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*English Nativization in Chinua Achebe's
Anthills of the Savannah and Chimamanda Ngozi
Adichie's Americanah*

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ABSTRACT

The present paper attempts to identify the main aspects of English nativization as a sociolinguistic phenomenon in the African Novel in English. Also, it highlights its usage in two novels written by two Anglophone African writers from different generations. To accomplish the research work objectives, Chinua Achebe's *Anthills of the Savannah* and Chimamanda Ngozi Adichie's *Americanah* are selected as the study corpora. The paper adopts a sociolinguistic framework with a descriptive approach to analyze the target literary texts. In doing this, the two researchers explore different features of English nativization in the two works such as literal translation of proverbs and idiomatic expressions, Pidgin English, code switching, and neologism or coinage. These aspects reveal the particular characteristics of the language in Anglophone African fiction and construct a new variety of English that shapes and provides an authenticity to the African novel in English.

Keywords: nativization, African novel, proverb, idiom, pidgin, code switching, neologism.

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INTRODUCTION

It is obvious that language and literature are regarded as the underpinnings of cultural identity and particularity. Literary works usually depict the language of each community. In this sense, African fiction is widely expressed by colonial languages such as English, French and Portuguese (Ukam, 2018). Euro-phone fiction still forms a controversy in the African literature canon. In this case, indigenous fiction opponents assault the African fiction in European languages. They claim that colonial languages are not adequate to express the cultural heritage and identity of Africans; however, the indigenous languages are the appropriate way to convey the African experience (Ibid).

Meanwhile, the African novel in English and other foreign codes are a peculiar medium by which creative writers can depict African indigenous traditions. In this context, English language is in contact with African native codes which create a bilingual milieu in which Anglophone authors can address both Africans and other communities (Aboh & Uduk, 2016). For that reason, African writers in English tend to domesticate this code in order to fit with the African cultural in this context. Nativization, therefore, is a harmony between indigenous and foreign codes to metamorphose the second language and make it as a part of the indigenous society. This phenomenon can be brought out by different sociolinguistic aspects that are the core of language indigenization such as proverbs, cultural bond expressions, code switching and Pidgin English.

In African fiction in English, nativization is an aesthetic and sociolinguistic phenomenon that shapes the majority of African creative writings. For that reason, it is very important to shed light on this feature. Thus, the present paper tends to investigate the nativization of English language in Chinua Achebe's *Anthills of the Savannah* and Chimamanda Ngozi Adichie's *Americanah*.

1.Literature Review

African fiction in English is regard as a didactic and awareness-raising genre rather than merely artistic works. Anglophone authors questioned socio-cultural, economic and other issues in their communities. They committed to address and defend their culture and traditions (Ojaide, 2012). In this sense, African authors in English tend to portray African experience via adopting the foreign code. The latter is interrogated whether it is adequate to reflect the African socio-cultural context. For that reason, they intertwine European conventions with native traditions of narratives and orality to create a new

**English Nativization in Chinua Achebe's *Anthills of the Savannah* and
Chimamanda Ngozi Adichie's *Americanah***

Zohra Merabti & Dr. Halima Benzoukh

genre or discourse. In other words, they tend to fashion and domesticate English language to address African social reality (Irele, 2001).

Nativization is a sociolinguistic phenomenon that refers to the author's endeavor at textualizing linguistic variations and at expressing African experience, culture and linguistic aspects through the foreign code. Anglophone authors indigenize English language by violating and subverting its foreignness in which they formulate a new third code. The latter can bring out the indigenous culture and address other communities (Zabus, 2007). In the African fiction context, Chinua Achebe is the pioneer in English language indigenization. His evolvment of African fiction in English stems from his manner of mixing indigenous cultural and linguistic traditions with Western discourse. For that reason, Achebe's fiction written in English is the picture of the foreign language domestication in which Igbo linguistic system and Nigerian pidgin are interlaced with the foreign code and aid in reshaping language and cultural identity yielded from the ex-colonizer (Lynn, 2017).

