

**A PRAGMATIC ANALYSIS OF FEATURES OF NIGERIAN ENGLISH IN THE
SUBTITLES OF SELECTED NIGERIAN HOME VIDEOS**

BY

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DECLARATION

I declare that the work in the thesis entitled, **A Pragmatic Analysis of Features of Nigerian English in the Subtitles of Selected Nigerian Home Videos**, has been performed by me in the Department of English and Literary Studies, Ahmadu Bello University, Zaria under the supervisions of Prof. Gani-Ikilama T. and Dr Abaya S. A.

The information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of the thesis was previously presented for another degree or diploma at any university.

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CERTIFICATION

The undersigned certify that this thesis entitled, **A Pragmatic Analysis of Features of Nigerian English in the Subtitles of Selected Nigerian Home Videos**, by **Kugbayi, Lateef Iyanda** satisfy the requirements and regulations governing the award of Masters of Arts (M.A.) in English Language Ahmadu Bello University, Zaria and is approved for its contribution to knowledge and literary presentation.

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DEDICATION

This thesis is dedicated to the GLORY of GOD and my Elder Brothers, Sisters and Younger Brothers.

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ABSTRACT

Several theories have been developed by linguists all over the world in explaining pragmatics as a sub-field of linguistics. What is central in the contributions of the scholars is identification of 'invisible' meanings from what is said or written by the intended listeners as intentionally meant by speakers/writers of such utterances that have been made or written. In this study, efforts have been made to identify the pragmatic use of Nigerian English in relation to subtitles of selected Nigerian home videos. This is undergone to find out the effects of the Nigerians pragmatic use of the language on other world users of English and the aspect of Nigerian English that are beyond international intelligibility. Out of the total number of seventy five (75) sentence-utterances selected from the subtitles of six selected Nigerian language based home videos, only twenty five of them were chosen for both direct and indirect speech acts analysis in relation to different categories of contexts and competencies as identified in Lawal's (1997) *Aspects of a Pragmatic Theory*. The analysis in connection with religious, economic, political/power, socio-cultural, ideological and creativity themes is presented here. The result of the analysis mainly shows that in spite of the efforts of the video producers to satisfy their wider audience, other speakers of English who rely solely on the subtitles while viewing Nigerian home videos have been much more confounded because the use of language in the subtitles comprises both direct and indirect illocutionary forces and this group of viewers do not have adequate knowledge and competencies to derive the indirect illocutionary forces (i.e. producers' intended meanings) from their direct illocutionary provisions. The study therefore concludes that the ability of other users of English to understand meaningfully features of Nigerian English in the utterances presented in Nigerian home videos subtitles is basically dependent on degrees of experience, background information, ability to identify necessary speech acts and contextual competences about Nigerian socio-cultural setting shared by other users of English who rely on subtitles while viewing Nigerian home videos and the film owners who produce the subtitles.

CHAPTER ONE

1.0 INTRODUCTION

One of the countries of the world where English language has become part of individuals' life after leaving the shores of England is Nigeria. According to history, the English language originated from the languages of the Germanic peoples (the Angles, Saxons, Frisii and Jutes) who migrated to Britain and later formed England. Subsequently, the language began to move from England to different countries of the world through exploration, trade, missionary activities and colonisation. As there had been languages in use in those places before the arrival of English, the contact of English language with the indigenous languages spoken in the countries, within a considerable time, brought about forms of English slightly different from the variety of English spoken in England. This eventually gave rise to other world varieties of English such as American English, Canadian English, Australian English, Indian English, South African English and of course Nigerian English.

Apart from the factors of time and space as mentioned above, the slight difference between Nigerian English and other world Englishes is not unconnected to the fact that the general linguistic forms of the language have been expanded by its Nigerian users. Thus, pragmatics as an aspect of linguistics which studies language from the point of view of users provides an avenue to study English language in relation to the choices Nigerian users of the language encounter while using the language in social interaction and more importantly, the effects of their use of the language on international users of English.

1.1 Background to the Study

English language is no more alien to Nigeria. This is because it has been able to adapt with the culture of the people and thereby nativised and domesticated to suit their beliefs, customs and aspirations. As a result, the Nigerian English can be identified anywhere on the globe based on the distinct features associated to it as a form of English that has been domesticated in the Nigerian society. The features can be noticed in the aspects of phonetics and phonology, morphology, syntax, lexico-semantics and pragmatics.

From a pragmatic standpoint, Nigerian English has in it usage of several words which have been given meanings beyond the meanings they have in their general world (Standard British English) usage. Many lexical items have been given special meanings by Nigerian users of English (Bamgbose 1971). Hence, the context in which many English words are used in Nigerian English has been expanded beyond their original status in the native English society. In addition, the cultural practices of the Nigerian environment have modified the rules of language use typical of English in native situation (*ibid.*). That is why it is assumed that many words that are used and a great deal of utterances in Nigerian English are Nigerian context based. This is connected to the observation that within the Nigerian society, users of English make utterances their listeners understand as the interactants have ‘communal lexicon’ (Clark 1998 cited in Clark 2009) which may be difficult to decode by a speaker of English who is alien to the Nigerian society except he is informed.

At this point, it can be mentioned that such utterances in relation to Nigerian socio-cultural context are embedded in the subtitles of many Nigerian home videos. Without

mincing words, the Nigerian home videos are not only playing important roles locally ranging from entertainment to preservation of Nigerian cultures, they are also being patronised by viewers across the globe and thereby transporting Nigerian cultures to the outside world. This therefore underscores the importance of **context** as a prerequisite for international speakers of English to understand intelligibly the Nigerian English usage as it is usually presented in the Nigerian home video subtitles.

The subtitles are not the actual utterances of characters since the characters use Nigerian languages. On the contrary, they are translation work of producers of the videos whose primary aim should be to get a wider audience. Consequently, for pragmatic relevance and interest of this research, sentences in these subtitles have to be referred to as “utterances” and at the same time attributed to the home video producers in whose language (English) ideas in the videos storylines are being projected to the viewers.

1.2 Statement of Research Problem

According to some advocates of Nigerian English like Brosnaham (1958), Bamgbose (1971), Banjo (1971), Adesanoye (1973), Odumuh (1987) and Jowitt (1991), it is not all forms of English spoken in the country that can be regarded as Standard Nigerian English. They identify non-Standard Nigerian English in their different categories and the Standard Nigerian English which is very close to Standard British English. As a matter of fact, according to them, this variety has to be socially acceptable, nationally and internationally intelligible.

However, as it has been observed, this may not always be the case. Language as a dynamic phenomenon has the ability to adapt with different situations and is pliable enough to be bent by users for the purpose of fulfilling their intra-national linguistic needs in a given conversational context without necessarily considering international intelligibility factors as long as their conversational goals are achieved. As the language is no longer foreign to Nigeria, it is expected that participants in speech would not always rely only on general knowledge of English systems and conventions, but also on their knowledge of cultures, conventions and the factors of situations in which communication takes place (Adegbite cited in Aremu 2009). For instance, when a speaker (of Nigerian English) makes an utterance, such an utterance can be intelligible to another speaker of English only if the latter share the same background knowledge with the former especially when the utterance appeals to cultures and conventions specifically associated with the Nigerian society. In reference to home video production, producers of Nigerian language based home videos usually engage in subtitling their films into (Nigerian) English in order to attract wider audience locally and internationally.

