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The African Novel in English: A Sociolinguistic Study

The Case of Chinua Achebe's *Anthills of the Savannah* and Chimamanda
Ngozi Adichie's *Americanah*



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Dedication

To my parents who have always supported me unconditionally throughout

my life,

To my dear brothers,

To my little birds, my nephews,

And to all my friends, I dedicate this work.

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First and foremost, I would like to thank ALLAH the Almighty Who paved me the way to accomplish this work.

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Abstract

The African novel in English reflects the African cultural richness and diversity. It displays the beauty of African traditions and it is considered as a means to rectify the misconceptions and the common stereotypes about the Dark Continent. Since the African novel in English is the product of the African social reality, its language constructs a controversial topic in the African literary scene. The use of English forms a rhetoric device in the Anglophone African fiction. It is affected by different social variables in African societies such as gender, social class, ethnicity and age, and it is nativized to convey African cultural traditions. For that reason, the present thesis comes to investigate the nature of English language in Chinua Achebe's *Anthills of the Savannah* and Chimamanda Ngozi Adichie's *Americanah*. It seeks to determine the features of English nativization and the way sociolinguistic variables shape its use in the target novels. Thus, the descriptive method and the sociolinguistic framework are adopted to describe the way language is nativized and affected by different sociolinguistic variables and to clarify the meaning of certain linguistic units in their context. Chinua Achebe's *Anthills of the Savannah* and Chimamanda Ngozi Adichie's *Americanah* reflect the African social authenticity in post-colonial and contemporary periods. The analysis of the two target novels reveals the role of sociolinguistic variables such as gender, social class, ethnicity in the English variation in literature. It displays the main features of English nativization such as proverbs, idioms, code switching, English pidgin and neologism that construct a new English variety and create an authentic literary genre.

Key-words: African novel, English language, African society, sociolinguistic variables, nativization.

List of Abbreviations

AAE: African American English

AAVE: African American Vernacular English

NE: Nigerian English

PE: Pidgin English

SE: Standard English

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1. Background of the Study

Africa is well known as the homeland of multiplicity and diversity. It is the melting pot of diverse cultures, traditions, religions and languages that label African societies with a kind of particularity. These communities are devoted to preserve the indigenous African culture and traditions that represent their real identity. The latter is the corner stone of many African literary works in which African socio-cultural realities are represented. African literature, in this sense, is the product of the African experience that enriches the literary scene with valuable issues and determines its philosophy. African literature whether it is a prose fiction, drama or poetry reveals the African identity and conveys its sophisticated philosophy to be comprehended by others who attribute the lack of knowledge, savagery and backwardness to African communities.

Fiction prose as a slice of the literary scene in Africa is the predominant genre that reflects the power of African culture and the uniqueness of its societies. Even though it is the yield of contact with the European colonialism, the African novel creates its own peculiarity by constructing a literary discourse which stems from the core of African communities and depicts their social realities. In this sense, the African novel discourse is shaped by cultural dimensions of African communities that are mainly based on mythology and oral tradition (Rettovà, 2016). The latter would give a kind of authenticity and preserve its African identity. George (2009) states that:

The link with orality often serves writers as a rhetorically effective authentication of the labor of novelistic representation. Indeed, it is as though to stray too far from orality and its connotations is to give up a category that should ground modern African literary creativity. This mode of thinking can be found in an influential account of the “emergence” of the African novel. (p.16)

The oral tradition or narrative is thus considered as a rhetoric approach from which the African novel constructs its creative discourse and aesthetics. For that reason, African novelists tend to overlap between oral narratives and the western rhetoric to reveal crucial

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African issues and to highlight the importance of indigenous traditions as a cultural heritage in reshaping the African novel whether it is written in indigenous or foreign codes.

The relationship between the oral tradition and African prose fiction is complementary since the oral narratives that are represented by proverbs, idioms, folk tales and mythology serve as a repertoire for African novelists to enrich their writings with African manners and to ensure their originality beyond the idea of being a European product. In its turn, the African novel introduces the orality to other communities as the compass of African societies that oriented their beliefs and cultures. In this spirit, the use of oral narratives in the African novels is an intentioned and conscious act rather than a natural or an inevitable one which clarifies the concept that African novels are based on indigenous cultural underpinnings regardless of the language (Desai, 1997).

The African novel written in foreign languages such as Portuguese, French or English is originated from the African social reality, and its discourse is founded on the basics of its oral narratives. African novel in English is a major literary genre that has an outstanding place in the world literary scene with the masterpieces of its pioneers such as Chinua Achebe, Nadine Godimer, Gabriel Okara and others. It emerged as a result of the colonial dominance. In this era, Anglophone novelists tend to eradicate the misleading ideas about Africa and Africans that are disseminated by European authors and Orientalists such as Joseph Conrad in his *Heart of Darkness* in which Africa is depicted as the birth place of primitiveness and its people are described as savage and retarded.

As a reaction to these misperceptions, Anglophone African authors revolt and create a new map of the African fiction prose regarding the style, the language and the discourse. The latter even though is written in English, it is intertwined with oral narratives to construct an authentic genre that belongs to African societies (Desai, 2016). In this case, the representation of Africa and Africans is the overriding concern of the Anglophone

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African novelists. In doing so, the African novel in English addresses the western world by its language while preserving the distinctive African character and revealing the real face of Africa via a reasonable discussion of its contemporary issues.

Chinua Achebe as the father of the African novel in English tends to change the canon of this genre through a whole generation covering the last half of the twentieth century and gives to the African fiction a good reputation by publishing his masterpiece *Things Fall Apart* (Izevbaye, 2009). This novel and other Achebe's works represent African societies and their main concerns such as colonial exploitation, postcolonial misrule, social class, gender and political corruptions in a stylistic manner that combines the English language rhetoric and the indigenous oral narratives. Achebe invents a fictive language and mode that become a standard in the African literary scene. The English language used in the Anglophone novel's discourse is infringed, but it reflects the sociolinguistic layout in the bilingual African society.

Writing about African societies and his Igbo's tribe pushed Achebe to follow a new style that creates a new variety of English. The latter is fascinated by the oral tradition of Igbo language and society. Achebe and many other African writers tend to nativize the English language in order to convey some African socio-cultural concepts. According to Zabus (2007) English nativization as a discursive approach in this genre is featured by different aspects such as proverbs, idioms and pidgin that reflect in their turn the way language is used in these bilingual communities. Furthermore, since any language is affected by its society, the English language of African novels is influenced by different social variables in African communities.

In this spirit, Anglophone African novelists cast light on different issues concerning African societies such as post-colonial misrules, social class, gender issue and ethnicity. Those themes take a lot of attention in their writings which exceed their value (Krishnan,

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2014). Bamiro (1996) states that the use of a foreign language to discuss social and political issues is the main characteristic of this genre which creates a harmony between African societies' traditions and the foreign code. The Anglophone African authors, via different characters in different situations, construct a social interaction that affects the English language use in the novel in which it varies from men to women and between different classes and ethnic groups. These characteristics do not only emerge in the early Anglophone African writings, but also they are inherited to be more sophisticated in the new generation of authors' writings.

The new generation of the Anglophone African writers emerges in the last half of the twentieth century and the beginning of the twenty first century and takes an important position in the global literary scene. Their emergence is linked to different factors, mainly the negotiation of the new Diaspora, displacement and exile (Thomas, 2009). They belong essentially to African immigrants around the world, and their writings are affected by their circumstances as African black immigrants (Feldner, 2019). Unlike the Achebean generation who focused on colonialism, anti-colonialism and post-colonial issues, the new voices of Anglophone authors discuss contemporary topics such as globalization, civil conflicts, immigration causes, gender issues and racism. Their writings are affected by the winds of the globalization, but they do not forget about the influence of this phenomenon on their homelands. For that reason, some of them such as Chimamanda Ngozi Adichie, the Nigerian immigrant author, tend to highlight their society issues under the power of globalization and westernization. Adichie adapts her writing with her environment without neglecting the particularity of the African society to which she belongs and its traditions. This characteristic is featured in her writing as well as her fellows who construct their narratives on the basis of oral traditions and African culture (Thomas, 2009).

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Therefore, Achebe as the theorist of the early African novel in English and the constructor of its canon corresponds with Adichie as a representative of the contemporary African novelists in many ways. They share the same thoughts about their community in spite of the time gap between them. They try to make their Nigerian society's issues universal and to increase the world's consciousness about Africans' cultural identity. The latter is the corner stone in their narratives in which they portray African traditions and oral narratives as Africans' valuable heritage through which they construct their way of life. Correspondingly, Achebe and Adichie tend to follow a distinctive style in their writings that founds on the intertwining between English language and the indigenous oral narratives. In other words, they attempt to nativize the English language to fit with their narratives about African societies. This strategy forms a discursive approach that mesmerizes their writings and makes them an important topic of study.

2. Motivation

African novel in English is a significant literary genre. Its discourse depicts the peculiarity of the African communities and their cultural underpinnings. In this case, this kind of literature is devoted to discuss African socio-cultural issues and to eliminate the misleading ideas about African people. The African fiction in English portrays the social reality in Africa via using the foreign code. It sheds light on the Dark Continent issues from colonialism till the contemporary era. The importance of the African novel in English stems from the richness of its discourse that pushes critics to deal with its literary and stylistic characteristics which reveal its creativity in treating African socio-cultural phenomena from African perspectives.

The Anglophone African writers such as Chinua Achebe utilize the African culture and history as a background to sustain their narratives and prove their authenticity. In this sense, Chinua Achebe as the father and the renovator of the African literature invests in the

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richness of his society's traditions to construct a new literary discourse that mixes between the English language and the oral narratives. This hybridization allows the English language to be varied in order to express African thoughts. In his novels: *Things Fall Apart*, *Arrow of God*, *A Man of the People* and *Anthills of the Savannah*, Achebe integrates the distinctive rhetoric of Igbo speech into the English language conventions (Irele, 2001). This strategy of language nativization establishes a sociolinguistic map which makes his works noteworthy to be investigated from a linguistic standpoint. Moreover, since the African novel in English is the mirror of its African society, Achebe focuses on portraying different social variables that affect Africans and their language use. Gender, social class and ethnicity are figured in his writings where the impact of those variables on the language use of his characters appears clearly.

Similarly, the narratives of the new generation of Anglophone African authors stick to the writing traditions of their former fellows. They depict the contemporary issues of the African society according to the oral tradition inherited from their communities. Chimamanda Ngozi Adichie as a contemporary Anglophone author and a feminist tends to envisage her Nigerian social reality via using simple language that reflects the sociolinguistic map in her country. Despite the fact that she is an African immigrant, Adichie adopts a domesticated language to convey her community issues. In her trilogy *Purple Hibiscus*, *Half of Yellow Sun* and *Americanah*, Adichie portrays her Nigerian society in the contemporary era. In doing that, she intertwines English language with Nigerianism, slangs and buzz words. In this sense, Adichie proves her ability to mix exoglossic and endoglossic codes (English language and Igbo) in her writings. For that reason, she does not only explicate the Nigerian English aesthetics as a variety of English language, but also she depicts its pragmatic acts when her characters use the language.

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In this regard, the review of literature underscores the significance of the African novel in English and its richness as a ground to investigate the language use and its variation in both postcolonial and contemporary Anglophone narratives. Iness (1990) states that the African novel in English flourished with the narratives of Chinua Achebe who inspired his writings from his Igbo culture and traditions. Through the use of the European language, he demonstrates the dignity and the validity of his community's culture. In this sense, she mentioned that Achebe creates new English that will be able to carry the weight of African experiences. It is according to him linked to Standard English but it is affected by the new African surroundings. In the same vein, Ojaide (2012) argues that the Anglophone African writers tend to inform the English language with their native tongues. For instance, the narratives of Wole Soyinka are informed by Yoruba and those of Chinua Achebe are informed by Igbo. Thus, the African authors adopt the idea of anglicizing their indigenous languages or nativizing the English language in order to confer a distinctive characteristic to their narratives and to liberate them from the European hegemony.

The contemporary African writings in English drew the attention of both critics and linguists as an extension of the Achebean generation works which portray African contemporary issues. Krishnan (2014) states that although the majority of contemporary African novelists are diasporic which may create a disconnection between them and the African context, but their narratives are devoted to depict the African social reality in the era of globalization. She asserts that contemporary authors tend to represent the relationship between Africans and others through featuring different issues such as migration, race, ethnic conflicts, gender and class in Africa and diaspora. In the case of language use in this genre, Krishnan (2014) explains that unlike their achebean fellows the contemporary African writers adopt a language that is more comprehended by western

audience in which oral traditions and proverbs are rarely used. This characteristic is a result of the global acculturation that devotes the concept of global culture and language.

3. Statement of the Problem

The Anglophone African fiction is considered as a literary discourse that has its literary and stylistic proprieties. Regardless of the society from which this genre is originated, the English language use in this literary work is still a topic of inquiry for linguists and critics. The opponents of the African novel in English consider this genre as an intruder to the African culture and as the colonialism legacy to control African intellectual empowerments. Ngugi wa Thiong'o (1986), the Kenyan writer, asserts that:

The Afro-European novel itself had produced a whole range of approaches: from the linear plot development in Chinua Achebe's *Things Fall Apart* to Wole Soyinka's *The Interpreters* which almost dispenses with plot. Could I write for an audience that had never read a novel in the same way as I would write for an audience that had read or was aware of James Joyce, Joseph Conrad, Wole Soyinka or Ayi Kwei Armah? (p.75)

Ngugi clarifies that the form and the language of the African novel in English cannot address Africans and cannot convey their culture since they are not Europeans. Ngugi prefers the narratives in indigenous languages because they depict the African social reality without any distortion and preserve the oral narratives' aesthetics.

On the other hand, unlike Ngugi, his fellow Anglophone African authors believe that the use of English language in writing their fiction constructs a new authentic discourse that addresses other communities (Western world), rectifies the misconception about Africa and Africans and shifts the African issues from local to global interests. In this case, the English language used in this genre is metamorphosed to express the African experience, and the oral narratives affect its conventions in many ways. English nativization as a major aspect in the Anglophone African fiction creates a discursive approach that distinguishes the African novel in English from other genres. This phenomenon can be a good topic of inquiry and it is represented by different features such

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as proverbs and idioms' translation, code switching, pidgin and neologism; these aspects form a nativized language that is difficult to be comprehended by other societies.

Since the African novel in English stems from the African social reality, it is obvious that its language is affected by certain social variables. Sociolinguistic variables such as gender, social class and ethnicity are social patterns that affect the way language is used by the community's members. Holmes (2013) maintains the following:

People often use a language to signal their membership of particular groups and to construct different aspects of their social identity. Social status, gender, age, ethnicity and the kinds of social networks that people belong to turn out to be important dimensions of identity in many communities. (p.131)

For that reason, since the majority of African societies are bilingual, the use of English as a second language is differentiated according to the users' social identity. Therefore, the Anglophone African novelists depict this idea in their writings. Through the characters' discourse, the reader can discover the language variation according to different situations and sociolinguistic variables. Hence, the African novel in English as a mirror of the social reality can reveal the effect of sociolinguistic variables (gender, social class and ethnicity) on the English language use in the African community.

In the sociolinguistic research, it is usual to investigate the language variation in the spoken discourse that is mainly based on conversations between interlocutors in the society. The effect of sociolinguistic variables, in this case, is clear and instantaneous. However, the written discourse is largely neglected as a significant corpus of study in sociolinguistics. In this sense, the novel as a literary discourse is infrequently examined from a sociolinguistic perspective even though it represents the social reality and its characters portray individuals in communities. Therefore, the present research is an attempt to investigate the language use in the African novel in English within a sociolinguistic framework. It highlights the impact of different sociolinguistic variables on the language used in the Anglophone African fiction. The latter represents an appropriate subject of

study since it depicts the African communities and how social variables (gender, class and ethnicity) affect individuals within these contexts.

4. Aim of the Study

Since the African novel in English has a global outstanding status in the literary scene, it seems to be an important genre to be studied. Indeed, it reflects the peculiarity of African societies and cultures. From a sociolinguistic perspective, the Anglophone African fiction contributes in creating a sociolinguistic map in the African context and constructs a new English variety that needs to be investigated. In this spirit, the present thesis aims to:

- Identify the nature of the language used in Chinua Achebe's *Anthills of the Savannah* and Chimamanda Ngozi Adichie's *Americanah*.
- Determine the way the English language is nativized to create an authentic literary genre.
- And cast light on the sociolinguistic variables in the two novels.

5. Research Questions

The idea of language variation is regarded as a key concept in sociolinguistic researches. It depends on the community where the language is used. It is also affected by the social variables that form the structure of any society. African communities are well known as multicultural and multilingual groups. Indigenous languages harmonize with the foreign codes to construct a distinctive sociolinguistic map. The African novel in English as a picture of these societies represents a slice of this reality in which the English language use is influenced by the different social patterns in Africa. Thus, the language that is adopted in the Anglophone African narratives is interrogated since it forms a hybrid language that mixes between the English language conventions and the oral traditions. In this case, it is very important to go deeper in investigating the sociolinguistic features of

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this phenomenon. For this purpose, the present research work is conducted to answer the following questions:

1. What is the nature of language utilized in Chinua Achebe's *Anthills of the Savannah* and Chimamanda Ngozi Adichie's *Americanah*?
2. To what extent is English language nativized in the two target novels?
3. What are the features of English language nativaization in Chinua Achebe's *Anthills of the Savannah* and Chimamanda Ngozi Adichie's *Americanah*?
4. How are sociolinguistic variables used in Chinua Achebe's *Anthills of the Savannah* and Chimamanda Ngozi Adichie's *Americanah*?

6. Hypotheses

The language of the African novel in English is a worth topic to be discussed. It reveals the richness of this language and its vulnerability to be a conveyor of African culture. The present research is designed to accomplish different aims. To answer the previously-mentioned research questions, the following hypotheses are formulated:

1. It is hypothesized that the language used in Chinua Achebe's *Anthills of the Savannah* and Chimamanda Ngozi Adichie's *Americanah* is affected by different social variables in the African context.
2. It is assumed that the two target novels adopt a nativized English language.
3. English language Nativization can be manifested in different ways in the two target novels.
4. Sociolinguistic variables can affect differently the language use in the two literary works.

7. Methodology

The study of African fiction as a literary discourse leads critics to reveal many of its socio-cultural, literary, historical and stylistic characteristics. The African novel in English as a rich literary genre attracts the attention of scholars from various respects. However, the language use in this kind of literature is still a topic of controversy since it is assumed that the foreign code cannot depict and convey the African experience. The Anglophone African authors reject this idea and assert that adopting the English language as a conveyor of the African social reality is a way to fascinate the African literature and take it to the universality. For that reason, sociolinguistically speaking, the English use in the Anglophone African fiction raises different inquiries concerning its nature, its conventions and the way it is affected by different social variables in the African society.

Therefore, the present research is an attempt to clarify the nature of the English language used in the African novel in English. It is an endeavor to explain the sociolinguistic status of English language that is utilized in Chinua Achebe's *Anthills of the Savannah* and Chimamanda Ngozi Adichie's *Americanah*. Descriptive and sociolinguistic frameworks are used in order to answer the thesis' research questions. The descriptive method is selected in order to describe the nature of English language that is utilized in the two novels. It seems to be helpful since it explains the main features of English domestication as a major phenomenon in this genre and it reveals the effect of the different sociolinguistic variables on the language used in the target novels.

The sociolinguistic framework, on the other hand, is adopted to find out the meaning of the different features of English nativization such as African proverbs and idioms, code switching, pidgin and neologism. In this case, it appears to be very useful since it deals with English as non native language in a bilingual context. Also, this method is chosen to clarify the main sociolinguistic variables such as gender, social class and

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ethnicity that affect the English language use in the selected novels. The sociolinguistic perception aids in clarifying the nature of linguistic units that are influenced by different sociolinguistic variables and revealing the sociolinguistic status of English language in the bilingual African context.

To accomplish the thesis' main objectives, Chinua Achebe's *Anthills of Savannah* (1987) and Chimamanda Ngozi Adichie's *Americanah* (2013) are selected. The two novels represent the African novel in English and reveal its sociolinguistic proprieties. Achebe's *Anthills of the Savannah* is a Nigerian novel that depicts the post-colonial Africa, political misrules and corruption. The novel reveals the conflict between the low public class and the high class elite represented by the governor and his entourage in the Nigerian society. It represents gender empowerment in the post-colonial Nigeria. The language of the novel is domesticated to reveal the effect of Nigerian community on the English language.

Chimamanda Ngozi Adichie's *Americanah* belongs to the African diasporic literature. It deals with the African migration to the West in the 1990s to create a new African Diaspora. In this sense, Adichie treats the situation of African immigrants in the western world, mainly the USA. She portrays different issues such as gender, social class and ethnicity that encounter the minorities, especially non American African immigrants in the American society. The author as a feminist novelist focuses more on tackling the psychological conflicts of black African women in a racist society and their struggle to prove their identity. In her *Americanah*, Adichie follows her former African authors' fellows in preserving African oral traditions even though her writing is affected by the American conventions which construct a distinctive novel that portrays the American society with preserving the African culture label.

The target novels are written during two different eras (postcolonial and contemporary eras) by authors from different generation and gender. These disparities can

aid in creating a ground for making comparison between the two novels discourse and the way language is affected by different sociolinguistic variables in the two corpora.

8. Organisation of the Thesis

The main goal of the present study is to investigate the language use in the African novel in English from a sociolinguistic perspective. This theme is a worthwhile topic to be studied since it reflects the English language nature in this literary genre and the discursive values of the nativized English utilized by non-native authors in bilingual contexts. The present thesis is divided into four chapters that are devoted to the African novel in English, its social reality and its language nature.

Chapter One tackles the dimensions of social reality in the African context and the African novel in English. It is devoted to portray the social reality in the African society during the colonial and the post-colonial eras. It explains the main social features that characterized African communities during the two periods. Also, it casts light on the cultural reality in the African context, discussing different cultural aspects that are particular to the African culture such as religions, mythology, gender, ethnicity and westernization. In addition, it highlights the main characteristics of the African novel in English as a literary discourse in the Achebean generation and the contemporary new voices of African writers. In this sense, the first chapter determines the role of the Anglophone African fiction in constructing the African identity and Pan-Africanism.

Chapter Two highlights the sociolinguistic variables used in the African novel in English. It is devoted to clarify the nature of the language of the African novel that is represented by both indigenous and foreign languages. Also, it tackles the different sociolinguistic variables that affect the language use such as gender, social class, ethnicity and age. Furthermore, it addresses the sociolinguistic map of language in the African context in which it explains the nature of different indigenous languages and their

General Introduction

situations in the African communities and underscores English language as a global language and its effect on the social reality of those communities. The second chapter casts light on the English nativization as a major aspect in the Anglophone African fiction and its main features such as proverbs, idioms, code switching, pidgin and neologism. This chapter is terminated by clarifying the nature of sociolinguistic variables in the African novel in English.

Chapter Three attempts to analyze the way sociolinguistic variables are used in Chinua Achebe's *Anthills of the Savannah* and Chimamanda Ngozi Adichie's *Americanah*. It depicts the way English language is utilized in the two target novels and the nature of sociolinguistic variables in each novel. It clarifies the effect of gender, social class, ethnicity and age on the language utilization by characters in the target novels and how they contribute in constructing their identities. On the other hand, Chapter Four is allocated to analyze the features of English nativization in Achebe's *Anthills of the Savannah* and Adichie's *Americanah*. It depicts the ability of English language to convey the African cultural identity through different aspects such as proverbs and idioms, code switching, Pidgin English and neologism and it demonstrates the bilingual creativity of the African communities.

The African novel in English is a significant genre that expresses the African culture. It reflects the cultural wealth in African communities that are described as backward and primitive. In this sense, Anglophone African authors through the use of English language eradicate this misconception. This language is enriched with the oral traditions of African society that represents the cultural heritage of those societies. Through the use of a nativized English language, Anglophone African novelists prove the creativity of their societies and their intelligence.

9. Definition of Key Terms

Sociolinguistic variables: They are considered as the social patterns that differentiate individuals' language use in the society and categorize them within particular speech groups. They can be represented by gender (women use language differently from men), social class (based on social status and power), ethnicity (related to sociocultural identity) and age (children speak differently from adults) (Guy, 2011).

Nativization: According to Oboko & Ifechelobi (2018), nativization is:

A linguistic change that happens to a foreign or a second language and makes it an integral part of the culture of any society that employs it as an additional language. [...] The nativization process takes place at all levels of linguistic and discourse analysis and it helps to distinguish the new variety from other varieties (p. 108).

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Introduction

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Introduction

The African society is regarded as one of the richest communities in terms of culture, heritage and history. Its relation with the creation of different civilizations across history constructs a harmony of multicultural diversities from Arab Islamic heritage and Christian Western cultures to Indigenous and native traditions. This cultural background pushed African authors to reveal the richness of African culture in their narratives. For that reason, since the African novel in English is considered as a relevant genre in African literary scene, it attempts to depict the cultural richness of African communities, criticizes various stereotypes in this context and corrects the European falsified perspectives towards Africa and Africans.

The Anglophone African fiction is a way to figure out African social issues that are the legacy of the colonial hegemony on the continent. Anglophone authors tend to depict their communities matters as challenges to be overcome to rectify wrong ideas about Africa as the milieu of darkness and backwardness. In this case, the present chapter attempts to explain the dimensions of social reality in the African context. This chapter tackles social circumstances of Africans during two historical periods, colonial and post-colonial. Then, it identifies the key cultural basis of African communities such as religion, mythology, gender and westernization which distinguish them from other societies. It depicts their impact on Africans' life and the way they construct the African cultural identity. Furthermore, it casts light on the African novel as a literary discourse in which it underscores the emergence of this literary genre and tackles its two paradigms (Afrophone and Europhone novels). The present chapter also discusses the literary characteristics of the Anglophone African novel as a mirror of the African realism where it clarifies its status and proprieties in Achebean generation, feminist writings and in the narratives of the new generation of African authors. Moreover, the present chapter is terminated by highlighting

the significance of the African novel in English in constructing African identity and pan-Africanism.

1.1 Social Realities of African Societies

The African continent is regarded as the world's second largest area after Asia. It is characterized by its natural diversity and geography from north to south and from east to west. These favorable conditions aided African people to settle, develop agriculture, found cities and build empires. However, the wrong idea that generally describes Africa is to refer to its people as 'Africans' as if its inhabitants represent one people. Meanwhile, their ways of life, traditions and religions vary from one region to another and even from one tribe to an adjacent one. African people create a variety of communities with different lifestyles, worldviews, traditions, religions, languages and even mythologies which construct diversity as their physical environment. Another reason of the different forms of culture besides its size is the external influences. Ancient Egypt controlled and dominated other communities that were built on the Nile River. Also, African people on the Red Sea coasts were affected by Southern Arabia, and in the North Africa, Phoenicians, Greeks, Romans and Arabs applied a great effect on people's culture and traditions in this part of the continent. The other regions of Africa were also immune from great civilizations for many years which created distinct communities with their own cultures and traditions (Lynch & Roberts, 2010).

Socio-cultural diversity is a stereotype in the African scene in which one can recognize different cultures and languages with various values, dialects, philosophies and worldviews. This large continent is subdivided into countries with uneven levels of political and economic progress and development. The dissimilarity of political and economic management ideologies is frequent in these communities. African communities use many European languages that form multilingual societies, and their relationships with

the world are affected by the European power that colonized them in the colonial era; that in its turn creates instability in the political systems which vary between democratic and dictatorial. This social context is controlled by different degrees of Western and Islamic cultures in some areas; meanwhile, in other regions the indigenous traditions and practices are still dominant (Falola, 2003).

It is very obvious that the socio-cultural context in Africa is varied from one region to another, and it is affected by the outside power. The latter is represented mainly by the European power in nineteenth and twentieth centuries. African continent's cultural and social aspects are influenced by the colonial Europe which shapes its postcolonial era.

1.1.1 Africa under Colonialism

In the early twentieth century with the dominance of European colonialism, Africa was considered as a landscape without history and its people as primitive and savage lacking cultural, political and technological progress. The colonial rulers adopted the concept of inferiority to describe Africans who lack a long history and civilization. For that reason, they had a strong belief that they were the savior who took Africans from the darkness of backwardness to the light of civilization. This idea was dominant in the pre-colonial era with the growth of Atlantic slave trade. In this period, Africans were seen as natural slaves and blackness was the synonym of savagery and enslavement. In this sense, Europeans had the perception that Africa was an undeveloped area that needed them to offer Christianity, commerce and civilization (Reid, 2012).

European colonialism started early in the African continent and did not last for a long time. Contrary to Latin America which relented to colonialism for 300 years, Africa was invaded by the colonial power at the end of the nineteenth century and the majority of African states gained their independence in the first half of the twentieth century. In this era, Africans were long-winded people who could live and experience the Western

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colonialism that was strengthened by violent and traumatic racism and compulsion (Cooper, 2002). The impact of colonialism on Africa differed across the time from one region to another and in accordance with social, political and economic factors which were fashioned more by Africans rather than their colonizer. In this sense, some African people regarded European colonialism as a threat, others as an opportunity and it was both for the majority (Parker & Rathbone, 2007).

Colonialism in Africa represented an era of Africans' exploitation. Indeed, African societies emerged from the colonial experience ruptured, tapped and destroyed with permanent anomalies that proved the difficulty and no susceptibility to create a modern economic development. The result of the fake junction of African communities to maintain European interests in this era later resulted in African states as they are today. When these states were established to fit with European masters' suitability, colonial administrators forgot about the diversity of those communities in terms of language, culture and specific histories. This stigmatization of African socio-cultural multiplicity led to crises of identity and nationhood across the Dark Continent. African states that were created in this era were shaped by the marginalization of one group by another, ethnic frictions, and conflicts which perturb social stability and economic progress (Falola & Kalu, 2019).

African people were going through hardship during the colonial era in which they were the victims of the conflict between European powers and the Nazi Germany in the First and the Second World Wars. Africans were affected deeply by the two wars although they lived beyond the conflict's scene. In the First World War, African people were exploited as soldiers and laborers to defend European lands from the Nazi invasion. In this era also, Africans regained their national and political consciousness and they took the opportunity of colonial powers engagement in the war to outbreak independence revolutions in the continent. Moreover, African people suffered from hanger and famine

since food supplies were controlled by colonial powers that made sure to drain food resources in favor of their soldiers in battlefronts (Stapleton, 2007). Similarly, the Second World War touched African lands and affected them with its serious damage. However, this period is considered as a new impetus to Africans for social, economic and political change by offering new views about the past, the future and the opportunities that can be performed for social and political reforms. The latter increased with the emergence of the anti-colonial tendency and the degradation of colonial power during the war. In this sense, the experience of the war and the change in the global balance of powers fortified the African nationalism in which Africans consciousness was broaden and their attachment to liberation from European control was increased (Killingray, 2007).

1.1.2 Post Colonial Africa

After the end of the Second World War, the colonial powers were exhausted in this conflict which led them to relinquishing their colonies under the growing demands of independence. African people, in this era, tended to eliminate the European authority on their lands to create their new independent states without colonial subordinations. However, this ideal picture did not accomplish due to the difficulty to remove colonial traces from Africans' destiny and lifestyle. By the end of European rule, new African countries inherited the legacy of colonial powers in politics, economics, culture and social structures (Phillips, 2005). Economic matters were the main obstacles that prevented the growth and the stability of the new African states. In this sense, these problems, in their turn, generated the global Africa's modern political and social crises in which the lack of resources and the injustice in their distribution are stereotypes. Thus, the increasing of poverty and underdevelopment aided in stirring up the civil turmoil involved in the lack of political strategies and civil society, and aggravated ethnic tensions (Reid, 2012).

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Few years before the independence, African nationalists asserted that Africans' liberation and self-government were the way for eliminating colonial exploitation, restoring African dignity and maintaining the continent progress. On this ground, Africans heartedly unified regardless of their beliefs and ethnicity to defeat the common enemy, European powers. Meanwhile, Africans' hopes had been in vain in the first decades of the post colonial period with the increasing of various plights that interrogated the idea of African self-government. This appeared clearly few years after independence in the catastrophic status of the majority of African states which was represented by civil wars, ethnic conflicts, economic degradation and social infrastructure deterioration. Indeed, political independence seemed to Africans as a new colonialism by their fellow countrymen who received Western education from previous masters as African leaders. The latter did not flinch to foster Africans' exploitation and use their resources to increase their power. In fact, they created wealthy and despotic elite that controlled the instrument of powers and left the majority of Africans downward in the spiral of poverty (Falola & Kalu, 2019).

Under these circumstances, African people were controlled by new social stratifications that replaced the traditional social structure which was defined by kinship or by age and gender. In this sense, the introduction of the western formal education in the colonial era overshadowed the African social reality and status in the postcolonial period. According to this situation, the observer of the African scene can generally distinguish five levels of stratificational system that shapes societies in independent African states. The uppermost stratum represented one per cent of the population and consisted of upper grades of bureaucracy, military, lawyers, managers and university teachers. It comprised also the big farmers and commercials that linked with foreign financial and shared advantages with political class by controlling states organizations. The second level was

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usually defined as 'the middle class' that represented almost twelve per cent of the population. It included junior ranks of military and school teachers. Also, it comprised the so-called 'petite bourgeoisie' that was embodied by minor traders who were freelancers with a little formal education and a limited capital (Dudley, 1984).

Working class (proletariat) represented the third level in the stratification system. As the 'petit bourgeois', it consisted of skilled and unskilled laborers who belonged to the middle class and had received a little, if any, formal education. They were usually arranged into trade unions in states where unionization was authorized. Furthermore, peasants (subsistence farmers) were the fourth stratum who represented the majority of the population. They were often illiterate and they had farmed small lands to meet the needs of their families. Moreover, the last stratum referred to the constantly growing class of unemployed, school leavers and drop-outs which were the result of the administrative state's nature in the post-colonial era.

This new social map that was designed in this period pushed the suppressed classes to revolt in order to change the situation and construct social movements in many African states. The social mobility of working class and marginalized wings in the African society appeared as a tendency that shaped African contemporary history in which it aided in removing the dominance of the European imperialism on the continent and challenged the dictatorial and military hegemony in the post-colonial era. In this sense, since African nationalists' promises to change the face of Africa were broken and with the degradation of African living conditions, depressed Africans with the assistance of the working class revolted to seek the social justice that was eclipsed by their countrymen leaders. This social movement shifted African matters from the local interest to the global one in which most African regimes and their governance to African societies were questioned (Dwyer & Zeilig, 2012).

1.2 Cultural Realities in African Societies

In the African context, culture is an umbrella term that covers different sub-terms such as values, beliefs, texts about beliefs, literature, aesthetic forms, systems of communication and institutions of society, and even nature; from African perspectives, it is considered as a part of religious beliefs. African people regard culture as a sole term that reflects various visions from the organization of personal objects to the complex political institutions, and they deal with it as a unit of the social heritage with different knowledge and abilities vital to survival and production. Since culture is dynamic, African cultural scene was marked by the tension between traditional and new cultures and it was shaped by pivotal themes such as Christianity, Islam, colonization, westernization, industrialization and modernization (Falola, 2003).

The observer of the African culture can find out that many scholars claimed that a common link surpassed the African race experiences, bonding Africa with some parts of Americas and Caribbean. It is called the 'enia dudu', a Yoruba expression, which means 'the black peoples' who did not only link by pathetic heritage of victimization, vigorous emigration, and human defamation, but also by complimentarily, interaction and productivity (Granqvist, 1993). Asante (1985) explains further this view; he asserts the following:

African culture is [...] determined by a unity of origin as well as a common struggle. All the African people who participated in the mechanized interaction with Europe, and who colored the character of Europe while being changed themselves, share a commonality. Also present in African culture is a nonmaterial element of resistance to the assault upon traditional values. (p. 6)

Asante, in this case, clarifies that African culture has a clear perspective that Afrocentric modernization action should be founded upon three traditional values that are harmony with nature, humanness and rhythm which ensure the exclusiveness of the African culture. The particularity of African dance, the oral narratives, the secular and the divine perform

mutually and complimentary as a part of the grand whole. Granqvist (1993) concludes that the idea which should be challenged is the cultural closure in which African cultural artifacts are inhibited from communicating and oscillating with the outsider that is not out of any scheme of their own, but out of that of Eurocentric cultural critique's standpoint.

African culture has its fashion regardless of the melancholic picture that is surfaced in media, films and news reports in which it is portrayed as corrupt, inhuman and instable. The African cultural diversity stems from a harmony of aspects and values such as religion, mythology, ethnicity, gender and westernization. Those features are regarded as an African cultural heritage that affects the African social reality and shapes it.

1.2.1 Religions in Africa

From the dawn of civilization, more than 10000 years ago, religion has got a significant standing in the human history. Recently, the majority of the world's population practice a major religion or native spiritual beliefs. In this sense, religion in many communities is still a cornerstone in people's lives and occupies a considerable space in politics and culture. Also, due to the rising of ethnic and cultural diversity, varieties of religions coexist and are practiced side by side in the same shared society (Lugira, 2009). The majority of the African scene's observers agree that African people are more tenacious towards their religions than Europeans and even Americas in terms of believing in the supernatural world and of actually performing religion. In this sense, African religious scene is shaped by three main religions that are Christianity, Islam and traditional or indigenous beliefs. This religious harmony is the outcome of encounters of native Arabs and European conquerors: Islamic tribes came early to the continent with their monotheistic precepts followed by the Christian invasion that was reinforced by the missionary activities from Europe (Moller, 2006).

1.2.1.1 Indigenous Religions

The Yoruba proverb ‘Iwanicsin’ which means ‘Character is religion’ depicts a pivotal truth about the character of Africans. Those people believe in superhuman powers for help and blessing. They approach their prayers to a God, either directly or indirectly, through multiple gods or spiritual mediators. This strong faith is predominant through Africa particularly in central Saharan areas where Africans live in communities that still believe in native ways of life that reach back thousands of years (Brodd, 2003). African communities develop their own languages, cultures and religions from the prehistoric times. The majority of them remain living and identifying themselves by the spiritual beliefs that are inherited from their ancestors even though the ripples of exploration and modernization that affect the African indigenous ways of life. In this sense, African traditional religions diverge from the monotheistic such as Christianity, Islam and Judaism in many ways. Unlike those religions which are represented by legendary figures such as Jesus, Mohammed, and Moses, African religions missed the religious authorities that are based on a single founder or central historic figure (Lugira, 2009).

Similarly to American and Asian indigenous religions, African traditional religions grow up with people themselves. They are the product of many years of living near the nature and of seeking answers to life’s enigmas, i.e. ‘why are we here?’, ‘How do we live well?’ And ‘how do we die?’. Unlike Muslims and Christians that perform their worships within the walls of mosques and churches respectively, African religions have temples that are built to fit with the traditions of a particular geographical area. However, many African people turn to natural aspects such as mountains and big trees as a core for their worships. Furthermore, traditional religions are founded on a single decreed priesthood, but religious rituals are accomplished by different clergymen such as priests, healers, diviners, rainmakers, soothsayers and rulers who assume the responsibility of sustaining the spiritual

life of the society and people (Lugira, 2009). Furthermore, indigenous religions are based on oral traditions in which the term 'Holy book' does not exist. Unlike Islam and Christianity, traditional religions are not text-based beliefs and they are changed according to the immediate needs of their followers. They are a kind of religions that are not documented in books, but in African hearts, minds and rituals (Bonsu, 2016).

