa and Igbo languages. As Grant and Bauer (2004) argue, in non-compositional reading, the text has to be 'reinterpreted in a way that explains the expression in its original context' (p.50). The comprehension of locally translated idioms lies not in the constituents (although there may be clues), but in their original contexts. As expressions translated from L1 to L2, their meaning lie in the pragmatic competence of the L1 speakers, who usually reinterpret automatically based on their competence whereas, L2 speakers need to be taught (Grant & Bauer, 2004). This is

perhaps why the authors use other strategies to assist the non-Hausa and non-Igbo readers of their novels to understand the text (e.g., Adichie uses cushioning).

The argument in favour of the native speaker's pragmatic competence in the interpretation of meaning of the excerpted idioms can be illustrated using few examples. For instance, when Dogo slaughtered two cows to celebrate the birth of his premature twins, the elders cautioned him saying: 'Remember you still have the boys and the *stomach of the pumpkin* to feed' (TVW, p.48). The idiom 'stomach of the pumpkin' means a woman who has just given birth. Reference is made in this excerpt to the two boys (twins) and the 'stomach of the pumpkin' to feed, whereas it is only the twins and the woman that need to feed. Besides, a nursing mother needs taken care of so that she too will be in a position to care for and breastfeed her babies. Non-Hausa readers can hardly associate the meaning of this idiom with pregnancy. The meaning is subsumed in the culture and native speakers have knowledge of this cultural meaning. However, the same *stomach of the pumpkin* is used in TSB in a different but related sense:

'May she have the *stomach of the pumpkin*.'

'May we live to see the fruits of their union.'

'May they live to carry their children's children and tell them stories.' (TSB, p.66).

In this second idiom, the meaning refers to pregnancy or being fruitful. It is presented more like a prayer and wish for the woman in question to bear children.

Other examples are: '*Her eyes must have opened in the North*' (HYS, p.153); '*Obiora balances Auntie Ifeoma's family on his head*' (PH, p.293), and '*Original imported chassis*' (HYS, p.350). In excerpt 9, Anulika advises her brother against marrying Nnesinachi who she believes has been sexually exposed in the North in order to protect him. Nnesinachi has just returned from the North. This advice is aimed at protecting her brother's interest as she wants him to marry someone who will be faithful and sexually disciplined. The following excerpt presents her advice: "*Her eyes must have opened in the North. You can't marry her, so you had better take what she is offering, before she marries,*" Anulika said. (HYS, p.153)

In excerpt 11, Jaja confides in his sister of his inability to shoulder as much responsibility as Obiora shoulders in Auntie Ifeoma's family. He and Kambili are raised differently and this affects their social and psychological development. This is why he laments: 'Look at how *Obiora balances Auntie Ifeoma's family on his head* and I am older than he is' (PH, p.293). Jaja is worried that though he is older than Obiora, Obiora plays his role as 'the man of the house' in Auntie Ifeoma's family. He discusses his views with his mother and contributes freely on important family issues despite his young age. Contrary to Obiora's psychological development, Jaja is not mature psychologically and is unable to do or contribute in his family the way Obiora does.

In '*Original imported chassis*' (HYS, p.350), Eberechi uses an uneducated Nigerian English expression to show her surprise and excitement at the beauty and luxury Professor Ezeka's car exudes. Many non-educated Igbo refer to a brand-new car as 'chassis', a term which distinguishes the brand-new ones from used vehicles popularly called 'second hand' vehicles in Nigeria. Chassis refers to the main frame of a vehicle, and this is why the chassis number, also known as the Vehicle Identification Number (VIN) is assigned to every vehicle during the time of its manufacture and is usually engraved on the main frame. The expression therefore is a local idiom for a beautiful brand-new car. The use of such local idioms is attributable to what Bamiro (1994) refers to as 'faulty language habits acquired in the

primary school' (p. 54). The authors' use of these idioms enriched their novels and Nigerianised their literary English.

Proverbs

Proverbs form part of the conversational discourse of Nigerians hence Nigerian novelists capture this in their works. This is influenced in part by the oral tradition and to the literary significance of proverbs in Nigerian culture (See Appendix C for the extracted proverbs from the sampled texts). Proverbs are didactic in nature. For instance, the proverb which says "to die is better than to commit a disgraceful act" (TVW, p.14), discourages people from acts capable of bringing shame and disgrace to themselves, their families and society. Similarly, the proverb which says "The man with the head hasn't got a cap, the man with the cap, hasn't got a head" (TVW, p. 60), informs that no one is self-sufficient and that no one has a perfect life. This same insufficiency is equally captured by the proverb that says "Where there is a rope, there is no load, and where there is a load, there is no rope" (TSB, p. 57). Additionally, this proverb suggests that there is no one without problems and none can solve all these problems. "The chicken is better left in its feathers" (TSB, pp. 54-55), is a proverb that educates people that not everything is worth exposing. A proverb such as this implies that some things are also better left unsaid for the general good of the people or society. In proverb number 13, the individual difference of people is captured. This teaches that everybody is not the same and what favours one person may not necessarily favour another. The proverb states this fact thus: 'My grandfather used to say that other people farted but that his own fart always released shit.' (HYS, p. 283).