Although these subtitles are made in English, they contain in them some functional elements that are somewhat alien to international speakers of English. That is why the use of Nigerian English in Nigerian home videos subtitles is not enough to guarantee international intelligibility. Thus, in spite of the efforts of the film producers to satisfy the interest of their audience, the viewers of many of these videos who rely solely on the subtitles have been much more confounded. Hence, this study is specifically embarking upon a research to find answers to these questions:

1. What are the elements of Nigerian English in the subtitles of Nigerian home videos that can hinder comprehension among other speakers of English?
2. To what extent does context in its various levels contribute to meaningful understanding of elements of Nigerian English in the Nigerian home videos subtitles by other speakers of English?
3. What is the importance of background information, speech acts and international viewers' competences in interpreting meaningfully elements of Nigerian English used in the utterances presented in Nigerian home video subtitles?

1.3 Aim and Objectives of the Study

As it has been noticed, the importance of subtitles in Nigerian home videos in transporting Nigerian cultures and conventions across linguistic boundaries in Nigeria and the outside world cannot be overemphasised. That is why it is required that all users (speakers and hearers) of Nigerian English irrespective of their cultural backgrounds share the contextual knowledge of Nigeria as a speech community before the subtitles which are used for interpretations of utterances of characters in Nigerian home videos can be intelligibly comprehended. In relation to this, this study is interested in investigating the effects of the choices that Nigerian home videos producers make while subtitling utterances of characters in their movies on other users of English who follow storylines of the movies through the subtitles. It is also in the interest of the study to:

- i. identify elements of Nigerian English in the subtitles of Nigerian home videos.
- ii. examine the effect of the Nigerian English features on wider intelligibility using a pragmatic analysis.

- iii. make a distinction between formal and functional uses of Nigerian English as demonstrated in the subtitles of Nigerian home videos.
- iv. explain the importance of context in the interpretation of utterances as subtitled in the Nigerian home videos.

1.4 Significance of the Study

To carry out a study on Nigerian English does not mean working on a virgin land. Many linguists have worked extensively in this area. Several studies have focused on true existence of Nigerian English and the need to recognise it as a variety of world English in its own right. Its varieties as well as classifications have also been considered from different viewpoints by Nigerian and non-Nigerian linguists.

By and large, the stance the advocates of Nigerian English have taken to make this variety of English standard both in speaking and writing is that it has to be close to Standard British English. In other words, this variety should be locally acceptable, and nationally and internationally intelligible.

However, it should not be forgotten that English language has adapted to the Nigerian society owing to its long existence in the history of the country. It has been domesticated and modified enough to such an extent that it can even compete with the so-called major Nigerian languages in expressing socio-cultural norms and conventions specifically associated with the Nigerian society.

It seems plausible then to postulate that some aspects of Nigerian English may not be internationally intelligible. That is why this study considers it necessary to investigate

Nigerian English subtitles in Nigerian home videos which are carriers of Nigerian cultures and conventions to international communities. The utterances of characters in the subtitles of Nigerian home videos may be misinterpreted by other speakers of English. This may occur if they do not share the same world view and conventions with the users of English in a unique socio-cultural situation like Nigeria. Thus, this study is significant as it focuses on bringing to fore features of Standard Nigerian English that could be presumed to be beyond international intelligibility as demonstrated in Nigerian home video subtitles. It also states what it will require other users of English to understand these features.

1.5 Scope and Delimitation

As a sub-field of linguistics, pragmatics is a multifaceted discipline. This is proved in the considerations of its multi-dimensional definitions and views of individual contributors to the field of study. However, in this research, the basic concern is on context (as an aspect of pragmatics) and its various levels. Interest is also given to background information as a prerequisite for understanding utterances in Nigerian English as represented in the subtitles of some Nigerian home videos.

Subsequently, six selected videos are to be critically viewed and their subtitles transcribed. However, it is only some of the utterances which are relevant to the study that are going to be carefully chosen and pragmatically analysed. It has to be mentioned here that the study does not consider understanding in a broad sense because anybody who understands a language will understand whatever is said in the language but specifically, the study is based on actual speaker meaning of utterances (as presented by

producers of the videos in English subtitles) to be understood the way the speakers (that is, the producers) themselves mean them. In addition, it is not in the interest of this study to analyse grammatical and spelling errors committed or mistakes made in the subtitles; neither is the work interested in a detailed review of Nigerian home videos. Rather, the interest is specifically on the relevance of the subtitles to the pragmatic analysis of Nigerian English.

CHAPTER TWO

LITERATURE REVIEW

2.0 INTRODUCTION

As a very important part of this work, this chapter is basically concerned with examinations of related material to the topic under study. In essence, the materials to be reviewed are categorised based on these levels:

- (a) The review on this level will focus on several related works of scholars around the world on pragmatics as a subfield of linguistics with a special attention given to context and its related pragmatic topics.
- (b) Here, literature material on Nigerian English will be incisively reviewed.
- (c) The review process on this level will include the study of works on Nigerian home videos.
- (d) As a matter of necessity, related literature material on pragmatic parameters for Nigerian English usage as observed in the subtitles of Nigerian home videos will be generally studied.

2.1 AN OVERVIEW OF PRAGMATICS

The possibility of providing an all-encompassing definition of pragmatics has been a great challenge to linguists around the world. One reason for this could be traced to the argument on specifying the domains of meaning pragmatics as a sub-field of linguistics covers. As a matter of fact, the definitions of pragmatics we have today have been given

by scholars based on different standpoints from which they have considered it to be. In the work of Levinson (1983) however, several definitions of pragmatics as given by notable linguists are reviewed. In reference to his review, these definitions and some other ones outside his work are considered.

Generally, pragmatics has been seen as “the study of language use” (Levinson 1983: 5) but in the earlier work of Morris (1938) it is explained in relation to syntax and semantics as an aspect of semiotics - study of signs. In the distinction he makes, “the formal relation of signs to one another” and the study of the “relations of signs to the objects to which the signs are applicable” are syntax and semantics respectively while pragmatics studies “relation of signs to interpreters.”

In the contributions of Searle, Kiefer and Bierwisch (1980:viii), it is proposed that pragmatics “is one of the words . . . that give impression that something quite specific and technical is being talked about when often in fact it has no clear meaning.” This can be related to the view of Yule (1996:127) on the subject when he says that “pragmatics is the study of ‘invisible’ meaning or how we recognize what is meant even when it isn’t actually said (or written).” The point here is that what “has no clear meaning” or “invisible meaning” is actually the “intended speaker meaning” (Yule 1996:127) – the central interest of pragmatics.

Then, identifying the intended speaker meaning for the purpose of decoding the actual message in an utterance may not be achieved based on a straightforward interpretation, the reason a much more far reaching definition of pragmatics as given by Levinson

(1983:25) is of a great value. He says, pragmatics is “the study of the ability of language users to pair sentences with contexts in which they are used.”