The aspersion of African cultural productions through misinterpretation and falsification is gigantic in the Western critical discourse. This stems from the Western hierarchal concepts that intend to obliterate the African artifacts (Granqvist, 1993). In this sense, African traditional religions are the victim of this kind of hierarchy that represents such racial treatments inflicted to Africans in order to devoid any kind of civilization that can be attributed to Africa. Eurocentric missionaries, anthropologists, historians and sociologists portrayed indigenous religions with racial and deceptive terms such as animism, savagery, paganism, magic, fetishism and ancestral worships to stigmatize African traditional religions. These terms with all their erroneous meanings are still used by westernized African writers and researchers to describe indigenous religions not only in Africa, but also in the whole world (Bonsu, 2016).

1.2.1.2 Islam

Before many Arabs in the Arabic Peninsula recognized and believed in Islam, Africans were Muslims since by 615 C. E. Islam had reached Abyssinia (Ethiopia today) when the Prophet Muhammad sent his followers to seek refuge and protection from his tribe Quraych with the King of Abyssinia, King Negus (*Al-Najashi*). The latter appreciated the newcomers and permitted them to perform their religion since they shared the same monotheistic beliefs (Christianity and Islam). This was the first connection between Africa and Islam that did not stop here, but it continued after the death of the Prophet Muhammad when Muslim missionaries started to triumph over Egypt and North Africa within three

decades (Sodiq, 2012). Besides the Islamic states that are constructed in the North Africa, other states aroused in different regions of Africa such as Mali and Ghana. The spread of Islam in Africa differed according to regions and the availability of trade routes. These variations in the pervasive impact of Islam indicated the degree of the settlement's occurrence and determined the extent to which the interconnection between Muslims and non-Muslims occurred (Deegan, 2009).

The pivotal characteristic of Islam is represented by its way of introduction to others in which it adopted the converting to this religion disregarding race, gender, culture and nationality based on the Holy Quran instructions. The latter even though they are the secret behind Islam's prevalence, but the realities of reception and adaptation created a difference between the way Arab accepted Islam and the way their African counterparts did (Sanneh, 2016). In this sense, African people were captivated to primary Muslims due to their ethics, sense of justice and fairness in trade and compliant, and in some areas Africans followed their leaders when they converted to Islam because they trusted them. Indigenous religions' nature that is based on non-mission tendency aided in Islam spread in which Africans did not look to this religion as a threat to their life's system. Also, African people admired Islamic basics that assert the concept of equality which pushed them to adopt Islam to liberate from their hierarchal society (Sodiq, 2012).

The interconnection between Islam and traditional religions created a reciprocal effect between them. Since Islam is constructed on the idea that there is no compulsion in religion, its spread in Africa did not eradicate the traditional religions. In this sense, African Muslims kept their indigenous beliefs and harmonized them with those of Islam. For instance, the belief that ancestors are mediators between them and God still performed on Sufi saints who took the place of their forebears. Also, they introduced religious dances which are parts of their mythology even though Muslim scholars disapproved any kind of

dances in Islam. On the other hand, Islam as a monotheistic religion eliminated some rituals such as human sacrifices which were common in the Egyptian community. In addition, it had a great impact on the African social reality in which it organized different aspects in the society such as changing the way of dress, building mosques to perform religious rituals and integrating indigenous practices that do not contradict with Islam's instructions. Islam also built a relationship between African Muslims on the basis of brotherhood and sisterhood beyond any blood ties (Sodiq, 2012).

1.2.1.3 Christianity

Christianity is the major monotheistic religion in the African continent. Its existence in Africa is ancient as the beginning of the faith itself. It forms a significant element in the religious scene of the continent from its powerful initiation in Egypt and Roman North Africa to its extension around the world in our recent time. Early Christianity was emerged and blossomed in Alexandria which was considered besides Rome as a major milestone in the ancient world. It created a monument of knowledge that attracted scholars which aided in producing great theologians that in their turn contributed in the construction of Christian traditions. The latter represented Christianity as a spiritual struggle that combined between simplicity, orality and restraining human instincts that founded the underpinnings of Coptic Christianity in Egypt. As Egypt, Axum (Ethiopia) was regarded as the hometown of Christianity in Africa and the country where the first church took place in which Syrian shipwrecked introduced Christianity to the King and the Kingdom (Ngong, 2012).

With the arrival of Portuguese navigators and traders in the fifteenth century, they attempted to consolidate Christianity in Africa by focusing on Christianizing the African kings to push African people to follow them. As Islam, Christianity was considered as the religion of the state as in Ethiopia in which there was no separation between religion and

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the political decisions. However, Christianity was devoted to promote the power of royal authorities on the expense of the public's welfare. In this case, since Christianity was a religion of power, royal support fostered the building of churches in Africa to sustain the African Christian identity and to push people to inspire their spiritual and social strength from them (Ngong, 2012).

The real progress of Christianity in Africa appeared with the emergence of the idea of 'Scramble for Africa' in the late nineteenth century when European authorities tried to build an actual control over their corresponding parts in the continent. In this sense, Christian missions represented the right hand of colonialism in Africa which struggled to gain African people's hearts and minds in order to pave the way for colonial powers to penetrate into the African continent with peaceful manners rather than violent ones. This way did not only involve Christianization in those societies, but also appeared in some real services to African people such as building schools, hospitals and similar institutions. For the sake of colonial expansion in Africa and to minimize African people's invocation, Christian missionaries disseminated certain kinds of principles from Christianity that pushed Africans to work hard and devote for Europeans powers' wellbeing and that were considered as a representative of God's authority to avoid any kind of rebellions pursuant to the notion that any revolution on the authority was the same on God (Moller, 2006).

In spite of the historical relationship between colonialism and Christian missions, the latter contributed in the intellectual development of the Dark Continent. They aided in introducing the formal education to the African community. This effort had a significant role in building the intellectual orientation of post-colonial African leaders and elites such as Kwame Nkrumah, Robert Mugabe and Nelson Mandela. Christian missions opened the door to Africans to complete their higher education abroad which liberated them from withdrawing into their states and to contact with other communities. Furthermore,

Christian missions contributed noticeably in the progress of the African culture; they focused on designing churches to be similar to European counterparts. Also, they succeeded in the Europeanization of African communities in terms of dress and music in which they promoted the clerical garb in African institutions and improved musical instruments that developed in their turn the African kinds of music (Etherington, 2012).

1.2.2 Mythology

Human beings utilize mythology to build a perception of any community and its identity and comprehend their place in the universe. Mythology, in this case, fortifies the cultural traditions and portrays people's life priorities. Researchers in the mythology do not only read myths to recognize the nature of culture in which it was originated, but also to explore what was in the hearts and minds of the myth-makers. In this sense, African mythology reveals a clear image about Africans' ways of life, traditions and worldviews. Africa has got valuable oral traditions, cultural customs, beliefs, myths and legends that were transmitted orally from one generation to another. This process persists through time due to the custodians of oral traditions or Bards, tribal poet-singers and storytellers (Lynch & Roberts, 2010).

Since they are slices of oral traditions, African myths are adaptable and innovative according to the storyteller and the reason behind telling them. Myths are narrated in order to educate the community religious traditions and fortify proper behaviors. For instance, Bards tell children folk tales about a sharp-toothed lion which may devour them if they will be disobedient and they select the same story to warn mothers to take care of their children. In this case, the storyteller may imagine a foolish woman whose idleness is the reason behind devouring children (Lynch & Roberts, 2010). Besides teaching social values, African mythology focuses on certain themes such as the human beings' creation. Myths of creation recount mainly the divine origination of the humankind in which they

concentrate on a Sovereign Being who, depending on African oral traditions, created our world. They also focus on narrating the particular relationship between God and first people when heavens were too close to the Earth, in which humankind slip up and they must be punished.

Similarly, heroes and legendary characters are in the core of African myths that depict them as successful and miraculous persons who reveal the positive image of any community. In African mythology, many legendary figures are idealized; that is to say, honored to be as scared as gods themselves due to their doings on Earth (Ficher, 1998). These heroes are portrayed as persons who perform great deeds for the community or who are touched by gods and selected from their childhood for some noble purposes. In the tradition of the Baganda people of East Africa, Lubaale Mukasa is a character who is apotheosized to be a god. In his childhood, he disappeared from his hometown and came out enigmatically in another island where people considered him a superhuman since he showed up from nowhere. He ate only the heart and the liver of the ox and drank its blood, asserting people's idea that he was a god. When he faded away as mysteriously as he appeared, he was appreciated as one of the senior gods of their people (Lugira, 2009).

African mythology does not forget to indicate the female picture in its themes. The image of women in African tales and myths is very complicated and has different facets and portrays features of common subconscious that cannot be neglected. These representations of female image in African myths go through time and frontiers, depicting the structure and the particularity of African community. In this sense, many iconic female characters are figured in African mythology such as Mami Wata (a water female deity found in the Vadun traditions practiced in Benin and Togo), Nejeddo Dewal (the powerful mother of calamity), Caraweelo (a lord of war in the Somali legend) and Bouti (the ogress of the past; a hybrid of women and hyena). They constitute the memory of matriarchy in

the African community in which they are portrayed in various images but still depict a supreme entity that controls humanity. Moreover, these figures are described as powerful and deadly females who used the control of sexuality to ascertain domination. Nejeddo Dewal, for instance, exploited her daughters as lures to attract young lovers, and Mami Wata enticed men and made them lose their wisdom. However, African myths usually narrated that those powerful characters were destroyed by young men who ended their scared reign and established a masculine order (Diop, 2019).

1.2.3 Gender

The word 'gender' is regarded now as a universal term that is adopted by different spectrum of the international community to discuss issues about women. For some scholars, it expresses an understatement that has been utilized as a neutral and a political term which is not as threatening and controversial as 'women' (Deegan, 2009). Cultural traditions account for gender inequality in which its roles are mainly based on old African believes. The latter reinforce the role of men as heads of families while women have their significance by doing their role as mothers and wives who sustain the kinship's continuity via delivering children and socializing them. Since African communities are patriarchal in nature, it is obvious that gender inequalities are promoted. In this sense, patriarchy means an assertion of male's authority that is based on receiving men more privileges and powers than women. The latter are grown up as a subordinate part in their community and they are expected to follow certain cultural norms to sustain their societies (Deegan, 2009)

After marriage, a woman is expected to shift to her husbands' household and to behave in certain ways. Female excision and virginity's instructions place her in a secondary standing and oblige her to lose her sexuality control for the man's benefits. The woman's behavior in this context is oriented to satisfy her community in which she learns to kneel when she serves her husband and to believe that her male siblings are more

important than her. In addition, the new wife gains her position with the respect she shows to her husband and to senior and young men within the same household, and even her respect in this society is related to her age and seniority. In many African communities, the various ways to subdue female sexuality reveal the patriarchy of African society. In Southeastern Nigeria, women are pushed to appear in certain physical manners such as fattening customs in which girls relate beauty to fatness. Also, being shy and modest is another way to socialize females among Hausa tribe in Nigeria. Girls are hoped to be obedient, admit the husbands that are selected on their names and foster the habit of silence (Falola, 2003).

The ultimate purpose of women's contest is to erase all kinds of tyrannical gender relations and seek equal roles in all life's sides. However, the traditional features of African community encroach into the political discussion about gender inequalities. Chieftaincies have adopted a patriarchal inherited form by which authority and power are transferred through male lineage; thus, women often find themselves controlled and restricted by their own societies. Even though states legitimate certain legislations that maintain women's rights, their effect is still inadequate if traditional leaders think that these rights create damage or harm for the common law and the basics of African culture. Under these circumstances, the observer of the African communities can indicate that gender-based violence appears in various aspects that range from contempt, beat and rape to such old customs as female's circumcision. The latter is a long practiced, sore and intrusive custom that is viewed as physically and psychologically hurting and as human rights' infringement. This practice that is attributed to religious, traditional and cultural believes is a kind of control that fosters male domination and authority (Drummond-Thomson, 2005).

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In African communities, gender issues are generally debatable in the case of Muslim religion in which women situation in these societies is questioned by Westerns and even Africans who assume that Muslims enslaved their women and girls following Islam instructions or shari'a. The latter is accused to underestimate women's rights regarding marriage, divorce, inheritance and even women's treatment. In this sense, sociologists tend to focus more on some negative aspects such as women beating. It is assumed that this deal which is adopted by husbands to discipline their disobedient wives is regarded as a form of physical violence against women founded mainly on Holy Quran instructions. However, this offence is not logic since as it is mentioned in Holy Quran, Chapter 3 (*Alnnisā'i*) "As for women of whom you fear rebellion, convince them, and leave them apart in beds, and beat them. Then, if they obey you, do not seek a way against them. Surely, Allah is the Highest, the Greatest." (verse: 34), women beating is the last means that men can utilize to penalize their naughty wives and it is required to be not severe. For that reason, religion in general and particularly Islam is far away to legitimate some laws that may foster discrimination or harm women (Omari, 1984).

Beyond the stereotypical image of African women that is promoted by the outdated traditions, gender issues take another turn in the post-colonial era. The latter is characterized by certain circumstances that vary from one African state to another. Unlike the colonial era that overshadowed the African community with misery and the struggle to gain liberation, the post-independence period seems to be better off with the improvement of people's living conditions (Daymond et al., 2003). In this case, women benefit from this progress in which they are provided with programs of childcare and housework taking into consideration the social perception that their primarily role is being mothers. This paradigm shift in women image changes the concept of gender to concentrate on acknowledging the role of men and women in the progress discussions. This development

appears in facilitating women's search for water by bringing its supplies close to them and introducing fuel efficient stoves for cooking. Also, establishing meetings' hall is a way to simplify the meeting of women's organizations for gathering and preserving materials. Education improvement is another way to reveal women's role in the community whereby they recognize their legal rights corresponding to land ownership, marriage and divorce. These various approaches help in mitigating gender conflicts in African societies and raising awareness about the role of women in this context (Sheldon, 2017).

1.2.4 Ethnicity

Abegunrin (2009) states that "Ethnicity is conceived as a social phenomenon associated with some forms of interaction between the largest possible cultural-linguistic communal groups within political societies, such as nation-states" (p.84). It is defined by a common historical experience, a regional seclusion, a particular religion, a kinship type, a language or dialect of a language that differentiate a population from another (Shoup, 2011). In this case, ethnicity emerges when ethnic groups relate to each other with competitive rather than cooperative relationships. It is depicted by cultural prejudgment and old hostility, and is the outcome of a longtime socio-economic and political discernment. These features are governed by in-group pride feelings or ethnocentrism, the shared consciousness and identity of the group, and the uniqueness of its members. Thus, ethnicity is a fact that is connected directly or indirectly to forms of membership and sympathy construct around bonds of real or presumptive kinship (Abegunrin, 2009).

In the African context, the concept of ethnic group can be explained in terms of culture, society and politics. Culturally, the members of an ethnic group are unified by traditions, history and customs which make all the members of the group as a unit. In social terms, ethnicity is regarded as an organized system in which individuals marrying with each other, performing passage's rites and establishing social values that are accepted

by all the group's members. In political terms, an ethnic group represents a political identity within a nation that is headed by approved leaders who solicit variations to the whole group and profits for its members. It struggles to preserve ancient traditions and elaborate a platform on the modern aspiration of their people. This kind of ethnic group creates conflicts between individuals among the same community. The political exploitation of ethnicity is carried out by certain members concerned in power and wealth who handle the group for their own scheme. This new orientation is the product of the colonial era in which the European power created new ethnic groups and fuelled conflicts between them to facilitate their rule (Falola, 2003).

Since the end of the Second World War, civil wars and ethnic conflicts were the main characteristics of African context. These conflicts were based mainly on ethnic liberation struggles, fighting alienation and perennial marginalization of historic proportions. Many African states were established on either wars of spread or the colonial exploitation leading to centralization of economic and political power by privileged groups on the expense of others that produced significant suspicion between states and people. In this sense, public were obliged to organize themselves according to their ethnic groups in struggling for justice, equality and freedom. Meanwhile, African authorities religiously concentrated more on regime survival and consolidating political and economic powers rather than offering security and safety to African people (Etfu, 2019).

1.2.5 Westernization

The observer of the African scene cannot comprehend modern African cultures without regarding the effect of the West and what is retained, imitated and adapted. In fact, without decoding the encounter with the West, the comprehension of African people and their continent becomes nearly superficial or merely defending (Adi, 1998). The period that created the most interesting effect was the first half of the twentieth century when

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European colonization built its colonial rule in Africa; however, other scholars linked the emergence of westernization with the Christian missionaries. These transitional stages, even though they affected Africans tragically, transferred Africa to a modern age and positioned the ground for the globalization of Africa. Thus, Africans cannot get rid of the Western influence and return to the pre-colonial era with its innocence (Falola, 2003).

Even though their fundamental purpose was to Christianize Africans, Christian missionaries had a significant role in westernizing those people (Nyang, 1985). Building schools and expanding the Western education were a way to integrate Western culture into African society. In this sense, teaching Christianity instructions was accomplished by adopting Western educational methods and perspectives. Missionaries as a product of Western culture carried with them cultural values and conventional features in building churches and schools, and in imposing the customs of Western civilization. They practiced supervision over the ethical life of their African converts, prohibiting polygamy, dancing, singing, ancestor-worship and many other customs (Vilhanova, 2007).

Furthermore, colonialism in its turn served as the main vehicle of implementing Westernization. Western culture and European mode start to bloom and progress over the African heritage by domination and subjugation. Thus, Western culture is considered as the light of civilization meanwhile African culture became primitive and unacceptable in public domains. Furthermore, the impact of Western culture touched Africa in political, economic and social sides. The political effect appears in the abolition of indigenous institutions, and replacing them by foreign rules and the introduction of Western liberal democracy. Also, the economic effect is represented by the incorporation of Africa in the world capitalist system in which it is regarded as a cash cow that provides European industry with raw materials. Moreover, the social effect is the most significant in which western culture destroys the family values that are represented by respect among its

members. Also, it aids in eliminating the concept of collectivism, expanding individualism, and promoting corruption and sexuality (Arowolo, 2010).

1.3 The African Novel as a Literary Discourse

It is well known that Africa has got a rich and continuing tradition of poetry and drama, but the novel is regarded today as the predominant literary discourse in the black continent. The African novel, in this sense, acquired its authorized status from the European effect and its connection with a fictional consciousness founded in literate modernity (Ashcroft et al., 2004). However, the significance of this literary genre is not only attributed to its didactic and reflexive purposes, but also it appears in the narration's particularity that is stemmed from the African tradition in oral narratives. The latter seem to be an evident in the fiction written in indigenous languages in which authors tend to derive content and mood immediately. Thus, it is obvious that the oral narrative genre with its aesthetics offered African novels with an imaginative background and structural model which aid authors in writing their fiction in both indigenous and European languages (Irele, 2009).

The African novel whether written in indigenous or foreign codes explains the extent to which cultural background can affect deeply African narratives and orient them. Indeed, oral narrative traditions, for instance, are as ancient as the African continent. Before the colonial invasion and the dissemination of its languages, Africa was well known by its poets, storytellers and writers in many indigenous languages such as Amharic and Kiswahili that represented the raw material to the majority of African authors for fascinating their narratives (Julien, 1995). However, this fact does not erase the idea that the African novel developed as a worldwide literary genre with the contact with the European invasion that reshapes this kind of literature and increases its literary values.

1.3.1 The Emergence of the African Novel

Scholars argue that the African novel was originated and emerged as a consequence of the European colonial experience in which the historical impact and the socio-cultural factors had contributed in chapping and conditioning the evolution of fiction as a literary genre in Africa. In this sense, Christian missionaries with their religious power involved in introducing Western education that aided in developing literacy and writing in Africa. In these conditions, a new literature was generated and shaped by the centrality of biblical ideas. However, it is claimed that earlier than the European colonization, Arab presence in the black continent led to the spread of Islam in the North and South East Africa. Thus, the Holy Quran formed, prior than the Bible, a reference text for writing and literacy and created a literary diversity in the continent (Julien, 1992).

In spite of the fact that the two scared books have a significant role in the rise of the African novel, it is assumed that the outset of the novel in Africa dates back to the foundational era of Western literature with seminal works linked to Africa and Africans representing a part of their theological texts. The Hellenic author, Heliodorus' *Aethiopica* and the Latin writer, Apuleius' *The Golden Ass* are two works that have an immediate connection with the practice of fiction in Africa (Asein & Ashaolu, 1986). Asein and Ashaolu state also that these early literary works demonstrate the late Europhone authors' claim about the appropriateness of the foreign language to be an expressive element of the African culture regardless of the place and the time of the novel.

Aethiopica depicts the interaction of people in the Hellenic period that introduces a mirror image of the historical and cultural context of its composition. The novel's protrusion of modes and beliefs among various populations in contact such as Greeks, Persians, Egyptians and Ethiopians embodies within a thorough fictitious frame the themes of romance and the pursuit for spirituality against a realism labeled by scenes of violence

and slaughter. The author tends to portray the brilliance of Ethiopian military against the Persians in the reference to Africans' power and dignity (Morreti, 1996). *The Golden Ass*, on the other hand, is characterized by its correlation between fantasy and realism that construct an alternation between the two features with the predominance of fantasy mode along the storytelling. This narrative technique appears in the late fiction prose as "magical realism" which is adopted by African authors to create a cultural background and to portray in a comprehensive way Africans' style of life (Cooper, 1998).

Before years of the African novel's full emergence as a literary genre, the translation of Bible into indigenous languages led to the formation of a literary idiom for many of the languages (Garnier & Ricard, 2006). Irele (2009) states that in these conditions, the first African authors were the yields of missionary schools. In this sense, this early literature was dominated by didactic and evangelical aims in which writers were devoted to write a literary genre of moral enlightenment. However, in spite of the educational role of the Christian religious script in the building of the African novel in native languages, the aesthetic notion came to overrule the didactic stimulus that motivated the early authors. The harmony between the Old Testament's expressive aptitude and the oral traditions' rhetoric aids in creating such a fictional address in many indigenous novels (Irele, 2009).

An example of this creative strategy is Thomas Mofolo's Sotho novel, *Chaka* (1925). This indigenous novel was written in Sotho language to glorify the Zulu king, *Chaka*, and depicted his legendary character. It elicited its narrative urge from its incorporation of the praise poem tradition into a prose fiction form in historical and cultural frameworks (Swanepoel, 1990). Furthermore, John Bunyan's *Pilgrim's Progress* (1678-1684) is considered as a template for the foundation of the prose fiction in Africa. This effect does not appear only through the Christian orthodoxy, but also via its pursuit

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motif and allegorical weight that withstand a recognizable relation to the didactic and symbolic function of the African oral traditions (Hofmeyer, 2004).

The effect of Christian religious scripts is accompanied by that of the Koran for Muslim novelists that create a perspective reference for modern African fiction in Arabic such as Tayeb Salih's *Season of Migration to the North* and Naguib Mahfouz's novels. This influence extends to touch the so-called Afro-Arab literature in Swahili and Hausa that was facilitated by the transcription of African languages into the Arabic script. It was mainly pious in tone. Thus, the African novel in this context depended on the articulation of an Islamic attitude based on the Koran's doctrine (Hawley, 1998).

The Europhone novels do not also stray from the rule. They take their manners from Muslim traditions of literacy and narratives. Muslim authors in North Africa and African Sahara are similarly indebted to the Holy Quran for their grounds and styles of narration (Hawley, 1998). Hawley (1998) states that in Cheikh Hamidou Kane's *Ambiguous Adventure* (1961), the ubiquitous presence of Islam was illustrated through the use of contemplation on religious experience alongside the reconnaissance of the protagonist's sense of cultural and spiritual exile. Along these lines, Mariama Ba in her *So Long a Letter* (1979) intended to borrow from the Koran the 'mirasse' (heritage) concept as a formal element for the memories of her female protagonist. In the previously-mentioned literary works, Islamic culture and religion are introduced as typical stream of a modern awareness and as fundamental elements of a universal humanism (Harrow, 1991).

The effect of Christian and Islamic religious scripts played a significant role in the emergence and the growth of the African novel in indigenous and foreign codes. With the presence of the two ideologies, African prose narrative created a literary discourse in which African people's life and struggle are depicted in pre, under and post colonialism. The African novel tells the story of the black continent in the present days, its relationship

with the colonizer, and the matters that encounter its people by analyzing their history through generations (Moss & Valestuck, 2000).

1.3.2 The African Novel in Indigenous Languages

For many years, the African literary scene has been founded on the epistemological notion that devotes the distinction between African literatures in the foreign codes and the ones in indigenous languages. Each of these two paradigms is linked to a particular set of characteristics, and the dual opposition looks to European language narratives as the global, the written and the modern, but African language traditions are usually seen as the local, the oral and the past. Amongst the two poles of the global and the local, and the national and the continental are believed to be better voiced in foreign languages since indigenous codes are seen as ethnicity-bound and culture-specific (Marzagora, 2015). Both Europhone and Afrophone novels are affected by the same works in the European culture (English, French and Portuguese narratives). However, since the two genres address different reading publics, the growth within the two paradigms would inescapably diverge.

According to Rettovà (2016):

While the Europhone novel strove to expose African traditions to Western or Westernized readers, the Afrophone novel did the opposite: it set out to explain the West to Africans, in particular, the intrusion of Western lifestyle to Africa. In this respect, the novel would function as a mode of translating experience into words; for many African languages it would become the first, and sometimes remain the only, channel to conceptualize experiences related to modernity. The novel in African languages enhances the continent's fluency in discourses of modernity, teaching it how to think and speak about modern phenomena in African languages. Understanding the nature and form of the novel in African languages is indispensable to any history of the novel in Africa in the European languages. (p. 71-72)

The African novel in indigenous language inspired its narrative content from different sources. Several scripts were vigorously affected by Christianity and in particular the Bible and the translated religious works. In this respect, the first Sotho novel, *Moeti oa Bochabela* or *The Traveler of the East* (1907) by Thomas Mofolo, was an allegory that portrayed the journey of young African in search of the truth (the truth was attributed to

Christianity) to a land where white men guided him to Christian salvation. The novel included a notable passage depicting the protagonist's astonishment at the world. It introduced a brutal criticism of moral defect such as abuse of alcohol, wives' beating, killing, adultery and swearing (Gerard, 1981).

Another major source for the narratives in the Afrophone novels is provided by the pre-colonial African history. This characteristic appears in the early literatures of ethnic groups in Southern Africa whose history was extremely agitated by the process of Difaqane (also was known as *Mfecane* in Zulu/Xhosa) that literally means 'crushing', i.e. the process of vicious demographic changes in South Africa was induced by King Chaka's military spread in the beginning of the ninetieth century (Gikandi, 1987). In this sense, historical novels about this era around and before the whites' invasion of Southern Africa would prevail in African Bantu languages (a large family of languages spoken by the Bantu people in the southern half of Africa). In this genre, history was usually accommodated to serve authors' purposes, i.e. whether to regain with nostalgia a pastoral past or to describe a crude and uncivilized world that is full of warfare and ethnic conflicts (Gikandi, 1987).

Besides Christianity and history, folklore mainly oral prose such as folktales and myths profoundly affected early African novels in indigenous languages. It is clearly demonstrated by Daniel O. Fagunwa's Yoruba novels such as *Ògbójú Ode Nínú Igbó Irúnmalè* (1938; translated as *The Forest of a Thousand Daemons: A Hunter's Saga*), *Igbó Olódumarè* (1949; translated as *The Forest of the Almighty*) and *Irìnkèrindò Nínú Igbo Elégbèje* (1954; translated as *Expedition to the Mount of Thought: The Third Saga*). In his novels, Fagunwa utilized the word forest as a world of its own to be compared with the usual world of Yoruba village. This world was ruled by different principles and it was populated by fictive beings that behaved according to uncommon grounds. This magical

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creativity in narration inspired the late generation authors in indigenous and foreign languages such as Amos Tutola in his well known novels: *The Palm Wine Drinkard* (1949) and *My Life in the Bush of Ghosts* (1954) (Griswold, 2000).

Similarly, Afrophone Muslim novelists induced their narratives from Islamic folklore. This aspect was featured in Shaaban Robert's, Tanzanian author, Swahili novels. Through his works, Robert takes the reader to the world of *Arabian Nights* tales where adventures, magic and mystery were dominant. His novels such as *Adili na Nduguze* (1952; *Adili and His Brothers*), *Kusadikika* (1951; *The Believable*) and *Kufikirika* (1967; *The Thinkable*) included fantastic and idealistic elements. This creation of fantastic realms prefigured the progress of science fiction in later Swahili literary works (Harrow, 1991).

With the winds of changes that affected the African societies at the second half of the twentieth century, the African novel in indigenous language became more realistic and designed to portray certain issues related to the African social reality. The Afrophone novel evolved to depict the colonial reality in the continent, the urban lifestyle, new forms of education (mission and state schools) and the wide ranging variations that influenced everyday activities such as clothing and eating. The appraising of African traditions and culture as the equivalent of the Westernized colonial life style was also a dominant apprehension of this kind of novels (Rettovà, 2016). For African languages novelists, their realistic novels create a narrative ground for the foundation and expression of modern African identities. In this sense, Yoka Mampung's *Makalamba* (1976) is an example of the Afrophone realist novel. The title of the novel does not only refer to the male protagonist, but also it represents the nickname of Kinshasa, Democratic Republic of Congo capital. *Makalamba* describes the shift from a traditional form to a modern one. The challenges to old traditions and aspects of modernity are represented by the female protagonist, Bolumbu (the traditional village girl) who encounters things that are uncommon in her traditional

setting such as prostitution. In this respect, the author explains that in the city, a new texture of social relations is built, constructing cohesion that exceeds blood relationships. He clarifies that modernity is expressed in many ways in African daily life such as clothing, the way people view money, the relationship between genders and in politics (Khamis, 2005).

Correspondingly, the African novel in indigenous language represents the root of other African literary genres. It exhibits the originality of African societies through different indigenous languages that reflect the cultural values of African traditions regardless of the language used in these narratives. Even though it is dominated by the Europhone novel and it is depicted as a tribal genre, the Afrophone novel acknowledges both the oral traditions and the African-language-based cultural nationalism in order to mitigate the European invasion of the African social network during colonial and postcolonial periods (Barber & Furniss, 2006).

1.3.3 The Europhone African Novel

Modern African literature in general and particularly fiction is the heritage of European invasion on the African scene that is regarded as a distinctive form in comparison with the traditional one (oral narrative). This is largely justified by the tendency of African writers to be a westernized elite class who bring colonists traces such as language, aesthetics and methodology which preserve and sustain the sociopolitical features the colonialism had established (Owomyela, 1993). However, regardless of the fact that it is a picture of the colonial literary discourse, the African novel in foreign languages, as a result of colonial era, seems to be more conversant of the black continent global issues. Indeed, Europhone novelists tended to broaden their horizon and benefit from colonialism hypocrisy in their coming of age stories. Shrewdly, they tackled the psychological reality of shifting to adulthood and finding a place in two separated world of

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traditional and European forces. Also, they depicted the idea of being discriminated and exploited because of gender, race and identity. Along with those bildungsromans, African authors casted light on other issues such as anti-colonial resistance, African defiance, intra-African generation gaps and protests against apartheid system (Moss & Valestuck, 2000).

In this context, the Europhone African novel is represented through three foreign languages: English, French and Portuguese. Since it was the oldest colonial empire in Africa, Portuguese colonialism introduced the first hint of new traditions of written fiction in the continent. In lusophone Africa (Portuguese-speaking African countries), the initiations of the novel were trailed to Evaristo d' Almeida's *O Escravo (The Slave)* (1856) that was regarded as the first novel in Portuguese with an African context (Coetzee, 1988). Also, in the 1920s, Castro Soromenho's *Camaxilo* took place in Angola and it was followed by Baltazar Lopes's *Chinquinho* (1936) which was argued to carry a close link to the narrative traditions in the Northeast Brazil (Massa, 1993). The huge burden of Portuguese colonialism offered the ground and the existential perspective of the experience these novels relied on. Thus, the African novel in Portuguese language aids as a dominant medium of anti-colonial protest and of a nationalist sentiment. The anti-colonial topics are developed and discussed in different authentic works such as Luandino Vierya's *A Vida Verdadeira de Domingos Xavier (The Real Life of Domingos Xavier)* and *Nós Matámos o Cão-Tinhoso (We Killed Mangy Dog)* by the Mozambican author Luis Bernardo Honwana. Furthermore, in the post-colonial era, the Lusophone novel does not lose its inspiring power with the artistry of novelists such as Mai Cauto in *A Varanda do Frangipani (Under the Frangipani)* and José Eduardo Agualusa in *O Vendedor de Passados (The Book of Chameleons)* (Dickinson, 1972).

The Francophone African novel is another significant literary genre in foreign languages that shapes the literary scene in Africa in colonial, post-colonial and

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contemporary eras. As well as the Lusophone, the Francophone novel is the product of French colonialism in the African continent. As North Africa was the most affected by the French colonialism and to eliminate the distortion of peoples' struggle in this region, the Northern African novel in French emerged with vigorous voices in a generation of Francophone authors who focused on writing their nations' histories from social, political and autobiographical frameworks. For that reason, the early 1950s witnessed the foundation of the national and anti-colonial novel that was pioneered by Mouloud Feraoun, Mouloud Mammeri and Albert Memmi who cleared the way for authors such as Kateb Yacine, Mohammed Dib and Assia Djebar to construct the North African doctrine of nationalistic fiction (Aresu, 2009).

Faroun's masterpiece, *Le Fils du Pauvre* (*The Poor Man's Son*; 1954), is an autobiography that depicts rural life in Kabilya. The author in this novel tends to foster his region socio-cultural uniqueness and to save its socio-historical reality from the oblivion of colonial contempt. The storyline pictures many details about the place, the environment, resides on the sociology of age-old traditions, rites and practices. His narrative also elicits life at the colonial school and dwells on the endowment customs and on the perennial contests that are provoked by poverty and the necessity of survival (Le Sueur, 2005). Besides Feraoun's autobiographical narratives, Kateb Yacine presciently believed that the state was imagined and originated at the core of the colonial rule. This idea appeared in his *Nedjma* (1956) and *Le Polygone étoilé* (1966) where the convergence of such a crucial historical change relentlessly sounds. As a novel undertaking, fictionally, politically and against the colonial refusal, the very high resolution of the Algerian nation, *Nedjma* is still considered a typical piece of art among this generation of writers (Aresu, 2009).

Francophone African novel in other regions of Africa constructs an independent genre that depicts the socio-cultural realities in the colonial and post-colonial period. In the

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sub-Saharan, the Francophone fiction has its traditions. Ousmane Sémène's *Les Bouts de bois de Dieu* (*God's Bits of Wood*; 1960) is considered as the well-known work in this era. Permeated with Marxist teachings, Sémène investigates people's relationships to the conditions of production and highlights the necessity for unification in the face of the oppressor. It is a reflection of national narratives and a depiction of the social class issue in the African community (Moudileno, 2009).

By the same token, the African novel in English represents the dominant genre in the Europhone novel. As a cultural production inherited from the European hegemony in African societies, the Anglophone novel is a literary discourse that was generated as a result of a set of historical, political and social conditions. Based on these circumstances, the Anglophone fiction constructs its particular canon and traditions that lead it to the global world (Ojaide, 2012). Scholars state that Aphrah Behn's *Oroonoko* (*The Royal Slave*; 1688) is considered as the ancestor to the colonial novel in English that depicts the dominance of the British colonialism and the Black people's slavery. The novel portrays the situation of slaves as objects that did not have any legitimate rights under the colonial hegemony (Kreem, 2019). Its liberal morale contradicts considerably with the later novels that constitute the tradition to unwavering defamation of Africa and the black race, particularly Joseph Conrad's *Heart of Darkness* (Irele, 2009).

As a reaction to this misconception of Africans, the Anglophone African authors led by Chinua Achebe revolted to erase the wrong idea about the African continent. With his *Things Fall Apart*, Achebe introduces the real image of his Igbo society as a part from African communities. Its narrative style and cultural spirit reveal the uniqueness of African traditions and their diversity. This new canon in the Anglophone novel affects the early generation of authors who follow his lead in their writing. In this sense, the African novel in English regains its universal status with the fascinating works of Chinua Achebe and his

Anglophone fellows such as Nadine Gordimer, Gabriel Okara, Wole Soyinka and Flora Nwapa (Obiechina, 1975).

Nevertheless, with this diversity in African prose narratives, linguists attempt to cast light and question the issue of language use in those works. Since the African novel is a product of the colonial period, it is clearly that it adopts the colonizer's language as a code though its themes are about the black continent's matters. Yeibo (2011) states that this issue is stemmed from the idea of whether European languages can depict authentically the socio-cultural context and the linguistic reality in Africa. Many well-known African novelists such as Achebe, Syonka, and Okara adopted the colonial language as a code in writing their fiction. Those authors tend to contextualize and Africanize those languages in order to fit with the African culture. However, other writers claim that the use of indigenous language is able to describe adequately the African believes and identity. For that reason, Ngugi wa Thiang'o, for instance, underestimated the Europhone novel and he did not regard it as a representative of African fiction (Ukam, 2018). These arguments do not falsify the idea that the two paradigms create an aesthetic and varnish the African narrative style.

1.4 The African Novel in English: The Mirror of the African Realism

Africa, the Dark Continent, was emerged into independence in the last half of the twentieth century. In spite of that, it is considered as a homogenous place in crisis that is characterized by violence, dictatorial regimes with governmental mismanagement, and ethnic and religious conflicts. This is the image of the African continent in the West context that is expanded by films, media, news and popular culture. However, with the rising of the African novel as an outstanding literary genre, a new picture of this continent is created. It depicts Africa as a continent of hope, promise and struggle where its people

live and collective fates fight for an optimistic future. Those socio-cultural characteristics nourished the interest of literary critics in Africa over the past sixty years (Krishnan, 2014).

African fiction has gained its outstanding position with the literary noble laureates in the last century. This attribute reveals the cultural significance of this kind of literature and aids in creating its own canon. The latter is established since the African fiction is regarded as a socio-cultural production and its authors whether they write in indigenous or European languages depict the social reality in the African context. African fiction in European languages such as English is an authentic genre that shows the dynamic of African culture and identity regardless of the idea that is a strange discourse which is inherited from the colonial dominance (Ojaide, 2012).

The African novel in English, in this sense, is a literary discourse that shaped the African literature's scene in the second half of the twentieth century and the new millennium. It reflects the African social reality in colonial and post-colonial periods with Chinua Achebe's and his generation's fascinating works, discussing social class and gender issues through the feminist narratives, globalization and the new challenges in the African community and Diaspora via the new generation of Anglophone novelists.

1.4.1 Achebean Generation

The African novel in English appeared as a particular literary discourse in the last half of the twentieth century. It was the result of an utmost social, political and economic transformations triggered by the encounter with European colonialism which by 1940s took shape into a forceful live experience at the depth of which was the defiance of western modernity to African culture and its history. However, the pervasive production, circulation and reading of the African novel in English did not occur till after 1950 particularly with the publication of Chinua Achebe's *Things Fall Apart* (1958). The latter

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is regarded as a turning point in the path of the Anglophone African novel in the postcolonial era (Msiska, 2016). Innes (1990) states that:

Things Fall Apart is an attempt to give a less superficial picture not only of the country but even of the Nigerian character; it dramatizes the conflict between intuitive feeling and rigid social codes, between liberalism and conservatism and between creativity and sterility. (p. 22)

Indeed, *Things Fall Apart's* most outstanding attainment is the vibrant image it offers of Igbo community at the end of the nineteenth century. It depicts a tribe in the full dynamism of its traditional life, mystified by the present and without yearning for the past. Via its rites, the community and the individual lives are combined into relevance and order that is most visible in the tribe's meetings which give the novel so much of its special character (Carroll, 1990).