English nativization is an important topic in the literature. Bamiro (1996) casts light on the pragmatics of English in African fiction. He states that African authors fashioned English language to fit with their cultural and sociolinguistic context. Also, Igboansi (2006) discusses the style and the meaning of Igbo English novels in which he explains that this genre is understandable by Africans; however, they are incomprehensible to Western due to its cultural bond nature. Similarly, Yeibo (2011) investigates the lexicosemantic aspects of transliteration as a feature of language domestication in Okara's *The Voice*. He highlights the main sociolinguistic features that determine lexical choices in the text. Moreover, Baazizi (2015) sheds light on this phenomenon by discussing the orality traditions in African novels in English and the problem of language in this context in Chinua Achebe's *Things Fall Apart*. Furthermore, Oboko and Ifechelobi (2018) examine language usage and style in Achebe's novels. They identify the main features of nativization in those works such as code switching and the translation of cultural bond expressions. Therefore, the present work comes as an attempt to identify the main features of English nativization in Anglophone African fiction.

2. Methodology

The present work is an endeavor to discuss the nativization as a sociolinguistic phenomenon in Chinua Achebe's *Anthills of the Savannah* and Chimamanda Ngozi Adichie's *Americanah*. The two novels are known for the harmony between the native code and the English language and they reveal the different features of language indigenization. Therefore, this paper categorizes

**English Nativization in Chinua Achebe's *Anthills of the Savannah* and
Chimamanda Ngozi Adichie's *Americanah***

Zohra Merabti & Dr. Halima Benzoukh

those aspects with their appropriate meanings in the English language in the two selected novels.

2.1. Research Design and Corpus of the Study

The aim of the current study is determining the main aspects of English language nativization in African novels in English. In this sense, the two researchers adopt a sociolinguistic framework with a descriptive method to fulfill the research work's objective. The descriptive design is selected in order to describe the usage of English language in this bilingual context. However, in order to analyze the corpuses of the study, a sociolinguistic approach is the appropriate view since it aids in establishing a relationship between the foreign code and its usage in the social reality. Also, it identifies the features of nativization in the two corpuses of the study. Furthermore, in order to accomplish the research aim, Chinua Achebe's *Anthills of the Savannah* and Chimamanda Ngozi Adichie's *Americanah* are selected to conduct the study. *Americanah* is a sample of Diasporic African literature in which the author portrays the story of an immigrant African woman between her hometown and Diaspora. However, *Anthills of The Savannah* is a political fiction that depicts the political and social realities in postcolonial Nigeria. The four main features of nativization and their meanings are presented in the tables below, relying on Echerue (2001), Awde et al. (1999), Naija lingo: The Nigerian Pidgin English dictionary (<http://naijalingo.com/>), and Kaperogi(2015).

2.2. Proverbs and Idiomatic Expressions Translation

The translation of proverbs and idiomatic expressions is a frequent feature of English nativization in Achebe's *Anthills of the Savannah*. The two aspects are a stereotype in Achebe's creative writings. In the present work, the predominance of those two features reveals the richness of African culture and traditions and Achebe's tendency to bring it out to other cultures. Table.1 presents the equivalent meanings of some proverbs and idiomatic expression in the novel:

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

Proverbs and Idiomatic Expressions	Meaning
He owns all the words in this country (p.09)	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!

**English Nativization in Chinua Achebe's *Anthills of the Savannah* and
Chimamanda Ngozi Adichie's *Americanah***

Zohra Merabti & Dr. Halima Benzoukh

Children washing only their bellies (p.21)	We are always learning.
God does not sleep. (p.21)	God knows everything.
One finger gets soiled with grease and spreads it to the other four (p.22)	Someone's mistake can affect others.
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.
Is it not the same fellow who was born in a goat shed because his father had no money to pay for a chalet ? (p.26)	He was not born with a golden spoon in his mouth.
Power is like marrying across the Niger; you soon find yourself paddling by night. (p.45)	Power is so difficult.
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.
You can't open up to every sweet tongue that comes singing at your doorstep. (p. 88)	You should be cautious.
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)	He wishes to crown.
Punctuality is the soul of business! (p.109)	To be successful, you should be punctual.
Procrastination is a lazy man's	A lazy man has many justifications