Adichie uses few proverbs in *PH* and *HYS*. This is surprising for someone who is touted to be following the footsteps of Chinua Achebe, known for his use of proverbs in his works. It is also surprising that Alkali uses more proverbs in her novels than Adichie considering that Adichie is Igbo and her studied novels are more voluminous compared to Alkali's. These factors should predispose her to using more proverbs than Alkali. Commenting on Adichie's insufficient use of proverbs in *PH*, Anyokwu (2011) observes that: "It is hard to believe that throughout the entire novel, Adichie hardly uses Igbo proverbs, apart from one or two instances: 'our people say that after aku flies, it will fall to the toad', Father Amadi said" (*PH*, p.226).

It seems that Anyokwu's (2011) observation is more pronounced in *HYS* which is lengthier than *PH*. By choosing to use fewer proverbs, Adichie elects not to fully utilise this important linguistic, rhetorical, and philosophical resource of her Igbo culture in pragmatically enriching and nativising her literary English. It is an established fact that Igbo proverbs "are replete with allusions to the cosmic world-view, oral tradition, and philosophical tenets of the Igbo language" (Onukaogu & Ezechi, 2010, p.300). While critiquing Achebe's use of proverbs, Lindfors (1978) posits that in using proverbs, African writers evaluate the actions of their protagonists, reminding the readers of the motifs in their works such as the relevance of status, hard work and achievement, the idea of man fashioning his destiny, as well as caution against unwholesome and foolish actions (pp. 47-65). As one of the language habits of Nigerians, the authors' translation of these proverbs to English, becomes their way of 'exporting' this rich oral tradition and speech habit, and by so doing, enrich English and give it a Nigerian context. Alkali seems to have employed this pragmatic strategy more, and better than Adichie who uses it sparingly.

Faulty Language Habits

Faulty language habits (acquired in primary schools) are the third factor that leads to translation equivalents in the studied novels. Bamiro (1994, p.54) attributes this to “the inadequate exposure of many Nigerians to the English language.” The authors of the studied texts explored the faulty language habits to bring to light the uneducated variety of Nigerian English. This feature is more pronounced at the phonological level although there are lexical and grammatical evidences as well. See Appendix D for the Faulty language excerpts.

The expression *Colegi of Ingila* (TVW, p.4) is a corrupt pronunciation of College of England. In number 2, *Lizabet sukul of Ingila* (TVW, p.4) equally refers to Elizabeth School of England, while in number 3, *Great woman-chief-of-the whites* (TVW, p. 7) refers to the Queen of England. Note the epenthesis in the pronunciation of *Colegi of Ingila* instead of College of England, and in *sukul* instead of school. Note also the way the status of the Queen of England is Nigerianised as the *Great woman-chief-of-the whites*. In this coinage, ‘Great woman-chief’ refers to the Queen, whereas ‘of-the whites’, refers to England. This suggests that the speaker’s level of education limits him to see every white person as the same and from the same country. The corrupt realisations in 1 – 3 as well as the Nativisation of the name of the *Queen* and her country *England* are the author's way of approximating the uneducated English of the characters. By adopting this technique, Alkali domesticates the English language in her literary communication. Although TVW was set in post-colonial Nigeria, the colonial institutions and structures are still very noticeable in the novel.

Baba Maigadi informs Li that his visitor is ‘in the camaru, Misi’ (TSB, p. 96). *Camaru* is a corrupt realisation of *common room*, which is the visitors’ room in most offices, companies, and schools. ‘Misi’ is also wrongly pronounced by using epenthesis (insertion of a sound within a word) instead of Miss or Ms. Here, Baba Maigadi inserts /i/ after /s/ to indicate that he extends the pronunciation of the word Miss or Ms with an additional vowel sound. In number 5, ‘reconnaissance mission’ is wrongly pronounced by High-Tech who produces the expression as *rayconzar meechon* (HYS, p.433) due to his lack of, or faulty primary education. Reconnaissance mission is a military term that refers to the monitoring or surveillance of an area to gather information, especially about the strength, and positioning of enemy forces.

Nana’s response to her grandfather’s call by saying ‘I am coming grandfather’ (No. 6) shows one of the features of Nigerian English. Nana goes on to do something else before going to her grandfather even after having responded to his call with that sentence. In BrE, she would have said ‘just a moment grandfather’ because ‘I am coming’ suggests that she has started moving towards the grandfather in response to his call. In numbers 7 to 11, faulty phonological issues emanating from poor education are evident. In these excerpts such realisations as *sah* - sir, *afun* - afternoon, *morni* - morning, *tank* – thank have been identified as one of Adichie’s ways of capturing the faulty phonological language habits of some of her characters in her sampled novels.