Achebe's *Things Fall Apart* recounts the cultural scene in the African community. Through a particular narrative manner, Achebe reinvents the real mirror of the African culture beyond of the bullshit of European novelists that distorts African traditions and beliefs. In his paper "Chinua Achebe and the invention of the African culture", Gikandi (2001) maintains the following:

For reading *Things Fall Apart* brought me to the sudden realization that fiction was not merely about a set of texts which one studied for the Cambridge Overseas exam which, for my generation, had been renamed the East African Certificate of Education; on the contrary, literature was about real and familiar worlds, of culture and human experience, of politics and economies, now re-routed through a language and structure that seemed at odds with the history or geography books we were reading at the time. (p. 3)

He asserts that the appearance of *Things Fall Apart* redefines the cultural and literary scenes in Africa. It comes to determine the Africans' identity and their landscape.

In this sense, by writing this masterpiece and other works such as *A Man of the People*, *Arrow of God*, and *Anthills of the Savannah*, Achebe ascribes to the African novel in English a prominent role for its ability to create a new way to reform African culture particularly in the significant junction of the shift from colonialism to national

independence. The African novel, thus, integrates artistic talents in order to question, in a fictional way, its historical and social realities aftermath of decolonization. Therefore, Chinua Achebe opened the door to his fellows such as Gabriel Okara, Wole Soyinka and Ngugi wa o Thiango in the postcolonial era to interrogate various issues in African community such as misrule and dictatorship, corruption, and neo colonialism (Derbel, 2017).

Furthermore, the feminist authors appeared as major literary figures in the mid of twentieth century. Since gender inequality and sexuality are an important theme in the African community, African female writers devote their writings to interrogate issues linked to women status from their feminist perspectives in African culture and society. Male African authors of the postcolonial generation, in the topic of gender and sexuality, manage to restore sexual pride and authority by indicating the feminized land as an idealistic 'mother Africa' in which fathers and sons of states represent the modernity in public realm, meanwhile mothers and daughters protect traditions in home (Andrade, 2011). In this sense, for male authors such as Chinua Achebe and Ngugi wa Thiango, a female is often pictured as a bought woman. This metaphor provides a means to discuss the conspiracy with power; that is, prostitution is proposed to be a kind of corruption and the female body is considered as an extremely labeled spot of shame. However, feminist writers such as Flora Nwapa, Buchi Emechata and Bessie Head oppose these views via pragmatic social sphere. They present sex, reproduction and marriage as anchored in tangible realities rather than abstract morality and economic autonomy as a secret to a free female sexuality (Munro, 2016).

1.4.2 Feminist Narratives

It lambastes the obvious to assert that feminism is sometimes loaded with negative connotations, and not only in Africa. Indeed, for most Africans, it is a substantial term. In

Nigeria, for example, it is dismissed as non-sense. Many there believe that Nigerian women “are all right [...] no problem” (Eze, 2016, p. 7). Femi Ojo-Ade is one of the most vocal male critics of the concept in Africa; he suggests that it is little more than an erroneous attempt by certain women progressives to struggle to be men (Femi, 1983). Chinweizu, the celebrated Afro-centric scholar and author of *The Ground-Breaking: The West and the Rest of Us*, dismissed it in equally negative terms. Feminism in Africa is generally seen as a Western legacy and hence part of a colonial paradigm. However, it is read as the renewed interest in feminism by African women writers as a call for a moral reconsideration of society’s relation to the identity of women who suffer gender discernment (Eze, 2016).

Even though the twenty first century African female authors are not the first to raise feminist or human rights issues in Africa, the theory that had guided the interpretation of the works of their predecessors was, like much of African postcolonial discourse, largely driven by the deprivation to respond to the West’s endeavor to shape the African woman’s image. Western feminism, which has been studied and discussed in great detail, had been particularly concerned with the issues of white working-class women (Stratton, 2002).

The subject of feminist fellowship in Africa has predominantly been women who are underprivileged and marginalized (Kiguwa, 2004). Feminism in Africa has sought to challenge the oppression of African women by underscoring that the experiences of women in Africa are not the same as those in western contexts (Frenkel, 2008). Amina Mama (2011) states that parallel to all other feminisms, African feminism is also concerned with respect, dignity, equality, lives free from violence and the threat of violence. She adds that African feminism seeks to endow women within political, economic and social freedom. The dominant focus of feminism in Africa has been more on the relationship between men and women negotiated through culture and religion (Atanga,

2013) and less on the several structural inequalities that African women face (Kiguwa, 2019). The realm of feminist perspectives appears clearly in the narratives of Anglophone African novelists that depict women situation and their appeal for justice in African communities.

Achebe's *Things Fall Apart* is the first title in Heinemann's African Writers Series. His Igbo compatriot Flora Nwapa's *Efuru* (1966), the first novel in the series by a woman, is the twenty-sixth. Furthermore, the next work in the series by a woman, *Idu*, also by Nwapa, did not appear until 1970, thirty male-authored texts later. This can raise different inquiries regarding the gap and the factors to which a small number of women writings can be attributed. Male bias in education is clearly one such factor. Colonial policy in Africa also favored the education of boys over girls and hence operated to cut women off from the written word (Stratton, 2002).

Critical devaluation of women's writing is another factor. Although Nwapa has been acclaimed as 'the mother' of the African female tradition in fiction, when *Efuru* was first published, its critical reception was, like that of Grace Ogot's *The Promised Land* (1966), mainly hostile. One noteworthy exception was a review by Ogot which appeared in *East Africa Journal* in 1966. 'Of the many novels that are coming out of Nigeria', she writes approvingly, "*Efuru* is one of the few that depicts vividly the woman's world, giving only peripheral treatment to the affairs of men" (Quoted in Chidi, 1984, p. 61).

As *Things Fall Apart*, *Efuru* is set in rural Igbo land in a town Nwapa calls Ugwuta. The time of the novel is the late 1940s and early 1950s, about half a century later than that of Achebe's novel. However, Ugwuta has not as yet felt the full impact of colonial occupation, but it is on the verge of rapid social and cultural transformation. Remarks such as 'Things are changing fast these days' serve as a refrain in the novel. The broader concerns of *Efuru* coincide with those of *Things Fall Apart*: to recreate Igbo social,

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political and religious life, and to portray the effects of colonialism on Igbo society. However, Nwapa's focus is quite different from Achebe's. It is on the women's world as Ogot puts it (Chidi, 1984).

Furthermore, one of the most well-known feminist writers in Africa is Buchi Emecheta. Her first novel, *In the Ditch*, was published in 1972, six years after Ogot's *The Promised Land* and Nwapa's *Efuru*. In her fiction, Emecheta pays tribute to her female predecessors, especially to her Igbo fellow Flora Nwapa whom she identifies as a role model. Sometimes the acknowledgement of indebtedness is quite explicit, as in her second novel, *Second-Class Citizen* (1974), where the heroine Adah points to Nwapa's success as a writer when her husband, prior to burning the manuscript of Adah's first novel, ridicules the very idea of a black woman becoming a writer. Emecheta's awareness of her membership in a literary sisterhood labels the emergence of a self-conscious female literary tradition (Kiguwa, 2019).

Through its intertextuality with *Efuru*, Emecheta's *The Joys of Motherhood* confirms the existence of a female tradition in fiction. Deriving its title from the final lines of *Efuru*, it constitutes a response to the question with which Nwapa ends her novel: "Uhamiri had never experienced the joy of motherhood. Why then did the women worship her?" (*Efuru*, 1966, p. 221). Like Nwapa's question, Emecheta's title is ironic as it is proved in each case by the protagonist's story. Critics generally view Emecheta's novels as providing an authentic representation of African women. Thus, her *The Joys of Motherhood* stands as a model for other African female writers who wish to portray the actual circumstances of women and their response to their condition (Frenkel, 2008).

The Anglophone feminist novelist in Africa that has made the greatest impact in recent years is Chimamanda Ngozi Adichie, who offers another variety of this structure. Adichie was brought up in Nigeria and now divides her time between Nigeria and the

United States. She is the author of *Purple Hibiscus* (2003) and the historical novel *Half of a Yellow Sun* (2006), both of which have won many international prizes. Her two novels demonstrate the strength and coherence of the argument claims that earlier female writers' representations of national politics become most sharply visible through allegorical readings of familial structures and institutions and, more important, that over time, female writers have changed their writing style and now represent the national imaginary more directly. Indeed, Adichie's writing makes clear that the hesitancy of that earlier moment of women's literary history in Africa no longer defines female-authored novels. She illustrates that in the hands of some, the realist novel in Africa can take some very interesting turns (Andrade, 2011).

Similarly, Adichie's *Americanah* (2013) which won the National Book Critics Circle Award tackles in a creative way the issue of racism. *Americanah* skillfully details Afropolitans' inner struggle between their Africanness and the challenges which life in Western cultures brings about. Evoking themes of otherness, home and identity central to this internal conflict, the novel can thus be regarded as an archetype of Afropolitan fiction. The protagonist Ifemelu's experiences with racism, her self-image as an immigrant, and her relationships with (American) men are crucially influenced by her gender and the conceptions of black sexuality in the West, which is marked by hypersexualization, notions of the exotic Other and sexual exploitation. Adichie's *Americanah* extends the concept of Afropolitan identity construction for black heterosexual women. The novel suggests that becoming a full subject is only possible when racialized sexual experiences are consciously lived and confronted (Lyle, 2018).

1.4.3 The Contemporary Anglophone Novel and the New African Diaspora

African fiction in English is a response to the changes and variations that occur and shape the African social reality. For that reason, unlike the early postcolonial African

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authors such as Achebe and his fellows who focused on criticizing colonial exploitation and postcolonial misrule, the new voices of authors in African fiction construct a new realm in this genre horizon that is based mainly on narrating the new challenges in African societies and in Diaspora. In this sense, new African writings are originated in and outside the Dark Continent by authors who are in various parts of Africa, beyond the continent (Europe and USA), and among immigrants with whom they self-identify or misidentify.

Irele (2001) states the following:

This new realism of the African writer, which stands in contrast to the earlier Romanticism, reflects the mood of disillusionment that has invaded African minds as the hopes and expectations inspired by the general euphoria of political independence, taken as the signal for a new and positive phase of African development, began to fade. This mood has determined the manner and attitude characteristic of what I have termed the new realism. The manner relates to the deployment within the imaginative work of a particular scheme of symbols, which register a negative apprehension of the African world and are represented as the objective historical reference of the imaginative text. (p.214)

This new generation of African authors shifts African fiction in English from dealing with topics such as colonialism, anti-colonialism, negritude and anti-apartheid activism to discussing global issues such as environment, immigration, democratization, civil conflicts, AIDS and globalization (Thomas, 2009).

Those issues shaped the majority of African fiction in English in the beginning of the new millennium. Those authors are the outcomes of curious conditions. In other words, the conditions of their appearance in the literary scene are considered as a result of certain socio-political progresses in the African entity politics. They are depicted as authors of deceived Africanist endeavor who are not ingenious about global realities, but become more reluctant to blame the outsider since they have experiences with a lot of enemies within (Coker & Ademilokin, 2013). In this sense, since the most of these authors live in Diaspora, they create a new diasporic literary genre that tackles African situations and their relation with others in this context. In this case, the New African Diaspora, unlike the

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African Diaspora which is the outcome of slaves' trades, is created through deliberate immigration from African states in the late twentieth century. It is the result of postcolonial conditions in the African continent in which Africans migrated to the developed West to search for education and better life opportunities (Falola, 2014).

Since most of new African authors' generation resides in this context, they cast light on many issues such as immigrants' identity and race. One of the aspiring African authors is Chimamanda Ngozi Adichie who is a new feminist voice in African fiction in English. Her writings are different in many ways from those of her postcolonial fellows such as Flora Nwapa and Buchie Emechata in terms of depicting African women. She is well known of her trilogy *Purple Hisbusics*, *Yellow of a Half Sun* and *Americanah*. Unlike the two first novels which are narrated in the African context, *Americanah* is narrated in Diaspora in which Adichie sheds light on the phenomena of African immigration, immigrant identity, relation with the White and African Americans, race and gender. This novel regenerates feminist African writings concerning gender which is depicted generally in the African context and makes a shift to Diaspora where she tends to construct the female African identity as a part of racist community (Brooks, 2018).

In the efforts to regain a place in the diasporic African fiction, race constructs a main part. In this sense, the African self, in short, only achieves in the cross-border space of reading through the excluded practices of racialized adhesion and its status as the Other. The strain that emerges from these constructions of the self is discussed in Brian Chikwava's *Harare North* (2009), Nuruddin Farah's *Links* (2003) and Tsitsi Dangarembga's *The Book of Not* (2006). In the three works, the position of individual subject is introduced in particular narrative manners that highlights, in different situations, the fundamental importance of race and racialized constructions in the growth of the African self (Krishnan, 2014). Treating the segregation of immigration, the drawbacks of

return and the struggle merely to be within a racially-layered community, each of the previously mentioned novels points out the curious anxiety that characterizes the formation of the individual subject in the African fiction. Therefore, the novels demonstrate that the performance of race in Diaspora entertains a main feature of self performance, that is to say coexistent with utmost sense in which solely being African is to be questioned as raced in both general and specific terms (Krishnan, 2014).

Moreover, neocolonialism in Africa that is featured by the dominance of western power on economic capabilities of African states and on their political systems has a strong effect on the new generation of Africans whose lives and opportunities are restricted. Thus, they vented their frustration through the migration to West (Ashcroft, 2001). Authors such as Chris Abani approve challenging perspectives in order to define the experience of cosmopolitanism and to resettle diasporic experiences in Britain, Nigeria and United States. His *Graceland* (2004) which presents the protagonist Elvis Oke, a young artist and imitator, is an awesome contemplation on the dissemination of global signs and of the way in which a mythic form such as ‘America’ surfaces as an escape instrument to be opposed with the Nigerian post-colonial realities (Thomas, 2009).

Therefore, the African novel in English is a valuable literary genre that covers in a holistic manner the African challenges and realism. It constructs a crucible that deals with the agonizing colonial past to correct misconceptions, preserve traditions and cultural identity, and change stereotypes. It discusses post-colonial issues to unveil the African social reality in this period and to rebuild African communities beyond the colonial mentality. Similarly, the Anglophone fiction keeps pace with the winds of globalization that touches the African societies by portraying its impact on those communities and challenging its mainstream. In this regard, the African novel in English is a way to unify Africans regardless of their ethnicity and to ensure their solidarity.

1.5 The African Novel in English and Pan-Africanism Construction

Pan-Africanism highlights African solidarity beyond identities which are restricted by geography, nationalism and socio-political integration for all those who claim pinpoint with the Black race and with a place called Africa. Pan-Africanism is an ambitious view towards a world acquainted by unifications and identities fashioned by a humanity of shared plights. It is the hope to cohere the dreams and ambitions of Blacks separated by geography, ethnicity, class, gender, age, culture or religion. In this sense, Pan-Africanism fosters a strategic determinism around the reality of being Black in Hierarchal world of purity fashioned by being White. As a movement, Pan-Africanism was not originated in Africa, but in West India, among emotions of homesickness about and intermittent dreams of an ultimate return to a lost homeland; mother Africa (Nyamnjoh & Shoro, 2011).

The principle of solidarity for all peoples of African ancestors found reflections internationally and appealed intellectuals, writers, artists, cultural movements and politicians. In this sense, pan-Africanism stimulated intellectual traditions that promote African-centered consciousness, production, epistemologies and views that defy the considered Euro-centric deception of Africa and people of African descent (Adi, 2018). The split and rule process of European imperialists constructed a discrimination among Africans even in the postcolonial era. On the basis of ethnicity, language, race and religion, Black people are discerned against one another. For that reason, the necessity to create unity among Africans and treat the identity crisis were one of the main purposes of pan-Africanism.

Due to their long period of colonialism, Africans lost their reverence and evolved a sense of inferiority. In this sense, they found it easier to acknowledge the culture and fashions of the European colonialists rather than considering their own efforts and culture. This idea is more aggravated by the fact that those imperialists are the reason behind the

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African history misrepresentation. For that reason, African authors have struggled to correct the falsified ideas created by European scholars regarding African culture, history and heritage. This is the basis of the Ghanaian author Ay Kwei Armah's *Two Thousand Seasons* which is a novel written to redress the historical misconception about Africa. In this novel, Armah's intention is to remind Africans about the past background of Black Africa and its identity and to provide an immense counteroffensive to the imperialistic falsification of the history. In his turn, Chinua Achebe as a Nigerian writer focuses on correcting the negative idea about Africa and its people. In his novels, he proves that the role of African authors in a new state is to convince the world particularly Africans themselves in Africa or in Diaspora that African people did not receive culture solely from Europeans; however, their communities were not thoughtless, but frequently had established a philosophy of great depth. For that reason, African writers accept the idea that the unity of Africans and their pride of culture to face all forms of neo-colonialism and Eurocentricism become a necessary task to emerge the African society and culture and to build strong pan-Africanism solidarity (Ajidahun, 2018).

Conclusion

Since the African novel is regarded as a picture of its African society, the first chapter was devoted to discuss the dimensions of social reality in Africa and the African novel in English. It tackled the African novel in English and the social and cultural realities in the African context. In this sense, it dealt with different characteristics of African societies and unveiled various issues in this community that reveal the significance of this genre as the major literary discourse in African literature in figuring out the cultural and the social diversity in the African continent. The first chapter attempted to describe the real face of African culture and heritage that are violated and falsified by European imperialism to control this wealthy continent.

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Correspondingly, the Anglophone African fiction portrays the richness of African traditions that represent its underpinnings. It proves through the different generations of African writers that is the real image of African societies in which it describes their critical issues over the history. For that reason, African Authors tend to foster the use of such a language and style that reflect the African identity and facilitate its comprehension. This language though it is interpellated by Afrocentrist novelists constructs a particular discourse that has its distinctive characteristics. The latter stem from the social context in which they are affected by different variables in the community. In this respect, the language of the African novel in English is fashioned to express the African experiences that labels this kind of discourse with authenticity and ensures its universality.

Chapter Two: Sociolinguistic Variables in the African Novel in English

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Conclusion

Introduction

Language is the conveyor of people's culture and social behaviors. It expresses the socio-cultural context of any community and aids in maintaining its past, present and future. The African novel in English is regarded as a hybrid literary discourse that portrays the African social reality via adopting the foreign language, English, as a narrative code. This characteristic does not construct in any time a barrier to convey the cultural heritage and richness of African societies, and to interrogate some issues that dominate them. In this regard, the use of the foreign language to express indigenous traditions and beliefs creates a piece of art that harmonizes between native culture and the foreign code. African authors are therefore considered as the artists who painted their piece of writings with stylistic and narrative strategies that fit with African culture and express their people's experience in which they create an authentic discourse that expresses cultural diversity.

Since language is the product of socio-cultural realities, it is obvious that is varied according to different social patterns in any community. Gender, social class and ethnicity are the major sociolinguistic variables that influence the language use by individuals in societies. In this sense, as Anglophone African fiction stems from African societies, the effects of social variables in these settings control the language of this literary genre. African novelists, in their turn, write their novels in a way that aids in figuring out the significance of those variables in the socio-cultural scene of African societies. Besides its ability to conceptualize the social framework of African communities and clarify their variables, the African novel in English adopts a narrative doctrine that appropriates the English language to be a way for expressing the African experience. English nativization as a discursive approach establishes a linguistic foundation that aids in presenting African indigenous culture and traditions through the foreign code. The latter is harmonized with the creative oral narratives to create a new language variety that can convey easily the

African native thoughts to other communities. This approach increases the readability of Anglophone fiction and enhances its comprehensibility.

Thus, the present chapter is designed to tackle sociolinguistic variables in the African novel in English. In this sense, it tackles the sociolinguistic variables' categories such as gender, social class and ethnicity, their nature and their effects on language use in society. Then, it casts light on the sociolinguistic map of languages in Africa in which it discusses the linguistic situation of African languages and the English spread as a global language in African communities. Also, it highlights the language of African fiction in which it explains the conflict between indigenous language proponents and their foreign language counterparts. In Addition, it reveals the basis of English nativization as the main narrative strategy in this genre. Furthermore, it underscores the impact of sociolinguistic variables on the language use in the African novel in English.

2.1 Understanding the Nature of Sociolinguistic Variables

Language is a significant way to communicate and convey meanings. It is also utilized to build and to preserve social relationships. When a mother talks to her child, her speech is committed to uplifting the social link between them. The conversation between friends expresses and clarifies their mutual understanding of friendship. When strangers meet, the way they communicate reveals their social and geographical backgrounds (Spolsky, 1998). In this sense, language is used differently in society depending on the people utilizing it, the task at hand and the nature of society in which it all performs (Mooney & Evans, 2015). Thus, from a sociolinguistic point of view, there is a relationship between language and society, and between its usage and the social frameworks in which language users live and communicate (Spolsky, 1998).

The language that is used in everyday life is notably varied. The variation across speakers is an image of various ways not only that people use language in different areas

and social groups, but also within the speech of a single language user. People, in the same community, constantly utilize variation within the language they use for a wide range of purposes. In this case, unlike linguists' perspective which tends to view language as a homogenous structure, language displays a significant internal variation. The latter is an innate characteristic of any language at any time, and the patterns showed in this variation convey social meanings. In order to comprehend the way language users exploit it, it is very important to focus on the relationship between people within and across groups which is based mainly on users' identities. The latter are not stable characteristics, but they are flexibly constructed features that appear through discourse and social behaviors. In this sense, language users' identity and their use of a particular language can be determined by various social variables and partners such as gender, social class, ethnicity and age (Wardhaugh & Fuller, 2015).

2.1.1 Gender and Language

The interests about gender and language can be traced early to linguistics, to feminist perspectives and to political practice. Gender has been appealed as an interpretation for all forms of linguistic variation, namely vocabulary innovation, pronunciation, grammar and communication style. The consciousness of the bond between language and women's social position can be uncovered in the nineteenth century in women's movement writings and in the feminist philosophy. In this sense, while linguistic perspectives explained that there are significant relationships between gender and language, feminist point of view asserts that those bonds are relevant for comprehending and questioning sexism and patriarchy (Mooney & Evans, 2015). For that reason, matters about gender and language are surrounded on two topics that are the nature and the importance of gender bias in language and of gender differences in language use. Similarly, Lakoff (1973) claims that "the marginality and powerlessness of women are

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reflected in both the ways men and women are expected to speak and the ways in which are spoken of.” (p. 45). This explains clearly the feminist views that language depicts men’s authority and social benefits and at the same time reflects women’s lack of power and their social detriments.

Early researches indicated that the power in language use is a significant slice in gender differences in speech style and communication. For instance, it is suggested that men utilize disruption as a means of exerting their power and authority over women in conversations. Also, the communication’s way is another manner to express power. Typically in English, referring to a person by his/her real name rather than using his/her nickname is more conventional and respectful. Whereas, men who are expected to be in authority positions forget about customs. They generally defy language norms since they are usually in a more powerful status than women. For example, chiefs (likely men) may use their employers’ nicknames or terms of fondness, but not the reverse. Similarly, men are more likely to violate the social convention of inadvertence between strangers by performing street remarks since they have more power (Weatherall, 2002).

Many linguistic features are attributed to women’s language and it is assumed that they are characteristics of their status in the society: Hedging (e.g. It is a kind of late, you know?), the use of tag questions (e.g. We are too late, aren’t we?), and the exploitation of high rising tone when they finish their utterances as if they are asking questions. Those aspects are supposed to be related to women’s position and made them appear as if they are irresolute, uncertain, lacking of power and insignificant. However, these perspectives are doubtful since they do not take into consideration either the function or the context in which those features are utilized. Women are underestimated in community, so that their language. Many aspects that are parts of women speech can be used by men themselves when they are put in subservient status. Women generally use their expected speech style

because they are less powerful when they are compared to their male counterparts (Romaine, 2000).

Since gender is a significant issue in society, the feminist proponents regard the language used in communities as a man-made language. They prove language's sexism by many evidences. According to them, words choice for women has negative connotations, even though the equivalent male terms denote the same condition for men. For that reason, the two words 'spinster' and 'bachelor' refer to unmarried adults, but the female word has negative implications to it. This feature depicts the significance of community's prospects about marriage and particularly marriage age. In this sense, the word 'spinster' does not express only the meaning of female bachelor, but also it explains that is beyond the expected age of marrying and thus she is seen as denied and unwanted. Indeed, the use of the word 'spinster' with other terms or what linguists call collocations which are cultural bond expressions proves the negative connotation of this term. It is largely used with adjectives such as 'jealous', 'over-made', 'gossipy' and 'disabled'. Furthermore, gender-neutral terms such as 'professional' have a distinct connotation when they are used to describe men or women. 'Professional' is a praise for a man; however, for women it is a kind of insulting since the term is regarded as a euphemism of prostitute (Romaine, 2000).

2.1.2 Social Class

Social class is a concept that has its rational and theoretical underpinnings in social and political economies traced to the nineteenth century and their approaches are linked to well known figures such as Karl Marx and Max Weber. Many ways are used in order to conceptualize and define social class. Marx made a basic differentiation between people who yield resources and those who control the production of these resources. While the latter are regarded as the middle class (Capitalists), the former, from Marx's point of view, are the working class (Proletariats). Nevertheless, Weber reacted against this superficial

conception. In his works, he attempted to conceptualize class in terms of social actions, then many social categorizations are determined than Marx's pairs. Although economic situation determine the nature of class, people's life style and chances mitigate these economic factors. Thus, Weber claimed that the three factors identify the individuals' social class. This shift in definition is very relevant to sociolinguistics' approaches since it apprehends the importance of an individual's participation in a challenging collection of associated behaviors (speech; life style) and the relevance of ambitions and attitudes (life chances). Similar to the concept of speech community, social class seems to be basically about division or it appears as a variable that highlights consensus. The partitions inherent in Marx's conception of social class revealed his thoughts about class conflict. However, Weber's approach permitted for class identity to fabricate by perceived similarity as well as difference (Meyerhoff, 2006).

Weber's theory introduced another significant feature of social class that is unlike caste system and permits the possibility of class mobility. In caste system, the cast the individual is born into determines his/her social status for his/her whole life and this not the case for social class. If an individual is born in a working class family, this does not aimlessly determine that he/she will be from the working class forever, and a main variation in individuals' life may touch the type of social class they belong to (Mayerhoff, 2006). This mobility in social class may affect directly the individuals' language in the society. Even though individuals may live in communities with low objective inequality, social class and the views about it are linked to linguistic performance (Mooney & Evans, 2015). In this case, it was William Labov's work in New York that constructed social stratification or the study of class distinctive speech as a main topic in sociolinguistics. Labov's inquiry surrounded on the way to build phonological analysis that encompassed aspects which were sometimes zero. He questioned the variation in pronouncing the

phoneme /r/ after vowel like in ‘hard’, ‘course’ and ‘bar’ and its relation with the social class level in New York city. In order to answer his inquiry, he conducted a clever study on store clerks who were socioeconomically similar, but they dealt with different levels of customers. He assumed that the pronunciation of /r/ was linked with the customers’ social status. Indeed, he discovered a higher frequency of prestige feature use among salespeople in the more expensive stores. On the basis of these outcomes, different studies that were conducted on subjects from various social classes proved the significance of sociolinguistic facts to socioeconomic stratification (Spolsky, 1998).

The use of standard and non standard varieties of language is considered as a feature of social class distinction and power. Although the standard variety is seen as more logical, more attractive, and more correct, this judgment seems to be very subjective. Appraising standard language over other varieties is very capricious. It is not just retained by few people, but also constructs the basis of vastly powerful ideology. That is to say, the emphasis that those standard languages are better than others is a kind of claiming and sustaining power. Thus, the result of these attitudes is the link between admission to power and language. In this sense, those who belong to disaffected groups may be rejected to get access to power due their language use. In terms of social class, there are extents of marginalization in which the lower on the social hierarchy an individual is, the more excluded in every respect they become (Mooney & Evans, 2015).

An example of this negative perspective towards social class is the speech of the UK previous chancellor of Excheque, George Osborne, with a group of employees in a supermarket warehouse in Kent. Osborn tended to use non standard language even though he usually used a standard one. For some people, this kind of shifting is regarded as a linguistic accommodation that is a common feature in any community. Meanwhile, for others particularly media, his language was not approval and it was labeled as mockery

since he seemed at pains to exhibit that he was in his audience's side. Also, it reflected his negative attitudes towards the working class language variety he was adapting to. These sets of negative notes about language are eyes-opening. They clarify that perspectives towards a group's language reflect those attitudes towards the group itself. Culturally, it is acceptable to condemn the variety of language, but it is unsuitable to criticize the whole group in other ways (Mooney & Evans, 2015).

2.1.3 Ethnicity

It is obvious that people who affiliate to the same group often speak similarly, and so that any individual may share linguistic aspects with a set of speakers. Some of them indicate their social status, gender and age. Besides those features, there are linguistic indications to the individual's ethnicity, and tightly linked to all these are linguistic facets which are sensitive to social pressure from those that individuals interact with. In this sense, individuals rely on these resources when they build their social identities. Many ethnic groups utilize a particular language related with ethnic identity. Whereas language preference is accessible for communication, it is usually possible for a person to point out his/her identity via the language he/she selects to use (Holmes, 2013). Even though communication in an ethnic language is not always feasible, people tend to use short phrases, verbal fillers or linguistic tags that indicate ethnicity. For instance, some conversations that seem to be in English may include linguistic indications of participants' ethnic identity. The conversation below illustrates this fact:

Lee: *kiaora* (Hello) June. Where you been? Not seen you around for a while.

June: *kiaora*. I've just come back from my Nanny's *tangi* (Funeral). Been up in Rotorua for a week.

Lee: *E ki* (Is that so!) a sad time for you *e hoa* (my friend) and for all your family *ne* (Isn't it?).

June: *Ae* (Yes). We'll all miss Nanny. She was a wonderful woman. (Holmes, 2013, p. 187)

This interaction is between two individuals from Maori people who represent an ethnic group in New Zealand. The example indicates an intertwining between ethnic group's language and English in which the two participants use some expressions from their native language such as 'kiaora' as a greeting, 'E kias' as an emphatic phrase and 'ne' as a softening tag (Holmes, 2013).

One of the models of an ethnic language variety is African American English (AAE) in the United States of America. It is represented by different linguistic patterns such as pronunciation, syntactic structures and vocabulary linked with and utilized by a big number of African Americans. Some of those who speak AAE use it commonly, and for others, it is used in a particular situations or it is replaced by Standard English (SD). In this sense, as the language of considerable part of a population living in large area, AAE is no more homogenous than the English spoken by other Americans. It displays a wide variety of pronunciations and forms which vary from each other and from Standard English. A wide spectrum of African Americans such as religious and civil rights leaders and school dropouts use spoken rather than written AAE greatly. Different studies that are conducted on their speech have frequently allocated to verbal skills at all levels. Beyond the idea that is restricted to ordinary communication functions, AAE varies from the rhyming narrative poetry of so-called toasts to the integrating style of 'shucking' and 'jibber-jabber' on one hand to more offensive puncturing and goading as 'signifying' on the other. These aspects are not common in the speech of all African Americans. Generally, they depict the non standard variety of AAE that is popular in urban slums in the United States of America that can be referred to as African American Vernacular English (AAVE) (Salzmann et al., 2012).

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AAVE is very common particularly in the northern cities of USA. There are different linguistic features that make it from the Standard English (SE). One of these major aspects is the total absence of the linking verb 'to be' in some social and linguistic situations. It is very common that the users of SE utilize the reduced form of verb 'to be' as in "He's very intelligent". In the same context, the users of AAVE omit it completely as it is illustrated in the example below:

US Standard English	African American Vernacular English
She's very nice.	She very nice.
He's a teacher.	He a teacher.
That's my book.	That my book.

Some speech recordings demonstrate that white Americans tend to reduce the linking verb 'to be', but never omit it. However, African Americans particularly those who belong to a lower socio-economic status frequently do. Also, the use of invariant forms of verb 'to be' to indicate regular and repeated actions is another grammatical feature of AAVE as it is explained below:

US Standard English	African American Vernacular English
She's always at school on weekdays.	She be at school on weekdays.
The children do mess around a lot.	The children do be messin' around a lot.
I always run when I'm on my way to school.	I run when I bees on my way to school.

Apparently, AAVE's grammar has distinctive aspects that do not appear in white Americans grammar. Whereas, there are many linguistic partners that occur in English used by lower socio-economic groups in the United States that also appear in AAVE, and the majority of AAVE users utilize these aspects more repeatedly than their white Americans' fellows as a feature of their low social status (Holmes, 2013).

2.1.4 Age

Tackling age and language leads us to think that even though chronological age is a significant variable in any community, what is more relevant is the life stage that an individual has attained. In this sense, Eckert (1999) states that “age and ageing are experienced both individually as parts of a cohort of people who share a life stage, and/ or an experience of history” (p. 151). The life stage view regards the different culturally established age stages individuals go through in their life called ‘life stages’ such as childhood, adolescence and adulthood. They are not linked to chronological age, because not all individuals have the experience of these stages at exactly the same age. Also, the life stage view permits people to take into consideration the culturally and socially established anticipations about each life stage which may be varied from a social group to another.

The shift from adolescence to adulthood can be labeled at a range of chronological ages according to the social group. For instance, it may be labeled by being a labor force by accomplishing formal education, and for some social groups it may occur at age 18 when individuals finish the secondary education; meanwhile, for others it may start at 23 when they graduate from university. Furthermore, the way people split age groups and the objective chronological age connected with these groups relies upon the age groups making the divisions. In this sense, younger people are more probably to define the doorstep for elderly lower than old people which depict the social construction of age (Mooney & Evans, 2015).

People in society are so sensitive to link between age and language as speakers and listeners are able to guess a relatively close valuation at an individual’s age from the voice quality and linguistic behavior. Unskilled listeners may be able to assess speaker’s age within five years, for instance, either side of chronological age at levels significantly better

than chance. This skill advocates that people are reactive to hints from phonological aspects, syntactic forms and lexical items, and they use certain hints to categorize speakers in the stretch of age. In this case, age in sociolinguistic studies is affected by a primary interest in language change or language variation. When the speech of the young, for example, is compared with the speech of the older speakers, age-correlated variations can depict language change in progress (the variation in the speech community as it develops through time), or age grading (the variation in the individual speaker as s/he develops through life). However, age and language variation may tackle chronological age as a methodological element to cluster speakers and to assess sociolinguistic differences across age groups in which some differences may denote accent and dialect variations in the community (Limas, 2007).

Therefore, sociolinguistic variables are the core of language variation in any society. Their presence aids in constructing the social identity of community's members through their different use of language. They figure out the social texture of any society and reveal its cultural beliefs regarding gender, social class and ethnicity. Those variables, in fact, affect directly the utilization of English as well as other languages and control their meanings. In the African context, those variables are shaped by the multilingual nature of African societies. The latter present an image of multilingual communities where indigenous languages are harmonized with the ex-colonizer codes to create a large sociolinguistic map that characterized the African continent.

2.2 The Sociolinguistic Map in African Societies

Sociolinguistics historically was rather restricted in its ability to describe the language dynamism, focusing instead on describing particular (geographical) speech communities, but there have been some major developments in sociolinguistic theory in recent years. According to Blommaert (2014), on the one hand, language is

reconceptualised as mobile, rather than linked to a particular speech community, and secondly, it is no longer seen as a fixed, unified unit instead, the focus has shifted towards language practice and communities of practice and the language resources that people use in communication. These resources can be drawn from what we traditionally understand as languages, from different dialects and registers and from nonverbal communication-gesture, body language and so on- semiosis in the broader sense of the term. Communication, therefore, does not depend only on a monolingual proficiency, but also on speakers drawing on a wide range of resources. For that reason, bilingualism and multilingualism construct sociolinguistic features that label communities with the rapid pace of languages' contact and globalization (Augstin & Hurst, 2017).

As anywhere in the world, language displacement and language senescence have been part of Africa's history over the centuries. It is reasonable to propose that even in the pre-colonial period languages of conquering peoples such as Mandingo in Mali, Kanuri in Kanem-Bornu and Twi in Ashanti may have repeatedly landed coup de grace on the languages of subjugated and assimilated peoples as they invaded new territories (Mazrui, 2004). The effects of population annihilation attributable to enslavement on the language picture in Africa may also remain one of those permanent gaps in Africa's sociolinguistic history. When all is said and done, however, the twentieth century within which the colonial and post-colonial phases of Africa's history have been located, precipitated new forces whose threat to linguistic diversity may be unprecedented. In these two critical periods with the introduction of colonial languages, many linguistic transformations took place in African societies and changed their sociolinguistic texture (Cavalli & Luigi, 2000).

In African communities, languages are stratified or located in concentric circles. Generally, a speaker's mother tongue, the language which a person has grown up speaking from early childhood, is known and utilized by a limited group. This language is not

usually used outside the local community which makes it critically threatened (Blommaert, 2010). Encompassing this local community language is a national and vehicular code, an indigenous tongue, that is more largely used by Africans in a particular state such as Akan in Ghana, Swahili in Kenya, Igbo in Nigeria and Setswana in Botswana. Those languages have written scripts and media presence, and may have an official status; and they are used in schools. Similarly, these African tongues are surrounded by international languages such as English, French and Portuguese. They have a high status in the society as languages of instruction in higher education and are commonly considered as the means of great social and economic opportunities while not all Africans use these languages proficiently (Zsiga et al., 2014). Therefore, African societies have a linguistic harmony between indigenous and foreign languages that constructs a rich multilingual context.

2.2.1 Indigenous Languages in African Communities

Africa is typically well known as the myriad of four large indigenous languages' families that are Niger-Congo, Afroasiatic, Nilo-Saharan and Koisian. This four-way categorization is extremely simplified since the real number of African language families outstrips twenty, encompassing a number of isolates and sign languages which make the number of languages being estimated more than two thousands in the continent (Sands & Gunnik, 2019). The Niger-Congo phylum is for decades considered as the most dominant among the four major African language families. It is utilized as a reference for a group of more than 1500 languages, placing it amongst the foremost commonly cited language groups in the world (Good, 2020). It is used throughout the sub-Saharan Africa and encompasses a lot of West Africa's languages such as Yoruba, Igbo, Bambara, Wolof and Akan. Bantu language family as a subgroup of Niger-Congo is spoken largely in Central, Eastern and Southern Africa (Figure. 1) (Childs, 2003):

Figure (1): Map of African Languages (Stands & Gunnik, 2019, p. 1021)



The Afro-asiatic phylum has the next major number of users in Africa. It includes more than three hundred languages used by almost 250 million people. Even though it was originated in the African continent and the majority of its languages are found there, there are some Afro-asiatic codes outside the continent such as Arabic, Hebrew and Aramaic. They consist of subgroups such as Berber (Kabyle, Twareg and Tamazight) in North Africa, Cushitic (Somali and Oromo) in the horn of Africa and Omotic languages (Amharic, Tigrinya and Gurage) in northeastern Africa (Childs, 2003). The last two families are the Nilo-Saharan and the Koisian that are the less major phyla of African languages. The former is used across the eastern Africa in countries such as Mali, Sudan and Ethiopia where it includes various Nubian languages with others in Kenya and Tanzania such as Dinka and Maasi. However, the Koisian family encompasses languages such as Hadza and Sandawe in Kalahari Desert (Sands & Gunnik, 2019).

This diversity in indigenous languages used throughout the African continent shows the multilingual complexity in African societies that in its turn creates complex socio- ethnic divisions across the continent (Childs, 2003). Since they are the homeland of the major indigenous languages phyla, West and Central Africa, particularly Nigeria and Cameroon, are regarded as multilingual and the most linguistically heterogeneous settings.