**English Nativization in Chinua Achebe's *Anthills of the Savannah* and
Chimamanda Ngozi Adichie's *Americanah***

Zohra Merabti & Dr. Halima Benzoukh

apology!(p.109)	
An animal whose name is famous does not always fill a hunter's basket. (p.121)	Fame is not synonymous with intelligence.
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.
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. (p. 122)	Don't encourage others to be careless and lazy!
I do not know ABC. (p.122)	I'm illiterate.
If you cross the Great River to marry a wife you must be ready for the risk of night journey by canoe (p.127)	If you intervene in a matter, you will be responsible of the results.
There is nothing left in the pipeline (p. 154)	There is nothing to say.
The earthworm is not dancing, it is only its manner of walking (p.157)	It is her/his real characteristic
If you want to get at the root of murder, they said, you have to look for the blacksmith who made the matchet. (p. 158)	You should look for remote causes of the issue.
A man whose horse is missing will look everywhere even in the roof. (p.177)	A man should look every where to get his target.
Just to sniff her finger and know. (p.197)	To expect something without knowing
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. (p.225)	The clever man who always agrees with his wife.

**English Nativization in Chinua Achebe's *Anthills of the Savannah* and
Chimamanda Ngozi Adichie's *Americanah***

Zohra Merabti & Dr. Halima Benzoukh

Whoever ate the foofoo let him mop up the soup as well. (p.227)	If someone starts something, he should finish it.
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However, in Adichie's *Americanah*, it is noticeable that those features are not highly adoptable to Africanize English language. This is due to the context in which the story line has occurred that is in Diaspora where the contact with different cultures. Proverbs' and idioms' meanings in *Americanah* are presented in Table. 2:

Table.2. Meanings of Proverbs and Idiomatic Expressions in *Americanah*

Proverbs and Idiomatic Expressions	Meaning
They had chosen to become martyrs for a dubious cause. (p.09)	They want to be victims of silly reasons.
I like my hair the way God made it. (p.14)	I like my natural hair.
You are hungry and honest. (p.23)	You are persistent.
Shine your eyes! (p.24)	See the truth!
My madam's husband. (p.29)	My previous employer.
She would get into heaven on the wings of her faith. (p.35)	God blesses her because she is faithful.
We cover Uju's mentor with the precious blood of Jesus! (p.37)	God blesses Uju's husband.
God is really using him in people's lives. (p.37)	He saves people's lives.
A frog does not run in the afternoon for Nothing. (p.48)	Everything has its own reasons.
The medicine man's bag has all kinds of things. (p.49)	The specialists have a large knowledge.
If you kill a warrior in a local fight, you'll remember him when fighting enemies(p.49)	Keep your ally to defeat enemies.
Find her feet first. (p.75)	She lands on her feet.

2.3. Code Switching

The second aspect of nativization, code switching, is less frequent in *Anthills of the Savannah* as it is mentioned in Table.3. Achebe tends to switch from English language to Igbo via using no more than one word. Also, he harmonizes between Igbo and Nigerian pidgin in accomplishing this task. It may be explained by the preference of adopting literal translation of L1 rather than intertwining two codes.

Table.3. Code Switching in *Anthills of the Savannah*

Code Switching Instances	Meaning
I became <i>kabukaboo</i> , for the first time in my life.(p. 81)	A private car operating as an unlicensed taxi.
Perhaps it was the <i>nwanyi</i> , the female half of it that I particularly resented. (p.88)	A woman
But though born from the same womb he and Madness were not created by the same <i>chi</i> . (p.125)	Spirits
So he fit stay for him house, chop him <i>oyibo</i> chop. (p.136)	White people
This our country <i>nawaa</i> . Na only God go save person. (p.166)	It is divided or broken.
With <i>koboko</i> and truncheons they fell upon their fleeing victims chasing them into classrooms, the library, the chapel and into dormitories. (p.173)	The long, hollow stems of particular plants such as bamboo
Then the man begin make <i>inyanga</i> and begin answer father. (p.222)	Doctor
We did not hear <i>kpom</i> to tell us that the palm branch has	Exactly / is broken

**English Nativization in Chinua Achebe's *Anthills of the Savannah* and
Chimamanda Ngozi Adichie's *Americanah***

Zohra Merabti & Dr. Halima Benzoukh

<p>been cut before we heard <i>waa</i> when it crashed through the bush. (p.227)</p>	
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Meanwhile, code switching is the predominant aspect in *Americanah* in which the author adopts more this characteristic. She does not only utilize one word switching, as it is mentioned in Table.4, but also she uses intersentential one as well as pidgin English which establishes a discursive harmony between two codes and creates a new English variety.