In number 12, Adichie captures the phonological interference problem that characterises the Hausa variety of spoken Nigerian English. Most Hausa speakers of English in Nigeria have interference problems with the /p/ and /f/ sounds which results in the replacement of the /p/ sound with the /f/ sound and the /f/ sound with the /p/ sound. This is why Haruna the gateman produces *pather*, *emfloyer*, *helped*, *wipe*, *oppice*, etc., instead of father, employer, helped, wife, and office respectively. Adichie affirms that this is the Hausa accent of English thus:

His name was Haruna, he told Jaja and me a few days before, and in his Hausa-accented English that reversed *P* and *F*, he told us that our our pather was the best Big Man he had ever seen, the best emfloyer he had ever had. Did we know that our pather faid his children's school pees? Did we know our pather helfed his wipe get the messenger job at the local government oppice?' We were lucky to have such a pather. (*PH*, p.111)

Accent is one of the distinguishing factors of the regional varieties of English in Nigeria, and the Hausa accent of English is used by many speakers of English in Northern Nigeria. Adichie's introduction of the Hausa accent of English is pragmatically strategic. First she uses the term 'gateman' which is an expression preferred in Nigerian English to the British English variant 'security man'. Then she introduces Haruna the gateman, and educates her readers on Haruna's accent of English which is representative of Hausa accent of English, before presenting the accented English. This strategy clearly shows that Adichie intentionally shares her knowledge of this variety of English in Nigeria with her readers.

Adichie also uses the term *Big Man* (No. 12: *PH*, p111), another Nigerian English expression for a rich or wealthy man. The use of initial capital letters is also a pragmatic technique which indicates that this expression has gained currency in Nigeria and is preferred by many to the British English variant. The term 'Big Man' is contextual in the sense that it can be used to express different but related contexts. For instance, it refers to a rich man, a successful man, a political office holder, etc. It is used both in Nigerian English and in Nigerian pidgin. In number 13, 'Fada' (*PH*, p.231) is used by the boys who play with Father Amadi instead of Father. In 'Fada', the voiced alveolar sound /d/ is used to replace the voiced dental sound /ð/ in 'Father'. This is a common phonological problem in Nigerian English. Ogbulogo (2000, p.18) affirms that most Nigerian speakers of English substitute the /ð/ with the /d/ sound. Alkali and Adichie have both appropriated the faulty language habits of Nigerians and effectively used same in espousing the Nigerian English through the novel genre.

Nativized Figures of Speech

Novelists usually deploy different figures of speech in their writings in order to achieve different literary effects. In the same vein, the analysis of the data shows that Alkali and Adichie have used different figures of speech as pragmatic tools to domesticate their literary English. These are devices of sound (Onomatopoeia and ideophone), metaphorical usages, simile, euphemism, personification, and hyperbole. These literary devices in the novels are made to acquire local colour by the authors, reminiscent of how they are used in Nigeria, as an affirmation that they are domesticated, even if they are expressed in English.

Table 2: Frequency distribution of nativised figure of speech

Translation Equivalents	<i>TSB</i>	<i>TVW</i>	<i>PH</i>	<i>HYS</i>	Freq	%
Metaphorical Usages	4	2	4	2	12	33.3
Euphemisms	3	2	3	6	14	38.9
Personification	2	2	5	1	10	27.8
Total	9	6	12	9	36	100

Table 2 shows that *TSB* and *TVW* have 4 and 2 metaphorical usages, while *PH* and *HYS* also have 4 and 2 respectively. This shows that they both have equal number of occurrences of this feature. *PH*

and *HYS* have more euphemisms than *TSB* and *TVW*. As for personification, *TSB* had 2, *TVW* 2, *PH* 5, and *HYS* 1. This indicates that both authors employed these supra-lexical strategies. But Adichie uses more personification especially in *PH* than the other texts.

Metaphorical Usages

The analysis has revealed the existence of many metaphorical usages in the studied texts. These cut across the novels of Zaynab Alkali and Chimamanda Adichie. The excerpts underscore these usages. Metaphors are used for comparing one thing with another. But unlike similes, comparative words such as *like* and *as*, are not used. See Appendix E for the samples of the metaphorical usages.

The data shows that the authors have used the metaphors and that the usages are socioculturally marked as Nigerian language habits hence nativised. For example, in number 1 the speaker states that ‘The downpour was so heavy. It poured “by the gourd” as our people would say.’ (*TVW*, p.38) This metaphor means that the intensity of the rain was very high as if it was poured from a container (gourd). The indigenous status of the transliteration of ‘by the gourd’ is affirmed by the speaker in the same excerpt where she states ... ‘as our people would say’. The reference to “her people” who usually say so under the same circumstance gives validity to the origin of the metaphor and to its adaptation in the domestication process of the author’s literary English.