This is expatiated on by Denham and Lobeck (2010:331) when they say that the meaning of an utterance “is bound up with the context in which you hear it – where you are, what you are doing, who says it, what kind of experiences you’ve had, your cultural expectations, and so on.” Specifically, they iterate that “How speaker intention and hearer interpretation affect meaning is the subject of pragmatics, the study of *utterance meaning*, or how the meanings of the things we say are shaped by context” (pp331). In pragmatics, understanding meaning of an utterance based on the context in which it is made is very important. This is more than grammatical view of the form (syntactic structure) of the language used rather it is highly dependent on ‘user-oriented’ view of language use which has to do with how the linguistic elements are used in the context of interaction (Mey 1993:39). Because various aspects of pragmatics deal with different considerations in the study of the phenomenon, each of the major aspects of the discipline and some individuals who have contributed to their propagation are looked into subsequently.

2.1.1 AUSTIN’S SPEECH ACTS THEORY

The Speech Acts theory which was developed by Austin, J. L. in 1962 arose from his criticism on the earlier view that a declarative sentence is always used to describe some state of affairs, some fact, which must either be true or false. This idea that was being criticised by Austin is referred to as **constative**. According to him, apart from constatives, there are many declarative sentences which do not describe report or state anything and it will make no sense to regard them as being true or false. Thus, any utterance that falls

under this category of sentences is part of doing some action. Austin then emphasises that in every utterance, a speaker performs an act which may be stating a fact, confirming or denying something, making a promise and so on. To corroborate this, he provides examples such as *I do*, as uttered as part of a marriage ceremony; *I name this ship the Queen Elizabeth* as uttered by the appropriate person while smashing a bottle against the stem of the ship in question. Austin called such utterances as above **performatives**. These performatives can either be felicitous or infelicitous. A performative is felicitous when it is uttered by an appropriate person in a circumstance which should also be appropriate and infelicitous when something has gone wrong in the connection between the utterance and the circumstance in which it is uttered. According to Austin, each time an utterance is made three simultaneous acts are performed. These are:

A Locutionary Act: This is an act of saying something with a particular sense and reference.

An Illocutionary Act: This has to do with performing an act such as warning, accusing, promising, requesting by means of saying something.

A Perlocutionary Act: This is the act that brings about effects on the audience by means of uttering something.

Further on Speech Acts, Austin suggests five different families in which the speech acts can be classified based on their illocutionary force. These are:

Verdictives: These are typified by giving of a verdict. In this class, verbs like discharge, sentence, acquit are used.

Excersitives: Here are acts that show exercising of powers, rights or influence. For example we have vote, order, urge, advise, and warn as verbs with such acts.

Commissives: These consist of acts in which speakers commit themselves into doing something such as promising or undertaking. They include declarations or announcements of intention. To perform the acts, verbs like promise, donate, undertake are used.

Behavitives: These have to do with social behaviour and attitudes. In carrying out such acts, verbs like apologize, congratulate, commend, condole, acknowledge, sympathize are used.

Expositives: These are acts which make it clear how utterances fit into the discourse of an argument or conversation. The speech act verbs here include reply, argue, concede, illustrate, assume and postulate.

The theory of speech acts has been reviewed and critiqued by several linguists. Among these is Levinson (1983:230) who says that performatives in relation to speech acts are culture bound as a performative which may be felicitous in a particular cultural or religious setting may be infelicitous in a different socio-cultural or religious setting. This is very close to Thomas' (1995:43) view that "there are cross-cultural differences in the range and the use of performatives." In an example he gives, he says, "Obviously, if one lives in a country/culture which does not have baptism, there will be no performative form, 'I baptize you . . .' or the verb may exist, but cannot be used performatively."

Bash and Harnish (1979:17) cited by Bamgbola (2010:21-3) say that “there is no limit to what can (result) from speech acts.” According to them, the perlocutionary effect of any utterance is said to be open-ended, conditioned by many pragmatic factors such as context. However, Adegbija (1999:199-200) also cited in Bamgbola (p210) acknowledges Austin’s pioneering effort which has served as basis for pragmatic studies.

2.1.2 SEARLE’S INDIRECT SPEECH ACT THEORY

Searle (1969), a student of Austin modifies Austin’s Speech Act theory and comes out with a description of utterances in a slightly different form from his predecessor’s triad of locution, illocution and perlocution. He argues that a speaker typically does four things when saying something viz. **Utterance Act** which is the act of uttering words (morphemes or sentences), **Propositional Act** which is an act of referring and predicating, **Illocutionary Act** which includes acts of questioning, stating, ordering, wishing (Under this act, Searle explains that a great deal of utterances contain indicators of illocutionary force which include word order, stress, punctuation, the mood of the verb and Austin’s performative verbs.) and **Perlocutionary Act** which is an act of persuading or getting someone to do something.

Searle later draws a distinction between speaker’s utterance meaning and sentence meaning. In performing an indirect speech act, a speaker does not only mean what he or she says but also means something else as well to an extent that the utterance meaning includes within it the sentence meaning but at the same time extends beyond it. Therefore, a sentence containing an illocutionary force indicator for a particular type of

illocutionary act is possible to be used to perform that act and at the same time another act of a different type.

Hence, in order for the audience to understand a force simultaneously with other force(s) included in an utterance, such an audience must know the rules for performing speech acts, share some background information with the speaker, exercise their powers of rationality and inference in general and have knowledge of certain general principles of cooperative conversation. All this is described by Malmkjaer (2006:569) as “knowing the rules for speech acts enables one to recognize that a literal, secondary illocutionary act (sentence meaning) somehow contains reference within it to a condition for speech act, and this will be the speech act which is the primary non-literal illocutionary act (speaker meaning) performed by the speaker.”

Searle (1969) also modifies Austin’s classification of speech acts and comes up with **Assertive** which has to do with committing Speaker to the truth of the same propositions such as reporting and stating; **Directives** which has to do with attempts to bring about some effect through the action of the Hearer; **Commissives** deal with the speaker being committed to some future actions such as promising or undertaking; **Expressives** are considered to be expressions of some psychological state such as commending, acknowledging, sympathising, congratulating; **Declaratives** represent the speech acts in which there is a successful performance that brings about the correspondence between the propositional content and reality. These may include any of christening, resigning, sentencing.

2.1.3 GRICE'S COOPERATIVE PRINCIPLE AND CONVERSATIONAL IMPLICATURE

In the study of pragmatics, Grice, proposed the cooperative principle in 1975. As stated by Meyer (2009:55), this is meant “to explain how conversation involves a certain level of cooperation among communicants.” Indeed, Grice (1989:26) says:

Our talk exchanges do not normally consist of a succession of disconnected remarks, and would not be rational if they did. They are characteristically, to some degree at least, cooperative efforts; and each participant recognizes in them, to some extent, a common purpose or set of purposes, or at least mutually accepted direction.

Under the cooperative principle, he postulates four maxims to show how people cooperate in a conversation. These are:

Quantity: Give the right amount of information: that is,

- 1 Make your contribution as informative as is required.
- 2 Do not make your contribution more informative than is required.