Table.4. Code Switching in *Americanah*

Code Switching Instances	Meaning
Ceiling, <i>kedu</i>? (p.19)	How are you?
God bless you, <i>oga</i> (p.20)	Sir!
Darling, <i>keduebe</i> I no? (p.21)	Where are you?
Sunshine in the evening! <i>Asa! Ugo</i> (p. 21)	Weaver bird! Dared color!
<i>Ahnahn! O gini?</i> Are you the first person to have this problem ?(p.22)	Goddess! What?
I need somebody with <i>gra-gra</i> (P.22)	I need somebody with stubbornness.
You will see how doors will open for you because you have an <i>oyinbo</i> General Manager. (p.24)	White man.
On Sundays, she would invite his relatives for pounded yam and <i>onugbu</i> soup. (p.25)	Dried vegetables.
It is rumped. <i>Ngwa</i>, go and iron it! (p.40)	Quickly!
Ifem, I don't know what got into me. <i>Ndo</i> (p.64)	Sorry!
"<i>Adi m ime,</i>" she said simply. (p.64)	I' m pregnant.
<i>Biko</i>, I'm changing to Nsukka as well. (p.68)	Pardon!

**English Nativization in Chinua Achebe's *Anthills of the Savannah* and
Chimamanda Ngozi Adichie's *Americanah***

Zohra Merabti & Dr. Halima Benzoukh

It will be okay, <i>inugo?</i> (p.73)	Do you hear me?
What kind of man bleaches his skin, <i>biko?</i> (p.88)	Sorry!
What? <i>Gini?</i> (p.89)	What?
<i>Ngwa</i>, scrub between your legs very well, very well. (p.96)	Ready!
<i>O na-egigikaakwa,</i>" Aunt Uju said (p.161)	He uses you to weep.
Mummy, <i>nno!</i> (p.172)	Welcome!
That thing can do wonders to your head, <i>eziokwu.</i> (p.175)	Actually
<i>Mba</i>, it is not about accents. (p.178)	No!
Thirty-five is too much, <i>o rika, biko.</i> Please just try and help us (p.183)	All right, please!
<i>onwuchagokwa, Dike anwuchagokwa.</i> Dike had nearly died.	Dike had nearly died.
Sorry, <i>omalicha !</i> (p.270)	Beautiful
She had a child for the managing director of Hale Bank and the man told her to go to hell; that he is not the father, and now she is left with raising a child alone. <i>Na wa.</i> (p.280)	And who
Look, my brother. You won't sell it at that price, nobody will buy. <i>Ife esikakita.</i> The recession is biting everybody. (p.329)	Strangers since ages right now.

2.4. Pidgin English

Pidgin English is another feature of English indigenization. It constructs a major aspect in Achebe's *Anthills of The Savannah* as it is presented in Table. 5. 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

**English Nativization in Chinua Achebe's *Anthills of the Savannah* and
Chimamanda Ngozi Adichie's *Americanah***

Zohra Merabti & Dr. Halima Benzoukh

contacts, Achebe adopts it as a standard of different social classes in the society.

Table.5. Pidgin English in *Anthills of the Savannah*

Pidgin English Instances	Meaning
We no de go anywhere. We jus wan sidon for house. Make you take evening off. If at all oga wan anything I fit get am for am. (p.64)	We are not going anywhere. We just want to sit down in the house. The evening is over. If the boss wants anything, I can prepare it for him.
Your girl polite well well. She tell me make I sidon, she even ask wetin I wan drink. Sono be her fault at all madam. Na me one refuse for sidon. You know this soja work na stand-stand worke be. (p.72)	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 usually a ready work.
I no know am! Na sake of editor he come abuse me when I de do my work (p.128)	I don't know him! I'm not interested in an editor who abuses me when I am doing my work.
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. (p.129)	Come to the Traffic Office on Monday morning at eight o'clock without a retard. If you don't come or you will come late, you are going to summon by the court.
Makeuna look im face well well. If any of you go out tomorrow and begin to fool around his car I go give the person proper gbali-gbali. You understand. (p 132)	Guys! Look to his face well. If any of you goes out tomorrow and disturbs him, I will punish him. Do you understand that?
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	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 the book, but I know that 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