In number 2, *a kola here, a kola there*, refers to bribery and corruption. *Kola* becomes a metaphor for *bribe* which when offered to the members of the law enforcement agency, makes them to deliberately overlook their duties and responsibilities, hence the agency becomes ‘crippled’ (inefficient). In number 3, the metaphor *the brain of a chicken* means to be unintelligent. In number 5, sheep translates to *aturu* in Igbo. Calling someone a sheep in Igbo is insulting and is like calling someone a fool. A sheep is known for its docility and is also perceived as an unintelligent animal in Igbo. In 6, ‘the woman of my house’ is a metaphor for my wife. In 7, the speaker figuratively compares her reproductive organs to an infertile land that is still ‘brown and unyielding’ (unproductive). She would only return to her village when the ‘land’ is covered in green (when she conceives and becomes productive). This metaphor underscores the significance of reproduction (childbirth) in the life of Nigerians. Green is associated with life and fertility.

In 8, Odenigbo’s mother reminds Olanna that she (Olanna) did not suck her mother’s breast. This is not a mere statement as it connotes other meanings. First, it is traditionally abnormal for a child not to be breastfed by the biological mother. Second, In Igbo culture, a child that is not properly breastfed by the mother is seen as lacking in intelligence, familial and societal bond that breastfeeding is believed to bequeath the child. The excerpt is a metaphor for Olanna’s rejection and the perceived abnormality of her childhood which lacked proper breastfeeding by her mother, which Odenigbo’s mother reminds her of in negative light. Adichie uses this metaphor to transfer these cultural meanings into English through her literary communication.

In 9, *somebody had tied up my womb with ogwu* means that someone is spiritually responsible for her inability to bear a child. A non-Igbo speaker would wonder whether *ogwu* is like a rope with which someone can bind something. However, *ogwu* simply means medicine or fetish/charm. In this context, it means charm. Tying someone’s womb with a charm means using charm to spiritually block the person’s reproductive organs so that the person will not get pregnant. This is based on African belief system that such spiritual powers exist. In 10, the children’s bellybuttons are compared to small

balloons. This is a way of indicating how big they are. In numbers 11 and 12, the size of some of the pots and Auntie Ifeoma's hand are compared. In 11, the size of the pots is compared with the quantity of meat from an animal they can contain - one whole goat. In 12, Amaka describes her mother's hand as comparable to metal when she uses it to slap someone. This is why she prefers flogging to being slapped whenever her mother punishes her.

In these metaphorical usages, the authors make comparisons and used ideas, imageries, concepts, and notions that relate to their Nigerian environment and their worldview. These situate the metaphors and how they are expressed within the Nigerian context hence they result in the nativisation of the English. It is important to note also that Both Alkali and Adichie effectively deployed this literary device in their works. But considering the size of their novels, one can safely say that Alkali relatively used more metaphors than Adichie.

Euphemisms

The term euphemism refers to polite, indirect expressions that substitute other expressions that may be found too harsh, offensive, or unpleasant. Euphemism may be an idiomatic expression, or which refers to something else, in order to hide its unpleasantness. For instance, he 'passed on' in place of 'he died'. It can also belong to other figures of speech such as metaphor or idiom. Some euphemisms are intended to amuse, while others use plain, inoffensive terms for concepts that the user wishes to downplay. See Appendix F for the excerpts of the euphemisms.

The analysis shows that both authors have used euphemism in the sampled texts. In the first example, '...go to the bush' (TVW, p.9) is a euphemism for going to defecate, or to ease oneself. It is also an idiomatic expression employed as a euphemism to indirectly acknowledge the act of openly defecating in the bush. Alkali's adoption of this euphemism emphasizes the level of civilisation and development in her Hausa society when the novel was set. In number 2, 'don't go away. Stay with me, child' (TVW, p. 11) is a euphemism for don't die. To 'go away' suggests a trip or movement away from where the speaker is but is used in this excerpt to indicate death. In number 3 the euphemisms *call to the backyard* and *rushed to the pit* (TSB, p.5), both mean to be pressed and to use the toilet. The pit refers to a pit toilet. By using the expression 'call to the backyard', Awa, the speaker did not ordinarily suggest that someone called their mother, but that she had the urge to use the toilet (defecate), unknown to her that she was in labour and that her baby was due to be delivered. Call to the backyard can also be an idiom but here euphemistically refers to the need to defecate.

In example 4, there are about three euphemisms. The first one is '...my flesh is famished' which means that the speaker is 'sex starved' (TSB, p.54). The second euphemism is 'the field is prepared' which is also a metaphor as the speaker compares the body to a farmland. Euphemistically, the expression means that the body is ready for a sexual relationship and fertilisation. The third euphemism is 'But my field remains untilled'. To till a field means to cultivate it, and plant crops on it. Without cultivation, one does not expect to harvest anything. That her 'field remains untilled', means that the speaker lacks sexual intercourse, without which, she cannot bear a child even though she is fertile. The euphemisms in excerpt 4, metaphorically use the agrarian nature of the Hausa people to indirectly and politely explain an otherwise unpleasant issue of impotence of Manu the hunchback and his bride who packs her things to leave as she can no longer marry him having realised that he is impotent hence her sexual starvation and inability to conceive or bear a child.