Quality: Try to make your contribution one that is true, that is,

- 1 Do not say what you believe to be false.
- 2 Do not say that for which you lack adequate evidence.

Relation: Be relevant.

Manner: Be perspicuous; that is,

- 1 Avoid obscurity of expression.
- 2 Avoid ambiguity.
- 3 Be brief (avoid unnecessary prolixity).
- 4 Be orderly.

As Randford, Atkinson, Britain, Clahsen and Spencer (2009) argue, “The point of the Cooperative Principle and the maxims is not to tell people how to behave, in order to convey something over and above the literal meaning of their utterance.” Therefore, it is possible a participant fail to fulfil any of the maxims in a number of ways:

- S/he may **violate** it, in which case s/he will be likely to mislead.
- S/he may **opt out** of observing the principle by saying things like *I don't want to talk about it.*
- There may be a **conflict of maxim**. For example, it will not be possible to be as informative as required without having adequate evidence.
- S/he may blatantly **flout a maxim** (Malmkjaer 2006:479).

However, whenever “a maxim is violated . . . a **conversational implicature** results, i.e. the utterance receives an interpretation that goes beyond words that are spoken” (Meyer 2009:56). “The implicature is conversational because it only arises in an appropriate conversational context” (Randford *et al.* 2009:397). According to Grice, speakers can violate maxims often because of *maxim clash*. The reason is that if one maxim is to be maintained, another must be violated. It has to be noted too that by violating maxims, meaning can still be typically conveyed through implicature and the Cooperative Principle maintained. Denham and Lobeck (pp336-337) give examples of utterances in which maxims are followed, violated and then flouted. These are given below:

- (a) *Speaker A: Have you been to a baseball game lately?*
Speaker B: No, but I'm going to a game this week end.

In this conversation, maxims are followed. *Speaker B* supplies information as required in the relevant manner and amount.

(b) *Speaker A: When is your next class?*

Speaker B: Sometime this afternoon.

By not providing enough information, *Speaker B* above violates the maxim of manner. However, based on the assumption that he does not do this deliberately and really does not know when the class is, *Speaker B* is not violating the Cooperative Principle as he does not want to lie or guess, which would violate the maxim of quality. Therefore, he has to stick to the uninformative but truthful statement. As a result, there is a maxim clash between maxims of quality and quantity.

(c) *Speaker A: So, you think Maria will make it to the wedding?*

Speaker B: Well, she told me she was taking off work that day.

The maxim of manner is flouted here as *Speaker B* in his response does not provide the information requested by *Speaker A*. He deliberately decides not to observe it but implies answer to *Speaker A*'s question so as to follow Cooperative Principle.

(d) *Speaker A: So, you think Maria will make it to the wedding?*

Speaker B: I have a train to catch.

Here, *Speaker B* is flouting several maxims by responding to *Speaker A*'s question with a statement that is completely irrelevant thereby (violating the maxim relevance), obscure (violating the maxim of quality) and uninformative (violating the maxim of quantity). Here, flouting maxims violates the Cooperative Principle and the conversation breaks down.

In order to work out the implicature, the hearer relies on the **conversational meaning** of the words used and **referents** of referring expressions, the **co-operative principle** and its

maxims, the **co-text** and **context**, **background knowledge** and the **supposition** that all participants suppose that all relevant items in the above are available to them (Malmkjaer 2006:479). But Meyer (2009) claims that to determine whether an individual has violated or adhered to a maxim of the Cooperative Principle is to a large extent a matter of interpretation. According to him, the reason is that different people may reach different conclusions about the same utterance.

2.1.4 POLITENESS PRINCIPLE

As pioneers in the study of Politeness Principle Brown and Levinson (1978 & 1987) mention that linguistic politeness is a means of showing concern for people's 'face.' According to them, people diverge from direct and clear communication in order to protect their own face needs and take the account of those of their addressees as well. They give an outline of different kinds of politeness strategies which include as positive strategies, making offers, joking and giving sympathy, and as negative politeness strategies, hedging, apologising and giving difference.

Mey (1993:81) explains, politeness is used "to create (or manifest) a distance between interlocutors, as in the case of social-hierarchical placements that have to be maintained through language use." He adds that, the distance, "in most cases, reduces the need for expressed verbal collaboration: yet another case of cooperation yielding to politeness." In a general term, Holmes (1992:296) is of the view that "politeness involves taking account of the feelings of others. A polite person makes others feel comfortable." It is also mentioned by him that to be "linguistically polite involves speaking to people

appropriately in the light of their relationship to you” as “Inappropriate linguistic choices may be considered rude.”

From a theoretical perspective, Leech (1983) points out that the Cooperative Principle of Grice in itself “cannot explain . . . why people are often so indirect in conveying what they mean” (p80). Hence, he suggests that it is necessary to have Politeness Principle which will further complement the Cooperative Principle. He then outlines a number of maxims covering politeness with emphasis that different societies differ in the weight they attach to each of the maxims. His maxims of Politeness Principle which tend to go in pair are as follows:

- *TACT MAXIM (in impositives and commissives) (a) Minimize cost to **other** [(b) Maximize benefit to **other**].*
- *GENEROSITY MAXIM (in impositives and commissives) (a) Minimize benefit to **self** [(b) Maximize cost to **self**].*
- *APPROBATION MAXIM (in expressive and assertive) (a) Minimise dispraise of **other** [(b) Maximise praise of **other**].*
- *MODESTY MAXIM (in expressive and assertive) (a) Minimise dispraise of **other** [(b) Maximise praise of **other**].*
- *AGREEMENT MAXIM (in assertive) (a) Minimise disagreement between **self** and **other** [(b) Maximise agreement between **self** and **other**].*
- *SYMPATHY MAXIM (in assertive) (a) Minimise antipathy between **self** and **other** [(b) Maximise sympathy between **self** and **other**].*

Specifically, politeness as used here is related to honorific which Matthews (1997:285) describes as “Pronoun, form of verb, etc. used in expressing respect for someone . . . of higher social status Also, in some accounts of polite forms.” Denham and Lobeck

(p340) in their definition say that “Honorifics are grammatical forms, usually words or affixes, that express the relative social status of the speaker to the addressee.”

However, it has to be clearly stated that “rules for polite behaviour differ from one speech community to another. (It is) culturally determined (as) . . . speech communities emphasise different functions, and express particular functions differently” Holmes (1992:285). Nevertheless, Malmkjaer (2006:482) concludes that studies of Politeness Principle is expected to reveal that stereotypes a people have of members of cultures other than their own as being, for instance, more polite/rude than themselves arise largely because they have insufficient understanding of the pragmatic rules by which these other peoples live.

2.1.5 CONTEXT

The importance of context in pragmatics cannot be overemphasised. It is so important that all aspects of the discipline discussed above depend on it. However, “the scope of context is not easy to define . . . one must consider the social and psychological world in which the language user operates at any given time” (Ochs 1979 in Levinson 1983). Ochs explains further that context includes minimally, language user’s beliefs and assumptions about temporal, spatial and social setting. From Lyons’ (1977:574) view, context includes:

- Knowledge of role and status (where role covers both role in speech event as speaker/addressee and social role and status covers notions of relative social standing).
- Knowledge of spatial and temporal location.