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In this sense, the majority of these societies are assisted by one or more lingua francas or local languages; hence, individual bi-or multilingualism is high, usually entailing at any rate a home language and a regional lingua franca such as pidgin or- Swahili. In this case, it is very common for African people in these societies to use four or more languages, encompassing village language, more than one local (regional) codes, the regional lingua franca, and the knowledge of a European language (the former colonial rulers' tongue) (Conell & Zeitlyn, 2010).

The status of indigenous languages in African societies is a very complex topic due to their huge numbers and linguistic nature. However, as other world languages, African tongues are affected by different social variables in the community from which they are originated (Bearth, 2020). The effect of social life on the indigenous languages appears, for instance, in the language of Burundi Kingdom, Bantu code in which the hierarchal system of this society is marked by such terms such as 'Imana' (the high God), 'mwami' (the King), 'abafasoni' (Nobles) and 'bahutu' (farmer peasant class). Among Wolof (Muslim people of Senegal and Gambia who speak the Wolof language), whose social differences are prevalent, the same meanings are codified in greetings. It seems that not only the structure of greetings is socially defined, but also the order in which people are greeted (Irvine, 1974).

Igbo language as the dominant indigenous language in eastern Nigeria is influenced by the cultural beliefs in Nigerian societies. Taboos, for example, are social feature that affect the use of this language in Nigeria and this appears in different linguist expressions which can be hardly expressed in this community. Decorum- related taboo is an example of taboos in Igbo language. It is used to denounce and disallow people's inappropriate behaviors which are condemned by the Igbo. For instance, 'Ofogiri' (soup made with bad spice) is used to describe a person of no ambition, and 'Isiaku' (coconut head) to depict an

unintelligent individual. Religion-related taboo is another example. It is stemmed from the belief system of the people who believe that there are powers which control each word that has to do with Igbo religion; for instance, ‘Onwu gbuo gi’ which means ‘May death strike you’, and ‘Chukwu kpoo gi oku’ which is ‘May God strike you with fire/roast you to ashes’ are religion-related taboos (Fakwade et al., 2013).

The indigenous languages, in this sense, represent a picture of the sociolinguistic pattern in African communities through their diversity and multiplicity. However, sociolinguists raise many questions concerning their official status in language planning with the dissemination of European languages. With the multilingual nature of African societies, sociolinguists see it as a difficult task to determine the official status of the great number of indigenous languages (Sure, 2020). This issue was emerged in the post-independence era when the challenge was to select the national language with the dominance of European colonial languages (Connell & Zeitlyn, 2010). This situation was encountered particularly in education that is dominated by the European tongues (English, French or Portuguese) which are considered as a medium of instruction in addition to some African mother tongues. Preserving the European codes as the main tool of instruction constructs an educated elite who neglect their indigenous languages which engender those codes and decrease their importance for the community’s growth. In this case, indigenous tongues are threatened to be abounded in favor of European languages (Skattum, 2020).

Therefore, African languages create a multilingual paradigm in African communities. Their linguistic nature reflects the particularity of each society and figures out its cultural identity. They construct an interesting topic for sociolinguists to study their use in a multiethnic community. However, the dominance of European languages such as English, French and Portuguese lowers the indigenous languages’ status in the society where foreign codes are glorified as prestigious languages for education and economy.

This condition threatens African languages and aids in ignoring them, particularly with the invasion of English language as a global lingua franca in Africa.

2.2.2 English as a Global Language in the African Context

At the end of the ninetieth century, African societies were submitted to a global colonial rule that reflected the European hegemony in the continent. The British, the French and the Portuguese are the three major colonial powers in Africa that tend not only to impose their military power on Africans, but also to seed their cultural heritage. The latter is presented through the different languages of colonial rulers. The contact between those languages and the indigenous codes aids in the emergence of pidgins and creoles that are simplified varieties invented by Africans in order to communicate with Europeans (Schneider, 2011).

Considering them as the languages of elites and high classes, foreign languages such as English, French, Portuguese and Dutch have been given a particular standing in the post-colonial Africa. In this era, the language policy and planning in the majority of independent African states adopt the foreign tongues as official languages for education, politics and economy at the expense of African codes that are numerous and lack a unified linguistic system (Mesthrie, 2019). Since it is the legacy of British colonialism to the continent and one of the major languages in the world, English language has its particular status in Africa due to historical, economic and social factors which aid in its predominance as a global language.

English language is a significant slice of the communication economy in Africa and a linking force at the level of cross-border communication. The form and functions of English in the African continent have fluctuated according to each region's colonial history and the nature of contacts with English native speakers since the sixtieth century. Africa displays a set of English phenomena from pidgin to L2, Creole and grafted L1. Its earliest

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presence is in West Africa then Southern Africa, next Eastern and North Africa. English language, in this sense, is found in all parts of the continent and even where French, Portuguese and German spread (Canagarajah, 2013).

South Africa offers the widest mother tongue foundation for English in the Dark Continent. Meanwhile, its proportion has not exceeded ten percent since the earliest civilian settlement of 1820. English language remains to be an expanding power in post-apartheid South Africa, contiguously with the nine indigenous official languages (Lass, 1995). South Africa English variety is spoken by the descendants of nineteenth century English colonist in this region even though the speech community grows markedly to encompass many black people in post-apartheid society, Indian and 'Coloured' people. White South African English is a significant variety as it introduces the input and it is a crucial example of English varieties that stiffened in adjacent countries such as Zimbabwe, Zambia, Namibia and East Africa (Lass, 1995). Therefore, in South Africa's sociolinguistic sphere of the twentieth century English is pervasive in spite of the fact that Apartheid and Afrikaner dominate the political scene after mid-century.

The major ethnic groups preserve their own languages and evolve particular varieties of English in a rich arrangement of contact situations, defined by bilingualism and multilingualism. The structural nativization, in this case, is continuing vigorous on different levels of language, phonological, lexical and grammatical and constructs a group of social and ethnic varieties with many shared aspects and some specific features of their own (Schneider, 2007). White dialects of English are socially layered, but it is obvious that the preservative, British-oriented upper-class forms are sidelined, and the usual general norm of English elicits from Natal speech and Respectable accent. Afrikaner English also still possesses some distinctiveness, but it is widely combined with lower-class white speech and somewhat with Coloured English. However, Black South African English is

protruded to a particular place of salience by the end of the Apartheid and the emergence of African leaders (Schneider, 2007). In this sense, Lanham (1982) proposes that it is deviated from its early high standards and is affected by indigenous languages since the last half of twentieth century.

In West Africa, the primary emergence of English language stretches back to the sixteenth and seventeenth centuries with the arrival of British trading ships to the West African coasts. However, the real contact with English language was in the nineteenth century with the presence of British colonialism in this area. The missionaries aided in this era in the expansion of English, particularly in Nigeria, as a medium of Christianity dissemination in Africa and as a way of education and cultural contact (Gut, 2005). The increasing demand of literate English speakers led to the construct of missionary schools and even in Muslim regions where missionary education is forbidden, state schools were requested which clarifies that early bilingualism was linked to elitism (Gut, 2005). Since the British colonialism believed in 'indirect rule' of its colonies, this encouraged the engagement of indigenous members in controlling those regions. Thus, English became the language of administration, commerce, education and law (Brutt-Griffler, 2002). In this era also with the interethnic contact between different regions and non-elite authorities such as police and army, Pidgin English fortifies its ethnographic position side by side with English language (Jowitt, 1991).

The spread of English in West Africa, especially in Nigeria, in official domains has its parallel in the expansion of Nigerian Pidgin in informal situations. The current variety of Pidgin in Nigeria is mainly the result of urbanism, as the quickly progressing towns are multiethnic groups of tribes and races, a context for which Pidgin has constructed itself. In this sense, Pidgin English (PE) is practical and it is comprehended by illiterate as a variant of English although it is marginalized in most educational spheres (Deuber, 2005).

PE is currently expanding in the context of modern urban multilingualism and is altering the youth identities. It is accounted to be privileged by male university students outside classrooms in Cameroon and it is assumed to be the highest progressing in Nigeria (Mesthrie, 2019). Its users in Nigeria are particularly eminent in the southern region of the country, in all urban centers and among the rural population of the south-east. For facility of the description, Nigerian Pidgin may be categorized into three lects. First, the acrolect indicates an important effect from Nigerian Standard English. Then, the basilect displays the influence from other Nigerian indigenous languages such Igbo, Yoruba and Hausa. The last group is the mesolect that characterizes the speech of people who utilize Nigerian Pidgin in their daily interactions or those who have acquired it as a first language. Practically, most users are able to modify the lect of this variety according to their social context. For instance, a factory worker may use a basilectal variety in the market, a mesolectal variety with his colleagues and an acrolect with the plant manager (Faraclas, 1996).

On the other hand, Nigerian English (NE) appears as a dominant variety of English language in West Africa. According to Ogu (1992), “The varieties of English spoken by educated Nigerians, no matter what their language, have enough features in common to mark off a general type, which may be called Nigerian English”. (p.88)

Nigerian English is referred to as the variety of English that is widely utilized by Nigeria’s literary, intellectual, political and media elite across the country’s regional and ethnic ranges. This definition seems to be more elitist. Indeed, NE is a valid national variety that has developed, over decades, out of Nigeria’s unique experiences as a post-colonial multilingual state (Kperogi, 2015). Some scholars refuse to consider NE as a variety of English language since the latter is extremely violated to construct this new variety. However, Adekunle (1985), adopting the theory of language change and linguistic

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variation introduces cultural necessities, geographical and linguistic factors responsible for variation of English in Nigerian context. Likewise, Akere (1982) states that NE is a whole of heterogeneous grammatical forms common to Nigerian use, having modifying pronunciation peculiarities as well as socially restricted use of some lexical items. These perspectives prove the eligibility of NE to be a variety of English language.

Furthermore, there are four essential resources of NE. Linguistic improvisation is the first one which occurs when some Nigerian cultural bond ideas cannot be expressed through the standard form. In this case, translating Nigerian native languages or appropriating existing English linguistic units aid in serving the communicative purpose of those thoughts. These features are very common in Nigerian literary works such as Achebe's *Things Fall Apart*. The second source is derived from simple grammatical errors carried out by political, intellectual and media elite, and repeated several times. Over time, these errors are fossilized and integrated in the Nigerian linguistic repertoire. The third source of NE is represented by archaic British English idiomatic expressions that lost acceptance in Britain since 1960s. Idioms such as 'bad eggs', 'more power to your elbow' are comprehensible only in old Britons. Lastly, the fourth source is drawn from Americanisms intermingled with British to construct a distinct identity that is neither American nor British (Kperogi, 2015).

Beyond of the traditional colonialism which is the main reason behind English spread in Africa, neocolonialism represented by the winds of globalization is another factor. Globalization makes the English language in Africa more triumphant in demographic as well as functional terms. It is true that economic globalization has intensified the immesiration of large sections of African populations, further limiting their access to traditional sources of English acquisition. But also precisely because of globalization, new and non-formal channels for the spread of English seem to have

developed, allowing even marginalized sections of urban society to have repeated contact with the language (Richard, 1991). These channels include tourism from the West, American and local popular literature, music and films, and the mushrooming world of informal trade that brings Africans traders to frequent contacts with English-speaking customers. If the African market-place is once a preserve of local lingua franca like Kiswahili, impressionist evidence suggests its increasing penetration by the English language. The conversations with a cross-section of people, both academics and non-academics in Kenya, Uganda, Nigeria and Ghana indicate that the language is getting more widely distributed across urban class lines (Ayo, 1991).

This global spread of English has often been seen as a serious threat to the survival of indigenous languages: Are whole languages and cultures in Africa being imperiled by the success of the English language?. Some described the effects of the spread of the language as outright 'linguistic genocide' (Day, 1985). Others still have regarded the language as essentially 'omnivorous' (McArthur, 1999), an uncontrollable creature that devours everything linguistic on its path. In the specific context of the African continent, however, available evidence seems to suggest that English and other European languages inherited from the colonial era are not the 'killers' of African languages that they are often presumed to be. Rather it is the local trans-ethnic languages, the African expansionist few, which are the real linguistic predators (Mazrui, 2004).

English language has its significant place in the African continent. Even though it is the legacy of traditional colonialism and the strong ally of the new one (globalization), English language constructs a linguistic engine in African communities through its different varieties and it is considered as a tool in higher education and economy. In this sense, English language as well as other foreign languages is considered as the language of significant African literary works that lead the African literature to the universality and

convey Africans' traditions and identity. However, the use of foreign languages such as English as the bearers of African experiences is questioned which creates a kind of controversy between their opponents and proponents in the African literary scene.

2.3 The language of the African Novel

African fiction written in European languages still constructs a controversy in the African literature's scene. The predominance of this genre is the result of the historical encounter with Western colonialism that affected directly the African literature and created a new discourse. The latter is considered also as a reaction of European creative writing on Africa such as Joseph Conrad's *Heart of Darkness* in which Africans were featured as a mere element in landscape and forgetting about their culture and identity. For that reason, the African fiction in colonial languages (English, French and Portuguese) is a medium in which authors tend to mix oral (folk) traditions in narratives and African imagination with the foreign code in order to express the African experience (Irele, 2001).

The discussion of the African novel language is not fortuitous, but it has been incessant since the last half of the twentieth century. With the rising of the African novel in foreign languages as a worldwide literary genre, numerous questions are posed regarding the nature of the language adopted in this kind of literature. More particular questions are as follows: Are foreign languages such as English, French and Portuguese appropriate for expressing the African culture and identity? And can critics still consider a piece of work written in a foreign code as a part of the African literature?

According to Bodo (2016), two opposite paradigms appear to discuss this controversial topic. The first epitome claims that indigenous languages represent the cornerstone of any African literary work and should be the only way by which African literature is written and encoded. However, the opposite paradigm asserts that considering both the African colonial past which conducted to a great deal of European languages

literacy education and the African communities' intricate multilingual situation, it is better to adopt the former colonial foreign languages in writing the African fiction. The ongoing argument between these two opposing poles leads scholars to cast light on their views and clarify their perspectives in order to comprehend the nature of the language used in the African fiction as a literary discourse.

2.3.1 Europhone Novels' Language as a Neocolonial Medium

The debate between the proponents of Europhone fictions and their counterparts of indigenous literature was emerged mainly in the postcolonial era (Irele, 2009). The African languages' fiction is headed by Ngugi Wa Thing'o, the Kenyan novelist, and his fellows who argued that the African novel in indigenous languages is an authentic discourse that is worth to express Africans' identity and ways of life. They claimed that this kind of literature that is written in native languages could depict directly the rich traditions of Africa and it is a way to preserve cultural and national heritage and to eradicate the colonial imperialist dominance which, in their views, used the foreign language as a spiritual conquering alongside with the physical one (Ukam, 2018).

In his *Decolonizing the Mind* (1986), Ngugi wa Thing'o clarifies the scenarios that push him to relinquishing the writing in English language in favor of his native code Gikuyu, and the reasons that make the language used in the African fiction in foreign languages being questioned about its ability to carry the African experiences. Ngugi criticizes the idea that the majority of African novelists' narratives are in foreign languages (colonial languages) that were, from his perspective, inflicted on them. He is persuaded that it is a necessity to write a fiction that expresses the actual African experiences from the viewpoint of the local community not the visitor or the outsider. Ngugi considers, in this case, the African novel in foreign languages as mere a hybrid discourse that can be named Afro-European fiction not as a real African literature (Bodomo, 2016).

Similarly, Ngugi regards the use of foreign codes such as English, French and Portuguese as a neocolonial means that ensure the Western imperialist invasion in the African culture and community. In his book *Homecoming* (1972), Ngugi asserts this idea:

Equally important for our cultural renaissance is the teaching and study of African languages. We have already seen what any colonial system does: impose its tongue on the subject races, and then downgrade the vernacular tongues of the people. By so doing they make the acquisition of their tongue a status symbol; anyone who learns it begins to despise the peasant majority and their barbaric tongues. By acquiring the thought-processes and values of his adopted tongue, he becomes alienated from the values of his mother tongue, or from the language of the masses. (p. 72)

In this regard, he suggests that the decolonization from this neocolonial infiltration can be achieved through freeing Africans from the dominance of these imperialist languages and it is the only way to regaining the cultural identity of the African nations. He states that language and culture have a mutual role in the community in which each one reflects the other through oral traditions and literature. For that reason, African culture should be expressed via its native languages to preserve Africans' image in the world beyond of European languages' misrepresentation.

Responding to the question of the difficulty to communicate through indigenous fiction, Ngugi proposes translation as an appropriate option since it should be the equal manner of interaction between different languages. He claims that the African narrative in foreign languages addresses only the educated elite class and ignores the common African people. In this case, Europhone novelists write such a fiction that cannot be regarded as a part of the African literature since they create a hybrid discourse that reaches only a limited audience and not the majority of Africans (Ukam, 2018).

2.3.2 Europhone Novels' Language as a Conveyor of the African Identity

Foreign languages' creative writers led by Chinua Achebe have another point of view. They reject the idea that African experience can be portrayed only by native languages and argue that any language whether is foreign or indigenous can be adopted to

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address African fiction. Chinua Achebe and his fellows claim that African native languages are not developed and standardized yet to address other communities. However, the use of foreign tongues, although it addresses the educated layer, can unify Africans and attract a wider range of audience (Ukam, 2018).

African fiction in English and other foreign codes gains its outstanding place in the world literary scene regardless of the huge criticism by Afro-centrism. The revolutionary change in this genre is achieved by Chinua Achebe, the pioneer of the African novel in English in the previous century. His literary and cultural effect stems from his method of intertwining African cultural and linguistic traditions of his native tribe (Igbo) with European literary discourse (Boehmer, 2014). This creative harmony provides critics with historical, cultural, psychological and political views in both his fiction and non-fiction works. In fiction genre, these views sophisticate the modern African novel and shape it with a new narrative consciousness. The latter appears clearly in his respectful narrative voice, clever storytelling and powerful role in creating a relationship between African culture and English language (Lynn, 2017).

Chinua Achebe with his masterpiece *Things Fall Apart* and his contemporaries such as Gabriel Okara, Mariama Ba and Emachata Aido create a new canon in African literature. Achebe's stunning works in the postcolonial era gave a notoriously reputation to the literary African scene and gained a remarkable steady place through the twentieth century last decades (Irele, 2009). Irele (2001) states the following:

The outstanding work in this genre, which inaugurates modern African literature as a mode of transposition in the sense I have given it here, remains Chinua Achebe's *Things Fall Apart*. The innovative significance of this work derives not only from Achebe's integration of the distinctive rhetoric of African speech into the conventional Western novel but also from the formal relation of the work to the two distinctive traditions, African and European, each representing an imaginative ethos corresponding to different structures of life and expression, which the novel holds together within its narrative movement and referential bounds. A primary indication of Achebe's approach to the problem is offered by his incorporation of folktales as

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allegories within the narrative development of at least two of his novels, which signals their directing function in the imagination at work. (p. 43)

In this bilingual context, Achebe and his Anglophone fellows use English language as a medium to convey the African culture. For that reason, they tend to metamorphose or Africanize this language in order to revive indigenous languages and to create a new discourse that is comprehensible to both Africans and other communities (Bokamba, 1982). Indigenization of English as well as other European languages is the concept that shapes the majority of African authors' creative writings. It is an endeavor to textualize linguistic variations and to convey African thoughts and linguistic aspects through foreign languages. In this sense, African writers tend to violate the strange code of foreignness which aids in creating a new indigenized language that carries the African culture and experience. African authors, in the post-colonial era, relied on indigenized languages in order to decolonize and liberate their creative writings from the colonial boundaries and create their own authentic African discourse (Zabus, 2007).

Chinua Achebe as a leader of African Anglophone authors justifies the use of English language in African fiction (Innes, 1990). He asserts that since English is an official language in many African countries, the literature that is produced in this code is a national literature. However, those literary works which are written by different native languages such as Hausa, Yoruba and Igbo are ethnic literatures. This point of view seems at the first glance to be biased to English language at the expense of indigenous mother tongues. However, Achebe explains that due to the existence of English language in many African countries as a legacy of the colonial era, it is obvious that it is understandable by the majority of Africans and facilitates the communication between them. Achebe in his essay "The African Writer and the English Language" (1975) explains the importance of using English in writing the African fiction:

A national literature is one that takes the whole nation for its province and has a realized or potential audience throughout its territory. An ethnic

literature is one which is available only to one ethnic group within the nation. If you take Nigeria as an example, the national literature, as I see it, is the literature written in English; and the ethnic literatures are in Hausa, Ibo, Yoruba, Efik, Edo, Ijaw. Any attempt to define African literature in terms which overlook the complexities of the African scene at the material time is doomed to failure. After the elimination of white rule shall have been completed, the single most important fact in Africa in the second half of the twentieth century will appear to be the rise of individual nation-states. I believe that African literature will follow the same pattern (p. 91-92).

For that reason, African literature in English is a national genre since it unifies Africans and expresses their socio-cultural reality in a common language. Meanwhile, the literature that is written in native languages is restricted in one ethnic group and cannot convey the richness of African cultures. Thus, it is better to develop as affluent to supply the English language and to ensure the nationwide acceptance of this kind of literature (Lynn, 2017).

Reacting against Ngugi wa Thiong'o's claim that Europhone fictions is a picture of neocolonialism, Mphahlele (1997) asserts that in fighting against imperialism and colonialism, African authors cannot wait the development of indigenous languages to be qualified, if this happens, to cope with the contemporary thought. In this sense, his claim demonstrates the idea that the African author can be trustworthy and valid when he/she adopts the foreign language. Mphahlele clarifies that foreign tongues become shared languages that construct a nationalist barrier against white tyrants since they unify Africans in their contest against the neocolonialism. Therefore, he comes to the conclusion that in the literary realm, the author should have the autonomy to select the linguistic medium that satisfies his/her creative writing in which he/she ensures the indigenization of the colonial languages in a manner compatible with African native traditions and comprehensible by African communities.

Accordingly, the language of the African novel is a significant topic in the literary scene. The debate between the Europhone fiction's proponents and opponents about its nature and its ability to express the African culture and identity occupied a considerable

space in authors and critics' discussion. While the opponents of the African novel in foreign languages regard it as an extraneous discourse that paves the way to European neocolonialism, its proponents see it as a way to unify and fortify Africans against this penetration. They assert its potential as a part of the African literature to convey African cultural identity. These arguments paved the way to Achebe and his Europhone writers fellows to adopt the language nativization as an approach to appropriate the foreign languages with African experiences. In this regard, English nativization constructs a discursive that is utilized in Anglophone fiction to convey the African cultural identity.

2.4 English Nativization in the African Anglophone Fiction

Languages should be in contact as long as there have been contact and interaction between human beings. Various non linguistic factors such as commerce, war, migration and intermarriage lead different languages to come into contact throughout the history. Over time, languages can die and can be developed or languages in contact can be intertwined in many ways (Salzmann et al., 2012). Nativization as a result of language contact and multilingualism in communities is a linguistic variation that occurs to a foreign code and makes it an essential part of the culture of any community that utilize it as a supplemental language (Oboko & Ifechelobi, 2018). In the case of English language, nativization means:

a process that develops new phonological, morphological, syntactic, semantic and stylistic features that are so systematic, widespread and accepted among their users that we can say that new, 'non-native' varieties have evolved, distinct from the 'established native speaker varieties, such as American, Canadian, British, Australian, and New Zealand English. (Lowenberg, 1986, p. 3)

When English is accommodated to the non-native setting, it diverges from English that is utilized by native speakers. Nativization, therefore, occurs in all linguistic and discursive levels and it aids to differentiate the new variety from other varieties (Oboko & Ifechelobi, 2018).

In African fiction in English, nativization is regarded as a common aspect that characterizes this genre. In this sense, Anglophone African authors tend to shape English language to reflect and carry the load of the African experience. They accomplish this task with strength and originality preserving within the English language idioms and nuances in African languages (Igboanusi, 2006). This phenomenon is fashioned by many features that depict the sociolinguistic richness of African fiction such as proverbs' and idioms' translation, code switching, Pidgin English and Neologism.

2.4.1 Proverbs' and Idioms' Translation

Proverbs and idioms are cultural bond expressions that reflect the socio-cultural reality of any community. Proverbs are specified expressions that have uncommon meanings in human language. Their meaning depicts all life's aspects which make them very significant in people's speech and discourse. Since they link to cultural perspectives, proverbs discuss certain themes in the community such as women, money, love, marriage, children and parents, God and religion. Because they are regarded as expressions in fixed structures, proverbs come hardly in one word. Rather, they have particular forms that discriminate them from any expressions in the language (Igono & Ogudu, 2018). On the other hand, idioms are defined by the dictionary of idioms as "a set phrase of two or more words that means something different from the literal meaning of the individual words." (Summers & Stern, 1998, p. 5). In this sense, an idiom is an expression whose meaning cannot be determined through the meanings of separate lexical items that construct it. For instance, the meaning of the idiom 'pull someone's legs' which denotes 'to mock at someone' cannot be guessed from the denotation of the constituent elements 'pull' and 'legs'. For that reason, as proverbs, idioms are often figurative devices that are comprehended within particular cultures otherwise they are meaningless (Kperogi, 2015).

As parts of the African cultural heritage, proverbs and idioms construct stylistic and discursive devices in African fiction written in English in which authors tend to utilize them in order to convey the social and cultural wisdom of African people. In Anglophone African novels, the use of the foreign code can violate in many ways the original meaning of proverbs and idioms as it is in the native language. Since African authors tend to translate proverbs and idioms into English language, this can shape the foreign code by the indigenous culture expressed through those cultural bond expressions. In this case, Chinua Achebe's *Things Fall Apart* is a good example of English nativization via proverbs' translation. For instance, the Igbo (a Nigerian ethnic group) proverb "a toad does not run in the daytime for nothing" is translated into English literally, and it means there is no smoke without fire or there is a cause for every odd event. In his novel *Arrow of God*, the reader can find out many instances of African proverbs' translation such as "Unless the wind blows, we do not see the kite's rump". This proverb means that there is nothing can be veiled under sun or whichever is hidden will be displayed in the right time (Igono & Ogudu, 2018).

Therefore, proverbs' and idiomatic expressions' translation is a way to domesticate English language as a foreign code in African fiction in English. Even though it can infringe the meaning of indigenous proverbs and idioms, but it constructs a discursive approach in which African authors can address other communities, convey the African cultural particularity and provide a kind of authenticity to the Anglophone African novel.

2.4.2 Code Switching

One of the most significant features of language nativization is code switching. In multilingual communities, people use more than one language or have control over more than one language variety. In some situations, a particular variety may help them to communicate better than another, and this can conduct them to shift from one variety to

another depending on the context where they are. In this sense, this phenomenon of shifting between different varieties is known as code switching (Mayerhoff, 2006). According to Bokamba (1982), “Code switching is mixing of words, phrases and sentences from distinct grammatical systems across sentence boundaries within the same speech event” (p. 3). In code switched discourse, the terms in question construct part of the same speech act. They are linked together phonologically as well as by semantic and grammatical links similar to those that join passages in an individual speech act (Romaine, 1989). This feature is seen frequently in bilingual contexts as it is illustrated in the examples below:

1. ‘*Kio ke six, seven hours te school de vic` spend karde ne*, they are speaking English all the time.’ (Panjabi/English bilingual in Britain) means ‘Because they spend six or seven hours a day at school, they are speaking English all the time.’

2. ‘*Won o arrest a single person*’ (Yoruba/English bilingual) means ‘They did not arrest a single person.’

3. ‘*Sano ettätullatänneettä* I’m very sick’ (Finnish/English bilingual) means ‘Tell them to come here that I’m very sick.’

4. ‘Have *agua*, please!’ (Spanish/English bilingual child) means ‘Have water, please.’ (Romaine, 2000, p. 55)

In this case, it can be seen that all of these statements lead to varying degrees of items which inherent from more than one language and which are related in different ways. These statements are regarded as normal everyday life cases of language use for the individual concerned (Romaine, 2000).

African communities are considered as multilingual societies in which one can observe the harmony between different indigenous native languages on one hand and the foreign languages on the other. In the African novel in English, authors tend to implement

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code switching as a feature of language nativization and multilingual harmony in African communities. The Nigerian fiction in English is an example of code switching adoption in African novels. In Nigeria, as well as in other African countries, the use of English language as a lingua franca is the legacy of British colonialism. In this context, English language is adopted for formal communication; meanwhile, indigenous languages serve in informal events. In this multilingual context, Nigerian authors such as Chinua Achebe, Gabriel Okara, Emechata Bushi and Chimamanda Ngozi Adichie tend to use code switching as a stylistic and discursive device that reveals different contextual situations in which their characters perform. This may reflect directly the linguistic particularity of their communities. In this sense, code switching aids in knowing the situation where the characters are and the role that is assumed to be performed depending on each situation. For instance, in Achebe's *A Man of the People* (1966), Chief Nanga, a major character, uses code switching to communicate with his student Odili as the extract below shows:

“You call this spend? You never see something my brother. I *no de* keep *anini* for myself, *na so sotroway*. If some person come to you say ‘I *wan* make you Minister’ make you run like blazes *commot*. *Na* true word I tell you” (*A Man of the People*, 1966, p. 16)

This example depicts the close relation between chief Nanga and his former school pupil and reveals the informality of the situation in which they communicate (Ibhawaegbele & Edokpayi, 2012). Similarly, Chimamanda Ngozi Adichie exploits code switching as a stylistic element in her novel *Purple Hibiscus* (2003) within an interaction between the major character, Auntie Ifeoma, and her son who speaks SE fluently, but he shifts to using Pidgin English to express his anger: “How you go just come enter like dis? *Wetin be dis?*” (Adichie, 2003, p. 231).

Adichie also shifts from SE to Igbo language in many occasions depending on the different circumstances. In the example below, Auntie Ifeoma uses Igbo expressions when

she explains her sick father's situation to Father Amadi, a family friend: "His recovery has been swift, father. *Chukwualuka*,". (Adichie, 2003, p. 163).

Thus, code switching as a sociolinguistic phenomenon is regarded also as a stylistic and discursive approach in African fiction in English. It reveals the multilingual diversity in African community and represents a feature of English nativization in this genre.

2.4.3 Pidgin English (PE)

The majority of people have an expected reaction towards pidgin languages; they find them comical. Reading a children's story in a Pidgin English is easy since it appears like a baby talk. However, pidgins are considered as real languages rather than child talk. They are adopted for significant goals and have their distinctive linguistic structures. In this sense, pidgin is a kind of language that has not native speakers. Pidgins grow up as a way of communication between people who lack a common language (Holmes, 2013). Normally, a pidgin is introduced when speakers of two or more reciprocally incomprehensible languages construct a need to communicate with each other for certain restricted or particular purposes. It has a limited vocabulary and grammatical structures since it possesses a much tighter set of functions and it needs to be learned quickly for reasons of efficiency (Salzmann et al., 2012).

Even though habitually linked with European colonialism, pidgins are progressed at any time speakers of distinctive languages have been in ordinary but restricted contact. Among the examples that prevail are English-based China Coast pidgin that may have initiated at the beginning of the early seventeenth century, but it became particularly prevalent during the nineteenth century, English-based Maori pidgin which was present during the early years of British colonization of New Zealand, and the different Congo pidgins that ensure contacts among the users of a variety of indigenous languages in Africa used in the Congo River basin. Indicating the effect the European colonialism during the

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eighteenth and nineteenth centuries, various of the previous pidgins as well as those still existing are English, French, Spanish, Portuguese or Dutch-based (Salzmann et al., 2012).

Pidgin English in Africa is the result of the convergence between African native languages and cultures and English at the most fundamental levels. It is very widespread in West Africa since the early English speakers to arrive at this region were traders who settled this area from the sixteenth to eighteenth centuries for notorious slaves' trade. Therefore, African people with whom they contacted acquired the language for trade purposes and within few years they evolved a pidginized form of it which was nearly linked to trans-Atlantic creoles. However, Pidgin English as used in West Africa has no similar development in Eastern and Southern Africa (Bamiro, 1996)

Three principal varieties of English language are detected in countries where English is adopted as a second language: Acrolect or the higher variety which is globally the most comprehensible variety, then mesolect or the intermediate variety which is internationally accepted as an English language variety and lastly basilect or the lower variety which is linked to illiterate and semi illiterate people. Since the basic population of typical pidgin users in Africa form part of the lower social class in terms of education, occupation and economy, Pidgin English is regarded as basilectal variety of English in terms of its sociolinguistic context. In this sense, African authors usually utilize Pidgin English not only to depict issues in African societies, but also to portray the status of individuals in these communities, to unveil social classes and group identities and to offer a local style. For instance, Aye Kwei Armah's *The Beautiful Ones Are Not Yet Born* (1969) treats class conflicts in post colonial Ghana in which characters that affiliate to low socio-economic layer in the society use Pidgin English to ridicule the moral decay of their society by using graffiti on walls as it is illustrated in the example below:

“Who born fool. Socialism chop make I chop. Country broke... You broke not so? Pray for detention. Jailman chop free.” (Who bore fool? Socialism

means that you eat and let others eat . Our country is broke. You are broke, aren't you? Pray for detention. A prisoner eats free foods). (Armah, 1969, p. 106)

In other situations, Pidgin English is adopted by the dominant classes as a language of in-group unity and identity. In Flora Nwapa's *One is Enough* (1981), two couriers interact in pidgin English not only to scold their chief, but also to express their insecurity that is penetrating post colonial Africa. The conversation below explains this idea:

“Dis government nawa. Oga no no say they done sack am with immediate effect.”

(This government is terrible. Our boss does not know yet that he has been sacked with immediate effect).

“Unadey laugh?” (Are you laughing?) another messenger joined in. “Why unadey laugh? Una don see government wey sack judge? Make una wait, na kill they go kill una, no bi sack.” (Why are you laughing? Have you seen any government that sacks a judge? Just be patient, they will kill all of you instead of relieving you of your duties). (Nwapa, 1981, p. 130)

Consequently, Pidgin English is a variety of English language that does not only serve in maintaining communication between different groups, but also it displays the social position in those groups and determines their identities. In this sense, it is an important discursive in African fiction in English that reveals socio-cultural contexts in Africa.

2.4.4 Neologism

Coinages (neologism) are sociolinguistic features of English nativization in the African novel in English. They indicate newly made words that are originated from the dominant sociolinguistic factors in indigenous languages' lands. The majority of these coinages come out in the form of compound English words that simply restate the indigenous concepts (Igboanusi, 2001). The term 'neologism' reflects the dialogic

imagination of Russian theorist Mikhail Bakhtin who explains that languages always depict individuals' worldview and in this basis words belong to "no one". He states that:

The word in language is half someone else's. It becomes "one's own" only when the speaker populates it with his own intention, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intentions. Prior to this moment of appropriation, the word does not exist in a neutral and impersonal language [...] but rather it exists in other people's mouths, in other people's contexts, serving other people's intentions; it is from there that one must take the word, and make it one's own. (Bakhtin, 1987, p. 293)

Therefore, the innovation of lexis in African fiction in English indicates the way African authors allocate English vocabularies and adapt them to suit with their own semantic and expressive intentions. They tend to acculturate English words in new cultural and linguistic settings in order to carry the non-native norms (Bamiro, 1996). Since it is an important feature in African fiction, neologism is adopted in many works such as Gabriel Okara's *The Voice*. Below are some illustrative examples from the previously- mentioned novel (Bamiro 1996):

1. You *know-nothing* people. (p. 121)
2. *Wrong-doing* filled their insides. (p. 31)
3. *Man-killing* medicine. (p. 37)
4. We are *know-God* people. (p. 32)

Consequently, neologism or coinage is another feature of English nativization in Anglophone African fiction. It reflects the flexibility of English language and its ability to be appropriate with non-native contexts. Also, it demonstrates that African writers in English can manipulate the foreign code to convey their African experience.

English nativization, thus, is a discursive approach in the African novel in English. It portrays the creativity of African authors in using the foreign language to express their culture and traditions. This strategy becomes a canon in the African creative writings in

which the novelist appropriates the foreign code to convey his/her message. With its different features, English nativization labels the Anglophone African fiction and legitimates their ability to convey the African cultural identity.

2.5 Sociolinguistic Variables and the African Anglophone Novel

Since the emergence of African literature in late 1950s and the beginning of 1960s, reviewers have been entertained with offering a description of its specific features and reaching to a definition of its distinctive nature. African literature in this era is labeled by the term 'neo-African literature' which includes the particular creative writings introduced by Blacks on both banks of Atlantic. This literature is characterized by a vital unity not only of reference, but also of conception (Irele, 2001). African prose literature written in foreign languages occupies a significant standing in African literary scene. Although it creates a kind of controversy to the proponents of indigenous literature, African fiction in English is regarded as a vehicle of African social and cultural realities. In this sense, the African novel in English is an authentic genre in which authors tend to involve proverbs, tales, hints to the Bible and Quran, and popular culture. These references demonstrate that this literary discourse is derivative and its underpinnings are African culture and society (Julien, 2018). Thus, social issues such as gender, social class and ethnicity are in the core of the African novel in English and maintain its popularity.

The term 'gender' is used to define social, cultural and psychological features of masculinity and femininity. It is also recognized as the amount of masculinity or femininity found in an individual. This term is linked in many ways with patriarchy which refers to as Pilcher and Wheelahan (2004) state "the rule by the male head of a social unit" (p. 93). Feminists utilize the term to indicate the social system of male control over women. In this sense, as a patriarchal community, African society is very prevalent by male domination in which women are not regarded as a whole being; however, they are seen as uncompleted,

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physically maimed and emotionally dependent. In this sense, African authors point out gender stereotypes and inequality in their works in many ways (Kwathsa, 2009).

In his novel, *God's Bits of Wood*, Osmane Sembene endeavors to incorporate political and feminine themes when he reconstructs the 1947 railway strike in French West Africa as a political revolution that determined both political and patriarchal worlds. He opens the door to inquiring both traditional and colonial systems that ascertained women's circumstances of existence. In this sense, the workers strike is a symbol of gender, class and ideological differences that threaten the construction of society, particularly in relation to women's place in the community. Ngugiwa o Thiango in his novel *Devil on the Cross* tends to make the female protagonist, Wariinga, a personal story as a parable of the neocolonial conditions in Kenya. However, as the novel narrates, Wariinga's plight results not only from her neocolonial conditions, but also from her erection as a woman in her society. To see her personality- her development from a bewildered, exploited and victimized woman to a new one able to express herself against the patriarchal community- is to restrict the effect of gender as a constitutive part of her society (Tagoe, 2009).

On the other hand, feminist authors such as Buchi Emecheta tend to focus on specific issues concerning gender in their society. In her novel, *The Slave Girl*, she portrays the acceptance of gender inequality and recognition by both males and females. The female protagonist, Ma Palagada, who is a famous trader, obtains slaves by paying for them to help her in the trade. Yet, since women are viewed as impotent, she does not take them, but her husband, Pa Palagada, does because he is a man. Furthermore, in her novel, *The Joys of Motherhood*, Emecheta also depicts the woman's subjugation to her husband when Nengo, the novel's protagonist, declares that she is the one who offers for her family, but since she is a woman, she grants her work to her husband (Kwathsa, 2009).