The euphemism in number 5 is also about child bearing. ‘The land is still brown and unyielding’ (TSB, p.80) is a euphemism which metaphorically compares human fertility and reproduction to farming. The imagery of ‘land’ here refers to the human reproductive organs of Faku the speaker. ‘Covered with green’ signifies bearing children. The brown colour symbolises the unfertile nature of her reproductive organ. Faku through this expression euphemistically informs that she is yet to bear a child despite all her efforts. She will only come to the village when she begins to have children. This particular euphemism is similar to the one in number 4. In number 7, Aunt Ifeka uses the euphemism ‘dying of hunger’ (HYS, p. 55) to substitute hardship.

Coinages may be used to denote euphemism. For instance, in number 9 on the list of euphemisms, Harold Wilson Syndrome is a coinage which uses the name of the British Prime minister during the Nigerian civil war, as euphemism to substitute kwashiorkor. Kwashiorkor is disease caused by severe child malnutrition with symptoms such as swollen stomach and big head. It was mostly experienced by children during the Nigerian - Biafran war. In this excerpt, rather than referring directly to the disease, the name of the then British Prime Minister is used as substitute. In number 9, ‘spread their legs for them’ (HYS, p.347) is a euphemism for rape and sexual abuse. But in 10, Alice uses the euphemism *he could not even do* to refer to her former man’s inability to sexually satisfy her as she shares her disappointing romantic experience with Olanna.

The examples in the discussion above indicate that the authors have successfully used euphemism as a literary device to underplay some expressions that may have been inappropriate. Literature mirrors reality and in real life situations, people navigate through their conversations by using culturally acceptable expressions, depending when and where such conversations are made. Given that each society has its stock of these acceptable expressions, speakers of the given language draw from the societal reservoir when they necessary. Alkali and Adichie seem to have done this even as they write in English. Most of the euphemisms in the list of examples are drawn from the Nigerian environment although transferred into English.

Personification

Personification is a figure of speech or a literary device that gives humanlike characteristics to non-human entities, or the representation of an abstract quality in human form. In other words, personification takes place when non-human objects or abstract qualities are portrayed as if they have the ability to act like human beings. The use of personification as a literary device is universal, but the ones used in the selected novels by Alkali and Adichie bear domestic imprints which can truly be linked to the way Nigerians use language. See Appendix G for the excerpts.

In number 1, the personification ‘the clouds were black and *pregnant with rain*’ (TVW, p.14) seems idiomatic but gives a humanlike attribute of being able to get pregnant to the cloud. This means that the cloud shows that it is likely to rain. Most Nigerians can accurately guess when it is likely to rain by mere looking at the cloud. So when the rain is most likely, it can be figuratively said that the cloud is ‘pregnant with rain’. In number 2, *father of a noise* and *the son of sleep himself* (TVW, p.72), are two personifications that have given human attributes to ‘noise’ and ‘sleep’. While the noise being referred to in this excerpt emanates from quarrelsome passengers on the train, ‘noise’ on its own is not a human being, and as such cannot have a ‘father’. The personification highlights the extreme noise on the train in relation to one’s ability to sleep. In the same vein, ‘sleep’ which is a state of being temporarily or fully unconscious when the body rests to restore itself, is not a human being that can

bear a 'son'. However, the personification is also used to underscore the unbelievable ability of someone to sleep in a highly noisy place such as the one on the train. In the African context, a father is superior to his son. To that extent, if sleep were a son, its father will sleep more than the son. This suggests that it is only the 'father of sleep' that can defy the extreme noise to be able to sleep.

In number 3, *watchful eyes of the full moon* (TSB, p.48), depicts the moon as animate that has eyes that can watch something or someone. This personification, describes its brightness. This excerpt captures the entertainments that are associated with the moon in African culture generally and Nigeria in particular. An example of this is the moonlight games and dances which form part of the recreational activities people (especially the youth) engage in in the traditional Nigerian setting.

In *Blood could recognise blood even in the dark* (TSB, p.96), blood is personified and made to acquire human attributes such as eyes and the ability to recognise another blood. However, this is just a figure of speech which captures the relationship that exists between Sule and his sister Li. The full excerpt illustrates this: "Li supposed she could have passed him on the streets without recognising him, but then as the sages say, 'blood could recognise blood even in the dark'" (TSB, p.96). Blood here refers to kinship relatedness, such as parents, their children, brothers, and sisters – siblings, etc. There is a bond that exists among those who belong to a kin and that makes it easier for the members to recognise each other or one another whenever they meet even when they have lived apart from each other for a very long time.