- Knowledge of formality level.
- Knowledge of medium (roughly code or style appropriate to a channel like the distinction between written and spoken varieties of language).
- Knowledge of appropriate subject matter.
- Knowledge of appropriate province (or domain determining the register of a language).

In order to derive the intended speaker meaning of an utterance both the speaker and the listener are expected to share the series of knowledge enumerated above and failure to achieve this will eventually lead to an unsuccessful communication process.

While explaining deriving natural meaning from an utterance based on participants' shared knowledge in context, Grice (1957) as cited by Levinson gives this:

S meant –nn (natural/intended speaker meaning) z by uttering U if only and if :

(i) S intended U to cause some effect z in recipient H

(ii) S intended (i) to be achieved simply by H recognising that intention (i).

In the illustration *S* stands for the speaker, (in the case of spoken communication: for sender/communicator); *H* stands for hearer or more accurately, the intended recipient; “uttering *U*” for utterance of a linguistic token, that is, a sentence part, sentence, or string of sentences/sentence parts and *z* for (roughly) some belief or volition involved in *H*.

In summary, it is postulated above that in “the process of communication ‘sender’s’ communicative intuition becomes mutual knowledge to ‘sender’(S) and ‘receiver’ (H). “This means that *S* knows that *H* knows that *S* knows that *H* knows (and so on ad infinitum) that *S* has this particular intention” (pg16).

In his reaction to the relevance of mutual knowledge as an important aspect of context through which intended speaker meaning of an utterance can be derived, Yule (1985) says that “speakers . . . must depend on a lot of shared assumptions and expectations.” This he believes provides users of a language “with insights into how more gets communicated than said.”

For more incisive explanations on the place of context and background knowledge in pragmatics, the works of several theorists in the field are considered subsequently.

2.1.6 LEWIS’ COMMON KNOWLEDGE/STALNAKER’S COMMONGROUND

Technically, the notion of **common knowledge** which is always a property of a community of people that may consist of just two people is introduced by Lewis (1969). In his explanation on the notion, he gives account for how people co-ordinate with each other. Thus, according to him, an agreement is always held among interlocutors. This agreement forms the ‘basis’ for the interlocutors’ **common knowledge**.

Stalnaker (1978) expands the Lewis’ notion of **common knowledge** and subsequently introduces the concept of **common ground** in turn. He argues that it is through **common ground** that the way information is built up in conversations can be accounted for. This is supported by the fact that “Roughly speaking, the presuppositions of a speaker are the propositions whose truth he takes for granted as part of the **background** of the conversation Presuppositions are what is taken by the speaker to be the **common knowledge** or **mutual knowledge**” (Stalnaker 1978:320). This view is iterated by Clark (2006:116) who says that “People talking to each other take much for granted. They assume a common language. They assume **shared knowledge** of such things as **cultural**

facts, news, stories and local geography.” He also confirms that “‘common ground’ is the sum of the information that people assume they share . . . (as) Speakers ordinarily try to use words that their addressees will understand, and that requires a ‘shared lexicon’.” Citing Clark (1996), Clark (2006:117) does not fail to point out that a problem usually arises owing to the fact that every community has its own ‘communal lexicon’.

2.1.7 BACH AND HARNISH’S (1979) INTENTION AND INFERENCE

In the contributions of Bach and Harnish, they are of the view that the speaker performs a speech act with the intention that the listener will be able to understand and identify the intention through inference. Through this idea, an intention and inference approach is introduced into the discussion of speech acts. According to Bach and Harnish, there are facts which include salient information from the context known to both speaker and hearer that the listener puts together to assist him in recognising the speaker’s intention. These facts are called Mutual Contextual Beliefs (MCBs) – the central idea in their submission. The MCBs is closely similar to notions of implicature and presupposition.

They note that the contextual beliefs that figure in speaker’s intentions and hearer’s inferences must be mutual if communication is to take place. Bach and Harnish call the pattern of inference involved in this process **presumption of Literalness (PL)**. It is therefore pointed out that “If S could (under the circumstances) be speaking literally, then S is speaking literally. Conversely, if it is evident to H that S could not be speaking literally, H supposes S to be speaking non-literally and therefore seeks to identify what the non-literal illocutionary act is” (Bach and Harnish 1979:12). Non-literality is usually brought about in indirect speech acts when S says one thing and means another or

performs one illocutionary act while performing another at the same time. For example, if S says to H, *It is two O'clock*. S may be informing H that it is time for him to leave.

A communicative act is only successful when the hearer is able to recognise the illocutionary intention of the speaker. Bach and Harnish (1979:15) emphasise this by saying that “the intended effect of an act of communication is not just any effect produced by means of the recognition of the intention to produce a certain effect, it is the recognition of that effect.” However, Abaya (2008:194) comments that the Bach and Harnish’s theory is of major advantage because it provides an extensive and comprehensive analysis of the process of identifying an illocutionary act. Also, it explains how inferences are deduced in deciding meaning from speech acts appropriately. However, the theory places “too much emphasis on the recognition of the speaker’s intention. Again, the MCBs are not fully characterized, though they play a vital role in the model of pragmatic analysis advanced by” (ibid.) Bach and Harnish.

2.1.8 ADEGBIJA’S (1982) BALANCED AND UNIFIED THEORY

The Adebija’s (1982) Balanced and Unified Theory is born of the theorist’s effort in critiquing and thereby unifying the contributions of his predecessors such as Austin, Searle, Grice and Bach and Harnish in the study of pragmatics. He argues that attention should not necessarily be given to convention in order to identify and interpret the illocutionary force of an utterance as the speaker’s intention determines the force of some illocutionary acts while others will have to do with the pragmatics of particular situations of social interaction.

According to him, the interpretation of an utterance is highly hinged on a process of inference. Also, in the inferential process of interpreting an utterance, the pragmatics of a situation, the social relationship existing between the speaker and the hearer and the linguistic elements used in performing an illocutionary act are very important. He refers to the generality of these factors as **pragmasociolinguistics**.

Adebija (1999:108) then explains that the pragmatics of a situation of social interaction may include any or all of the following:

- a. the cognitive or effective states of the participants in the interaction at hand.
- b. special relationships obtaining among participants.
- c. mutual beliefs, understanding, or lack of these.
- d. the nature of discourse and this relates to the interest of both the hearer and the speaker to the context of interaction.

Thus, as cited in Abaya (2008:196), Adebija is of the view that the speaker in any context or interaction depends largely on shared socio-cultural background, psychological disposition and what is presupposed in the exchange situation. In essence, the hearer's inference is more paramount than any conventional intention in the identification and interpretation of illocutionary acts.