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Since it is considered as a response to social phenomena and issues, the African novel in English represents a mirror that reflects these realities. Class and ethnicity are social matters that are tackled by African authors in postcolonial era in which African community decolonized politically from the colonial hegemony. In this era, the majority of African states are governed by hegemonic dictatorial regimes that create unjust stratification in the African community (Baker & Grayson, 2018). This issue is in the core of postcolonial fiction in which Chinua Achebe as a Nigerian author explains the oppression of elites who belong to a corrupt dictatorial stratum that control African states resources. In his novel, *A Man of the People*, Achebe exposes the evils powered by the Nigerian themselves in which he portrays the character of Chief Nanga, the Minister of Culture who is depicted as a corrupt politician with accumulated wealth from his influence peddling. He considers people resources as a cake and the share lion from this cake is for powerful and high stratum in the community. As *A Man of the People*, Achebe's *Anthills of the Savannah* is another portrait of self-seeking opportunistic army and civilian officers. Achebe (1987) states the following:

[...] in that absurd raffle-draw that apportioned the destinies of post-colonial African societies two people starting off even as identical twins in the morning might quite easily find themselves in the evening one as President sitting on the heads of the people and the other a nightman carrying the people's shit in buckets on his head. (p.183)

In this sense, he depicts the social stratification that is produced from power and social injustice in postcolonial Nigeria (Carroll, 1990).

On the other hand, ethnicity is another issue in the Anglophone African novel. It is highly involved in this genre due to the ethnic nature that characterizes the African community. It is very often linked to nationalism that is a colonial created term. In this sense, ethnic discourse is very dominant in Ngugi's writings; he is well-known by his devoting and belonging to his ethnic group, Gikuyu. In his novel, *A Grain of Wheat* (1967), he describes a patriotic man from his tribe: "Then nobody noticed it, but looking

back we can see that Waiyaki's blood carried within it a seed, a grain, which gave birth to a political party whose main strength thereafter sprang from a bond with the soil" (*A Grain of Weat*, 1967, p. 13). This can explain the importance of ethnicity in social reality (Raditlhalo, 2000). Furthermore, Chimamanda Ngozi Adichie is another known figure in the African novel in the English. She devotes her writings to assert her ethnic identity as an Igbo Nigerian woman. In her novel, *Americanah*, which tackles the theme of migration in Diaspora, Adichie tends to ethnicize her narrative in which she utilizes Igbo expressions and harmonizes between the native and the host cultures (Koziel, 2015).

Accordingly, since the African novel in English is the mirror of African communities, sociolinguistic variables such as gender, social class and ethnicity are its underpinnings. They affect the way language is used in this kind of literature and construct their relevant themes. Through the language of its characters, the Anglophone fiction reveals how sociolinguistic variables build the identity of individuals among African communities and how they are affected by their culture according to those variables. In this regard, the African novel in English represents a clear image about its societies that feed from their cultural heritage and traditions

Conclusion

The African novel in English is a literary genre that expresses African culture and experience. Even though it is regarded as an extraneous discourse and the result of European colonial hegemony in the African context, it creates an authentic literary scene. It reveals the true image of African communities throughout their different historical periods. Its language is a means to reflect the African culture. Regardless of the idea that it is a foreign code, English language via the Anglophone fiction portrays the different social variables in these communities and it is influenced by them. In this sense, it erases the

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misconception of Europhone fiction's opponents that deny its ability to express their African heritage.

Chapter Two attempted to show the great reputation of the African novel in English that stems from its authors' stylistic and narrative techniques which intertwine between oral indigenous traditions and the foreign code rhetoric. This strategy that is founded mainly on domesticating the English language aids in facilitating the comprehension of this literary genre and ensures its solidarity as a representative of African communities. It clarified the sociolinguistic map in African communities that is a result of the harmony between different indigenous languages and foreign codes, particularly English that forms a global language in the whole continent. Sociolinguistic variables as the origin of language variation were discussed in this chapter. They affected in many ways the language use in any community. In this sense, Sociolinguistic variables were presented in the African Anglophone fiction as the representative of African communities which influenced the language used in this literary genre. They marked the English used in the African fiction by African communities' label and preserve its African identity. Therefore, the African novel in English is considered as a global literary genre since it promotes African cultural diversity and expresses its particularity.

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Introduction

African communities are the source of various cultural innovations. Their cultural traditions' richness aids intellectuals and innovators to be creative each in his or her domain. African novelists find in their societies a fertile ground to develop their writings and reach universality. Since the African novel in English originates from those communities, it plants its roots deeply in their soil to evolve its perspectives on different local issues. In this sense, the Anglophone African fiction reflects the real image of African societies regardless of the society from which it stems. It depicts the social reality of Africa and corrects the misconceptions about it. For that reason, it is regarded as a mirror that reflects African societies' culture and traditions throughout the history.

Since it is the product of African communities, the African novel in English is affected by its social variables such as gender, social class and ethnicity. Its language, even though it is a foreign code, represents the social reality in African contexts. This language is adopted as a conveyor of the African cultures and traditions. Thus, it is influenced by the sociolinguistic variables in the African society which determine its meanings. Therefore, the present chapter is devoted to discuss sociolinguistic variables in Chinua Achebe's *Anthills of the Savannah* and Chimamanda Ngozi Adichie's *Americanah*. Its sections are allocated to explain the sociolinguistic variables as a source of English language variation. This chapter clarifies the way English is varied according to those variables in these communities where it is adopted as an official language. In addition, the present chapter is designed to determine the way sociolinguistic variables affect English language use in the selected novels. Thus, it tackles the different sociolinguistic variables that are predominant in the two novels, and their impact on the English utilization through discussing the meanings of examples from each novel and extracting the main features of each variable.

3.1 English Variations in Nigeria

It is very obvious that people use language quite differently even if they share the same native language. However, there are other reasons that clarify why individuals utilize the same code in different manners. For instance, generally speaking, a presidential speech is different from that of two men joking in a cloakroom, and a retired women's garden party has little in common with the lyrics of hip-hop artist's song (Salzmann et al., 2012). The previously mentioned examples explain the source of language, particularly English variation that is represented mainly through gender, social class, ethnicity and age. Those sociolinguistic variables determine the nature of English language used in social interactions in any community. Through its users' gender, social class, age and ethnic group, English can vary at different linguistic levels which construct new varieties.

English is the global language in our recent times. Regardless of the British and the American Standard Englishes as native tongues, the spread of this language around world through the colonialism hegemony in the twentieth century created new varieties of English within non-native contexts such as South Asia, Latin America and Africa. In these settings, the sociolinguistic profile of Standard English was altered by the contact with genetically and culturally unconnected languages that construct regional-contact varieties or what it is called World Englishes such as Indian, Malaysian, Ghanaian, South African and Nigerian English (Bhatt, 2001). Those new varieties gain an official status and are used as a way of communication through media and creative writings.

The new varieties of English language disseminate in the non-native societies and they are affected by their norms, conventions and variables. Nigerian English, in this sense, is regarded as a variety of English language that discloses the progress of markedly Nigerian usages, attitudes and pragmatic use of language (Inyima, 2018). According to Bamgbose (1995) there are three elements of the Nigerian English evolution: Contact

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English made up of Nigerian Pidgin and broken English; Victorian English which was considered as 'bookish' and School English that is used by the majority of educated bilingual Nigerians. It is the school English that is submitted to nativization but all the three elements are interlaced to create the Nigerian English variety.

Nigerian English is characterized by innovations at all the linguistic levels, phonology, morphology, lexic, syntax and semantics, and loan words from the indigenous local languages. It reflects the way Nigerians metamorphose English to adapt to their social context (Igboanusi, 2002). However, this variety is not homogenous and it is a classic model of the inherent variability and flexibility of language. It is identified along ethnolinguistic or regional lines that creat Igbo English in the East, Yoruba English in the West and Hausa English in the North which are most different at the phonological and lexical levels. Consensus seems to support the adoption of educated Nigerian English or the variety used by elites as the standard language irrespective of ethnic relationships (Okoro, 2004). The users of this variety (educated Nigerians) acquire lect-related linguistic competence and they are conditioned spatially and socially by the Nigerian community (Igboanusi, 2002).

In Nigeria, where Nigerian English is the official language, sociolinguistic variables (gender, social class age and ethnicity) in this context affect this variety of English and forms Nigerian English sub-varieties such as Nigerian Pidgin. In this sense, the effect of sociolinguistic variables appears in the various uses of Nigerian English between individuals in the Nigerian society. African societies are characterized by the prevalent of gender inequality, social class differences and the multitude of ethnic groups (Bhatt, 2001). These social features influence the language use of indigenous or foreign codes. The Anglophone African fiction as a product of the African context figures the use

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of English language varieties through its discourse and narrative strategies. It portrays the social texture of African communities and relationships between their members.

Chinua Achebe's *Anthills of the Savannah* (1987) and Chimamanda Ngozi Adichie's *Americanah* (2013) are two African masterpieces. Their discourse stems from the Nigerian social context and depicts its realism. The language use in those two novels reflects the social reality of Nigerian community during two different historical periods, the post-colonial and contemporary eras. The Nigerian English variety in the two works is affected directly by different sociolinguistic variables such as gender, social class and ethnicity that construct the social structure of Nigerian society. The analysis of the two novels reveals the effect of those variables on the language use and the way language differs according to the variation in these patterns. It gives a sociolinguistic clarification of the way language variation can be portrayed through a fictitious narrative.

3.2 Gender

The question of 'Do women and men use language differently?' is frequently raised. This inquiry demonstrates that gender differences captivate people, and then it is not surprising that there is an interest about the way the two genders use language and whether there are linguistic differences in their discourse (Coates, 2013). Gender as a broad cultural concept is the main topic in the sociolinguistic studies concerning women and men discourse. In this sense, sociolinguists cast light on the sexist language as the opposite of feminist one that fosters the gender hierarchy in which it describes one as the norm and the other as 'inferior' and the latter is attributed to women (Litosseliti, 2006). The idea is that the sexist language is still a challenge in the language use and it appears as a language bias since there is a strong relation between linguistic structures and sexist language.

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Correspondingly, African societies are marked by their patriarchal nature where gender inequality is a stereotype. The Anglophone African authors are affected by this phenomenon and it is portrayed in their works. Sexist authors such as Chinua Achebe tend to alienate female readers of his seminal works such as *Things Fall Apart* through portraying femalehood as such in a very negative manner. In this case, English language use in this kind of literature is affected by this ideology. In Achebe's *Anthills of the Savannah*, even though he mitigates his sexist language by presenting women empowerment in postcolonial African societies, his language use still displays such gender bias. However, feminist authors such as Chimamanda Ngozi Adichie attempt to raise women image as an equal pattern with men in Africa and as a victim in this patriarchal society. Adichie's *Americanah* as a contemporary African novel is devoted to discuss gender inequality through the use of English language.

3.2.1 Gender and Language in Achebe's *Anthills of the Savannah*

Achebe's *Anthills of the Savannah* depicts the post-colonial Nigerian society. It reflects the post-colonial misrule as a legacy of the colonial period and its impact on African societies. The language Achebe's *Anthills of the Savannah* expresses the peculiarity of the Nigerian society in this era. It is varied accordingly with the different social variables in the Nigerian context to create a new English variety. Gender as an important sociolinguistic variable has its effect on the language use in *Anthills of the Savannah*. It appears in the interaction between male and female characters that is characterized by using certain terms to describe women as a second class citizen in the Nigerian society or has sexual overtones.

Gender is the less frequent variable in Achebe's *Anthills of the Savannah*. Since Achebe is a sexist writer, he tends to represent women as a second class citizen in his society. He usually acclaims for male hegemony in African societies in his early novels.

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However, in his *Anthills of the Savannah* he changes the canon with his female protagonist, Beatrice, who reveals the women empowerment. Whereas, the language use regarding gender in this novel reflects the patriarchal nature of his community. Achebe depicts gender differences in the talk of Ikem Osodi, the editor of *The National Gazette*, with Elwa, his girlfriend, when he says, "I no want make you join all the loose women for Bassa who no de sleep for house." (*Anthills of the Savannah*, p.37). Ikem shifts to use pidgin with his girlfriend as a way to interact with uneducated women, and the use of the phrase 'loose women' as a humiliating expression reflects how Ikem as a Nigerian man looks to women.

This fact is proved by the talk of Beatrice Okoh, the female protagonist, when she describes women from Ikem's point of view: "Ikem doesn't say much to any girl. He doesn't think they have enough brains [...] But really women don't feature too much in his schemes except as, well, comforters". (*Anthills of the Savannah*, p.65). In this case, Beatrice as a woman utilizes such words and expressions to depict the way her Nigerian society portrays females such as 'Enough brain' that means the less intelligent, and 'comforters' which carries sexual insinuations and describes women as mere a way for men's pleasure. Furthermore, Beatrice as an educated woman criticizes her countrywomen's naïve way of thinking regarding marriage when she says on behalf of them:

That's when you hear all kinds of nonsense talk from girls: Better to marry a rascal than grow a moustache in your father's compound; better an unhappy marriage than an unhappy spinsterhood; better marry Mr. Wrong in this world than wait for Mr. Right in heaven; all marriage is how-for-do; all men are the same. (ibid, p.88)

Through the use of such expressions derived from her society such as 'grow a moustache in your father's compound' that means being old and 'better marry Mr. Wrong in this world than wait for Mr. Right in heaven' which explain that girls prefer to marry the wrong

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person rather than being spinster, Beatrice reveals the idea that her society, and even women, regard females as subservient to men and underestimate their education that leads them to spinsterhood.

In this regard, since Achebe tends to change his canon regarding gender representation and shows the empowerment of post-colonial women, he utilizes such a language through his female protagonist, Beatrice who portrays according to him the ideal Nigerian woman. Her cruel criticism of her countrymen using a harsh language is clear when she says:

I wasn't really asking Ikem to set out for my place at that hour but just needed to talk to someone like him, someone different from that noisy, ragtag crowd of illiterate and insensitive young men our country was exporting as plentifully at the time as its crude oil. (*Anthills of the Savannah*, p.93)

Her criticism is a way to express her revolution against the mentality of men in her society. Beatrice, in this case, utilizes phrases and adjectives such as 'noisy', 'ragtag crowd', 'illiterate' and 'insensitive' to describe her hometown's young men who according to her are not mere than useless individuals and to represent herself as the educated woman who is undervalued in the favor of those men. She also proves her empowerment when she says:

There was an Old Testament prophet who named his son The-remnant-shall-return. They must have lived in times like this. We have a different metaphor, though; we have our own version of hope that springs eternal. We shall call this child AMAECHINA: May-the-path-never-close. Ama for short. (*ibid*, p.222).

Through her speech that explains her society's traditions in children naming, Beatrice challenges her community when naming a girl with a boy's name 'AMAECHINA' that means 'may the path never close' according to her Igbo people. She cites from Old Testament and compares the quoted phrases with her people's belief to choose the appropriate name. Beatrice utilizes such religious concepts in her discourse as a way to convince her audience about the decision of naming the baby-girl even though this

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practice is restricted only to men. The reaction of this act comes from Elwa's uncle that represents the old Igbo man who sticks firmly with his traditions when he says:

When my wife here came to me and said: Our daughter has a child and I want you to come and give her a name, I said to myself: Something is amiss. We did not hear kpom to tell us that the palm branch has been cut before we heard waa when it crashed through the bush. I did not hear of bride-price and you are telling me about naming a child.[...] And while she is cracking her head you people gather in this white man house and give the girl a boy's name[...] That is how to handle this world [...] If anybody thinks that I will start a fight because somebody has done the work I should do that person does not know me. (*Anthills of the Savannah*, p.227).

The old man's discourse reflects the sexist language in this novel in which he questions the circumstances of the baby's birth as a result of an extramarital relation through the use of an Igbo proverb, 'We did not hear kpom to tell us that the palm branch has been cut before we heard waa when it crashed through the bush'. He refutes the way Beatrice denies his right in naming the baby even though she is a baby-girl not a boy.

Similarly, Achebe, according to his religious background, tends to figure out women from his male protagonists' discourse as goddesses in his efforts to make equality between the two genders. In this sense, he clarifies the women status in both Christian religious expressions and Igbo mythology via the speech of Ikem and Chris Oriko, Information Commissioner and Beatrice's boyfriend. In the discussion between Ikem and Beatrice about modern women, Ikem depicts women as:

[...] So the idea came to Man to turn his spouse into the very Mother of God, to pick her up from right under his foot where she'd been since Creation and carry her reverently to a nice, corner pedestal. Up there, her feet completely off the ground she will be just as irrelevant to the practical decisions of running the world as she was in her bad old days. The only difference is that now Man will suffer no guilt feelings; he can sit back and congratulate himself on his generosity and gentlemanliness. Meanwhile our ancestors out here, unaware of the New Testament, were working out independently a parallel subterfuge of their own. Nneka, they said. Mother is supreme. Let us keep her in reserve until the ultimate crisis arrives and the waist is broken and hung over the fire, and the palm bears its fruit at the tail of its leaf. Then, as the world crashes around Man's ears, Woman in her supremacy will descend and sweep the shards together. (*Anthills of the Savannah*, p.98).

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Ikem's language explains the way the woman is venerated by the man through religious expressions such 'Mother of God', but she is undervalued by another in the statement which is "to pick her up from right under his foot where she'd been since Creation". In his Igbo language, he utilizes the term Nneka (Mother is supreme) to show his people's image about woman as a respectful person that serves as a savior for man when he says, "Then, as the world crashes around Man's ears, Woman in her supremacy will descend and sweep the shards together". On the same token, Chris reacts to Beatrice when she uses such religious terms to depict the behaviors of his maid, Agatha as "She is a prophetess of Jehovah". Then, he says, "And you are of the House of Baal." (ibid, p.115). The adoption of these religious phrases to describe women displays the religious background that is reflected in the use of language.

Therefore, the use of language in Achebe's *Anthills of the Savannah* to describe gender differences in Nigerian post-colonial society is controlled and varied according to the characters' gender that is affected by their society's conventions. The latter are depicted as patriarchal where women are regarded as inferior human beings. Using different expressions that reflect the characteristic of sexist language is major. It is represented by sexual overtones, disparaging phrases and religious connotations. However, since Achebe changes his canon concerning women representation, the language used by the female protagonist (Beatrice) proves the idea of women empowerment in Nigerian society.

3.2.2 Gender and Language in Adichie's *Americanah*

Chimamanda Ngozi Adichie's *Americanah* is a contemporary African novel. It is devoted to discuss the globalized Nigerian community and its new challenges in the new millennium. Adichie as a representative of the new generation of Anglophone African authors tends to cast light on new topics concerning women in African societies. One of those topics is immigration to USA and the effect of this multiethnic community on black

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African women. In doing that, Adichie adopts a distinctive language that represents her point of view. As a feminist writer, and since *Americanah* storyline surrounds on the story of Ifemelu, the Nigerian immigrant black woman, gender is the major variable that affects her novel's language.

Americanah as a novel that discusses women situation in Diaspora, it is obvious that the language use in this novel is affected by gender. Adichie portrays the struggle of immigrant African women in both their society and Diaspora through using such discriminatory expressions and terms. The latter devotes the male hegemony in the two communities that controls women empowerment. Through her female protagonist, Ifemelu's experiences in two different societies (Nigerian and American), the author tends to prescribe gender differences and fosters women identity. In doing so, Adichie utilizes a language that criticizes the sexist code in her society and in Diaspora. The language variation appears in different interactions between characters from two genders in Nigeria and United States.

3.2.2.1 Language and Gender Relation in Nigeria

In the Nigerian context, Ifemelu's teenagers are shadowed by her mother and her Aunty Uju's experiences with men. Ifemelu's mother represents the conservative Nigerian woman that prays for her home stability. Her language use is affected by her religious beliefs and becomes her habit and behavior. In order to purify herself from evil control as her new radical catholic group instructs, she cuts her hair and burns it and says to her daughter and spouse:

Mrs. Ojo ministered to me this afternoon during the children's break and I received Christ. Old things have passed away and all things have become new. Praise God. On Sunday we will start going to Revival Saints. It is a Bible-believing church and a living church, not like St. Dominic's. (*Americanah*, p.35)

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She uses such a religious discourse that fascinates her language which portrays her as a devoted woman who abandons her beauty to keep her faith. She asserts that she is the protector of her family when she speaks to her husband:

She would tell him how lucky he was to be married to her, because even though he went to church only for weddings and funerals, he would get into heaven on the wings of her faith (ibid, p.35)

And even when she consoles him, she says, "Let us pray and cover the roads with the blood of Jesus." (ibid, p.39). The author, in this case, clarifies that Ifemelu's mother utilizes a religious language to create her identity through her strong faith to God. Furthermore, she utilizes the word 'mentor' rather than 'husband' or 'spouse' when she says: "Heavenly father, I command you to bless Uju's mentor. May his enemies never triumph over him! We cover Uju's mentor with the precious blood of Jesus." (ibid, p.39) to define Auntie Uju's paramour. Ifemelu's mother despite her strong religious belief, she accepts the idea that Uju is a mistress not a wife due to her boyfriend's wealth and social status and to exclude the ghost of spinsterhood from her husband's sister. Adichie demonstrates the idea that women in her Nigerian society always spin in men's orbit.

As Ifemelu's mother, her aunt, Auntie Uju is another character that reflects gender relation in Nigerian society. Her language use when she talks about her General reflects her feminine weaknesses. She says, "Oga never gives me big money. He pays all the bills and he wants me to ask for everything I need. Some men are like that." (*Americanah*, p.60). The use of the word 'Oga' that is a pidgin word which means 'Senior' or 'Boss' rather than her paramour's name explains how she erases her esteem as a mere body to satisfy her boyfriend's desires. Auntie Uju's comment about the happy gateman because of the small amount of money that she gives him when she says: "But he can buy a little extra something and he will be in a better mood and he won't beat his wife this night" (ibid, p.61) is an example of gender relation in her society particularly between low class people.

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She uses the statement, "He will be in a better mood and he won't beat his wife this night." to indicate that women are treated as maids by some men in the Nigerian community. The use of certain outrageous expressions by the General's relatives about Aunty Uju after her death when they say, "Common harlot! God forbid that you will touch our brother's property! Prostitute! You will never live in peace in this Lagos." (ibid, p.67) exhibits the fact that she is a mere mistress that does not possess any legitimate rights. Words such as 'Common harlot' and 'prostitute' reflect the view of Uju's society towards her relation with the General as illegitimate which she pays its terrible price after his death.

The use of language to indicate sexual extortion or abuse is remarked in the novel.

Obinze's, female cousin, Nneoma, explains how sexually blackmailed by a big man:

I know this very rich man, Chief. The man chased and chased me, eh, but I refused. He has a serious problem with women, and he can give somebody AIDS. But you know these men, the one woman that says no to them is the one that they don't forget. So from time to time, he will call me and sometimes I go and greet him. He even helped me with capital to start over my business after those children of Satan stole my money last year. He still thinks that one day I will agree for him. Ha, o di egwu, for where? I will take you to him. Once he is in a good mood, the man can be very generous. He knows everybody in this country. Maybe he will give us a note for a managing director somewhere. (*Americanah*, p.61)

Through Nneoma's simplified Nigerian English, the writer describes Nigerian bigmen's continuous efforts to reach beautiful women and their sexual habits in the expressions, "he can give somebody AIDS" and "But you know these men, the one woman that says no to them is the one that they don't forget". She shifts to use her Igbo language in her speech when she says, 'o di egwu' which means 'it is dangerous' to assert the risk that she faces as a female when she approaches those rich men. Similarly, Obinze's house girl utilizes a simple Nigerian English to explain to her boss why she carries condoms with her. She says, "In my last job, my madam's husband was always forcing me." (ibid, p.29). The maid's language explains that she is a less educated female who belongs to low-class status. Obinze promotes her English when he says, "Her former employer raped her so

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she decided to protect herself this time.” (ibid, p.29). In this case, the female discourse is softened as a way to describe timidly her sexual abuse. Meanwhile, male use of language is not restricted with his society norms and reflects his status as a well-educated bigman.

On the other hand, Adichie presents the character of Obinze's mother, the university professor, as the well educated conscious Nigerian woman. Unlike Ifemelu's mother and her Aunty Uju, Obinze's mother has a strong personality as an independent woman. This characteristic is rare in Ifemelu's patriarchal society; that is why she is very impressed by her strong character. Obinze's mother's slapping incident by her colleague in the university reflects gender conflict in this society. Obinze on behalf of his mother says:

She was on a committee and they discovered that this professor had misused funds and my mother accused him publicly and he got angry and slapped her and said he could not take a woman talking to him like that. [...] She said she should not have been slapped because she is a full human being, not because she doesn't have a husband to speak for her. (*Americanah*, p.46-47)

The language used by Obinze's mother and her colleague raises the conflict issue between the two genders. The colleague's statement “and said he could not take a woman talking to him like that” is a reported speech that clarifies that he slapped her because she is a woman and since she is inferior to him as a man; she cannot accuse him even though she is a head of committee in her university. However, Obinze's mother's expression “She said she should not have been slapped because she is a full human being, not because she doesn't have a husband to speak for her.” carries different meanings. She refuses to be slapped since she is ‘a full human being’ as this fellow and not because she is a divorced woman. The argument of Obinze's mother reveals her revolution to this male community which eradicates women identity as a human being and links them with men as wives and mistresses.

Obinze's mother demonstrates her strong character when she talks about her ex-husband and other educated men in American universities:

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That was when only dullards went to school in America. American universities were considered to be at the same level as British secondary schools then. I did a lot of brushing-up on that man after I married him. (*Americanah*, p.55).

She uses the word 'dullards' to underestimate those well-educated Nigerian young men who flaunt that they are studying in America. She gives an example of Obineze's father as one of those dullards and utilizes the word 'brushing-up' to compare him with something dirty and she does great efforts to clean it. Her discourse stems from her awareness of her society's estimation of those men at her expense, the well-educated university professors. Moreover, she proves her personality as a conscious mother when she rationalizes Ifemelu about her relation with her son: "If anything happens between you and Obinze, you are both responsible. But Nature is unfair to women." (*ibid*, p.55). Obineze's mother awareness of the nature of her society appears in this expression: "But Nature is unfair to women". Here, she draws Ifemelu's attention to the idea that their community regards women as weak and less intelligent on one hand and it makes her holds responsibility for men mistakes on the other.

Accordingly, Adichie through gender relation in her Nigerian community adopts a language that reflects its characteristics. Looking to women as second class citizens is demonstrated through the language used by women themselves. Using sexual connotations and abuse, and the outrageous expressions when men deal with women can explain the idea that women identity as human beings equal to men is refused. However, Adichie through women discourse in the novel displays their identity by Obinze's mother who revolts against this social stereotype and Ifemelu's mother who finds in her strong religious faith the savior from a patriarchal community.

3.2.2.1 Language and Gender Relation in the American context

In the American context, Ifemelu discovers that she forgets about her blackness and she remembers that she is an African immigrant black woman. She comprehends that being a black woman in America is considered as a big fault. Through her relation to Americans from different genders, Ifemelu constructs her own new identity as a woman beyond her early age Nigerian one. American society is considered as a multiethnic community where different races and ethnic groups coexist. Unlike Nigerian community which is labeled as a patriarchal society, the American context is defined as liberal and the society of equality. However, being a black woman there is like crossing a road full of shaks. Adichie, as an immigrant author, tends to explain this idea through Ifemelu's experience in this community. For that reason, she uses such language that reflects gender differences and the way immigrant African women build their identity in the United States.

The first gender surge Ifemelu experienced is with her countrymen, Aunty Uju's boyfriend, Bartholomew. He uses a male language that reminds her of that in Nigerian society: "Let me see if this is any good". (*Americanah*, p.87). He uses this statement to praise Aunty Uju, but Ifemelu interprets this expression as if he would see if Aunty Uju is a good cook and then she would be able to be a good wife. The language of Bartholomew carries a male arrogance that views Aunty Uju as a blessed woman as she will be his wife. In his internet count, Bartholomew posts: "Nigerian women came to America and became wild". The use of word 'wild' has many connotations such as 'free', 'acculturated', and 'shameless' in reference to her wish to be like American women. In this case, the use of such words underestimates his countrywomen in this community.

Female body is a cultural issue that depicts gender relation in the United States. Ginika, Ifemelu's friend, who migrated before her to USA, clarifies in her conversation to Ifemelu the importance of her thin body in admiring American men:

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Obinze had better hurry up and come to the U.S., before somebody will carry you away. You know you have the kind of body they like here. [...] You're thin with big breasts. Americans say 'thin.' Here 'thin' is a good word. [...] You know at home when somebody tells you that you lost weight, it means something bad. But here somebody tells you that you lost weight and you say thank you. It's just different here. (*Americanah*, p.93)

Ginika's language regarding Ifemelu's body reflects the sexist language in her expression "You know you have the kind of body they like here. [...] You're thin with big breasts". She erases the identity of Ifemelu as a woman and makes her just a body for men's pleasure through describing her body's charms that American men like. Ginika explains that unlike Nigerian men in their hometown who prefer the woman with meat on her bones, American men like thin girls. In this case, Ginika's language use shows the effect of American context on the new African immigrants.

The sexist language appears in the utterances of the white man who watches Ifemelu with her boyfriend, Curt, the white blue eye man: "You ever wonder why he likes you looking all jungle like that?" (*Americanah*, p.157). The white man's expression is a kind of direct bullying on Ifemelu's body. The man uses the word 'jungle' to refer to her African origin as a black woman. He is wondering implicitly if it is a natural relation that exists between a white man and a black African woman:

Look, all of them are white women. This one is supposed to be Hispanic, we know this because they wrote two Spanish words here, but she looks exactly like this white woman, no difference in her skin tone and hair and features. Now, I'm going to flip through, page by page, and you tell me how many black women you see. [...] Three black women. Or maybe four. She could be black. (*ibid*, p. 215)

In this sense, Curt uses a sexist language in reminding Ifemelu that she is a black woman and the white women's beauty is a standard. Using some utterances that features the beauty of white women underestimates that of Ifemelu's who always considers herself as less beautiful than any white girl.

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Sexual connotations and the vulgar language are characteristics in American context. Ifemelu experiences the sexual connotations and even verbal harassment with the American tennis coach. He pretends in his advertisement that he needs a female assistant; however, his language regarding the job seems to bear sexual connotations when he explains the nature of the work:

So here's the deal. There are two positions, one for office work and the other for help relaxing.[...] Now what I need is help to relax. If you want the job you have it. [...] Look, you're not a kid. I work so hard I can't sleep. I can't relax. I don't do drugs so I figured I need help to relax. (*Americanah*, p.109)

Through the repetition of the word 'relax' as the main function of Ifemelu, this white man tends to use sexual connotations that are softened via utilizing 'relaxing' items as a way to convince her to accept the work. The man in this case attempts to use such language that is carried with sexual meanings to take advantage of Ifemelu, the African immigrant woman who is in urgent need for work. Another verbal harassment Ifemelu experiences is with the Mexican man in the gas station when he says: "You're here for the attendant position? You can work for me in another way." (ibid, p.110). His expression 'You can work for me in another way' carries sexual implications that mean he wants to abuse her sexually.

Using such terms like 'lesbian', 'bitch' and 'gay' is prevalent in American context. When Ifemelu cuts her hair due to its loss, the African-American woman, Miss Margret, compares her to lesbian: "Why did you cut your hair, hon? Are you a lesbian?" (*Americanah*, p.157). The use of such a vulgar language presents a stereotype in the American context. Also, the word 'bitch' is used by Curt, Ifemelu's White man boyfriend, when she breaks up the relation with him. It clarifies that unlike Nigerian society in which there are some taboos in language use between the two genders, in America they are absent. In this sense, describing women as lesbian and bitch in the American context depicts the nature of gender relation that is based on a kind of sexuality that lacks privacy.

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In this regard, the language use in the American context concerning gender relation is affected by the American community conventions that are based on gender equality; however through the long experience of Ifemelu in USA, the author proves the opposite. The sexist language use in the American context is prevalent and is used by both man and woman. Sexual connotations, vulgar language and verbal harassment are stereotypes that construct a kind of patriarchy even though they are softened through symbolic myth of gender equity.

Therefore, gender constructs a significant sociolinguistic variable in Achebe's *Anthills of the Savannah* and Adichie's *Americanah*. The language use regarding gender in the two novels is influenced by both Nigerian and American communities. In *Anthills of the Savannah* since Nigerian community is considered as a patriarchal one, Achebe uses such a sexist language that is characterized by eliminating women identity through the use of sexual overtones, religious expressions and disparaging phrases; however, he tends to highlight the female empowerment through his female protagonist Beatrice's discourse.

On the other hand, *Americanah* describes gender and language use in two societies. In the Nigerian community, Adichie tends to use a language that stems from her patriarchal context and she focuses on women identities through a revolted discourse used by Obinze's mother and Ifemelu's mother who constructs her identity via her religious faith. However, in the American society, Ifemelu experiences truly the gender differences through males' language that is labeled by sexual connotations, verbal harassment, sexuality and physical insinuations. Using taboo-related words is a stereotype that is uncommon in Nigerian community. In this sense, the language use in the two novels reveals the gender differences as an issue that dominates any society and constructs women identity as a human being equal to men.

3.3 Social Class

Social class is a significant social variable that is questioned in sociolinguistic studies. They are based on categorizing community members into social classes according to different factors such as education, occupation and income, and then detecting how certain linguistic patterns are used by each category (Romaine, 2000). Even in societies with low objective inequality, social class and attitudes about it can be still found and linked to linguistic production. In this respect, Achebe's *Anthills of the Savannah* and Adichie's *Americanah* reflect the nature of English language that is influenced by the African society to convey its social identity. Since the majority of these communities are characterized by their hierarchal stratification, social class constitutes an important sociolinguistic variable that determines the way language is used in the two novels. It contributes in the language variation of English language through the language used by different characters from different social statuses.

3.3.1 Social Class and Language in Achebe's *Anthills of the Savannah*

Achebe's *Anthills of the Savannah* is a novel that is written to portray the dictatorship rule in African states, particularly Nigeria or Kangan as it is called in the novel. Since *Anthills of Savannah* represents a political literary discourse, its language focuses more on figuring social class differences. Achebe when treating this aspect uses such terms that reveal the dominance of this variable in his narratives. Achebe via the use of language reveals the peculiarity of his post-colonial society that is based mainly on social class differences. This appears in using such expressions such as titles, exaggerated expressions and Pidgin English. These expressions depict the relation between the community's members.

“You're wasting everybody's time, Mr. Commissioner for Information. I will not go to Abazon. Finish! Kabisa! Any other business?”

“As Your Excellency wishes. But...”

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“But me no buts, Mr. Oriko! The matter is closed, I said. How many times, for God’s sake, am I expected to repeat it? Why do you find it so difficult to swallow my ruling. On anything?”

“I am sorry, Your Excellency. But I have no difficulty swallowing and digesting your rulings.” (*Anthills of the Savannah*, p.4)

The previously mentioned extract is a part of a conversation between Sam, the head of Kangan state and his childhood friend Christopher Oriko, Commissioner of Information. The language used by Sam which is imperative in its nature reflects the social status of each one. Regardless of the fact that in this conversation the relationship between the two is more professional, but in his expression “But me no buts, Mr. Oriko! The matter is closed, I said. How many times, for God’s sake, am I expected to repeat it? Why do you find it so difficult to swallow my ruling. On anything?” his language is characterized by excessive minimizing of Chris who is his friend before being the head of state. In this case, Sam through the use of a chauvinist language constructs a social distance between him and his commissioner and friend Chris.

The use of titles and exaggerated appreciation’s expressions characterizes the language adopted in the target novel. In *Anthills of the Savannah*, the author tends to portray the effect of the absolute rule in creating a hierarchal society. The latter is represented by the glorifying of the high class elite through titles. The language used by the Attorney General when he attempts to convince Sam to accuse Ikem by inciting people against him in his editorial is labeled by overstating terms:

But you, I beg pardon, I mean Your Excellency, cannot break a word you never even said. The nonsense about one hundred per cent was only the machination of a newspaper editor who in my judgment is a self-seeking saboteur. (*Anthills of the Savannah*, p.8)

In this case, the Attorney General in his expression ‘But you, I beg pardon, I mean Your Excellency’ uses the title and apology or boot-licking language when he starts his speech as a way to lower himself from the status of the head of the state that is obliged by power.

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This case is not the last one. The Chief Secretary also utilizes a stammer tongue when he fails to convict Chris in his presence: “But Your Excellency, if I may—erm—crave your indulgence—erm—Your Excellency’s indulgence—and—erm—put in a word for the Honorable Commissioner.” (ibid, p.9). Even professor Okong, the member of the president’s cabinet and the well educated person, uses the boot-licking language to apologize on behalf of his colleagues in the cabinet for their rude behaviors: “Yes, sir. Once more, may I on behalf of my colleagues and myself give you—I mean Your Excellency—our undeserved—I mean unreserved—apology.” (ibid, p.19). This statement proves that even though Professor Okong has a high social class as an educated university teacher, but his language use with Sam reflects such a class difference through using titles and the exaggerated apology.

The use of overstating expressions appears in the speech of the old man, the head of Abazon’s delegation, when talking to Ikem:

Our people say that when a titled man comes into a meeting the talking must have to stop until he has taken his seat. An important somebody has just come in who needs no introduction. Still yet, we have to do things according to what Europeans call protocol. I call upon our distinguished son and Editor of the National Gazette to stand up. (*Anthills of the Savannah*, p.121)

The Abazonian old man uses proverbs to indicate the high status of Ikem in his statement, ‘Our people say that when a titled man comes into a meeting the talking must have to stop until he has taken his seat’. In doing that, the old man through his language expresses his low class as a poor no titled individual in comparison with Ikem, the Editor of the National Gazette. On the same token, the old man continues using titles and appreciation to describe their regret to demonstrate against the absolute order of the state’s head. His speech explains that:

Because you said no to the Big Chief he is very angry and has ordered all the water bore-holes they are digging in your area to be closed so that you will know what it means to offend the sun. You will suffer so much that in your

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next reincarnation you will need no one to tell you to say yes whether the matter is clear to you or not. (ibid, p.126)

The old man's language use reflects his social class through the utilization of title (Big Chief) and glorifying the state's head (offend the sun). He exhibits the nature of their society that is dominated by class differences.

Social class discrepancy is represented in *Anthills of the Savannah* through the use of derogatory language that is utilized by upper-class people in order to underestimate lower-class individuals and to create a distance between them. Sam challenges Chris about the civilians' ability to govern the state: "Soldiers are plain and blunt. [...] When we turn affairs of state back to you and return to barracks that will be the time to resume your civilian tricks. Have a little patience." (*Anthills of the Savannah*, p.7). In this case, Sam speech portrays a chauvinism language that respects soldiers and army, and undervalues civilians as a governor of state. The Attorney General uses a kind of pejorative language when he speaks about himself in front of Sam:

Do you know, Your Excellency, that I was never taught by a real white man until I went to read law at Exeter in my old age as it were. I was thirty-one. You can't imagine, Your Excellency how bush people like me were. (ibid, p.27)

The Attorney General adopts the phrase 'bush people' which means poor people to refer to where he comes from and in which he indicates his lower-class origin. Ikem through the use of the ex-colonizer's language that offends black race explains the same language used by high class elite to describe poor people:

You see, they are not in the least like ourselves. They don't need and can't use the luxuries that you and I must have. They have the animal capacity to endure the pain of, shall we say, domestication. (*Anthills of the Savannah*, p.41).