**English Nativization in Chinua Achebe's *Anthills of the Savannah* and
Chimamanda Ngozi Adichie's *Americanah***

Zohra Merabti & Dr. Halima Benzoukh

<p>forget we. But he no do like that. So we come salute am.(p.136)</p>	<p>like that. So,he deserves to come and salute him.</p>
<p>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. (p.137)</p>	<p>It is the place where the cattle were killed for many years. It is due to this man who writes until City Council who is sleeping wakes up, brings bulldozer and throws away the rubbish and cleans the place very well.</p>
<p>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. (p.137)</p>	<p>Due to this man's efforts, I follow my friend to salute him. Madam, I beg you, Take care of him well. He is an important person in this country.</p>
<p>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)</p>	<p>So, how can I know that I am standing in front of a big man? I am just thinking when I am coming about this inconsistent person who cannot paid a driver and blocks the road to everybody. By God, this is what I think.</p>
<p>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)</p>	<p>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 chemist to buy medicines for her.</p>
<p>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)</p>	<p>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.</p>
<p>Thank you sir, thank you madam. This our country na waa. Na only</p>	<p>Thank you sir, thank you Madam. In this broken country, only God who can</p>

**English Nativization in Chinua Achebe's *Anthills of the Savannah* and
Chimamanda Ngozi Adichie's *Americanah***

Zohra Merabti & Dr. Halima Benzoukh

God go save person.(p.166)	save people.
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. (p.174)	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 to be ready for fighting. Wipe your eyes and don't worry God exists.
If you get somewhere to go make you go today. Tomorrow no taxi go run. (p.181)	If you are going somewhere, you should go today. Tomorrow there is no taxi is running.
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. By God's power.
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. (p. 193)	The poor man only who knows that his brother is starving. The big boss who abuses him doesn't remember because his own belly is full up with corn flacks, milk and omelet.
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 doesn't introduce himself as a Commissioner of Information.
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 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. (p.194)	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 a specious look to the man. Next time march confidently as if the main road is your property.

**English Nativization in Chinua Achebe's *Anthills of the Savannah* and
Chimamanda Ngozi Adichie's *Americanah***

Zohra Merabti & Dr. Halima Benzoukh

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 yéyé fathers.
You no sabi book but you sabi plenty thing wey pass book, my dear girl. (p.223)	You don't read books but you know many things that surpass books, my dear girl.
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. (p 230)	There is no problem. To cry a little isn't bad. BB is not like me who cries every day like a baby whose mother died.

Nevertheless, in the case of *Americanah*, Pidgin English is a minor feature. Adichie as a new voice author tends to avoid the use of this bilingual phenomenon since it raises social inequality. For that reason, she adopts some utterances from pidgin within some expressions in English.

Table.6. Pidgin English in *Americanah*

Pidgin English Instances	Meaning
Before, too much voodoo. Very bad. Now Nigeria film is very good. Big nice house! (p.15)	Before, Nigerian film's videos are very bad, but now they are so good.
You tell them Igbo can marry not Igbo. (p.18)	You tell them that Igbo can marry other people.
Your mother is an American, abi? (p.52)	Your mother is an American, isn't she ?
Guys, how I go take do? (p.181)	Guys, how am I going to do?
Abeg, sorry I haven't had time to see you (p.193)	Please, sorry I haven't had time to see you.
E get one guy wey they deport, him don come back get him paper. Na him wey go help me (p.205)	This guy who they deport, he comes back and gets his paper. He is the person who helps me.

**English Nativization in Chinua Achebe's *Anthills of the Savannah* and
Chimamanda Ngozi Adichie's *Americanah***

Zohra Merabti & Dr. Halima Benzoukh

2.5. Neologism (Coinage)

The last feature of English domestication is neologism or coinage. It is very preponderant in the two novels in which it constructs a linguistic evolvement in the fiction discourse. As it is presented in Table.7 and Table. 8, the two authors use a linguistic strategy that yields various multi-word neologisms which shape the meaning of the source language.