2.1.9 LAWAL'S ASPECTS OF A PRAGMATIC THEORY

In his contribution to pragmatics generally, and context specifically, Lawal (1995:154), using pragmatic mappings proposes that in order to derive meaning from an utterance, the following can serve as sources of information:

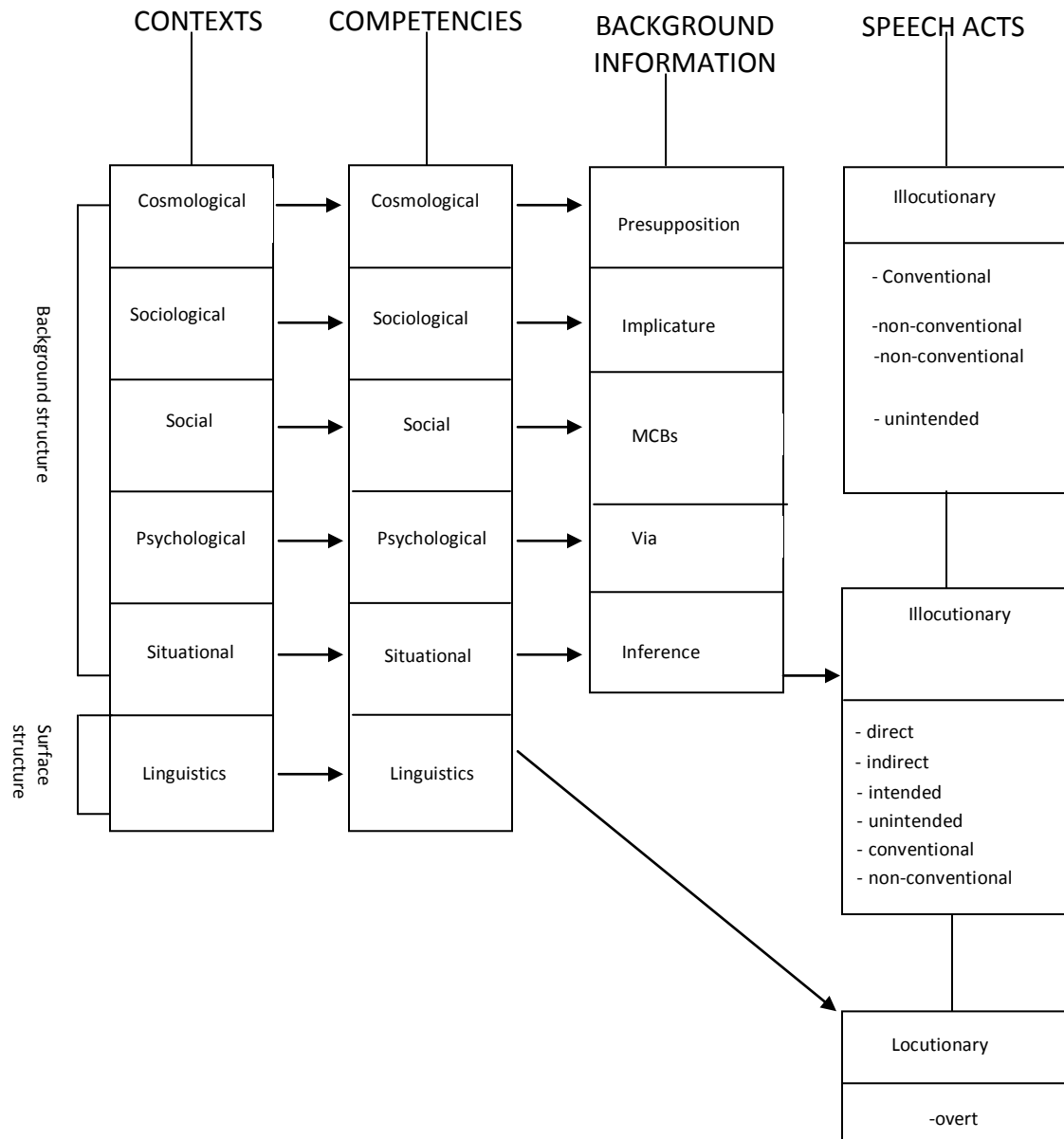
- a. General factual knowledge or knowledge of the world
- b. Local-factual knowledge
- c. Socio-cultural knowledge
- d. Knowledge of context

As he explains, the type of meaning a user of a language say English is able to encode or decode would depend on factors such as:

His communicative competence (including both his linguistic and situational competencies) his knowledge of the world (including his world view and socio-cultural background) and his psychological state including his mind and attitude towards the topic, the communicative context and his co-participants in the communicative event (Lawal 1995:158).

Lawal (1997) presents what he tags “model of the aspects of a pragmatic theory.” The model comprises six hierarchical contexts in which an utterance can be allocated as provided in the diagramme below:

Aspects of a Pragmatic Theory



Culled from Lawal (2012:155).

Based on the diagramme above, the linguistic context is the most fundamental and it has as its components phonological, lexical and syntactic structures of the sentence. This is followed by the situational context which has to do with discourse and the factors of physical events with the inclusion of concrete objects, persons and locations. The next

which is psychological context includes the mood, attitudes and personal beliefs and the state of the mind of the language user. Following the Psychological level is the social context. This deals with interpersonal relation among interlocutors. In the sociological context, the socio-cultural and historical setting is described while cosmological context covers the language user's world view.

The following column comprises an equal number of hierarchically patterned levels of competencies necessary for the production and interpretation of language in use. The various levels of contexts as represented in the previous column are related to the corresponding competencies symmetrically. These can be made use of to interpret and classify an utterance into a particular speech act and to give an appropriate response. Deploying his competencies, the language user identifies, and understands presuppositions, implicatures and MCBs through inference.

In the model is also a hierarchical organisation of the speech acts and they are somewhat related to the contexts and competencies that produce them. Among the speech acts, the locutionary act is the most fundamental with its identification and comprehension depend on the purely linguistic constraint of the lexical, morpho-syntactic, phonological, phonetic and micro-semantic structures of the sentence. Locutionary acts which are also referred to as surface structures, form the speaker's overt linguistic behaviour and the competence and context relative to their interpretation. Illocutionary act is based on levels which are direct or indirect, intended or unintended and conventional or non-conventional with regards to highly variable contexts of communication. Perlocutionary

acts which situate at the highest level of the speech acts are the conventional or unconventional, intended or unintended consequences of utterances.

While commenting on Lawal's model, Ayodabo (2003:41) cited in Bamgbola (2010:62) observes that the model appears comprehensive enough to accommodate any utterance in the encoding-decoding process. However, there seems to be some overlapping. But Osisanwo (2003:119) is of the view that "The urge to suggest a merger of the social context with the sociological is encountered by the fact that he makes a clear distinction between the two of them."

2.2 AN OVERVIEW OF NIGERIAN ENGLISH

2.2.1 Nigerian English and other World Englishes

In the introduction given in Chapter One, it has been mentioned that the birth of English language could be traced to Germanic peoples who migrated to England many centuries ago. This is corroborated in the short history of the language Matthews (1997) has related. He says, "Old English ('Anglo-Saxon') is attested from 7th century, with an extensive literature before the Norman conquest in the 11th century." He goes further to explain that a standard form of the language, which was based mainly on eastern dialects spoken in London, developed increasingly from the end of the Middle Ages.

There are many factors that led to the expansion of English to other parts of the world but this expansion initially began:

In earnest in the 17th century, with the successful colonization of the eastern seaboard of North America, in Australia and New Zealand, in southern Africa and elsewhere. Also promoted as a second language

throughout most of the British Empire . . . hence an official language e.g. India or Nigeria (Matthews 1997:123).