In number 5, 'fear' is presented as a human being that can move from one person to the other such that it could leave 'Jaja's eyes and move into Papa's eyes' (PH, p. 21). In number 6, 'a drizzle' is portrayed as possessing the human attribute of 'coming' meaning that it moves (PH, p. 27). Drizzle is a light rain that cannot move but drops or falls. In 7, stories which ordinarily come out of a person's mouth are said to be in his eyes (PH, p. 49). While in number 8, 'waiting for fuel' and 'the fuel did not come' present fuel as a human being that can be waited for or that can move from one place to another (PH, p. 84). In number 9, trees are portrayed as having legs with which they stood firmly on either side (PH, p. 138). 'The kind of rainy day that wore the indigo colour of dusk although it was noon' (HYS, p. 43), is a literary device that personalises 'rainy day' by giving it human attributes of wearing coloured cloths. In this personification, the evening-weather-look usually experienced on rainy days (especially in the afternoons) is here expressed in colour terms – indigo colour of dusk, which the day wears. This figure of speech is used in the excerpt to make the reader come to terms with the brightness, or lack of it, which the rainy day brings.

In the listed personifications, Alkali and Adichie domesticate these literary devices within the Nigerian sociocultural context where for instance, people participate in moon dance as indicated in number 3, or where the endless wait for fuel during the fuel scarcity of Nigeria's recent past made life unbearable as captured in number 8. Gmelina and dogonyaro are known trees in Nigeria. Using them in a personification makes it easier for Nigerians to identify with their presence and usefulness as demonstrated in number 9. Although the name Gmelina is known worldwide, *dogonyaro* on the other hand is the common Nigerian name for neem tree. In adopting the name dogonyaro, Adichie transfers this Nigerian name to English, hence a loan word.

CONCLUSION

In this study, it has been shown that the literary English used by both Alkali and Adichie is unique, embodies, and expresses Nigeria's worldview. This English has been greatly influenced by the Nigerian sociocultural and sociolinguistic environment in that it has been in contact with the numerous indigenous languages in Nigeria since its emergence. The analysis shows that the pragmatic features used in literary communication by the authors indicate that Adichie's texts contain more Igboisms than the Hausaisms in Alkali's texts. But Alkali's texts contain more transliterated local idioms and proverbs than Adichie's texts. Both authors used nativised figures of speech, although Adichie's use of these pragmatic features is higher than Alkali's, the difference is however not significant.

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Appendix A: Igboisms and Hausaisms

1. “Well, you had better find out where your children will be *reading*, Injila or Yorubaland” (TVW, p.5). (*Reading* translates in Hausa as *karatu* which is equivalent to *studying* or *schooling* in BrE).
2. “In school she had to know, through some envious classmates, that she was the product of a *street affair*” (TVW, p. 7). (*Product of a street affair* translates in Hausa as *karwanci* which is equivalent to *out of wedlock* in BrE.)
3. ‘Since the day *I answered the name* Nana Ai’. (TVW, p.17). (*To answer a name* translates in Hausa as *na amsa* which means *bear the name* in BrE)
4. ‘Oh! Big sister, you *kill us with laughter*’ (TSB, p.3.). (This translates in Hausa as *kashe mu de dariya* which is equivalent to *you make us laugh hysterically, or you are very funny* in BrE)
5. ‘May another person *do for you*’ (HYS, p.55, 115). (This translates in Igbo as *meregi* which means *be kind to you* in BrE)
6. ‘I will finish *fast – fast*’ (HYS, p. 114). (This translates in Igbo as *osiso- osiso* which is equivalent to *soon* or *quickly* in BrE)
7. ‘Sah, her *chest is on fire*’ (HYS, p. 114). (This translates in Igbo as *obi ire oku* which means *chest pain* in BrE English)
8. ‘This is not a good time for NEPA *to take light*’ (PH, p. 165). (This in Igbo is *iwe oku* which means *power outage* or *power failure* in BrE)

9. '...his people will say that master has *spit this child out*' (HYS, p.157). (To *spit out a child* in Igbo translates to *bupuru nwa ya* which means father and child resemblance in BrE)
10. 'She must have your brain and *know book*' (HYS, p. 162). (This in Igbo translates to *ima akwukwo* which means to be *educated* in BrE)
11. 'I know Umannachi people well, *they find too much trouble*'. My people warned my cousin not to marry an Umannachi man, but *he did not hear*.' (HYS, p.189). (*They find too much trouble* translates in Igbo as *ha na acho nnukwu okwu* which means they are *troublesome* in BrE. *He did not hear* translates to *o nughị* in Igbo which in BrE means *he did not heed* the warning)
12. '...Olanna asked him to join them in *touching their hands to their mouths*' (HYS, p.239) (This translates to *I metu aka n'onu*, which means *eating* in BrE)
13. 'You *touched Amala*' (HYS, p. 273). This translates in Igbo as *I metu aka* which means *having sex* or *sleeping with Amala* in BrE)
14. 'You heard me say so because I did not *speak with water in my mouth*'. (HYS, p. 275) (I did not *speak with water in the mouth* translates in Igbo as *akpughim mmiri n'onu n'ekwu okwu* which means *being unambiguous or explicit* in BrE)
15. 'I will cut off *that snake between his legs*' (HYS, p.276) (This translates in Igbo as *agwo no n'etiti ukwu ya* which means *penis* in BrE)
16. 'Oya, *book people*, go'. (HYS, p.502) (This in Igbo translates as *ndi akwukwo* which means *academics, learned or educated people* in BrE)
17. 'There are *no words in my mouth*' (PH, p.21) (This translates in Igbo as *okwu adighim n'onu* which means *I don't have anything to say* in BrE)
18. 'You are my father, Ogbuefi Oloke, *come back*' (PH, p. 74). (This translates in Igbo as *i lo uwa* which means *reincarnation* in BrE)
19. 'You and *your university talk*' (PH, p.83) (This in Igbo translates as *okwu ndi mahadum* which means *educated ideas* in BrE)
20. 'You people think I *ate the money* for the zinc, okwia?' (PH, p.97) (This translates in Igbo as *iri ego* which means *to embezzle money* in BrE)
21. '...a girl who wore a miniskirt to evening lesson, even though she *had fat yams on her legs*...' (PH, p.149). (This translate in Igbo as *ji buruibu* which means *fat calf muscle* in BrE)
22. Our boys *are showing them* (HYS, p.352) (This translate in Igbo as *n'egosi ha* which means *dealing with them* or *winning them* in BrE)