Portraying low-class people as animals is the most humiliating language. The latter is appeared in a talk between a soldier and a poor trader in which the poor man asks "Oga, you want kill me?" then the soldier answers "If I kill you I kill dog." (ibid, p.48). Using

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this kind of pejorative language depicts the way upper-class elite consider people who belong to low-class stratum that is inherited from their ex-colonizer. Ikem experiences this kind of discourse when he comes to the police station to take his particulars after his incident with the policeman. The superintendent says:

You shouldn't have come all this way for that. You should have told me on the phone and I should have asked the stupid fellow to bring your particulars himself to you and to stay there and wash your car before coming back. (ibid, p. 130)

He underestimates his fellow who did her job to compliment Ikem as the Editor of the Gazette. The superintendant uses a humiliating language to insult her low-class fellow to seek Ikem's satisfaction since he belongs to high class elite. Beatrice also utilizes a softened pejorative language to explain to her maid that she is a mere house girl no more: "But I made it clear to her from the start that I wasn't ready yet to wash and wipe the feet of my paid help" (ibid, p.84). Using the expression 'I wasn't ready yet to wash and wipe the feet of my paid help' is an implicit indicator of class differences between Beatrice who belongs to upper class elite and her maid who joins the lower social class.

Pidgin English is another label of social class in Achebe's *Anthills of the Savannah*. Beatrice the well educated Nigerian woman shifts to use pidgin in order to communicate with illiterate and less educated people. In order to conciliate the restaurant's servant who thinks that they (Beatrice and Chris) do not like his cooking and they want to the hotel, she says, "We no de go anywhere. We jus wan sidon for house. Make you take evening off. If at all oga wan anything I fit getam for am." (We just want to go home. The evening is over. If the boss wants something, I can prepare it for him) (*Anthills of the Savannah*, p.64). She also utilizes this Nigerian English variety to calm Elwa after the death of Ikem:

You no fit carry on like this at all. If you no want save yourself then make you save the pickin inside your belle. You hear me? I done tell you this no be time for cry. The one wey done go done go. The only thing we fit do now is

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to be strong so that when the fight come we fit fight am proper. Wipe your eye. No worry. God dey. (*Anthills of the Savannah*, p. 174)

You cannot continue like that at all. If you don't save yourself then do so for the small child inside your belle. Do you hear me? I have to tell you that this is not the time for crying. Ikem is died now. The only thing we can do now is to be strong, to be ready for fighting. Wipe your eyes and don't worry; God knows.

Beatrice tries to quite Elwa down through the use of pidgin since she belongs to the lower class and she is a less educated woman. Furthermore, pidgin is clear in the speech of the taxi driver with Ikem when he comes to acknowledge his efforts for them, poor people, and for the whole state:

Ah. How I go begin count. The thing oga write too plenty. But na for we small people he de write every time. I no sabi book but I sabi say na for we this oga de fight, not for himself. He na big man. Nobody fit do fuckall to him. So he fit stay for him house, chop him oyibo chop, drink him cold beer, put him air conditioner and forget we. But he no do like that. So we come salute am. (*Anthills of the Savannah*, p. 136)

Ah. How I'm going to begin count. The boss deals with very important problems. He always writes for us poor people. I don't know how to read books, but I know that he is fighting for us. He is an influential man and nobody can hurt him. So, he can stay at home and eat European food, drink cold beer, put his air conditioner and forget about us. But, he is not doing like that. So, he deserves to come and salute him.

Since the taxi driver belongs to the lower class and according to his speech he is illiterate, he uses pidgin to express his gratitude to Ikem who is from the upper class; he is concerned with their problems.

Accordingly, *Anthills of the Savannah* is a socio-political novel that features the post-colonial Nigeria under the dictatorship authority. The latter with its absolute rule creates a hierarchal society that is founded on different class strata. The language use in this novel reflects this phenomenon through the use of titles, exaggerated appreciations, pejorative language and pidgin. Those linguistic features portray social class differences in Nigerian society and determine their characteristics

3.3.2 Social Class and Language in Adichie's *Americanah*

Social class is less frequent in Adichie's *Americanah*. Adichie's focus in her novel is to erase the social class differences that are found in both her Nigerian community and American one. For that reason, she avoids the use of such language that reveals such an issue. However, since she grew up in a hierarchal society and emigrates to a racist community, social class shapes her narratives. In this sense, the author depicts some features of social class differences as Chinua Achebe does in his *Anthills of the Savannah*. These features appear in the language use of different characters which is marked by the utilization of titles in the Nigerian society and certain terms and expressions to depict the relation between minorities and Americans particularly in a multiethnic community as USA.

In Nigerian context as well as Achebe's *Anthills of the Savannah*, the use of titles is the main characteristic of social class differences. This feature appears when Obinze meets a beggar on the street asking for money: "God bless you, oga!" (*Americanah*, p.19). The word 'oga' is a title in Pidgin English that reflects the social class differences between Obinze and the beggar. Even Aunt Uju calls her boyfriend, the General, with this title in "Their real stories are not even in the magazines. Oga has the real gist." (*Americanah*, p.61) which depicts the nature of relation between them that is based on class differences. The title 'Chief' is very common in Nigerian society. Obinze uses it in "Exactly! You are correct, Chief! Thank you." (*ibid*, p.23) when he meets this big man for taking the job opportunity. It is used to salute wealthy men or big men in this society. The use of this kind of titles reflects the social status of Obinze in this time as an unemployed man without any income.

The term 'ma' is another kind of titles that is used in the Nigerian society. This word is usually the synonym of mother in English; however, in Nigeria it can be utilized to

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refer to 'boss' or 'madam', particularly women. Esther, the receptionist at Zoe Magazine where Ifemelu works after her return to Nigeria, uses frequently this term: "Will you come this Sunday, ma? My pastor is a powerful man of God. So many people have testimonies of miracles that have happened in their lives because of him." (*Americanah*, p.288). In this case, the use of the term 'ma' in Esther's speech does not only reflect a kind of respect towards Ifemelu, but also represents her social status as a less educated naïve woman.

Another feature of social class differences in *Americanah* is the use of pejorative language that at all times emanates from upper social classes. Chief, an extremely wealthy Nigerian man, uses this kind of language with Obinze who searches for an opportunity to find a job through his mediation: "You are hungry and honest, that is very rare in this country. Is that not so?" (*Americanah*, p. 23). Chief uses the expression 'You are hungry and honest' which means that Obinze is a poor man, but he is persistent and ruthless to remind him of his status as a poor guy which indicates a kind of class divergence. The reaction of Kozi, Obinze's wife, when she finds condoms in her house maid's bag, is depicted also as a kind of social class differences: "What is this for? Eh? You came to my house to be a prostitute?" (*ibid*, p.29). The word 'prostitute' is used to insult her maid even though she clarifies that she carries them to protect herself. Kozi, in this case, utilizes a disparaging language to blame her low-class maid which demonstrates the class status of Kozi and her House girl.

The use of pejorative language appears also in the speech of Mrs. Akin-Cole, the old women guest in Chief's party, when she objects to getting Buchi, Obinze's daughter, studied in a Nigerian school: "If you decide to disadvantage your child by sending her to one of these schools with half-baked Nigerian teachers, then you only have yourself to blame." (*Americanah*, p.26). The use of the phrase 'half-baked Nigerian teachers' by Mrs. Akin-Cole to underestimate her country teachers is a way to categorize them as less

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qualified in comparison with those teachers in foreign schools. In this respect, through this kind of discourse, she creates class strata that differentiate between Nigerian teachers as a low-class and foreign ones as the upper class. Furthermore, the language of the land lord when he comes to collect the house rent from Ifemelu's father seems to be pejorative: "Are you not a real man? Pay me my money. I will throw you out of this flat if I don't get that rent by next week!" (ibid, p.59). The use of the phrase 'real man' and the statement 'I will throw you out of this flat if I don't get that rent by next week!' reflect the land lord's haughty discourse as a big man in front of Ifemelu's father as a poor man. Even though he is a well educated man, Ifemelu's father is treated as a low class individual due to his modest financial situation. This case is an image of the way wealthy men control the Nigerian society.

On the other hand, the American community as a multiethnic context with different races and ethnic groups portrays class differences through a racist language that creates a hierarical community in which a dominant group (the white) constructs the upper class and other ethnic minorities construct the lower class. Ifemelu does not experience this divergence till she reaches America where she knows that she is a black African immigrant. Ifemelu endures this social class divergence that is linked to race and ethnicity through her blog, 'Raceteenth'. A white man writes commenting on her blog's main theme: "Ever write about adoption? Nobody wants black babies in this country, and I don't mean biracial, I mean black. Even the black families don't want them." (*Americanah*, p.9). The language used by this white man carries racist expressions such as 'I don't mean biracial, I mean black' and 'Even the black families don't want them' which underestimate blacks as a race and a low social class in the American community.

The racist language against black people is used even by non White Americans. Jane, the American citizen from Grenada, says, "Marlon says we'll move to the suburbs

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soon so they can go to better schools. Otherwise she will start behaving like these black Americans.” (*Americanah*, p.84). Jane’s language implicates a kind of superiority in her expression, ‘Otherwise she will start behaving like these black Americans’. She undervalues American blacks as the white does and looks to them as low-class individuals. Laura, the American white woman, proves that being black is the synonym of low class and less education when she talks about Nigerians in America. Her speech includes implications of racist language:

Oh and I met the most charming Nigerian man today. We get there and it turns out a new doctor has just joined the practice and he’s Nigerian and he came by and said hello to us. He reminded me of you, Ifemelu. I read on the Internet that Nigerians are the most educated immigrant group in this country. Of course, it says nothing about the millions who live on less than a dollar a day back in your country, but when I met the doctor I thought of that article and of you and other privileged Africans who are here in this country. [...] In graduate school I knew a woman from Africa who was just like this doctor, I think she was from Uganda. She was wonderful, and she didn’t get along with the African-American woman in our class at all. She didn’t have all those issues. (*ibid*, p.126)

In her conversation with Ifemelu, Laura tends to undervalue Africans as poor people who migrate to America to have privileges and she intends to compare Africans with her countrymen Afro-Americans. Laura’s implicit racist language categorizes Africans as a low class as their Afro-American brothers.

In their turn, Afro-Americans deal with African Immigrants in the same way their white counterparts do with them. They elevate themselves from being like Africans belong to the same class. Pejorative and racist languages are their means to exclude or to underestimate Africans as outsiders and pertain to lower social classes. In his second meeting with Ifemelu, Bleine, Ifemelu’s Afro-American boyfriend, says, “Hi! [...] So you’re the Non-American Black? I love your blog.” (*Americanah*, p.224). Through using such discriminative phrases such as ‘Non-American Black’, Bleine tends to remind Ifemelu that she is an outsider in the American society and reveals his supremacy as an

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upper class American citizen. On the same token, Shan, Bleine's sister, addresses Ifemelu with a racist language that reveals her supremacy when she says, "I guess it's your exotic credential, that whole Authentic African thing." (ibid, p.233). The phrase 'that whole Authentic African thing' reflects the fact that Afro-Americans consider themselves as a high class in comparison to their African brothers. Shan also continues her stigmatization of Ifemelu in minimizing her blog's importance:

Because she's African. She's writing from the outside. She doesn't really feel all the stuff she's writing about. It's all quaint and curious to her. So she can write it and get all these accolades and get invited to give talks. If she were African American, she'd just be labeled angry and shunned. (ibid, p.245)

In this case, she utilizes a racist language to underestimate Ifemelu, to depict her as an 'African' and 'outsider' and to display her status as an American citizen who belongs to the American community like her white countrymen.

In this regard, Adichie as an immigrant African author tends to figure out the issue of social class in her *Americanah*. The use of language in this novel is affected by the nature of Nigerian and American societies. The former is considered as a hierarchal community that is characterized by social class differences. The language used in this context is presented through titles and the pejorative language in which those two features reflect social divergences. However, the American community is labeled by racial discrimination. For that reason, the racist language is predominant where through their language whites consider blacks as the synonym of low class, and Afro-Americans regard African immigrants as lower than them.

In a nutshell, social class is a significant sociolinguistic variable in Achebe's *Anthills of the Savannah*. Since the latter is a socio-political novel, it focuses more on the effect of the absolute rule on creating a hierarchal Nigerian society in the post-colonial era. For that reason, the language use in this literary work reflects in many ways the social differences in Nigerian community. Using titles and pejorative language are the main

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features of language use in *Anthills of the Savannah*. However, Adichie's *Americanah* portrays social class differences in two contexts, the Nigerian and the American. The former is characterized by the use of titles and derogatory language, meanwhile the latter is labeled by the use of racist language to portray social class disparities.

3.4 Ethnicity

It is very fruitful to see first what the term 'ethnicity' means. According to Bell (2014):

Ethnicity is one of the most slippery social dimensions. It has to do with a group sharing socio-cultural characteristics – a sense of place, ancestry, a common history, religion, cultural practices, ways of communicating, and often a language. When sociolinguists question their informants about ethnicity, they are nowadays most likely to ask what ethnic group a person identifies with, indicating the socially constructed nature of ethnicity. (p. 173-174)

In this sense, if an individual is a part of an ethnic majority, he/she rarely feels that he/she has an ethnicity. As they have accents, all people have an ethnicity. The latter can be conceptualized in multiethnic communities where ethnic groups are stereotypes. In this case, unlike race that has connections to biological and physical characteristics, ethnicity as gender is necessary to understand the way individuals join with socio-cultural groups, construct their identity and use language to do this (Mooney & Evans, 2015).

Since Chinua Achebe and Chimamanda Ngozi Adichie are two Nigerian authors that were born in a multiethnic community, Nigeria, their writings reflect the issue of ethnicity. Achebe's *Anthills of the Savannah* demonstrates the power of major ethnic groups in Nigeria such as Igbo in creating their individuals' identity. However, Adichie's *Americanah* represents the way ethnic minorities construct and preserve their ethnic identity in multiethnic racist communities such as the USA.

3.4.1 Ethnicity and Language in Achebe's *Anthills of the Savannah*

Ethnicity is the second major variable in Achebe's *Anthills of the Savannah* after social class. Achebe's eagerness to preserve his community's social identity is clear; he relies on his cultural richness as a member in the Nigerian community. These characteristics emerge in his narratives when he tends to combine between English language and his mother tongue (Igbo). Achebe creates a harmony between the two codes when recounting the story of his hometown. Thus, the language use in his *Anthills of the Savannah* is affected by this tendency. In doing so, he utilizes various linguistic units that reflect his vulnerability to his community traditions. For that reason, Achebe tends to unveil his Igbo society culture and traditions through using idioms, proverbs and exaggerated titles and religious expressions.

In Achebe's *Anthills of the Savannah*, proverbs and idioms are aspects of his indigenous culture and are used to convey the author's message to the reader. Since they are culture-bound expressions, they affect the language use in the target novel. Idioms appear in the conversation of the Abazonian old man with Ikem: "I have never read what they say he writes because I do not know ABC." (*Anthills of the Savannah*, p. 122). The use of the expression 'I do not know ABC' is to explain that he, the old man, is illiterate. Achebe uses idioms in Chris's talk wondering about the unprovoked fear of civilians by Sam: "Why the military armed to the teeth as they are can find unarmed civilians such a threat" (ibid, p.15). Chris uses the translated phrase 'armed to the teeth' to portray the huge power of military that is scared from people's right demand. The Abazonian old man explains to his kinsmen and Ikem why telling stories is important:

To some of us the Owner of the World has apportioned the gift to tell their fellows that the time to get up has finally come. [...] The sounding of the battle-drum is important; the fierce waging of the war itself is important; and the telling of the story afterwards —each is important in its own way. I tell you there is not one of them we could do without. But if you ask me which of

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them takes the eagle-feather I will say boldly: the story. (*Anthills of the Savannah*, p.123)

The old man uses the idiom 'the Owner of the World' to refer to The Almighty God; this phrase reflects his belief as an Igbo man that God owns the whole world. The expression 'But if you ask me which of them takes the eagle-feather' reveals how ethnic group affects the language use through the phrase 'takes the eagle-feathers' that means 'who wins the war?' in Igbo culture. He uses an idiom of 'fill our hearts with pride.' (ibid, p.122) that means 'warm our heart' to acknowledge Ikem's efforts to feature his tribe's demands. Sam also uses idioms when he orders his Attorney General to keep the secret between them regarding Chris and Ikem accusation: "Now, you must forget we ever talked about it. As I said before, not a word about this to any living soul, you und'stand?" (ibid, p.27). The phrase 'to any living soul' means 'to any person', but Sam uses the idiom as it is in his Igbo culture.

Furthermore, using proverbs is another way to preserve Igbo culture. Professor Okong explains to Sam that he prefers not to incite his colleagues, but what Ikem did pushes him to speak: "a man must not swallow his cough because he fears to disturb others" (*Anthills of the Savannah*, p. 22) which means 'don't satisfy others at your own expense.'. The old man uses many proverbs in his conversation with Ikem. "An animal whose name is famous does not always fill a hunter's basket." (ibid, p. 121) is a proverb that is utilized to acknowledge Ikem's good reputation. In addition, he defends Ikem when he is accused by the delegation that he ignores them in their hard time. He used the proverb "a man who answers every summons by the town-crier will not plant corn in his fields." (ibid, p.122). In his description of his way of thinking when he was young and now, the old man says, "But age gives to a man some things with the right hand even as it takes away others with the left." (ibid, p.124). In this case, he explains the effect of age on his way of thinking.

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Achebe uses exaggerated titles and religious terms and expressions that relate to African mythology and biblical stories to sustain his ethnic group's culture. The title use appears in the speech of the professor Okong:

I am sorry, Your Excellency. Don't blame me; blame Your Excellency's inimitable sense of humour [...] To speak the truth, Your Excellency, I have no evidence of disloyalty on the part of my honourable colleague. (*Anthills of the Savannah*, p.25-26).

Professor Okong as a sycophant tribe man tends to repeat Sam's title (Your Excellency) and call his colleague also with his title (my honourable colleague). He intends to name Sam with his two titles: "Good day, Your Excellency, Mr. President, [...] Thank you, Your Excellency." (ibid, p.17). Professor Okong, in this case, glorifies the head of the state as it is well known in Igbo societies. The religious terms and expressions are part of Achebe's cultural background. For that reason, they are used in his *Anthills of the Savannah*. For instance, Chris describes Beatrice as Christian deities when he argues with her: "You are. I don't know what has come over you. Screaming at me like some Cherubim and Seraphim prophetess or something." (ibid, p.113). In his Hymn to the Sun, Ikem uses such religious phrases:

Great Carrier of Sacrifice to the Almighty: Single Eye of God! Why have you brought this on us? What hideous abomination forbidden and forbidden and forbidden again seven times have we committed or else condoned, what error that no reparation can hope to erase? (*Anthills of the Savannah*, p.32)

Phrases such as 'Great Carrier of Sacrifice' and 'the Almighty: Single Eye of God' have their roots in the Igbo mythology as the basis of Igbo people's beliefs and traditions that are founded on sacrifices and nature power.

Therefore, Achebe's *Anthills of the Savannah* represents a picture of the way ethnicity as a crucial sociolinguistic variable can affect the language use in any community. Achebe through his Igbo ethnic group's traditions and mythology succeeds in reflecting those traditions through the language use. In this sense, the language used in the

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novel to express ethnicity is characterized by the use of idioms, proverbs, exaggerated titles and religious phrases. Those features reflect the commitment of Achebe to preserve his Igbo culture and reveal its richness.

3.4.2 Ethnicity and Language in Adichie's *Americanah*

Since *Americanah* events occur in America where different ethnicities meet and communicate, ethnicity is considered as a predominant sociolinguistic variable. Adichie adopts such an ethnic language to convey her message about multiethnic communities and to preserve the African cultural identity. In this sense, ethnicity effect on the language use in *Americanah* appears in different aspects. Through the use certain expressions, Adichie reveals the power of ethnicity in her novel. She introduces such Igbo words through switching between Igbo, Pidgin English and English language and the comparison between Nigerian and African American Englishes. Also, she highlights the racist language that undervalues African immigrants as a minor ethnic group. In this sense, Adichie clarifies the differences according to ethnicity between white Americans and Africans, among Africans themselves, and between Afro-Americans and Africans.

The difference between Nigerian and American English is one aspect that shocks Ifemelu when she puts her feet on the American land. Ifemelu discovers many variations in her Nigerian English as Adichie explains:

She had not thought of them as “fat,” though. She had thought of them as “big,” because one of the first things her friend Ginika told her was that “fat” in America was a bad word, heaving with moral judgment like “stupid” or “bastard,” and not a mere description like “short” or “tall.” So she had banished “fat” from her vocabulary. (*Americanah*, p.10).

This first linguistic difference constructs a serious barrier for Ifemelu to integrate in the American society. A small difference in the meaning of the word ‘fat’ makes her language use inappropriate from Americans’ perspectives. Ginika, Ifemelu’s Nigerian friend, tackles this issue:

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If you see how they laughed at me in high school when I said that somebody was boning for me. Because boning here means to have sex! So I had to keep explaining that in Nigeria it means carrying face. And can you imagine 'half-caste' is a bad word here. (ibid, p.93)

She explains in a ridiculous manner the way how her classmates laugh at her when she uses the expression 'somebody was boning for me' since the latter carries sexual implications and she explains to Ifemelu that half-caste is something offensive in America. In the same vein, Ifemelu wonders about the difference between hot dogs and sausages in USA: "They are not sausages, they are hot dogs. It's like saying that a bikini is not the same thing as underwear. Would a visitor from space know the difference?" (ibid, p.82). In fact, Ifemelu finds difficulties to adapt with this new linguistic medium when she is surprised by the change in her Aunt Uju's accent: "Aunt Uju's cell phone rang. "Yes, this is Uju." She pronounced it you-joo instead of oo-joo." (ibid, p.79). This variation in her aunt's accent pushes her to wonder how much America acculturates African immigrants. Linguistic differences between Nigerian and American Englishes are an example about the obstacles that confront African immigrants as a minor ethnicity in USA and reveal the difficulty to coexist in a multiethnic community.

The use of code switching in the novel is a way to portray the effect of ethnicity on the language use. It is predominant in the Nigerian context as a way to preserve the social identity. The shift to use pidgin and Igbo language is intrasentential with one word. It appears in Emenik's, Ifemelu's classmate in Nigeria, conversation with Ginika when he says, "Your mother is an American, abi? So you have an American passport?" (ibid, p.52). In this case, Emenik shifts to use pidgin when he uses the word 'abi' which means 'is it true?'. Obinze also uses pidgin when he talks about his mother:

I took this girl to the send-off party and my mom dropped both of us off and gave the girl a handkerchief. She said, 'A lady always needs a handkerchief.' My mother can be strange, sha. Maybe she wants to give you a handkerchief." (ibid, p.54).

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Obinze uses Pidgin English (the word 'sha' which means 'any way' or 'like that') to explain to Ifemelu his mother's odd behavior. Using Igbo terms is another aspect of language use in the Nigerian context. Aunty Uju uses Igbo when she expresses her love to the General: "Ifem, I don't know what got into me. Ndo!" (ibid, p.64). The word 'Ndo' means 'that explains Uju's excitement'. She shifts to Igbo also when she guides Ifemelu about the pregnancy test: "Don't go to the campus medical center. Go to town, where nobody will know you. But calm down first. It will be okay, inugo" (ibid, p.73). 'Inugo', the Igbo word, which means 'don't worry' is used in this case to calm Ifemelu down. Ifemelu also uses Igbo when she tells her father about her movement to Nsukka for university studies: "Biko, I'm changing to Nsukka as well." (ibid, p.68). 'Biko' in this case is the synonym of 'please!'.

Similarly, there are some stereotypes about Africa and African immigrants in the American society in which Americans and non Americans attribute certain wrong ideas to the Dark Continent. For example, when advising her friend, Ginika says, "You could have just said Ngozi is your tribal name and Ifemelu is your jungle name and throw in one more as your spiritual name. They'll believe all kinds of shit about Africa." (*Americanah*, p.98). The wrong ideas that Americans construct about Africans push them to see those people as strangers and to underestimate them since they are minorities. Also, Ifemelu's roommate has the same reaction: "You better not kill my dog with voodoo." (ibid, p.115). Ifemelu's roommate uses the word 'voodoo' to refer to African odd religious beliefs and rituals. In Britain where Obinze immigrates to and works, his manager expresses his wish to visit Africa and says:

I've always wanted to go to Africa, Vinny Boy. I think I'll take a holiday and go to Nigeria when you're back there for a visit. You can show me around, find me some Nigerian birds, Vinny Boy, but no witchcraft. (ibid, p.220)

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British people as well as Americans have some stereotypes about Africa as the land of jungles and witchcraft and that creates some ethnic divergences between them and African immigrants.

African Americans, in their turn, do not stray from the group and they use a racist language to differentiate their ethnic group from Africans. At university, Wambui, the president of the African Students' Association, explains how Afro-Americans look to African immigrants as an extraneous minor ethnicity and they rip on them:

The African Americans who come to our meetings are the ones who write poems about Mother Africa and think every African is a Nubian queen. If an African American calls you a Mandingo or a booty scratcher, he is insulting you for being African. (*Americanah*, p.107)

Using some humiliating terms to undervalue Africans such as 'Mandingo' and 'booty scratcher' is a way to reveal their supremacy as authentic ethnic group in American society. Paula, Blaine's friend, adopts a racist language to prove this idea: "Blaine hasn't really dated since he broke up with Paula. And now, he's with a sister, and a chocolate sister at that. We're making progress." (ibid p.226). Paula depicts Ifemelu as a 'sister' but also a 'chocolate sister' which creates a kind of ethnic supremacy and reflects the way Afro-Americans view their African brothers. This also appears in the speech of the Afro-American student when the word 'nigger' is discussed. The student says, "I mean, 'nigger' is a word that exists. People use it. It is a part of America. It has caused a lot of pain to people and I think it is insulting to bleep it out." (ibid, p.104). The feeling of supremacy pushes the African-Americans to deny that they are Africans which represents a part of their ethnic group's name. On the same token, Shan, Blaine's sister, takes the same approach to raise the ethnic differences between her and Ifemelu when she asks, "Nigerians call us acata, right? And it means wild animal." (ibid, p.232). Shan uses the word 'acata' (Akata in Yoruba language) that means the wild cat or the undomesticated cat to show her resentment about Nigerians who compare them with animals. In this case, the

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language used by Shan reflects the differences between the two ethnic groups, Africans and afro-Americans.

Correspondingly, Adichie's discussion of the topic of ethnicity in her *Americanah* leads her to adopt a particular language to portray it. In Nigerian context, her language use is characterized by switching to Igbo and pidgin languages to reveal her Nigerian Igbo culture. However, in America, she compares between Nigerian and American Englishes, raises the stereotypes about Africans in Americans' racist discourse and through the use of racist language reveals the relationship between Africans and their Afro-American brothers.

In sum, Achebe's *Anthills of the Savannah* and Adichie's *Americanah* reflect the significance of ethnicity as a sociolinguistic variable. The two novels depict the way language is affected by ethnicity. In *Anthills of the Savannah*, the language use is represented through idioms and proverbs, exaggerated titles and religious terms and expressions. Those aspects indicate Achebe's eagerness to reveal and disseminate his Igbo people's culture. However, in Adichie's *Americanah*, since its storyline is in America, it focuses more on difference between Nigerian and American Englishes. It fosters the use of code switching to both Igbo and pidgin languages that demonstrate the intention of Adichie to preserve her Igbo Nigerian Identity. Furthermore, through a racist language Adichie reflects the relationship between Africans as a minor ethnicity and Afro-Americans in the American context.

3.5 Age

The relationship between aging process and language use is typically studied by sociolinguists through two perspectives, age-specific and generation specific perspectives. The former refers to the changing language used during the lifetime; meanwhile, the latter presents the language of different cohorts of individuals living within a speech community.

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The two approaches, even though they are considered in many ways as different, but they used to be relatively straightforward. In this sense, age may be a meaningful social variable in many cultures, and the importance of the language use among different generations varies from one community to another (Cheshire, 2006). In African communities, age differences' discourse is affected by different social norms that are dominant in African societies. The use of respect terms is an example of language variation when it is used by elders and young people, and this reflects the particularity of those societies.

In Chinua Achebe's *Anthills of the Savannah*, age as a sociolinguistic variable does not appear clearly since the novel is designed to tackle the relationship between different social classes in the Nigerian society that eliminates the presence of age as an influential sociolinguistic pattern. However, in Chimamanda Ngozi Adichie's *Americanah*, the author tends to picture the relationship between elders and the young through the interaction between characters and the way they use language. In this regard, age is the least frequent influential variable, but the author reveals its importance as it affects the language use. She depicts her society's peculiarity via such words which indicate the relationship between elders and young people, and this reflects her Nigerian society's cultural traditions.

In *Americanah*, Adichie features age effect on the language use having recourse to words such as 'ma', 'Aunty', 'sister' and 'Coz'. Kosi used the word 'ma' when she agrees upon the suggestion of Mrs. Akin-Cole: "Okay, ma. I'll look at the French school" (*Americanah*, p.26). Kozi utilizes the word 'ma' not because Mrs. Akin-Cole is her mother, but as she is elder than her. Ifemelu also uses the same word with Obinze's mother to show respect: "The soup is very sweet, ma" (*ibid*, p.55). Aunty Uju calls her brother's wife a 'sister': "Sister, you know her problem is that she doesn't always know when to keep her mouth shut. Don't worry, I will talk to her." (*ibid*, p.42). Even though there is no blood relationship between them, but Aunty Uju uses this word since she is elder than her.

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In America, the relationship between Ifemelu and little Dick, Aunty Uju's son, is labeled by the use of those words in their conversation. In the first meeting of the two, Dick says, "'Mummy says I have to call you Aunty Ifem. But you're not my aunt. You're my Cousin [...] Okay, Coz,'" Dike said." (*Americanah*, p. 81). In this case, Dick prefers to call Ifemelu Coz since he grows up in American society and he does not know how to call Ifemelu. Furthermore, in her conversation with Taylor, Ifemelu's employer little son, the effect of age on language use appears:

"Would you like some, Taylor?" she asked, and offered him a piece.

"Thanks," he said. He put it into his mouth. His face crumpled. "It's bad! It's got stuff in it!"

"Those are the seeds," she said, looking at what he had spat into his hand.

"The seeds?"

"Yes, the orange seeds."

"Oranges don't have stuff in them."

"Yes, they do. Throw that in the trash, Taylor. I'm going to put the learning video in for you."

"Oranges don't have stuff in them," he repeated. (*ibid*, p.124)

The childish language used by Taylor reflects his true age as a little kid who does not know that oranges have seeds inside them and he names them stuff because his mother always buy oranges without seeds. Dick's reaction when he comes to Nigeria reflects his age: "Oh my God, Coz, I've never seen so many black people in the same place!" (*ibid*, p.203). Dick who lives in America where Whites are dominant expresses his surprise with childish language about the huge number of Blacks in one country which reflects the effect of American community on Dick's discourse.

In sum, age is an effective sociolinguistic variable in Adichie's *Americanah*. The difference in language use appears in using some words such as 'ma', 'Aunty', 'sister' and 'Coz'. These terms do not only represent kinship, but also they are features in the Nigerian

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society that determines the relationship between elders and young people. Also, the use of childish language is a feature of the effect of age on the language use. It appears in the language of children in the novel that reflects the effect of community on their language use.

Conclusion

The present chapter was designed to discuss sociolinguistic variables in Chinua Achebe *Anthills of the Savannah* and Chimamanda Ngozi Adichie's *Americanah*. It was a way to detect the nature of language that is used in the two literary works. Through their novels, Achebe and Adichie portray their Nigerian society in two different periods and its social challenges from male and female authors' perspectives. Achebe as the pioneer in the African novel in English depicts his hierarchal society under the absolute rule and the impact of this governance on his community. On the other hand, Adichie as a contemporary feminist writer describes new African challenges under globalization such as immigration to Diaspora.

In doing that, Achebe and Adichie create a new discourse in which the language is affected by the different sociolinguistic variables in the African society such as gender, social class, ethnicity and age. Those variables are used differently in two target novels. Since Achebe's *Anthills of the Savannah* represents a political discourse, its language is influenced mainly by social class variable that is represented by the use of titles, pejorative language and pidgin. Ethnicity as a second major variable that affects the language use in the novel is figured out by idioms, proverbs and religious terms which reveal Achebe's keenness to preserve his Igbo traditional culture. Gender represents the low effect since the novel is devoted to discuss a political topic that decreases the fortunes of gender to be a major influential variable. However, its effect on the language use appears in adopting the

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sexist language, sexual extortion, and religious connotations to reveal the nature of Nigerian patriarchal society.

On the other hand, as Adichie's *Americanah* is designed to portray black women situation in Diaspora, gender forms the most influential sociolinguistic variable on the language use in the target novel. Adichie portrays African women's status in African society and in Diaspora via the utilization of a varied language. She adopts the sexist language, sexual connotations, vulgar language and verbal harassment to reveal that American society as well as Nigerian one is a patriarchal community. As *Americanah*'s storyline occurs in a multiethnic society, ethnicity is the second major variable that affects language use in this novel. It reflects the ability of Adichie to preserve her African identity even though she lived in Diaspora. The language use in this case is marked by code switching to Igbo and pidgin and by using such stereotyped expressions about Africans by both Americans and Afro-Americans. Adichie through the use of such language preserves her identity as an Igbo Nigerian woman. Social class represents the less frequent variable in *Americanah*. It influences the language use in the novel. Through using titles, and derogatory and racist language, it reveals the hierarchy of Nigerian community and depicts racism in the American society. Moreover, age as a sociolinguistic variable appears in the use of such items that determine the relationship between elders and the young. Also, through a childish language the novel reflects the way community affects the language used by children.

Consequently, Achebe's *Anthills of the Savannah* and Adichie's *Americanah* are examples of the African novel in English in two periods, post-colonial and contemporary. They portray the Nigerian society's socio-cultural reality and its main issues in post-independent and contemporary eras. The language use in the two novels was affected by the Nigerian community and its main social variables such as gender, social class, ethnicity

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and age. Those variables control the way language is used in the two novels through many features and aspects. In this regard, *Anthills of the Savannah* and *Americanah* through the language used by their characters reveal the particularity and the richness of Nigerian society and culture.

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Introduction

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4.2.1 Proverbs and Idiomatic Expressions in Achebe's *Anthills of the Savannah*

4.2.2 Proverbs and Idiomatic Expressions in Adichie's *Americanah*

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Introduction

The African novel in English, in this sense, is regarded as the conveyor of the African cultural identity. This topic is questioned by the proponents of the African novel in indigenous languages: they deny its ability to express the native African culture as the indigenous codes do since it is written in a foreign language that is imposed by the colonial imperialism during the colonial era. Thus, it does not originate from the oral traditions of the African society and cannot convey its culture and traditions.

However, Achebe as the grandmaster and the founder of the African novel in English proves the significance of using English language as the bearer of the African traditions. Through his narrative style, he writes masterpieces in English that make the African novel to be a global literary genre. Additionally, Achebe via his literary works creates a new canon in the African literature that is founded on the unification between the oral indigenous narratives as the source of African novel themes and the English language as a conveyor to its culture to the world. In this case, Achebe nativized the English language to be appropriate with the African traditions. Through the English nativization, Achebe and his African fellows contextualize this language with their societies' norms and conventions and create a particular variety that depicts the African experiences.

English nativization as a discursive approach becomes a doctrine in the post-colonial African writings and is inherited by the new generation of the contemporary African novelists. For that reason, the present chapter is devoted to discuss the English language nativization in Chinua Achebe's *Anthills of the Savannah* and Chimamanda Ngozi Adichie's *Americanah*. It casts light on the main features of English nativization in two target novels such as proverbs, idioms, Pidgin English, code switching and neologism. The chapter highlights the meanings of different linguistic units in their context and their relevance in depicting the social context in which they occur. Therefore, it reflects the

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significance of using the nativized English to figure out the social texture of African communities to clarify the way people use English varieties in these multilingual contexts and to convey the African cultural traditions and identity.

4.1 English Nativization as a Sociolinguistic Feature

The African novel in English is characterized by its particular discourse that stems from the African communities. This discourse is shaped by different aspects of the African society and its culture. In this case, English language as the conveyor of the African identity is nativized to achieve this mission. English nativization is a significant feature in the African novel in English. It constructs a discursive approach that is based on the harmony between the indigenous language and English language as a foreign code which fascinates the Anglophone African novel and increases its value.

English nativization is questioned by African critics as it is not a representative of the African cultural traditions. However, it constructs a turning point in the progress track of the African novel in English. This strategy that mixes between the oral narratives aesthetics and the English language rhetoric creates a new canon in the African creative writings which preserves the African traditions and addresses others in their language. English nativization as a stylistic approach is represented by different features such as proverbs, idioms, code switching, Pidgin English and neologism. Those features reveal the richness of African societies and their traditions. Proverbs and idioms represent the heritage of African culture. They reflect the brilliance of African communities and their wisdom. In this sense, they construct a mainstay in the Anglophone African narratives to convey their society's cultural traditions.

Code switching forms a significant feature of language nativization. It introduces a genuine linguistic strategy that is characterized the bilingual contexts as African communities. Code switching gives an idea about the sociolinguistic map in the African

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societies that are well known by their various indigenous languages. Pidgin English is another feature of English nativization. It is a result of language contact between indigenous and foreign codes. It is a simplified aspect of language that is used by illiterate and less educated people to communicate with the colonial power in the past and with their society elite in the post-colonial era. Neologism as an important feature of English nativization reflects the linguistic situation in the African societies. It is founded on constructing new words which their meanings depend on the context where they are formed. Neologism reflects the creativity of the African societies in creating certain words that reflect their traditions in the foreign code.

4.2 Proverbs and Idiomatic Expressions

Proverbs and idioms are cultural bond expressions that reflect the cultural traditions of any community. They are used to express people's experiences and their views of life. For that reason, they construct a cultural heritage that broadens the knowledge of values in any society. The Proverb can generally be defined as an embodiment of wisdom (Agu et al., 2018). According to Mieder and Bryan (1996):

Proverbs are concise traditional statements of apparent truths with currency among the folk. More elaborately stated, proverbs are short, generally known sentences of the folk that contain wisdom, truths, morals, and traditional views in a metaphorical, fixed, and memorable form and that are handed down from generation to generation. (p.597)

Proverbs in general include everyday experiences and shared observations in a concise and formulaic language which facilitate their remembrance and make them ready to be adopted as an efficient eloquence in oral or written communication. In this sense, proverbs accomplish people's deprivation to resume knowledge and reflection into kernels of wisdom that offer poised comments on personal relationships and social affairs (Mieder, 2004). On the other hand, idioms are described as "linguistic expressions or lexical items representing objects, concepts or phenomena of material life particular to a given

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culture” (Adelina & Hossein, 2011, p.880). Idioms are not different from proverbs, and they are introduced in any language and have its cultural coloration and mood (Igono & Ogudu, 2018). For that reason, idioms can be considered difficult for individuals who are not aware of the cultural background in which these expressions are originated (Kperogi, 2015).

In African communities, proverbs and idioms are dominant features of their mythology and oral traditions. In this sense, they form a part of the narrative strategy of many Anglophone African novels. In Chinua Achebe's *Anthills of the Savannah* and Chimamanda Ngozi Adichie's *Americanah*, Igbo proverbs and idioms are considered as main characteristics of English nativization. They label those works by a kind of authenticity that preserves their African identity. Chinua Achebe who is well known by adopting proverbs and idioms demonstrates his creativity in using those statements in his writings. *Anthills of the Savannah* even though it was written from a political perspective, but it includes a great deal of proverbs and idiomatic expressions that reflect the novel's main themes.