It is not only that the language is promoted as a second language in many of British Empire, it has also become established and domesticated in those places to an extent that it has “several regional varieties (Indian English, West African English, Singapore English etc.” (Matthews 1997:123). In addition, as an international language, English has other countries of the world such as China and Saudi Arabia where it is used as a foreign language. It is for the purpose of making a clarification of where English is used either as a native, second or foreign language that Moag (1982) and Kachru (1985) cited in Aloba (2005:10-12) provide taxonomy of English language use globally.

In his contribution, Moag identifies countries like the United Kingdom, the USA, Australia, New Zealand, Canada and some Caribbean nations as countries where English is used as a native language. Secondly, Ghana, Sierra Leone, Pakistan, India, Gambia, Nigeria, Liberia and some other countries are categorised as second language users. The third division in Moag’s classification of world Englishes comprises the countries that use English as a foreign language while the fourth group covers countries where English based pidgins and creoles are used.

From Kachru’s (1985, 1992) perspective, the spread of English is considered using concentric circles - the inner circle, the outer circle and the expanding circle.

(a.) **The Inner Circle:** This represents the traditional basis of English which is dominated by mother tongue (MT) varieties of English. Kachru identifies 349

million users of English from countries like the United Kingdom, the USA, Australia and New Zealand as members of this group.

- (b.) **The Outer Circle:** In this group are countries where English as a second language has been institutionalised. Though an additional language, it has adapted and eventually been nativised to fulfil not only official purposes in the countries where it is used, but also the cultural and linguistic needs of users in those countries. Kachru points out that 1.4 billion users of English in Bangladesh, Ghana, India, Tanzania, Nigeria, Liberia, Zimbabwe and so on make this category.
- (c.) **The Expanding Circle:** This comprises the countries where English serves as a foreign language. They include Egypt, Israel, Japan, Korea, China, Saudi Arabia and so on. The population of users in the expanding circle is 1.8 billion. In all (inner, outer and expanding circles) according to Kachru, a large figure of 3 billion people use English all over the world. This proves that among languages of the world, English has highest number of users.

Despite the viability of the classifications of English users globally as given by Moag and Kachru, it should be noted that these may not be considered adequate as it is observed that there are evidences of overlapping in the classifications (Alobo 2005). In those countries identified as second language users or members of outer circle for example, there are some individuals who acquired English as either first language or mother tongue. This is also applicable to countries where English is considered to be used as a foreign language.

However, with regards to their classifications, at this point, the second language users of English, (i.e., those in the outer circle) and the countries where these users are located are of a greater value to this study. Therefore, going by the words of Matthews (1997:123) as cited earlier, English in the outer circle or as “a second language it has several regional varieties.” That is “forms ... (of English) established as standard in specific regions” (pg 339) or better still, forms of English “seen as systematically distinct from” the Standard British or American English. It is not surprising then to mention apart from British English and American English some other varieties of English such as Indian English, Ghanaian English, Nigerian English and so on. These forms are distinct and varieties in their own right because of the cultural and linguistic adaptations they have with individual speech communities in which they are used. Regardless of their peculiarities however, they maintain a standard tailored towards the Standard British or American English. Specifically, it is the recognition of regional varieties that gives Nigerian English a prime of place.

Although, several decades ago, some linguists were skeptical about the recognition of Nigerian English and other non-native varieties of English, Spencer (1971:2) is of the view that English language is “by now part of the linguistic property of those who use it.” Thus, “one can claim that there is now a growing acceptance of the idea that ‘English’ means *the English of non-native as well as native speaker*. On the whole, the Hawaii Conference 1978 recommended that *attitudes towards ‘Indian English’, ‘Malaysian English,’ etc need to be revised* (Stevens 1980:99 and Ekong 1982:87 cited in Odumuh 1987:1).

To buttress this point, Eka (1985:2) emphasises the fact that Nigerian English and other non-native varieties of English are recognised worldwide through the proceedings of a Conference in Miami, Florida in 1977 where materials for *Understanding Second Language Learning: Issues and Approaches*, edited by Richards J. were formed. The focus of the proceedings was on English in a world setting. He adds that “Today, there is consensus among most Nigerian scholars, that English is not only used in Nigeria, but it has also developed features which mark it out as a legitimate subset within the nativised world varieties.” This is in line with what Adetugbo (1984) had earlier equivocally advocated that Nigerian English like British and American English should be regarded as a dialect or a group of distinct form of a language devoid of any perforce connotation of inferiority usually attached to the world. The bottom line is that “. . . the varieties of English spoken by . . . Nigerians . . . have enough features in common to mark off a general TYPE, which may be called Nigerian English” (Walsh quoted in Jowitt 1991:30).

2.2.2 A Historical Overview of Nigerian English

It has been explained that English as an international language, through exploration, trade, missionary activities and colonisation, within a considerable time, travelled to many places in the world and subsequently several varieties emerged in those places. Jowitt (1991:47) describes Nigerian English as one of these varieties which is “fundamentally the English usage of Nigerians in its totality, and . . . distinct from Standard British English.” Its emergence was preceded by “contact between English and Nigerian languages in the socio-cultural and political situation” (Bamgbose 1995:9).

Although the specific date of the contact may not be ascertained, history relates it that English language was introduced to the territory later called Nigeria in the 17th century as a language between Nigerians and their English counterparts (Elugbe and Omamor 1991). However, the effect of the language was not really felt until the 19th century when there was a great influx of colonisers, missionaries and freed slaves to the coast of West Africa (Eka 1985) (Akindele & Adegbite 2005) specifically at Badagry, Nigeria in 1842. At the initial stage of the contact, the form of English that was in use has been described as Contact English. This gave rise to Broken English and Pidgin English respectively (Bamgbose 1995:11-2).

According to Omolewa (1979:15), massive coming of British and English-speaking missionaries to the southern part of Nigeria began in 1842. These “Missionaries also had among them the *Saro* ‘repatriates’ from Serra Leone who were versed in both English and the Nigerian indigenous languages.” These individuals eventually served as interpreters to their English speaking colleagues and the local populace.

Akindele and Adegbite (2005) are not far from Omolewa in their trace of genesis of English in Nigeria which they mention it dated back to “early nineteenth century when freed slaves of Nigerian origin returned to Nigeria sequel to the abolition of slave trade.” Because many of these returning slaves had received formal education abroad, they became useful in Christian evangelisation and in teaching the Nigerian populace literacy through which the latter became catechists and teachers in the mission schools.

The introduction of colonial government later established fully the use of English by the populace as the colonisers of course used their language for administration and with “the

amalgamation of 1914, the adoption of a common language as a medium of communication in the vast colony became imperative” (ibid 19). “English became prominent in the educational system and was used for official purposes” (Akindele and Adegbite 2005:57). It then became a matter of necessity to learn English especially for those who had the desire of joining the class of the elite in the country in which formal education played a prominent role.

One would have expected that there should have been a successful rejection of English after the departure of the colonisers in 1960. On the contrary, the language had to be retained. Today, the function of the language in the country has been expanded. Thus, it is not only serving as language of administration, it has assumed the role of a social and inter-ethnic linker among Nigerians who are from different cultural and linguistic backgrounds.