Appendix B. Transliterated Local Idioms

1. "Why else should a young girl *with hot blood* remain barren for five years?" (TVW, p.48) Hot blood is an idiom for sexually active.
2. 'Stomach of the pumpkin' TVW, p.48) – idiom meaning a woman who has just given birth.
3. 'Empty shell' (TVW, p.49). Idiom for being worthless.
4. 'Belly full of worms' (TSB, p.6). Idiom for hatred and wickedness
5. 'My breasts were the size of backyard pumpkins and my buttocks the envy of the village maidens.' (TSB, p.35) - Native idiom that exaggerates her beauty when she was young.
6. "Stretch your legs, Li! You aren't a child anymore". (TSB, p. 37). Idiom for *walk faster*.
7. 'May she have *the stomach of the pumpkin*' (TSB, p.66) - idiom for fruitful, or pregnant
8. 'At this rate, you will *burn your oil fast*.' (TVW, p.83) – Idiom for wasting ones youthful age.
9. 'Her eyes must have *opened in the North*' (HYS, p.153) – Idiom meaning that she has become sexually exposed.

10. "Or we could ask for free copies to be sent to us, *if pride was swallowed*," (PH, p.145). This idiom means if Auntie Ifeoma puts pride aside. Note the use of 'swallow' as if pride was an object or food that can be swallowed. Note also the passive form of the expression which does not refer to anyone but the entire family. This is an indirect speech act.
11. 'Look at how Obiora *balances Auntie Ifeoma's family on his head* and I am older than he is' (PH, p.293). This idiom means how Obiora *effectively plays the role of the man of the family*.
12. 'These two *speak the same language*' (TVW, p.81). This idiom means that the two 'have an understanding'.
13. 'People with *bad stomach* should not spread their *bad will* to others!' (PH, p.243). 'Bad stomach' means evil heart, while 'bad will' refers to bad luck or bad wishes.
14. 'If only Mohammed was an Igbo man, *I would eat my hair* if you did not marry him' (HYS, p.59). This idiom means *I will bet my life*.
15. 'Original imported chassis' (HYS, p.350). Idiom for a *beautiful brand new car*. In Nigerian English, the term chassis is used to refer to brand new vehicles.
16. '*Ejima m, hold your heart*, be strong. Ugwu is dead,' (HYS, p.460). 'Hold your heart' is an Igbo idiom that translates at *jide obi gi aka*. It means be brave or strong.
17. "They said he did not *rise well* three mornings in a roll" (PH, p.156). A person who did not *rise well* must be very ill.
18. "Which one is for *big oga* to try and bribe me with an interview? I ask you, eh, which one is that?" (PH, p.206). 'Big Oga' means boss but in this excerpt, it refers to the head of state.

Appendix C: Proverbs

1. "to die is better than to commit a disgraceful act" (TVW, p.14)
2. "A docile lamb makes a pleasant companion for the wayward goat" (TVW, p.15).
3. A man who taunts the gods will have nowhere to run to when the gods turn on him. (TVW, p. 48)
4. A man who makes so many mistakes in the past cannot hope to live a comfortable present (TVW, p. 51).
5. The man with the head hasn't got a cap, the man with the cap, hasn't got a head. (TVW, p. 60)
6. The lion cubs take after its mother (TSB, p. 13).
7. The chicken is better left in its feathers (TSB, p. 54-55).
8. "Where there is a rope, there is no load, and where there is a load, there is no rope" (TSB, p. 57).
9. A woman who takes a husband for a father will die an orphan (TSB, p.85).
10. "It is an unlucky family where "even the she-goat gives birth to a dog" (TSB, p.78)
11. 'A husband crowns a woman's life' (PH, p.83)
12. "Our people say that after *aku* flies, it will fall to the toad" (PH, p.226)
13. 'My grandfather used to say that other people farted but that his own fart always released shit.' (HYS, p. 283)
14. It gets worse and then, it gets better. *Odikata njo, o dikwa mma*. (HYS, p.471).