Table.7.Neologism (Coinage) in *Anthills of the Savannah*

Neologism (Coinage) Instances	Meaning
Truckpusher (p.19)	Men who work with wheel barrow. In this context, he depicts them as criminal & misfits
The season of renewal (p.32)	Spring
Thick madams (p.37)	Fat women
But I think it is disgusting, don't you (p.69)	Tag question: isn't it
Soja-man (p.72)	Soldier
Late-flowering (p.75)	Arising
Water of God (p.105)	Baptism
Big Chief (p.122)	President
the Owner of the World (p.123)	God
Big man (p.138)	An important man/Wealthy man
soldier-infested streets (p.79)	Streets full of soldiers
shark-infested waters (p.180)	Water full of shark
now-alooof (p.196)	Instant detachment
God-knows-where (p.197)	Anywhere
Eating-houses (p.207)	Restaurants
Daughter of Allah (p.224)	Goddess

Table.8.Neologism (Coinage) in *Americanah*

**English Nativization in Chinua Achebe's *Anthills of the Savannah* and
Chimamanda Ngozi Adichie's *Americanah***

Zohra Merabti & Dr. Halima Benzoukh

Neologism (Coinage) Instances	Meaning
Aunty (p.17)	Old woman
Big man (p.17)	Rich man
Big Women (p. 23)	Rich women
bone-thin (p. 35)	Very thin
Aunty Uju's mentor (p.37)	Boyfriend
talking-to (p.41)	A discussion
His father's brother (p.43)	His uncle
book people (p.45)	People who read a lot of books
Popsie (p.51)	Parents
Americanah (p.51)	Immigrants who came from America
Made-in-Good-Times (p.54)	Appropriate
A money-miss-road (p.59)	Rapacious
Happy Sallah (p.63)	Godacceptsit
Okada (p.72)	Motor-bike taxi
warm to the touch (p.80)	Very hot
Was boning for me (p.93)	Have sex

3. Discussion

Nativization of English language is a discursive and sociolinguistic phenomenon that shapes the majority of Anglophone African fiction. It is a way to express the African experience and depict its cultural environment. Chinua Achebe's *Anthills of The Savannah* and Chimamanda Ngozi Adichie's *Americanah* are two samples of this genre in which the two authors tend to domesticate the English language in this bilingual context. In this sense, they adopt different features of language nativization such as proverbs and idiomatic expressions translation, code switching, Pidgin English, and neologism or coinage. After the corpus analysis, the outcomes reveal an allowance in the use

**English Nativization in Chinua Achebe's *Anthills of the Savannah* and
Chimamanda Ngozi Adichie's *Americanah***

Zohra Merabti & Dr. Halima Benzoukh

of each feature. In Chinua Achebe's *Anthills of the Savannah*, proverbs and idioms are major aspects alongside with Pidgin English. In this case, Achebe's intention is to fortify the Igbo's culture underpinnings and to construct African authenticity via adopting cultural bond expressions in his fiction. Proverbs and idioms as parts of oral traditions reflect the stylistic creativity in the target novel that harmonizes between European and African discourse. Similarly, he sheds light on the social layers in his community by investing Pidgin English as a sociolinguistic factor that reveals the predominance of social class and reveals the different strata in African societies.

On the other hand, Adichie's *Americanah* brings out code switching as a major aspect of nativization. Adichie juxtaposes the indigenous code with the English language to convey the bilingual discourse that shapes Nigerian identity. She proves that the two codes can reinforce each other since the foreign code is inadequate to express socio-cultural realities of Africans. Similarly, both Achebe and Adichie build a linguistic evolvement by adopting coinage or neologism. This feature is the result of the authors' creative linguistic strategies that stem from the native code system and it creates new words in which their meanings are traceable in the indigenous language.

4. Conclusion

The main objective of the present work was the investigation of nativization in African fiction in English. It identified the main features of this sociolinguistic phenomenon. For that reason, the two researchers selected Chinua Achebe's *Anthills of the Savannah* and Chimamanda Ngozi Adichie's *Americanah* as samples of the study. The outcomes revealed the predominance of proverbs and cultural bond expressions translation alongside with Pidgin English in Achebe's *Anthills of the Savannah*. However, code switching is frequent in Adichie's *Americanah*. However, neologism or coinage is a frequent aspect in the two novels. The results showed the significance of nativization in the African literary context and its relationship with the African indigenous medium. It creates a particular canon in the African literature and reflects the specificity of African heritage and culture.

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**English Nativization in Chinua Achebe's *Anthills of the Savannah* and
Chimamanda Ngozi Adichie's *Americanah***

Zohra Merabti & Dr. Halima Benzoukh

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**English Nativization in Chinua Achebe's *Anthills of the Savannah* and
Chimamanda Ngozi Adichie's *Americanah***

Zohra Merabti & Dr. Halima Benzoukh

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