4.2.1 Proverbs and Idiomatic Expressions in Achebe's *Anthills of the Savannah*

Proverbs and idiomatic expressions are the main features in African societies that depict their cultural traditions which are founded mainly on African oral narratives and mythology. Achebe as the innovator of language nativization adopts oral traditions as the core of his works. He tends to consider the African mythology and orature as a way to educate his society. Following his Igbo people traditions, Achebe creates a new canon in the African writings by transferring his Igbo proverbs and idioms through English language in his narratives.

Anthills of the Savannah as one of his masterpieces is rich in proverbs and idioms. In this novel, Achebe portrays the post-colonial misrule and the Nigerian social reality

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through the use of translated proverbs and idioms. Ikem describes his friend Chris who wants to protect him from the obstinacy of Sam without giving up his high position as an Information Commissioner: "Power is like marrying across the Niger; you soon find yourself paddling by night." (*Anthills of the Savannah*, p.45); this means being a powerful man is very difficult and needs sacrifice. The discussion between Abazonian old man and Ikem carries a great deal of proverbs and idiomatic expressions. The old man depicts the hard journey of Ikem to be the Editor of the Gazette and his good reputation by using the Igbo proverb: "An animal whose name is famous does not always fill a hunter's basket." (ibid, p.121); this clarifies that fame and intelligence are not synonyms. He also uses an idiom to describe himself as a less educated man: "I do not know ABC." (ibid, p.122).

The old man acknowledges the hard work of their good son, Ikem, through the proverb: "The cock that crows in the morning belongs to one household but his voice is the property of the neighbourhood." (*Anthills of the Savannah*, p.122). He clarifies that Ikem works hard not only for Abazonian people, but for all the state. He asserts on the significance of Ikem's efforts and blames his Abazonian fellows about their frustrated words towards him: "If your brother needs to journey far across the Great River to find what sustains his stomach, do not ask him to sit at home with layabouts scratching their bottom and smelling the finger." (ibid, p. 122). Through this proverb, the old man advises his people to let Ikem do his work since he can achieve many advantages for them.

The old man also depicts his people's big fault when they refuse to select Sam as an absolute president through the proverb: "If you cross the Great River to marry a wife you must be ready for the risk of night journey by canoe." (*Anthills of the Savannah*, p.127). In this case, he explains to Ikem that they pay the price of their decision to say 'No' for Sam's absolute rule. The old man presents via his Igbo oral traditions the effect of this oppressive rule that denies their rights as human beings.

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Chris also uses proverbs when he talks about Sam: "Is it not the same fellow who was born in a goat shed because his father had no money to pay for a chalet?" (*Anthills of the Savannah*, p.26); this explains that Sam was born among poor people, but now he refuses to listen to them, in reference to the Abazonian delegation, because power and authority change him. In his adulation to the head of state, Professor Okong says, "We are like children washing only their bellies." (ibid, p.21). He utilizes this proverb to show that he and his fellows in the Cabinet like children who learn from Sam's intelligence and awareness in controlling the state. He uses another proverb which is "One finger gets soiled with grease and spreads it to the other four." (ibid, p.22) to express his apology on behalf of his colleagues that they are guilty in regarding those Abazonian people as right-holders, meanwhile they are mere agitators. This kind of language use reflects the way post-colonial misrule humiliates individuals and creates boot-licking elites who flirt the ruler on the expense of low class people.

In her turn, Beatrice utilizes proverbs and idiomatic expressions to portray her personality as a Nigerian Igbo woman and present women's way of thinking in this society. Beatrice uses the idiomatic expression "the rebellion of a mouse in a cage." (*Anthills of the Savannah*, p.73) to show her attitude towards the act of taking her to Sam's party as a prisoner not as a guest. Since she is obliged to take up the head of the state's invitation, Beatrice is hunched in the corner like a mouse in a cage and her revolution is inconclusive. In addition, through depicting herself as an empowered woman, Beatrice uses an idiomatic expression to prove that: "You can't open up to every sweet tongue that comes singing at your doorstep." (ibid, p. 88). She indicates that unlike her tribe women who prefer to be married rather than still spinsters, she is independent in her decision and cautious about men. Beatrice, in this case, criticizes the idea that any woman is incomplete without a man in her life.

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In the same vein, she demonstrates the previous idea by her Igbo people's proverb "A totally reasonable wife is always pregnant." (*Anthills of the Savannah*, p.89). Beatrice portrays the patriarchal thinking of her society which restricts the role of women in giving birth and raising children. She presents the society's perception to women age through the proverb "If ogili was such a valuable condiment no one would leave it lying around for rats to stumble upon and dig into!" (ibid, p.89). Beatrice uses this proverb to convey the community's view to being a spinster who is compared to bad spice (ogili) that loses its value. In this sense, she depicts her patriarchal society where women are featured as wives and mothers regardless of their level of education and mentality.

Beatrice, also, describes the most influential man in her life, her father, who was the head of British school in colonial Nigeria. She portrays him as a hard and tough father. He used different idioms such as "Punctuality is the soul of business!" (*Anthills of the Savannah* p.109) and "Procrastination is a lazy man's apology!" (ibid, p.109) to prove his character as a punctual organized and powerful man. He applied his ego in school as well as on his wife and daughters at home to present his control.

Similarly, at the university forum, Ikem as a revolutionist character expresses his views about his state's government misrule and the boot-liking elite inside it. The latter according to him is the main factor behind the deterioration of people's living conditions since they pretend the sympathy with people without abounding the ruler's adulation. Ikem describes them in the proverb "The earthworm is not dancing, it is only its manner of walking." (*Anthills of the Savannah*, p.157). Through this proverb, he unveils their hypocrisy and explains that this characteristic is their truth. In the same vein, he utilizes the proverb "If you want to get at the root of murder, they said, you have to look for the blacksmith who made the matchet." (ibid, p. 158) to criticize the upper class elite who accuse extraneous factors (colonialism) for the local bad situations and forget about the

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real reason behind that which is their influence and exploitation of the state’s destiny. Ikem through the two proverbs clarifies the way upper-class elite deteriorate their societies which makes the rich richer and the poor poorer.

The proverb “A wise man agrees with his wife and eats lumps of smoked fish in his soup. A fool contradicts his wife and eats lumps of cocoyam.” (*Anthills of the Savannah*, p.225) is utilized by Elwa’s Uncle who refuses to attend the child naming party that is handled by Beatrice as she is a woman, but he accepts due to his wife since the clever man always agrees with his spouse. He shows his modesty when he says, “Whoever ate the foofoo let him mop up the soup as well.” (ibid, p.227) to convey the idea that who starts something he should finish it. In this case, the old man as a tribe man reveals his resentment implicitly from violating his community norms; meanwhile, he reacts as a wise man who does not involve in others’ business. The old man’s attitudes through the use of these proverbs reflect the authenticity of his community that conveys messages in a wise way.

Table.1 presents the equivalent meanings of some proverbs and idiomatic expressions in the novel:

Table.1: Proverbs and Idiomatic Expressions in *Anthills of the Savannah*

Proverbs and Idiomatic Expressions	Meaning
He owns all the words in this country. (p.9)	He is the commissioner of information.
It’s me the world will laugh at. (p.19)	I’m Pilloried.
Gauge the temperature and pitch your message accordingly. (p.20)	Be careful and wise!
God does not sleep. (p.21)	God knows everything.

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A man must not swallow his cough because he fears to disturb others. (p.22)	Don't satisfy others on the pain of yourself.
It takes a lion to tame a leopard. (p.24)	He doesn't use the right way.
Only half-wits can stumble into such enormities. (p.47)	The stupid man who falls in troubles.
Chris and Louise didn't make it once in bed. (p.49)	They didn't have sex.
I drank it in from my mother's breast. (p.100)	It is something inherited.
He wishes to pin an eagle's feather on his success. (p.103)	His wish is to be crowned.
A man who answers every summons by the town-crier will not plant corn in his fields. (p.122)	The person who listens to everyone's nonsense cannot do anything in life.
There is nothing left in the pipeline. (p. 154)	There is nothing to say.
A man whose horse is missing will look everywhere even in the roof. (p.177)	A man should look everywhere to get his target.
Just to sniff her finger and know. (p.197)	To expect something without knowing what it is.

Correspondingly, proverbs and idiomatic expressions are major features of English nativization in Achebe's *Anthills of the Savannah*. They reflect the image of Nigerian society in post-colonial era. Through the proverbs used by the novel's characters, Achebe depicts the effect of Absolute rule on people in this society. He clarifies the social texture that is based mainly on hierarchal and patriarchal norms that control the community's

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members. In this sense, Achebe tends to nativize the English used in his *Anthills of Savannah* through proverbs and idioms to portray the real image of his Nigerian society.

4.2.2 Proverbs and Idiomatic Expressions in Adichie's *Americanah*

Since Adichie's *Americanah* belongs to Diasporic literature, it reveals a less frequency of proverbs and idiomatic expressions. Adichie as a contemporary African novelist tends to use idioms rather than proverbs. This is because the novel storyline occurs in contemporary Nigerian societies where Nigerian English and pidgin are more useful, and in the American community that ignores the cultural traditions of African societies. Adichie through focusing on idioms more than proverbs in the contemporary Nigerian context reflects the variation in the canon of the contemporary African novel in English. Unlike Achebe's generation who promoted the basics of oral traditions in their narratives, the new generation of African authors such as Adichie tends to be innovative and closer to the western audience. In the case of *Americanah*, since it was written in the new millennium, it is marked by the language variation and use in this era.

However, Adichie as a Nigerian feminist novelist tends to reconstruct the African identity in her writings. In this sense, she attempts to reveal the peculiarity of her Nigerian community in her *Americanah* through the use of such idioms and proverbs. The utilization of idiomatic expressions appears when Obinze meets Chief, the Nigerian rich man, in order to look for a job. Chief says to Obinze, "You are hungry and honest." (*Americanah*, p.23) to refer to him as a poor man but at the same time sincere. This expression depicts the way those big men in Nigerian society look to poor folks as dishonest and opportunistic. "Shine your eyes!" (ibid, p.24) is another idiom that is used by Obinze's cousin. It is well known in Nigerian context and it means 'see the truth and do not be fooled!' or 'be careful!'. It is used, in this case, to alert Obinze about the big opportunity that is in his reach through the connection with this big Chief.

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In Ifemelu's blog, *Raceteenth*, one of the commentators writes a comment about black children's adoption: "They had chosen to become martyrs for a dubious cause." (*Americanah*, p. 9) in a reference to his neighbours who knows that he adopts a black child. The use of this idiomatic expression that means 'they are silly and fool' denotes the racist nature of American society that pretends equality between their members. Ifemelu also uses the idiomatic expression, "I like my hair the way God made it." (*ibid*, p.14), to respond to the African hair braider who asks her to use a relaxer as she lives in America. Ifemelu utilizes this expression to explain that she likes her natural hair that represents her African black identity.

Since Ifemelu was grown up in a religious environment, her mother is the image of this context. Her religious expressions create her identity as a faithful woman who covers her family by her strong beliefs. The idiomatic expression, "he would get into heaven on the wings of her faith." (*Americanah*, p.35), is utilized by Ifemelu's mother to prove to her husband that he is blessed in this life because of her devotion in doing her religious duties. She adopts certain idiomatic expressions that include religious hints to pray to the General, Aunt Uju's boyfriend, when she says, "We cover Uju's mentor with the precious blood of Jesus!" (*ibid*, p.37) and to acknowledge his deeds for people in "God is really using him in people's lives." (*ibid*, p.37). In this case, Ifemelu's mother contradicts herself as a religious woman when she accepts an extramarital relationship and believes in its legitimacy.

Proverbs are utilized only when Ifemelu and Obinze discuss their knowledge about Igbo proverbs. They use some of them such as "A frog does not run in the afternoon for Nothing." (*Americanah*, p.48) which means that there is a reason behind everything that happens in the world. Ifemelu also uses the proverb "The medicine man's bag has all kinds of things." (*ibid*, p.49) that means 'specialists have got a large knowledge'. Finally, Obinze terminates the competition by the proverb "If you kill a warrior in a local fight, you'll

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remember him when fighting enemies.” (ibid, p.49) which explains the idea that when people's situation gets serious they miss their rescues. In this case, the absence of proverbs in *Americanah* demonstrates the fact that the new generation in Nigerian society ignores their oral traditions that are clouded by the winds of globalization and westernization.

Therefore, the use of proverbs and idioms as features of English nativization in *Anthills of the Savannah* and *Americanah* is distinctive. Achebe tends to fascinate his *Anthills of the Savannah* with a great deal of proverbs and idioms that represent his Igbo cultural traditions. In doing that, he reveals the structure of his community that is founded mainly on hierarchal and patriarchal underpinnings and discusses the effect of absolute rule in post-colonial Nigeria. On the other hand, in Adichie's *Americanah* the minor use of proverbs and idiomatic expressions does not prevent the author from adopting such idioms that reflect the image of Nigerian contemporary society where people are controlled by the upper class rich men and women, and affected by westernization.

4.3 Code Switching

Code switching is a sociolinguistic feature that is resulted from the harmonization between languages in bilingual and multilingual contexts. It is a situation where an individual shifts from one language to another within the speech event (Ibhawaegbele & Edokpayi, 2012). Lynes (1977) states that code switching refers to the ability of users of language community to cross from one dialect or variety of the language to another depending on the situation of utterance. In African literature, code switching is regarded as a feature of language nativization and a means of bilingual creativity by which African novelists reflect their creative narrative and discursive strategies.

Chinua Achebe and Chimamanda Ngozi Adichie are well known of their bilingual creative writings that portray the linguistic texture in the Nigerian community. The latter is marked by the dominance of Nigerian English, Nigerian pidgin and indigenous languages

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such as Igbo. In this regard, even though there is a disparity in its frequency within the two novels, the use of code switching in *Anthills of the Savannah* and *Americanah* reflects the multilingual characteristics of the Nigerian community. It is also utilized as an approach to preserve Nigerian identity, particularly in *Americanah* since its events occur in a multiethnic society that is America.

4.3.1 Code Switching in Achebe's *Anthills of the Savannah*

In Achebe's *Anthills of the Savannah*, code switching as a feature of English nativization is not pictured a lot. Achebe as a postcolonial traditional author focuses more on using Nigerian English and translated proverbs from Igbo into English language. However, in this novel, Achebe switches to Igbo language or pidgin through using one word or phrase. Also, he harmonizes between Igbo and Nigerian pidgin in accomplishing this task. Code switching appears in different expressions and statements in characters' conversations in *Anthills of the Savanna*. Sam shifts to use the Swahili word 'kabisa' in his speech with Chris: "I will not go to Abazon. Finish! Kabisa! Any other business?" (*Anthills of the Savannah*, p.4). In this case, Sam utilizes the word 'kabisa' which is an adverb that means 'at all' to assert his absolute rejection to meet the Abazonian people. He utilizes in this case a regional lingua franca (Swahili) and avoids using his Igbo language.

The shift from English to Igbo is remarkable in *Anthills of the Savannah*. When remembering her childhood, Beatrice uses an Igbo expression that is "World inside a world inside a world, without end. Uwa-t'uwa in our language." (*Anthills of the Savannah*, p.85). The expression 'Uwa-t'uwa' is utilized by Beatrice to express her fear from this inside sound that starts as moan in raining nights. She also explains her second name when she says, "But I must mention that in addition to Beatrice they had given me another name at my baptism, Nwanyibuife-A female is also something. Can you beat that?" (ibid, p.87).

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'Nwanyibuife' or 'A female is also something' is the meaning of Beatrice name that reflects how girls are named in this society. She expresses her dislikes to this name when she says, "Perhaps it was the nwanyi, the female half of it that I particularly resented." (ibid, p. 88). This name constructs an inferior complexity for Beatrice from her childhood.

Beatrice switches to use Igbo when she tells Ikem about their rain song, she and her sister, in her childhood. She says, "My older sister Alice always ran around the yard, if our father happened to be out, singing a childish rain song: ogwogwo mmili! takumei ayolo!" (*Anthills of the Savannah*, p.95). She shifts to Igbo and repeats the song's lyrics to depict her enjoyment when singing this song. Ikem also uses code switching when he says, "Nneka, they said. Mother is supreme." (*Anthills of the Savannah*, p. 98). Nneka is an Igbo name that means 'mother is great'. It is used in this case to show how Igbo ancestors respect their women. In the Abazonian old man's speech with Ikem, he switches to Igbo and says, "But though born from the same womb he and Madness were not created by the same *chi*." (ibid, p.125). The old man uses the word 'chi' that means 'a person's spirit' which is linked to Igbo deities and mythology. Furthermore, in his wondering about Elwa's giving birth of a child, Elwa's uncle shifts to use Igbo language: "We did not hear *kpom* to tell us that the palm branch has been cut before we heard *waa* when it crashed through the bush." (ibid, p.227). He utilizes two Igbo words: 'kpom' which means 'exactly' or 'correctly' and 'waa' that refers to the verb 'to break'. In this case, Elwa's uncle expresses his upset from the child naming party wisely through implicit utterances that reflect his ability to manage this kind of situation.

Besides switching to use Igbo language, the utilization of Pidgin English and Nigerian English is observable in *Anthills of the Savannah*. The taxi driver's talk with Ikem shows the shift to use Igbo: "So he fit stay for him house, chop him *oyibo* chop." (*Anthills of the Savannah*, p.136). He utilizes his expression in pidgin as a less educated

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individual with the Igbo word 'oyibo' that means 'white men' in English. The shift to use pidgin appears also in the conversation between Chris and Ikem's neighbour. The latter uses pidgin and Igbo codes when she says, "They plenty-o. Some came inside and some stayed outside. My husband said they must be up to ten but I didn't count." (ibid, p. 166) and in "This our country na waa. Na only God go save person." (ibid, p.166). The neighbour mixes between English, pidgin and Igbo when she uses the sentence 'This our country na waa' that means 'this county is not broken' and in her expression 'They plenty-o' which means 'they are a lot'. The neighbour switches to use Igbo and pidgin due to her situation under interrogation.

The two codes also harmonize in "Na woman de come tell man say na him born the child. Then the man begin make *inyanga* and begin answer father." (*Anthills of the Savannah*, p.222). In this case, the whole statement is in pidgin with a shift to Igbo through the use of the word 'inyanga' that means 'doctor'. Beatrice as a well educated woman shifts to use Nigerian in "I became *kabukaboo*, for the first time in my life." (ibid, p. 81). The word 'kabukaboo' which refers to 'a private car operating as an unlicensed taxi' is used by Beatrice to describe her situation in Sam's party where she is humiliated through dancing with strangers and behaving like an obscene girl.

Consequently, code switching as a feature of English nativization does not occupy a great space in Achebe's *Anthills of the Savannah* due to the tendency of Achebe to represent the solemnity of Igbo through English language. This appears in the translation of Igbo old men's discourse or the use of English with upper class elite. However, Achebe switches to harmonize between Igbo and pidgin within different statements that reveal the context of the conversation and the social status of the language users.

4.3.2 Code Switching in Adichie's *Americanah*

Unlike proverbs and idioms, code switching is frequent in Adichie's *Americanah*. Adichie who is well known of her bilingual creativity in her narratives tends on purpose to reveal her Nigerian identity through the use of Igbo and pidgin to mitigate the effect of westernization on the contemporary African writings and to preserve her Nigerian cultural identity. In this regard, code switching in *Americanah* is characterized by the shifting between English language, Igbo language and Pidgin English. It is observed in many situations; however, the shift to use Igbo code which is the most remarkable in the novel. Ifemelu utilizes Igbo in her mail to Obinze after many years in America: "Ceiling, *kedu?* Hope all is well with work and family." (*Americanah*, p.19). She utilizes the word 'kedu' that means 'how are you?' to greet him as her ex-boyfriend. Obinze and his wife, Kosi, use Igbo phrases in their conversation. Kosi asks her, "Darling, *kedu ebe I no?*" (*ibid*, p.21) that means 'where are you?' as her habitual question to Obinze. The latter flirts her through the expression: "Sunshine in the evening! *Asa! Ugo*" (*Americanah*, p. 21). Obinze utilizes the phrases 'Asa' (fine girl) and 'Ugo' (dared color) to reveal that he admires her.

Obinze's cousin, Nneoma, uses Igbo phrases when convincing Obinze to meet Chief: "Ahn ahn! O gini? Are you the first person to have this problem? You have to get up and hustle. Everybody is hustling, Lagos is about hustling." (*Americanah*, p.22). 'Ahn ahn! O gini' that means 'God! What?' is used to express her complaint and disapproval about Obinze's situation as an employed person. She utilizes an Igbo expression when she talks about Chief: "He still thinks that one day I will agree for him. Ha, o di egwu, for where? I will take you to him." (*ibid*, p.22). Nneoma adopts the expression 'o di egwu' (it is dangerous) to convey the idea that this rich man is not easy to deal with. In this case, the shift to use Igbo phrases reflects the close relationship between Nneoma and Obinze and the casualness of the situation.

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On the same token, code switching to Igbo appears in conversations between Ifemelu, her mother and her Aunty Uju. Ifemelu's mother reacts to express her bother through the statement "It is rumped. Ngwa, go and iron it. At least there is light. Or change into something else." (*Americanah*, p.40). She switches to Igbo via the adverb 'Ngwa' that means 'quickly' as a way to convey her discomfort about criticizing Uju's way of living. The same adverb is used in another context in a dialogue between Ifemelu and her mother: "Ngwa, scrub between your legs very well, very well." (*ibid*, p.96). In this situation, she uses this Igbo word which means 'ready' to convey her eagerness to clean her little girl. The relation between Aunty Uju and Ifemelu sounds very distinctive in the novel whether in Nigeria or when they migrate to USA. Their talks are characterized by switching to use Igbo words and phrases. Aunty Uju uses the expression "Ifem, I don't know what got into me. Ndo" (*ibid*, p.64) to apology from Ifemelu. She shifts to Igbo and utilizes 'Ndo' or 'Sorry' to express her excuse after slapping her because of her anger from the General.

Aunty Uju also uses Igbo when she tells her family about her pregnancy: "Adi m ime [...] I did not plan this, it happened." (*Americanah*, p.64). She utilizes the Igbo statement 'Adi m ime' which means 'I'm pregnant' to show her surprise and apology to her family and to mitigate their discomfort about the new situation. In another situation, she shifts to Igbo to comfort Ifemelu: "Don't go to the campus medical center. Go to town, where nobody will know you. But calm down first. It will be okay, inugo?" (*ibid*, p.73). Aunty Uju terminates her statement by the Igbo word 'inugo' which means 'do you hear me?' to calm Ifemelu down and to guide her in this difficult situation. In America, even though she warns Ifemelu to use Igbo, Aunty Uju shifts to use it in many contexts. She utilizes it when she admires the way Curt deals with Ifemelu: "O na-eji gi ka akwa" (*ibid*, p.161). It means literally 'he holds you like an egg' or 'he takes care of you'. In this case,

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she uses Igbo as a way to congratulate her niece about this boyfriend. She also expresses her panic through an Igbo statement when her son, Dick, commits suicide: “o nwuchagokwa, *Dike* anwuchagokwa. Dike had nearly died. He took an overdose of pills and went down to the basement and lay down on the couch there!” (ibid, p.265). Using Igbo in this context reflects the gravity of the situation and explains the author's tendency to reveal the importance of Igbo in reminding them that they are immigrants in a foreign land.

Similarly, in Britain, Obinze's cousin, Ojiugo, talks about her life and family there: “That thing can do wonders to your head, eziokwu.” (*Americanah*, p.175). She shifts to use the adverb ‘eziokwu’ which means ‘honestly’ to assert her talk and to prove her identity as a Nigerian woman. This appears also when Obinze asks about her fear from changing her children's accent in UK: “Mba, it is not about accents. It is because in Nigeria, people teach their children fear instead of respect.” (ibid, p.178). Ojiugo uses “‘Mba’ instead of ‘No’ to reject insistently the idea of acculturating African immigrants' children from their real identity.

Unlike shifting to Igbo which is the major feature in characters' use of language, using pidgin seems less useful in the novel. It appears in the conversation between Obinze and the beggar when the latter says, “God bless you, oga” (*Americanah*, p.20). The word ‘oga’ is a pidgin term that means ‘Sir’ or ‘boss’. In this case, it reflects the different social statuses of the two interlocutors. The same term is utilized by Aunt Uju when she says, “It's just luck. Oga said I was well brought up.” (ibid, p.60). In this situation, she calls her rich boyfriend as a ‘boss’ which presents the nature of Nigerian layered society. In addition, the shift to use pidgin sounds in the talk of Chief with Obinze: “I would have said you should come and help me in my business, but no, you are too soft, you speak too much English. I need somebody with gra-gra” (ibid, p.22). Chief switches to use the word gra-

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gra that is a pidgin term which means 'troublesomeness' to inform Obinze about the nature of his work that requires some indiscretions.

Table.2 represents some instances of code switching in Adichie's *Americanah*.

Table.2: Code Switching in *Americanah*

Code Switching Examples	Meaning
You will see how doors will open for you because you have an <i>oyinbo</i> General Manager. (p.24)	Oyinbo: White man
On Sundays, she would invite his relatives for pounded yam and <i>onugbu</i> soup. (p.25)	Onugbu: Dried vegetables
<i>Biko</i>, I'm changing to Nsukka as well. (p.68)	Biko: Pardon!
What kind of man bleaches his skin, <i>biko</i>? (p.88)	Biko: Sorry!
What? <i>Gini</i>? (p.89)	Gini : What?
Mummy, <i>nno</i>! (p.172)	Nno : Welcome!
Thirty-five is too much, <i>o rika, biko</i>. Please just try and help us (p.183)	Rika: All right Biko: please!
Sorry, <i>omalicha</i>! (p.270)	Omalicha : Beautiful
Look, my brother. You won't sell it at that price, nobody will buy. <i>Ife esika kita</i>. The recession is biting everybody. (p.329)	Ife esika kita: Strangers since ages right now.

Accordingly, code switching is a predominant feature in Adichie's *Americanah*. It is represented by the shift to use Igbo language in many contexts. The author tends to utilize Igbo in casual situations in Nigerian community to reflect the strong relationship between individuals in this society. In Diaspora (USA and Britain), Adichie uses Igbo language for maintaining Nigerian immigrants' identity against the acculturation

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challenges in multiethnic communities like the American one. Even though the use of pidgin English is less frequent in the novel, it reflects the bilingual creativity of the author and her ability to maintain the linguistic diversity of her community in Diaspora.

4.4 Pidgin English

In multilingual communities, a pidgin appears as a result of language contact in the same context. It is regarded as a contact variety limited in structure and function, and it is native to no one and is constituted by members of at least two groups of different linguistic backgrounds. In other words, it is marked by a limited lexicon, little or no morphology and a minimal grammar (Romaine, 2000). Pidgin English is a kind of pidgin that disseminates in the contexts where English is used as a second language. In Africa, it is the product of the colonial era during which English is hybridized with local indigenous codes. In this sense, Pidgin English is a nativized form of English that is adopted by less educated and low class individuals in African communities.

Pidgin English as a feature of language nativization constructs a narrative and a discursive approach in the African Anglophone fiction. In Chinua Achebe's novels, it forms the linguistic texture of conversations and it reveals the identity of his characters and aids in giving their discourse a realistic dimension that conveys everyday life's rhythms and a truthfulness which formal English lacks to present. Pidgin English as a non elite discourse highlights cultural and class tensions. It is utilized as a way to figure out social inequities between individuals and it indicates the hierarchy of African communities (Lynn, 2017).

Achebe's *Anthills of the Savannah* and Adichie's *Americanah* are characterized by the use of Pidgin English as a social way of communication in the Nigerian community. Regardless of the difference in using this variety in the two novels, Pidgin English marks the two works by African label and shows their identity.

4.4.1 Pidgin English in Achebe's *Anthills of the Savannah*

In Achebe's *Anthills of the Savannah*, Pidgin English is another predominant feature of English nativization. It takes the lion share in the novel's main discourse. Achebe tends to use this strategy to depict the life of Nigerian people and their interaction in their community. The predominance of Pidgin English in Achebe's fiction reveals the social status that is depicted clearly in his works. Since it is a result of language contacts, Achebe adopts it as a standard of different social classes in the Nigerian society. Pidgin English is shown in many situations and constructs a linguistic harmony throughout the novel. It is appeared in the soldier's talk with Beatrice in Sam's party:

Your girl polite well well. She tell me make I siddon, she even ask wetin I wan drink. So no be her fault at all madam. Na me one refuse for siddon. You know this soja work na stand-stand worke be. (*Anthills of the Savannah*, p.72)

(Meaning: Your maid is so polite. She tells me to seat down. She even asks me if I want to drink something. So, it's not her fault Madam. It is me who refuses to seat. You know that this military work is very hard.)

The soldier uses Pidgin English to communicate with Beatrice and to explain his appreciation of her maid who behaves politely. This situation reveals the social status of the soldier as a less educated individual through his simplified language. The use of pidgin also comes out between Ikem and the traffic cop who takes his car's papers and accuses him of disobeying rules and that prevents him from doing his work: "I no know am! Na sake of editor he come abuse me when I de do my work." (ibid, p.128) (Meaning: I don't know him! I'm not interested in an editor who abuses me when I am doing my work). He orders Ikem to come to the traffic office with a sharp tone: "Come for Traffic Office for Monday morning, eight o'clock sharp. If you no come or you come late you de go answer for court." (ibid, p.129) (Meaning: Come to the Traffic Office on Monday morning at eight o'clock without a retard. If you don't come or if you come late, you are going to summon by the court). In this case, the officer uses pidgin as a way to communicate easily and to do

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his work as he states even though he knows that Ikem is an editor. This situation reflects the importance of pidgin as a way of communication in informal contexts.

In the same vein, Pidgin English is utilized by non elite simple individuals who tend to acknowledge someone or complaint about something through a simplified language. The taxi driver is an example of this category. When appreciating Ikem's works, he says:

Ah. How I go begin count. The thing oga write too plenty. But na for we small people he de write every time. I no sabi book but I sabi say na for we this oga de fight, not for himself. He na big man. Nobody fit do fuckall to him. So he fit stay for him house, chop him oyibo chop, drink him cold beer, put him air conditioner and forget we. But he no do like that. So we come salute am. (*Anthills of the Savannah*, p.136)

(Meaning: How I'm going to begin to count. The boss deals with every important problem. He always writes for us poor people. I don't know how to read books, but I know that he is fighting for us. He is a big man and nobody can touch him. So, he can stay at home and eat European food, drink cold beer, put his air conditioner and forget about us. But, he is not doing like that. Thus, he deserves my respect.

The simplified language of the taxi driver reflects his educational level as illiterate and his socio-economic level as one of the low class public. He uses Pidgin English with Ikem due to his ignorance of English and to convey his gratitude in a realistic way:

Na there every cattle them want kill come pass him last shit, since time dem born my grandfather. Na him this oga take him pen write, write, write so tay City Council wey de sleep come wake up and bring bulldozer and thro way every rubbish and clean the place well well.[...] Na this oga we sidon quiet so na him do am. Na him make I follow my friend come salute am. Madam, I beg you, make you de look am well. Na important personality for this country. (ibid, p.137)

(Meaning: It is the place where the cattle were killed for many years. Due to this man who writes in his journal until City Council who are absent wake up, bring bulldozer, throw away the rubbish and clean the place. Because of his efforts, I follow my friend to greet him. Madam, please, take care of him. He is an important person in this country.)

Through Pidgin English, the taxi driver expresses poor people's hardships and how Ikem aids via his journal in alleviating their hard life. In this case, pidgin portrays the

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social reality from the perspective of low class people without relying on prestigious English expressions. In that vein, the route soldier explains to Chris how the rich humiliate the poor:

Na only poor man de sabi say him brother never chop since morning. The big oga wey put poor man for sun no de remember. Because why? Him own belle done full up with cornflake and milik and omlate. (ibid, p. 193)

(Meaning: Only the poor man knows that his brother is starving. The big boss who abuses him doesn't remember because his own belly is full up with delicious food.)

The soldier and the taxi driver convey through the use of Pidgin English the idea that wealthy people live in their luxury and they employ the poor to increase their wealth and they do not feel their suffering. Achebe, in this case, uses pidgin to portray the social circumstances in Nigerian community under an autocratic rule that creates these inequities.

Similarly, the use of Pidgin English in *Anthills of the Savannah* is not restricted to less educated and lower class people, but it is adopted in many contexts by the elite in the community in order to communicate with the public in the society. Beatrice utilizes pidgin to calm down Elwa and to encourage her after Ikem's death since she is a less educated girl:

You no fit carry on like this at all. If you no want save yourself then make you save the pick in inside your belle. You hear me? I done tell you this no be time for cry. The one wey done go done go. The only thing we fit do now is to be strong so that when the fight come we fit fight am proper. Wipe your eye. No worry. God dey. (*Anthills of the Savannah*, p.174)

(Meaning: You cannot continue like that at all. If you don't think of yourself, then do so for the small child inside your belle. Do you hear me? I have to tell you that this is not the time for crying. The one who should go is doing so. The only thing we can do now is to be strong and to be ready for fighting. Wipe your eyes and don't worry. God knows.)

Beatrice, the well educated woman, talks to Elwa with the language that she understands to explain her serious situation as a pregnant woman and to motivate her to be more strong in such conditions. She also uses pidgin in the conversation with Elwa for her child's name:

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Elwa: I no shy at all [...] I no shy but I no sabi book. (Meaning: I'm not shy at all; I don't read books.)

Beatrice: Dis no be book matter, my sister. You no sabi book but you sabi plenty thing wey pass book, my dear girl. (Meaning: This is not a matter of reading a book, my sister. You don't read books, but you know many things, my dear girl.) (ibid, p.223)

Elwa reacts positively and acknowledges Beatrice's attitudes and personality when she says, "No trouble. To cry small no be bad thing. BB no be like me wey de cry every day like baby wey him mother die." (ibid, p 230) (Meaning: There is no problem. To cry a little isn't bad. BB is not like me; I cry everyday like a baby whose mother died.). In this context, Beatrice utilizes Pidgin English to deal with Elwa as the closest person to her and use the same language to be equal to her and to remove any social differences that can be created with the prestigious talks with formal English.

Chris in his turn uses Pidgin English to deal with his companions when he escapes from military pursuit. This appears when his companion shows his panic from revealing his identity in the check-point:

Chris' companion: You think you no go forget your job again? When you no fit talk again that time, fear come catch me proper and I begin pray make this man no go introduce himself as Commissioner of Information! (Meaning: Do you forget your job? When you could not talk again, I was scared and I was praying for this man not to introduce himself as a Commissioner of Information.)

Chris: Me Commissioner? At all. Na small small motor part na him I de sell. Original and Taiwan. (Meaning: Me a Commissioner? I'm just a simple salesman of original and Taiwan engines) (*Anthills of the Savannah*, p.194)

In this situation, Chris uses Pidgin English to protect himself and to seem like public. He behaves as non elite people and utilizes their code in order to be beyond suspicion. In this sense, Chris utilizes Pidgin English to guide his companions how to walk to avoid police suspicion:

Make I tell you why he stop us? Na because of how you de walk as to say you fear to kill ant for road. And then you come again take corner-corner eye de

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look the man at the same time. Nex time make you march for ground with bold face as if to say your father na him get main road. (ibid, p.194)

(Meaning: Do you know why he stops us? It is because of your way of walking as if you fear to be killed on the road. And then you come again looking speciously to the man. Next time march confidently as if the main road is your property.)

Chris's risky situation pushes him to eliminate any social differences between him and his companions and to use the same discourse as them. Thus, he is obliged to use Pidgin English in order to communicate realistically in an informal way.

Table.3 represents some other instances of Pidgin English use and their meanings in English in Achebe's *Anthills of the Savannah*:

Table.3: Pidgin English in *Anthills of the Savannah*

Pidgin English Examples	Meaning
So how I fit know na such big man de for my front? I just think this I-go-drive-myself na some jagajaga person wey no fit bring out money to pay driver, and come block road for everybody. To God, na so I think. (p.138)	So, how can I know that I am going to talk to a big man? I am just thinking when I come about this inconsistent person who cannot pay a driver and blocks the road to everybody. That's all.
Everybody de talk am for our yard. Even my mama wey de sick hear am small for six o'clock news from our neighbour him radio. But me I go chemist for buy medicine for am.(p.149)	Everybody is talking about it in our yard. Even my mother who is sick hears a little in six o'clock news from our neighbors' radio. But I'm going to pharmacy to buy medicines for her.
My sister, make you no worry yourself. As we de alive so, na that one better pass all... I no know say your mama no well. Sorry. You done take am go hospital (p.150)	My sister, don't worry. We are alive, so everything will pass and will be better. I don't know that your mother is not well. Sorry! You must take her to hospital.
If you get somewhere to go make you	If you are going somewhere, you should

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go today. Tomorrow no taxi go run. (p.181)	go today. Tomorrow, you won't find any taxi at all.
Whether they look from here to Jericho, they no go find am. By God's power. (p.187)	Even though they look anywhere, they don't find him, the good Lord willing.
When you no fit talk again that time, fear come catch me proper and I begin pray make this man no go introduce himself as Commissioner of Information. (p.194)	When you could not talk again, I was scared and I was beginning to pray for this man who did not introduce himself as a Commissioner of Information.
Na woman de come tell man say na him born the child. Then the man begin make in yanga and begin answer father. Na yéyé father we be. (p.222)	The woman should tell the man that she will give birth to her child. Then, the man calls the doctor and he will be called a father. We are useless fathers.

Therefore, Achebe adopts Pidgin English in *Anthills of the Savannah* as a stylistic approach to portray the texture of his Nigerian society. Through the use of this variety, Achebe depicts the realistic discourse of low class people that is simplified to convey their ideas. In this sense, he reveals the importance of Pidgin English as a dialogic variety in reflecting the social differences in a simple manner without the formal English prestige. The use of Pidgin English by the elite leading characters to communicate with public or less educated people proves Achebe's perspectives about the hierarchal structure of Nigerian society in which linguistic differences and the way language is used can layer people into class strata.

4.4.2 Pidgin English in Adichie's *Americanah*

Unlike Achebe's *Anthills of the Savannah* which is dominated by the use of Pidgin English, Adichie's *Americanah* reveals a less frequency of this variety. Adichie as an immigrant contemporary African author is affected by the western norms in writing her

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novels even though she tends to mark her narratives by the African label. Thus, in *Americanah*, since its storyline occurs in Diaspora, the author is obliged to limit the use of English pidgin or Igbo language. Adichie also prefers to avoid raising the social class issue that is related to the use of Pidgin English and to use Igbo that reflects more her Nigerian identity.

However, the nature of Nigerian society pushes Adichie to indicate some items and phrases in Pidgin English or shift to use it within the same expression. The utterance 'o' is very remarkable in characters' talks. It appears in Kosi's speech when she says, "Uncle, you must eat o!" (*Americanah*, p.25), in Chetachi, Ifemelu's neighbour, when she talks about Aunty Uju: "Eh! Aunty Uju is lucky o!" (ibid, p.37) and even Ifemelu uses this utterance in her conversation about Obinze: "I hope he did not get his mother's fighting genes o," (ibid, p.44). In Nigerian context, this item is very common in conversations and it serves as an exclamatory word that connotes more than one idea or reaction. It can be the answer to a call, used in agreement or to reiterate a point.