Appendix D: Faulty Language Habits

1. Colegi of Ingila (TVW, p.4). (Collage of England)
2. Lizabet sukul of Ingila (TVW, p.4). (Elizabeth School of England)
3. Great woman-chief-of-the whites. (TVW, p. 7). (Queen of England)

4. He is in the camaru, Misi (TSB, p. 96) (He is in the common room)
5. I do rayconzar meechon (HYS, p.433) (Reconnaissance mission)
6. I am coming grandfather (TVW, p.20) (Just a minute)
7. Welcome sah... yes sah (HYS, p.430) (Welcome sir... yes sir)
8. Omelora! Good afun, sah! (PH, p.63) (Good afternoon, sir)
9. Gudu morni (PH, p.66) (Good morning)
10. Yes sah! Tank sah! (PH, p.64) (Yes sir, thank your sir)
11. Ugwu, sah! (HYS, p. 16) (sir)
12. '...he told us that our *pather* was the best *Big Man*...the best *employer* he had ever had. Did we know that our *pather* had *helped* his *wife* get the messenger job at the local government *oppice*?' (PH, p.111) (He told us that our father was the best boss, the best employer he had ever had. Did we know that our father had helped his wife... government office)
13. Ah! Ah! Fada (PH, p.231)

Appendix E: Metaphorical Usages

1. 'It poured "by the gourd" as our people would say.' (TVW, p.38).
2. '*A kola here, a kola there*, and the law enforcement agency is crippled' (TVW, p.80).
3. The brain of a chicken (TSB, p.22).
4. 'The witch'. She is never happy until there is trouble in the family. Wicked barren woman' (TSB, p. 25)
5. 'You are a sheep, *aturu*' (HYS, p.257).
6. 'The woman of my house isn't getting better...' (TSB, p.49) wife
7. 'The land is still brown and unyielding. Not until it is covered with green will I come to the village' (TSB, p.80)
8. 'They say you did not suck your mother's breasts' (HYS, p.124)
9. 'They even said *somebody had tied up my womb with ogwu*.' (PH, p.28)
10. 'Each one's belly button was the size of a small balloon' (PH, p. 63)
11. 'Some of the pots were big enough to fit a whole goat' (PH, p. 64)
12. 'Her hand is made of metal, *eziokwu m*.' (PH, p.250)

Appendix F: Euphemisms

1. 'I learnt that the train does not stop for someone to go to the bush' (TVW, p.9).
2. 'Ai, don't go away. Stay with me, child' (TVW, p. 11). To go away means die.
3. 'You know she thought it was the usual *call to the backyard and rushed to the pit*' (TSB, p.5).
4. 'No, I cannot stay, age-mates of my father no: ... my flesh is famished ...the field is prepared. But my field remains untitled (TSB, p.54).
5. 'The land is still brown and unyielding. Not until it is covered with green will I come to the village (TSB, p. 80).
6. 'They have not said they are dying of hunger' (HYS, p. 55)
7. "...Now he has opened many businesses and is walking around in Lagos and answering a Big Man" (HYS, p.125)
8. 'What Adanna has is Harold Wilson syndrome, ho-ha.' (HYS, p. 410).
9. 'And they choose the best houses and Force peoples wives and daughters to spread their legs for them and cook for them.' (HYS, p.347)
10. 'And *he could not even do*'. (HYS, p.407)
11. 'Ewu, he has fallen asleep' (PH, p.190) he is dead, by aunty Ifeoma

12. 'What I am saying is that Okafor should not be surprised and should not waste his energy *breaking a stick on his poor son's body*'. (PH, p.248)
13. 'Okeoma *has gone, o jebego*'. (HYS, p.472) dead.
14. 'Oga said it is *to greet you, Mah*'. (PH, p.121) gift items meant to greet rather than support the children's feeding. A subtle way of offering a gift to make the receiver not to be embarrassed of his or her needs

Appendix G: Personification

1. 'It was hot, the clouds were black and *pregnant with rain*' (TVW, p.14)
2. 'How can a man sleep in this *father of a noise*? By God, he must be *the son of sleep himself*' (TVW, p.72)
3. She closed her eyes and imagined herself dancing tonight under the *watchful eyes of the full moon*. (TSB, p.48)
4. *Blood could recognise blood* even in the dark (TSB, p.96).
5. 'Fear. It had left Jaja's eyes and entered papa's' (PH, p. 21)
6. 'A drizzle is coming' (PH, p. 27)
7. 'There were stories in his eyes that I would never know' (PH, p. 49)
8. 'I spent the night *waiting for fuel*. At the end *the fuel did not come*' (PH, p. 84)
9. 'Gmelina and dogonyaro trees *stood firmly* on either side' (PH, p. 138)
10. 'The kind of *rainy day that wore the indigo colour* of dusk although it was noon.' (HYS, p. 43)