The shift to use one word from Pidgin English is observed in *Americanah*. Adichie utilizes her bilingual creativity in switching to use Pidgin English within one statement which reflects the multilingual nature of Nigerian community. Pidgin is used by Emenik when he wonders about Ginika's mother nationality: "Your mother is an American, abi?" (*Americanah*, p.52). The word 'abi' is a pidgin term which means 'is it true?'. Obinze shifts to use Pidgin English when he talks about his mother: "My mother can be strange, sha." (ibid, p.53). 'Sha' is a pidgin word that assumes different meanings. It can be a term of affection like 'darling', 'sweetheart' or 'cute' or an exclamatory expression used to express how someone or something is cute. In this situation, Obinze talks to his darling girlfriend, Ifemelu. Emenik also switches to use Pidgin English in UK when he meets Obinze: "Abeg, sorry I haven't had time to see you." (ibid, p.193). In this context, 'abeg'

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means 'please' and it is utilized as an apology by Emeink for not asking about Obinze. The use of the single pidgin term reflects the multilingual nature of Nigerian community and its effect on the English variation.

Besides utilizing one pidgin word, Adichie uses a whole statement of Pidgin English. Aicha, the hair braider in USA, uses a simplified pidgin language. When she talks about Nigerian movies, she says, "Before, too much voodoo. Very bad. Now Nigeria film is very good. Big nice house!" (*Americanah*, p.15) (The meaning here is: Before, Nigerian movies were very bad, but now they are so good.). Also, she utilizes the same language when she asks Ifemelu to tell her Igbo boyfriend to marry her: "You tell them Igbo can marry not Igbo." (*ibid*, p.18) (The meaning here is: Tell him that Igbo can marry other people.). Aicha as a new immigrant in USA finds a difficulty to use English and due to her educational level she uses pidgin as an appropriate way to communicate with her countrywoman. In Britain, Obinze uses pidgin with his old Nigerian friends: "Guys, how I go take do?" (The meaning: Guys, how am I going to do?) (*ibid*, p.181). In this case, he shifts to utilize pidgin as a way to feel at home and to facilitate communication with his friends in Diaspora. In this sense, since it is regarded as a lingua franca, Pidgin English is used not only in Nigerian community but also around the world. This appears in the conversation between Nigerian immigrants in Britain's airport:

Passenger 1: Ah this na my second time (Meaning: This is the second). The first time I come with different passport,

Passenger 2: Na for work wey they get me o (Meaning: They get me for that work)

Passenger 3: E get one guy wey they deport, him don come back get him paper. Na him wey go help me (Meaning: This guy is the one whom they deport; he comes back and gets his paper. He is the one who helps me.) (*ibid*, p.205)

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The previous conversation reflects the relevance of Pidgin English in facilitating the communication between Nigerian immigrants and linking them with their hometown. Adichie as an immigrant indicates this feature to remind her countrymen about their identity in Diaspora.

Therefore, Pidgin English is a significant feature of language nativaization in Adichie's *Americanah* even though it is less frequent in the novel. Its utilization reveals the bilingual creativity of the author and her tendency to harmonize between the simplicity of pidgin and the eloquence of English. Adichie adopts Pidgin English in such conversations to fortify the sense of belonging to the Nigerian community among immigrants and to show their identity.

4.5 Neologism

The users of a language in any community can coin or invent new words or items according to their needs with the aid of previously existing words or word-forming in the language. In this sense, neologism (coinage) is considered as a socio-cultural necessity that is emerged from the evolvement of science, culture, public relations and politics. From a sociolinguistic perspective, neologism is a way to create new items and phrases which their meanings are linked to the local indigenous context and they are conveyed through English language to facilitate its use in the community. In African societies, it is very common due to their multilingual nature that allows the contact between different indigenous codes and English language. For that reason, neologism has its place in African fiction as a discursive approach that reveals the creativity of African communities and their ability to domesticate other foreign languages

Neologism, in this sense, is a feature of English nativization in the African Anglophone fiction that reflects the linguistic evolvement in this kind of discourse. Achebe's *Anthills of the Savannah* and Adichie's *Americanah* present different new words

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and phrases that associate with Nigerian community and with the main themes of its novels in which those words feature the creativity of each author and his/her social background.

4.5.1 Neologism in Achebe's *Anthills of the Savannah*

The last feature of English nativization in *Anthills of the Savannah* is neologism. It is a sociolinguistic feature that appears in mono and bilingual contexts. It is a way to nativize English language in the African novel in English and it appears in a form of compound nouns or phrases. In Achebe's *Anthills of the Savannah*, this characteristic of English nativization is frequent and it reveals the tendency of Achebe to contextualize English language in his Nigerian Igbo culture throughout the novel's storyline. Since *Anthills of Savannah* tackles socio-political issues that are mainly represented by absolute rule and social class differences, the new terms that are used in the novel link to those aspects and feature them. They also depict the religious and mythological beliefs in this society.

In *Anthills of the Savannah*, the nature of Kangan's (Nigeria) community that is marked by hierarchy pushes the author to use some new words that reflect this characteristic. The word 'truckpusher' is used by Sam: "If I should agree to see them, what is there to stop the truckpushers of Gelegele Market marching up here tomorrow to see me." (*Anthills of the Savannah*, p.19). This new term is common in Nigerian context which portrays individuals who work with wheel barrow. In this context, Sam tends to depict them as criminals and misfits. Big man is another word that is linked to Nigerian context. It is a pidgin term that is very common in this community which means 'rich man'. It is used by the taxi driver when he talks to Ikem: "So how I fit know na such big man de for my front?" (ibid, p.138). The phrase 'big man' in this context is attributed to Ikem to describe him as one of the upper class elite.

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Big Chief is another new phrase that appears in the novel. It is utilized by the Abazonian old man in "I never met this young man before this afternoon when he came looking for us at the compound of the Big Chief." (*Anthills of the Savannah*, p.122) and in "The Big Chief doesn't want to rule for ever because he is sensible." (*ibid*, p.126). The old man uses 'big chief' to refer to Sam, the head of state. Also, Achebe uses the phrase 'soja-man' to refer to soldiers. It is utilized by Agatha, Beatrice maid in "[...] She came to the door of the bedroom to inform me that one soja-man from President house de for door." (*ibid*, p.72). The word 'soja', in this case, means military. According to the same soldier who says: "Na me one refuse for siddon. You know this soja work na stand-stand work e be." (*ibid*, p.72), the phrase 'soja work' means military work that is simplified through Pidgin English to facilitate communication between Beatrice and this man.

Furthermore, because of Achebe's religious background, *Anthills of the Savannah* adopts different new made phrases that express religious ideas and portray Igbo mythology. 'The Owner of the World' is a phrase used by the old man when he says, "To some of us the Owner of the World has apportioned the gift to tell their fellows that the time to get up has finally come." (*Anthills of the Savannah*, p.123). In this case, the phrase refers to 'God' or to Igbo deities. 'Water of God' is a new religious phrase that according to Beatrice is the translation of baptism in Igbo language. In her talk about the dance of the Muslim guest with Elwa in a Christian ceremony, Beatrice says, "Well, if a daughter of Allah could join His rival's daughter in a holy dance, what is to stop the priestess of the unknown god from shaking a leg?" (*ibid*, p.224). The phrase 'daughter of Allah' is used as a metaphor to depict the Muslim woman and to wonder about the situation that puts two people of different religions together. Those new terms reflect how mythology and oral traditions affect the way language is used in the Nigerian community. Also, they depict the ability of English language to be repurposed to the African cultural traditions.

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Achebe also utilizes other new made terms and phrases that reflect the Nigerian society's peculiarity. 'The season of renewal' is a new phrase that is utilized by Ikem in his Hymn to the Sun: "Take care that the ashes of the world rising daily from this pyre may not prove enough when they descend again to silt up the canals of birth in the season of renewal." (*Anthills of the Savannah*, p. 32). This phrase means 'the spring' since it conveys the meaning of renovation. Elwa in her turn uses the phrase of 'thick madams' in "It was Elewa asking if I would take her to the beach in the afternoon to buy fresh fish from fishermen coming ashore before the "thick madams" of the fish market had a chance to gobble up everything." (ibid, p.37). In this context, the phrase is utilized to depict rich women according to Elwa's view. Beatrice also uses the phrase 'soldier-infested streets' to indicate the huge number of soldiers who are tracking Chris. The latter utilizes new phrases to apologize from his companion, Braimoh, to leave his house: "I arrived here and failed to prevent Braimoh and Aina his wife from abandoning their matrimonial bed to me and going out every night to sleep God-knows-where." (ibid, p.197). Chris uses the phrase 'God-knows-where' that means 'somewhere' to indicate Braimoh's moral act towards him. 'Eating-house' is a new simplified word that is adopted by Achebe and which means 'restaurant' or 'little motel'. It is used to depict those little restaurants on the roadside that offer passengers with foods and rest.

Therefore, neologism is a predominant feature in Achebe's *Anthills of the Savannah*. It is adopted as a simplified form to contextualize English language to convey Nigerian experiences. Through the use of neologism, Achebe portrays the hierarchal texture of his Igbo Nigerian community and he introduces its beliefs that are linked to Christianity and mythology. Using common new made words and phrases reflects the peculiarity of this community that domesticates English language to be appropriate in the Nigerian society.

4.5.2. Neologism in Adichie's *Americanah*

Similarly, Adichie does not tweet outside the swarm. She adopts neologism in her *Americanah* as a way to reflect her Nigerian community richness and creativity. As Achebe's *Anthills of the Savannah*, *Americanah* reveals a high rate of neologism which is represented by compound nouns and short phrases that introduce different aspects regarding the social structure of Nigerian society. Adichie as a contemporary author tends to depict the language realistic use in contemporary Nigeria that is affected by modernization and Americanism.

The word 'Americanah' is a new made term that refers to Nigerian immigrants who came back from America to live in Nigeria. It is a simplified form that is used by Ranyinudo, Ifemelu's schoolmate, to describe Ginika: "She'll come back and be a serious Americanah like Bisi," (*Americanah*, p.51). In this sense, this term characterized the Nigerian newcomers from America and became their symbol. Aichie also uses the term 'big men' as a common phrase in Nigeria and adds 'big women' to indicate the existence of rich women as well as men in "Big Men and Big Women, Obinze would later learn, did not talk to people, they instead talked at people" (*ibid*, p.23). The second phrase (big women) reflects her feminist perspective and her tendency to equate the two genders.

Adichie adopts some new terms to refer to kinship. The word 'Aunty' which means 'aunt' is not only used to refer to blood relationships, but also to call old women as a way of respect. Ifemelu utilizes this term to call her work's boss in Nigeria (Aunty Onenu) who asks her to do that: "Oh, call me Aunty Onenu," (*Americanah*, p.77) and to refer to Obinze's mother: "Aunty, I will miss you. Thank you so much for everything." (*ibid*, p.77). The word 'popsie' is a new made term that is used by Ginika in "My popsie said we are going to America next month." (*ibid*, p.51) and it refers to her father in this context.

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Adichie utilizes another kinship term which is 'his father's brother' when she talks about the relation between Aunty Uju and Ifemelu's family: "He called her his youngest sister although she was the child of his father's brother" (ibid, p.42). In this case, Adichie uses this term instead of 'his uncle' or 'his cousin' to simplify the term and to depict it as it is used in her community.

Furthermore, in her *Americanah*, Adichie tends to use a language that reflects the way of life in her community and people's way of thinking. In this sense, she utilizes the phrase 'Aunty Uju's mentor' that is created by Ifemelu's mother in "I command you to bless Uju's mentor" (*Americanah*, p.37) to avoid the use of the word 'boyfriend' or 'lover' as a religious woman who does not accept this kind of relationships. In this case, Adichie clarifies that she used a new word to legitimate this relationship. In addition Ifemelu's mother uses another new term that reflects her way of thinking. She utilizes the phrase 'talking-to' that means 'speech' or 'discussion': "Go and give that Ifemelu a talking-to. You are the only person she will listen to." (ibid, p.41). She simplifies the idea of 'discuss with her' or 'teach her how to behave herself' to be appropriate in this casual situation that needs someone close to her.

Ifemelu's father in his description of land lord utilizes the phrase 'A money-miss-road' in "He called Akunne a lurid illiterate, a money-miss-road." (*Americanah*, p.59). He depicts this wealthy man as a fool guy who does not know what to do with money. He also has the idea that Akunne is uneducated so that his wealth is a way to hurt people since he has not got the scientific background to manage this wealth. Kayoed, Obinze's friend, talks about Ginika's family: "So both of you are book people," (ibid, p.45). The phrase 'book people' is used in this context to refer to 'educated family' since their parents are university professors. In this sense, 'book people' is used as a way to facilitate the idea of being from a well-cultured family. Aichie also uses a new religious greeting in: "On a

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Muslim holiday, one of those two-day holidays when non-Muslims in Lagos said “Happy Sallah” to whoever they assumed to be a Muslim [...]”(ibid, p.62). The phrase ‘Happy Sallah’ is a way to felicitate Muslim people in Nigeria in their holy days. It is also formulated in a streamlined way that reflects the simplicity of this community.

Accordingly, neologism is a significant feature of English nativization in Adichie's *Americanah*. The latter is fascinated by different new made phrases and terms that depict the novel's social context. Adichie as a contemporary African author tends to modernize her writings due to the target novel's setting through the use of formal English. However, she marks her work with such terms that reflect the particularity of Nigerian society. Adichie through the use of neologism proves the idea that English language is dynamic and it can be contextualized according the community where it is used.

Conclusion

The language of the African novel in English is considered as an interesting topic for study. It is a relevant theme for sociolinguists to detect the situation of English language use in bilingual and multilingual African societies because of their language richness and diversity. For that reason, the present chapter was devoted to determine the main features of English nativization in Chinua Achebe's *Anthills of the Savannah* and Chimamanda Ngozi Adichie's *Americanah*. It determined the meanings of different linguistic units in the target novels and the way those units were used in different contexts. It presented the importance of those features in portraying the socio-cultural texture of African communities the relationship between their members.

The chapter revealed that English language is nativized in the two novels through using different linguistic features such as proverbs and idioms, code switching, Pidgin English and neologism. Those characteristics are used differently in the two literary works. In Achebe's *Anthills of the Savannah*, proverbs, idioms, Pidgin English and neologism

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represented the major features of nativization. Achebe's tendency to adopt proverbs stemmed from his willingness to reveal the importance of oral narratives in unveiling the Nigerian community's issues and featuring the beauty of its culture. He uses Pidgin English in conversations between characters to indicate the realistic discourse of Nigerian public and to clarify the social status in this community. Achebe utilizes new terms to portray the creativity of his society when people use English language.

However, in Adichie's *Americanah*, code switching and neologism were the predominant features. Since *Americanah* is a diasporic novel and its storyline occurs in a multiethnic community, Adichie utilizes code switching to Igbo and pidgin English in order to reveal the richness of her native language and to preserve the Nigerian identity in Diaspora. Code switching in *Americanah* presents the bilingual creativity of the author and her ability to harmonize between Igbo, pidgin and English. Through the use of neologism, Adichie depicts the ability to contextualize English language in Nigerian context in order to convey its cultural identity.

The present chapter clarified the significance of English nativization in creating a new variety of English that expresses the African traditions. Through the use of this linguistic strategy, African Anglophone authors such as Achebe and Adichie reject the idea of Europhone novels' opponents who stigmatize English viability to be a conveyor of the African experiences and demonstrate the feasibility of contextualizing English language in African communities. This can occur via the different language nativization features that reflect clearly the social reality in these societies. It also proved the ability of nativized English to rectify the misconceptions about Africans and their cultural traditions via proverbs and idioms that depict African people's wisdom. Accordingly, the African novel in English through adopting English nativization as a stylistic and discursive

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approach creates an authentic genre that preserves the African cultural richness, reveals the structure of African societies and convey their identity.

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African literature has its own prominence in the worldwide literary scene. Its discourse and style aid in making African culture a global heritage. This important standing is not a spar-of-the moment, but it is blossomed within various historical and social circumstances that contribute in the growth of this kind of literature. The colonial era as an important period in the African history labeled the African creative writings with European literary traditions and constructed their general framework. Throughout the misconception about Africa and Africans that shaped the majority of European writings, early African novelists tended to rectify this deceptive idea via re-constructing a new African literary discourse that harmonized between oral narratives as an African heritage and the foreign language as a way to address European communities.

The African novel in English represents a major genre in the African prose fiction. Its discursive and stylistic proprieties help in figuring the African socio-cultural reality. Anglophone African novelists such as Chinua Achebe, Gabriel Okara, Wole Syonka, Nadine Gordimer and Buchi Emecheta fascinated this genre with their literary works that stemmed from the core of the African society. They pictured the struggle of Africans to preserve their social identity under colonialism and in the post-colonial era, and disseminated the beauty of indigenous cultural traditions. Chinua Achebe as the pioneer of the Anglophone African fiction created a new canon in the African creative writings with the publication of his masterpieces. The latter are characterized by the hybridization between oral traditions and the English language rhetoric. Achebe deliberately adopted the foreign code to convey African cultural aspects, and the English language was domesticated to be a medium for figuring African socio-cultural issues.

Achebe and his Anglophone African fellows experienced the African social reality and they were affected by their social issues. This was demonstrated clearly through their

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narratives which reflected the social structure of African communities and their main interests. Colonialism, post colonial matters, gender issues and social class were the main features of African societies in this era. For that reason, the Anglophone African fiction was devoted to discuss those issues and to unveil the African peculiarity regarding its traditions, mythology, the relation between men and women and Africans' social identity. In this sense, Anglophone African novelists attempted to portray those aspects through the English language use to fortify their cultural background and to address the western world.

At the end of the twentieth century, African communities experienced several transformations coinciding with the global wind of globalization. This event shaped African communities and led to the emergence of different phenomena such as civil conflicts, violence, democratization, racism and immigration. The thematic track of African novel in English shifted in this era to be more global and aided in the appearance of a new Anglophone African authors' generation. The majority of these writers were born beyond the Dark Continent, but they were aware of their societies' challenges. Accordingly, contemporary Anglophone African authors consecrated their writings to feature their communities' contemporary issues and to construct a new diasporic literature. Chimamanda Ngozi Adichie as one of these brilliant authors endeavored to depict her community's major matters in a manner that preserved the particularity of Africans and their cultural traditions. She marked her writings by the African label even though she is an immigrant in order to face the western acculturation that threatened the African immigrants' identity.

Achebe and Adichie were affected by their communities. In this sense, this effect was reflected in their way of writings and their use of English. The latter was affected by different social patterns in African societies that represented the core of the Anglophone African narratives. Gender, social class, ethnicity and age are the main variables that

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dominated and influenced the way English was used in their writings. The two novelists used English in a way that portrayed the social texture of their community. Furthermore, in order to convey the cultural experience of their African societies, both Achebe and Adichie adopted the English language nativization. They harmonized between the English language conventions and oral narratives to create their literary discourse. Their bilingual creativity aided in presenting the multilingual nature of their Nigerian society and depicting its linguistic diversity.

Since the African novel in English is a picture of African societies, its language was questioned in many ways as it created a new discourse that revealed the significance of this genre to be studied. For that reason, the present research work aimed to identify the nature of the language used in Chinua Achebe's *Anthills of the Savannah* and Chimamanda Ngozi Adichie's *Americanah*. In doing so, it determined how English language was nativized and casted light on the main sociolinguistic variables in the target novels. This could not be achieved without answering the study research questions that interrogated the nature of the English language, its nativized form's features and the way sociolinguistic variables affected its use in the two selected novels.

Subsequently, the thesis was designed to answer the previously mentioned research questions. In this sense, the theoretical framework allowed the researcher to clarify the characteristics of the African social reality that was the source of the African novel in English. The cultural background of African communities was explained to reveal the underpinnings of this genre. The novel's interests, issues and language use varied with the authors' generations. This appeared clearly when analyzing the two selected novels in which the two authors, Achebe and Adichie, adopted different ways in dealing with critical issues and in using the language to convey their perspectives.

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Moreover, regarding the language of the African novel in English, the review of the literature revealed the controversial debate between the foreign language and the indigenous code proponents about the legitimacy of the English language to carry the linguistic identity of the African fiction. The research proved the viability of the English language to be a medium of spreading African culture and traditions by different linguistic features that ensured its feasibility as a conveyor of the African heritage. This could be achieved through the English nativization that is pictured via diverse features such as proverbs, idioms, code switching, pidgin and neologism. As a main part of this study, the sociolinguistic variables took the lion's share in order to explain their nature and their effect on the English language use; they were represented mainly by gender, social class and ethnicity. Also, they were featured in the Anglophone African fiction as the main aspects of English language variation.

The methodological framework, on the other hand, enabled us to achieve the research aim. It was based mainly on two methods that were selected to investigate the nature of English language in the Anglophone African fiction. The descriptive method aided in describing the main sociolinguistic variables, the way they affect the English language used in the target novels and the main features of English nativization. However, the sociolinguistic framework was selected to determine the meaning of those features regarding the community in which they occurred. For that reason, selecting Achebe's *Anthills of the Savannah* and Adichie's *Americanah* was an appropriate option since they represented African communities in the post-colonial and the contemporary eras. In spite of the fact that they were from different genders and belonged to two different generations, the two authors adopted a domesticated language and their writings were affected by the social variables in African communities.

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The reading of the two novels revealed different facts concerning the language use. It clarified the way English language is used in Anglophone African communities and its nature. The sociolinguistic variables featured in the two novels and their effect appeared in the language used through the main characters of each work. Achebe's *Anthills of the Savannah* represents a political discourse that discusses the post-colonial misrule and it tackles the dominance of social class variable in this community. In this sense, the language that is adopted in *Anthills of the Savannah* is affected directly by the social class variation. This is introduced in the form of Pidgin English that is a main marker of the social class differences and the use of titles in both English and the indigenous language that creates a distance between characters in the target novel.

Gender is also a significant part in Achebe's *Anthills of the Savannah*. Since Achebe is a sexist writer, it is obvious that his writings include a certain kind of gender differences. In his *Anthills of the Savannah*, even though he tends to change his canon in women representation via the depiction of a strong woman through his female protagonist, the language use in his novel still shows such underestimating of women through the utilization of discriminatory expressions that label females in his African society. Achebe relied on using a sexist language that appeared in the conversation between the two genders. He also tended to use such pejorative language that reflected the way women are treated in his community.

Ethnicity is major in the first target novel. It is a tombstone of the African community richness regarding its oral narratives and indigenous languages. These features are depicted in *Anthills of the Savannah* via the use of African proverbs and idioms which reflects the effect of particular social conventions. Achebe adopted a great deal of proverbs to reveal his cultural identity that is characterized by the wisdom and rationality.

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On the other hand, Adichie's *Americanah* represented the new diasporic African fiction. As it was written by a feminist African writer from the new generation, it has its own unique stylistic characteristics. Adichie is well known as a forward advocate for women's rights. For that reason, her writings and language use are affected by this tendency. In *Americanah*, the issue of gender has the lion's share as a common variable. Since the story takes place in three countries; Nigeria, USA and UK, gender variation and its effect on the language depend on these communities. From such a perspective, English in the Nigerian community is affected by the hegemony of man that is represented in some expressions reflecting this situation; however, in the American society as a multiethnic community it is linked with ethnic minorities, the difference between blacks and whites and even the difference between Afro-Americans and Africans.

Moreover, ethnicity and gender variables are common in the target novel. They reflect the nature of diasporic fiction's language that clearly depicts multiethnic societies. This is introduced in different manners such as the linguistic variations between the Nigerian English and the American one and their effect on Nigerian immigrants in USA. Also, it appears in the use of Pidgin English, and the Igbo language. Adichie utilized a nativized language to preserve the cultural identity of Nigerian immigrants. Regarding gender Adichie's *Americanah* reflected how men use such a vernacular language when they deal with women and they attribute to them through language such inferior traits.

However, social class and age are rated as the least frequent since the novel was written to eliminate the social class issue in contemporary societies. Meanwhile, the English language use in the selected novel pictures such a kind of social class differences between white Americans and black ones, among Africans themselves and between Africans and their Afro-Americans' counterparts. This was represented by the use of titles and stereotyped expressions that attributed to Africans and Africa. Similarly, the language

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use in *Americanah* revealed such variations regarding age in which the author figured the peculiarity of her society by showing such expressions that differentiate between elders and young people and that were used to ensure respect and to maintain relationships.

The English nativization is the second feature that is disseminated in the selected novels. This aspect forms a discursive approach in the post-colonial and the contemporary African novel in English. It is a result of the contact between the foreign code (English) and the indigenous languages in African communities. Achebe and Adichie adopted the English nativization as a strategy to figure out the multilingual creativity of Nigerian society and to preserve their oral traditions dignity. Therefore, the two novels revealed various features of language nativization that characterized this literary genre.

Anthills of the Savannah is fascinated by different nativized features such as proverbs, idioms, Pidgin English and neologism. Achebe is well known by his oral narratives in his writings. For that reason, proverbs and idioms are major in his *Anthills of the Savannah*. They reflected the richness of his Nigerian community and his tendency to convey the African cultural heritage. Achebe utilized proverbs to reject the idea that the African societies are savage and underdeveloped and to demonstrate their Africans had their wisdom and rich culture. In addition, Pidgin English is a predominant feature in this novel. Through the use of this kind of language, Achebe introduced the social networks of his society that were founded on social class differences and the dominance of a group over a less social class category. Pidgin English also reflected the real discourse of Nigerian people beyond the prestige of English language that was restricted to upper class elite in the Nigerian community. Neologism, on the other hand, was met in the target novel in which different new terms are stemmed from the Nigerian society and reveal its peculiarity. Achebe utilized new made phrases and words that depicted the hierarchal nature of Nigerian community and portrayed its mythology and beliefs.

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Americanah, however, introduces the nativized English mainly in a form of code switching. In this case, Adichie tended to switch mainly from English to Igbo and Pidgin English. She utilized those terms to prove the adherence of Nigerians to their African identity even though they are far from their community. She focused more on using Igbo rather than pidgin to preserve her Igbo Nigerian identity in multiethnic communities such as USA and UK and to encounter the acculturation phenomenon. As Achebe, Adichie utilized neologism as a feature of her nativized English. She demonstrated her ability to preserve her African identity in multiethnic communities. Whereas, proverbs, idioms and Pidgin English are less frequent since the storyline of the novel is beyond Nigerian society and in American community that turned the language used to be more American. Avoiding the use of Pidgin English explained the tendency of Adichie to fortify equality rather than social class difference through her *Americanah*.

Therefore, the present work revealed uniqueness in its results since it explained the way English language is used in a literary discourse (the novel) from a sociolinguistic perspective. It clarified how different sociolinguistic variables can affect the characters' discourse and identify their identity. The results also displayed the significance of nativization as a sociolinguistic feature in distincting the African novel in English from other genres. It proved the idea that African sociocultural contexts can manipulate the standard English to create new varieties which adapt with African cultures and their communities.

From a pedagogical perspective, the thesis results may be useful in EFL classrooms. They may aid in designing both sociolinguistics and literature courses. In sociolinguistics courses, EFL teachers may find good materials to teach different varieties of Standard English (e.g. Nigerian English) that helps learners to understand English in the African context. Instructors also can clarify the idea of variation through analyzing the

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African novel in English and how language varied in African communities. In literature courses, teachers can use the African novel in English as a medium to clarify the social reality of African communities that reflects the narrative traditions of this genre. English nativization as a discursive approach in Anglophone African fiction can help learners to comprehend the English language carries African oral traditions and conveys their wisdom.

In a nutshell, the African novel in English is a significant literary genre. Its themes construct a paradigm shift in the African literature canon. The language use in this kind of literature forms its peculiarity and elevates its position to the universality. Thus, the language in the Anglophone African fiction has its own characteristics and it does not immune from the effect of the African society as the source of this genre. This effect creates a new discourse that harmonizes between the foreign code and the native languages that reflect the richness of African oral traditions. Its sociolinguistic, stylistic and discursive characteristics prove that it is an authentic genre and its language is an innovation.

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Appendices

Appendix A: Glossary of *Anthills of the Savannah*

Abhorrence: A feeling of repulsion, disgusted loathing.

Adjourn: Break off a meeting with the intention of resuming it later.

Aloof: Not friendly or forthcoming, cool and distant.

Anoint: Smear or rub with oil, typically as part of a religious ceremony.

Appease: Pacify or placate someone by acceding to their demands.

Conundrum: A confusing and difficult problem or question.

Deplorable: Shockingly bad in quality.

Deign: Do something that one considers to be beneath one's dignity.

Dissociate: Disconnect or separate.

Mollify: Low the anger or anxiety of someone.

Parboil: Partly cook food by boiling.

Propitious: Giving or indicating a good chance of success, favorable.

Refurbishment: Renewal.

Sanguine: Optimistic or positive, especially in an apparently bad or difficult situation.

Taunt: A remark made in order to anger, wound, or provoke someone.

Tenuous: Very weak or slight.

Vigilance: The action or state of keeping careful watch for possible danger or difficulties.

Vigorous: Strong, healthy, and full of energy.

Voluminous: Occupying or containing much space.

Appendix A: Glossary of *Americanah*

Apocryphal: A story or statement of doubtful authenticity, although widely circulated as being true.

Bucolic: Of or relating to the pleasant aspects of the countryside and country life.

Bonhomie: Cheerful friendliness.

Coaxing: To persuade someone gradually or by flattery to do something.

Cowries: A marine mollusk that has a smooth, glossy, domed shell with a long narrow opening.

Greenness: Youth; freshness.

Harmattan: A dry and dusty northeasterly trade wind blows from the Sahara Desert over the West African subcontinent.

Hectoring: To talk to someone in a bullying way.

Inchoate: Just begun; not fully formed or developed.

Insouciantly: Showing a casual lack of concern; indifferent.

Lassitude: A state of physical or mental weariness.

Naira: The currency of Nigeria.

Nubile: Sexually mature- usually used when referring to a girl or young woman.

Proclivity: A tendency to choose or do something regularly.

Recalcitrant: Having obstinately uncooperative attitude towards authority or discipline.

Reify: Make something abstract more concrete or real.

Savoir faire: The ability to act or speak appropriately in social situations.

Sycophant: A person who tries to win favor from wealthy or influential people by flattering them.

Torpid: Mentally or physically inactive; lethargic.

Venal: Susceptible to bribery.

Wolof: A language of Senegal, the Gambia and Mauritania.

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Appendix C: Glossary of Igbo Words and Phrases in *Anthills of the Savannah*

Abali gara aga: last night

Adire: is a resist-dyed cloth produced and worn by the Yoruba people of southwestern Nigeria in West Africa.

Afo ohihi: stomachache

afp-onu: beard

Agwu: Deity; God of madness

Asa: Fine girl, beautiful girl

Amaechina: may the path never close

baibai!: goodbye!

bata!: come in!

Biko: please

Chi: God

Chikwe!: God willing!

Chineke: God

Dam: exactness

Danshiki: an African shirt that's loose and colorful

Fraide: Friday

Fofofo: a thick doughlike West African food made by boiling and pounding a starchy vegetable like yam.

Garri: creamy granular flour obtained by processing the starchy tuberous roots of freshly harvested cassava.

Gbali-gbali: rise, spring up or elevate

Ha: they

Haba: harbor

Iba: flu; malaria

Idemili: daughter of God

Ife onye metalu : what a man commits

Inyanga: doctor

Ise: Amen

Kedu!: hello!

Kabisa: at all, completely

Kpom: exactly; correctly

Nenka: mother is supreme

Nkolika: recalling is greatest

Nwanyi: a female.

Nwanyibuifie: a female is also something.

Ogili: kind of spices

Ozo: a title that is an honor among the Igbos. It is a sign of wealth and prosperity

Soja: army; soldier

Ukwa: a very nutritive food commonly eaten in southern Nigeria primarily by Igbo people

Uwa-t'uwa: world inside a world without end.

Appendix D: Glossary of Igbo Words and Phrases in *Americanah*

Ada: daughter; first-born daughter

Adi m ime: I'm pregnant

Ahn-Ahn: Oh God!

Asa: fine girl

Biko: pardon, please

Chelu: please

Chai: to express surprise.

Ezigbo: handsome man

Eziokwu: honesty

Gini: what?

Ife esika kita: Strangers since ages right now.

Inugo: Do you hear me?

Kedu: how are you?; how are you doing ?

Kwa: too

La nu to: say goodbye to

Ma: also

Mba: No

Ma ife: my love

Mechago: may I come?

Ndi: people; community

Ndo: sorry

Ngwa: quickly, ready

Nno: welcome

Obi: heart; chest

O di egwu: it is dangerous

Ofe: soup; sauce

Omalicha: Beautiful

O na ej gi ka akwa: he holds you like an egg.

Onugbu: Dried vegetables

Oyinbo: white men

Rika: all right

Sie ihe: to cook

Ucha: clean

Ugo: dared color

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Appendix E: Pidgin English Expressions in *Anthills of the Savannah*

Abeg: Please, but usually not a repentant plea. *Example:* ‘Abeg! No waste my time!’ means ‘Please! Don’t waste my time!’

Abi?: Isn’t it?

Area boys: Street-smart young men that loiter around neighborhoods

Bigman: Wealthy or influential man

Butta my bread: Answered prayers. *Example:* “God don butta my bread” means ‘God has answered my prayers’

Chop-chop: Bribery and corruption in public life; misappropriation or embezzlement of funds.

Comot! : Get out of here!

Comot for road: Make way

Come chop: Come and eat!

Dem send you? : Have you been sent to torment me?

Dis food sweet well, well: This meal is delicious.

E be like film: This phrase is used to express incredulity, especially when reporting a scenario, movie or circumstance.

E no good for anybody: It is not good for everyone.

Fit stay for him house: Can stay at home

Gbam!: Exactly or precisely

Gi mi: Give it to me.

Go slow: Traffic jam

Gra-gra: Troublesomeness

How bodi? How you dey?: How are you doing today?

How far? : Hey, Hi

I go land you slap: I will slap you!

I no gree: I don't agree.

I no know am! : I don't know him.

I no no: I don't know.

I no sabi: I don't understand.

I dey fine: I'm fine. I'm doing well.

I dey miss you: I miss you.

I go begin count: I'm going to count.

I Sabi: I know or I understand.

I wan Chop or I dey H: To show that you are extremely hungry.

I wan chop: I want to eat.

Jagajaga: Inconsistent

Listen well well: Pay attention

Make you no worry: Don't worry

Make you de look am well: Take care of him.

Na small small motor: It is very small

Na so? : Is that so?

Na so/Na so? : It is so.

No be her fault: It is not her mistake.

Nobody fit do fuckall to him: No one can hurt him.

Notin Spoil: All is well.

Now now: Immediately

Oga: Boss

Pickin: A child

Sha: Darling; sweetheart; cute

Siddon: Sit down

Soja work: Army

Soja work na stand-stand worke be: The army is a very hard work.

Vex: Upset. *Example:* “Make you no vex me!” means ‘Don’t upset me!’

Wahala : Problem or Trouble. *Example:* “Why you dey give me wahala?” means ‘why are you giving me so many problems?’

Wayo: Trickery. *Example:* “That man be wayo” means ‘that man is a fraud!’

We de alive: We are alive.

Wetin?: What?

Wetin dey happen?: What’s going on? What’s happening?

Weting be dis now?: What is this now?

Wey no fit: Who cannot.

Wusai do dey go?: Where are you going?

Yanga: Doctor

Yéyé: Useless

You no sabi book: You don't understand books.

You too much: You are far too kind.

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Résumé

Le roman africain en anglais reflète la richesse et la diversité culturelles africaines. Il montre la beauté des traditions africaines et il est considéré comme un moyen de rectifier les idées fausses et les stéréotypes courants sur le continent noir. Puisque le roman africain en anglais est le produit de la réalité sociale africaine, sa langue construit un sujet controversé sur la scène littéraire africaine. L'utilisation de l'anglais forme un procédé rhétorique dans ce genre. Il est affecté par différentes variables sociales dans les sociétés africaines telles que le sexe, la classe sociale, l'origine ethnique et l'âge, et il est nativisé pour transmettre les traditions culturelles africaines. Pour cette raison, la présente thèse venant enquêter sur la nature de la langue anglaise dans *Anthills of the Savannah* de Chinua Achebe et *Americanah* de Chimamanda Ngozi Adichie. Il sollicite à déterminer les caractéristiques de la nativisation anglaise et la manière dont les variables sociolinguistiques modèlent son utilisation dans les romans cibles. Ainsi, la méthode descriptive et le cadre sociolinguistique sont adoptés comme méthodes pour décrire la façon dont la langue est nativisée et affectée par différentes variables sociolinguistiques, et pour clarifier le sens de certaines unités linguistiques dans leurs contextes. Les *Anthills of the Savannah* de Chinua Achebe et *Americanah* de Chimamanda Ngozi Adichie reflètent l'authenticité sociale africaine dans les périodes postcoloniales et contemporaines. L'analyse des deux romans cibles révèle le rôle des variables sociolinguistiques telles que le sexe, la classe sociale, l'ethnicité dans la variation de l'anglais dans la littérature. Il présente les principales caractéristiques de la nativisation de la langue anglaise notamment les proverbes, les idiomes, le changement de code, le pidgin anglais et le néologisme qui construisent une nouvelle variété anglaise et créent un genre littéraire authentique.

Mots-clés: roman africain, langue anglaise, société africaine, variables sociolinguistiques, nativisation.

المخلص

تعكس الرواية الأفريقية باللغة الإنجليزية الثراء والتنوع الثقافي الأفريقي كما أنها تظهر جمالية التقاليد الأفريقية وتعتبر وسيلة لتصحيح المفاهيم الخاطئة والقوالب النمطية حول القارة السمراء. ولأن الرواية الأفريقية باللغة الإنجليزية هي نتاج الواقع الاجتماعي الإفريقي فإن لغتها تشكل موضوعاً مثيراً للجدل في المشهد الأدبي الإفريقي. يشكّل استخدام اللغة الإنجليزية أداة بلاغية في هذا النوع الأدبي، ويتأثر بالمتغيرات الاجتماعية المختلفة في المجتمعات الأفريقية مثل الجنس، الطبقة الاجتماعية، العرق والعم، ويتم تأصيلها للتعبير عن التقاليد الثقافية الأفريقية. لهذا السبب، تهدف الأطروحة الحالية إلى التحقيق في طبيعة اللغة الإنجليزية المستخدمة في روايتي عش نمل السفانا لتيشنوا اتشيببي و امريكانا لتيشمامندا نقوزي اديشي. يسعى البحث إلى تحديد ميزات تأصيل اللغة الإنجليزية والطريقة التي تؤثر بها المتغيرات اللغوية الاجتماعية على استخدامها في الروايتين المختارتين. لذلك، تم اعتماد المنهج الوصفي والإطار اللغوي الاجتماعي كمنهجي دراسة لوصف كيفية تأصيل اللغة الإنجليزية وتأثرها بالمتغيرات اللغوية الاجتماعية المختلفة، ولتوضيح معنى بعض الوحدات اللغوية في سياقها. ومن أجل ذلك فإن روايتي عش نمل السفانا لتيشنوا اتشيببي و امريكانا لتيشمامندا نقوزي اديشي تعكسان الواقع الاجتماعي الإفريقي في فترة ما بعد الاستعمار و الفترة المعاصرة. وقد كشف تحليل الروايتين عن دور المتغيرات اللغوية الاجتماعية مثل الجنس والطبقة الاجتماعية والعرق عن التباين في استعمال اللغة الإنجليزية في العملين الأدبيين. كما بيّن أيضاً أهم الخصائص الرئيسية لتأصيل اللغة الإنجليزية مثل الأمثال و العبارات الاصطلاحية، التبدل اللغوي، اللغة الإنجليزية الهجينة، والتعبير المستحدث التي تبني تنوعاً جديداً في اللغة الإنجليزية وتخلق نوعاً أدبياً أصيلاً.

الكلمات المفتاحية: الرواية الإفريقية، اللغة الإنجليزية، المجتمع الإفريقي، المتغيرات اللغوية الاجتماعية، التأصيل.