2.2.3 CLASSIFICATIONS OF NIGERIAN ENGLISH

One of the reasons Nigerian English is a unique variety of English in its own right is the existence of sub-varieties under it. That is, when we talk of Nigerian English, several forms of it “ranging from something very near standard English to patois of market place” (Grieve 1964 in Spencer 1971). Invariably, this has generated controversies among Nigerians and linguists outside the country in relation to which of these varieties should be accepted as standard.

Although selecting a model as a standard variety of Nigerian English that could be acceptable locally, intelligible intra-nationally and internationally as well as providing basic differences among the existing varieties has been seemingly difficult, several

classifications have been successfully made by scholars. This review covers some of these classifications.

Brosnaham's Classification of Nigerian English

Work on classification of Nigerian English could be said to have been initiated by Brosnaham in 1958. Although his work did not go beyond the southern Nigeria, his classification can be generalised based on education attainment. As Eka (1985) points out, Brosnaham's identification of Nigerian English comprises four levels based on the quality of users. The first variety is spoken by those who do not have formal education which according to him (Brosnaham) is Pidgin. The second variety in the classification is the form of Nigerian English used by Primary School Leaving Certificate holders. He is of the view that this is "where most Nigerians belong." The third variety is more fluent and wider in vocabulary while the fourth variety is identified with the form of English used by university graduates in Nigeria and is considered to be close to Standard English. A critical analysis of Brosnaham's classification of Nigerian English reveals that despite the fact that it could be considered as the earliest work on classifications of Nigerian English, it may not be very adequate. Going by his position that most Nigerian users of English belong to his second variety which is dominated by Primary School Leaving Certificate holders, one could say that this may not be true about the present day Nigerian society where many Nigerians have gone far beyond primary school level in their academic pursuit. In addition, there have been many Nigerians "of poor educational background who have subsequently had an opportunity of improving themselves educationally either through their work or private study" (Bamgbose in Spencer

1971:38). In fact, it may not be surprising to find among these individuals those who can speak English as fluently as university graduates. It is also necessary to mention against Brosnaham's view that there are primary school pupils in Nigeria who are from elite homes whose use of English can be as good as a university graduate's.

It is noteworthy too, to add that contrary to Brosnaham's classification of Nigerian English, it is difficult to deny the fact that there are some Nigerian university graduates whose use of English is very deficient and as a result falls below standard. And if only the educational qualifications of primary school leavers, secondary school certificate holders and university graduates would be considered in classifying Nigerian English, it would be difficult to identify where holders of OND, NCE, HND and other academic qualifications recognised in Nigerian educational system belong. Again, Eka (1985) views his use of the phrase, "close to Standard English" to be imprecise. Nevertheless, Brosnaham's contribution has to be appreciated based on the fact that at least it opens research grounds for subsequent studies on the classifications of Nigerian English.

Banjo's Classification of Nigerian English

Banjo (1971) as cited in Jowitt (1991) identifies four varieties of Nigerian English from a linguistic perspective:

Variety I: This is marked by wholesale transfer of mother tongue features to English.

Variety II: This is close to Standard British in syntax although is strongly marked by phonological and lexical characteristics.

Variety III: It is close to Standard British English in syntax and semantics, similar in phonology, different in phonetic feature and with some lexical peculiarities.

Variety IV: This is identical to Standard British English in syntax, semantics, phonology and phonetics.

From his analysis, Banjo concludes that it is only *Varieties II and III* that are acceptable in Nigeria. He claims that *Variety I* is highly substandard while *Variety IV* is alien to the Nigerian society despite its international intelligibility viability. In fact, the two varieties are disdained by Nigerian users of English. As Eka (1985) says, this “classification has been instrumental and powerful in shaping the direction of researchendeavours in Nigerian English in many ways.” But Banjo’s decision of not including lexical peculiarities in *Variety IV* may not be correctly justified as it may not be realisable to find any user of Nigerian English irrespective of his background or status who will express himself based on cultural and conventional contexts of Nigerian society without using these lexical peculiarities.

However, it is reasonable to commend the proposition as made by the linguist. This is very necessary because the success recorded through his classification has really helped other scholars who have subsequently worked on this aspect of Nigerian English. Each of the successive writers on the classification has one connection or the other with Banjo’s work. More importantly, the problem of selection of a variety as a Standard Nigerian English for local acceptance and international intelligibility is greatly addressed in this classification. That is why Bamgbose (1982:105) cited in Eka (1985:16) says, “. . . I accept Banjo’s variety three as the only plausible standard Nigerian English.” It is the popularity and prestige which form the attribute of the classification that brings about the

resemblance and connectivity of subsequent works of scholars on Nigerian English with Banjo's contribution.

We have among these scholars Adesanoye (1973) who identifies three varieties of Nigerian English based on written form. His first variety covers Primary School Leaving Certificate holders and adults who have acquired some English elsewhere while secondary school leavers and university fresh students are users of the second variety. The third variety is exhibited in the use of English of final year first degree students, university dons and professionals, such as superior court judges, lawyers, authors and journalists (Oseghale 2012:26).

In the typology made by Adekunle (1979), these varieties of Nigerian English are proposed:

The Near-Native Speaker Variety: This is characterised with little influence by local sociolinguistic factors. According to him, in the use of this variety, there “seems to be a conscious attempt to adhere as faithfully as possible to the situational pattern . . . of a particular native speaker cultural context” such as “American or British dialect of English.” However, despite “the closeness of this variety to native-speaker English, traces of local colour could be found here and there.”

The Local Colour Variety: This variety as Adekunle puts it is that “which, in spite of the borrowing, adaptations and translations the basic structures of English remain intact” (p37).

The Incipient Bilingual Variety: This is a variety that is influenced by “wrong choice of synonyms or prepositions as well as articles” which is common at “the initial stages of the proper mastery of the English language” (p39).

Jowitt’s Classification of Nigerian English

In the contribution of Jowitt (1991), he makes a critique of the works of Walsh, Brosnahan, Banjo, Bamgbose and Adesanoye on varieties of Nigerian English. He observes that it is difficult to mark a definite point at which each of the varieties or levels (whether linguistic, educational or occupational) stops and the other takes off. Instead, Jowitt is of the view that the varieties or levels of Nigerian English occurs on a continuum.

As a result, he identifies Nigerian English, Standard Nigerian English and Popular Nigerian English. According to him, “‘Nigerian English’ is fundamentally the English usage of Nigerians in its totality . . . distinct from Pidgin on the one hand and from Standard British English on the other” (pg47). In describing Standard Nigerian English, he mentions that it is “the acrolect of Nigerian English which has been enriched with . . . Popular Nigerian English forms where these have been accepted by the Nigerian community . . . (and) adopted as ‘Standard’ for Nigeria, and have been made prescribable in teaching” (pg 48). Based on the explanation he gives, the Standard Nigerian English could also be referred to as Educated Nigerian English.

While describing the Popular Nigerian English, Jowitt says that although the form of English is tagged ‘popular’, it does not indicate that such a form should be considered something abhorrent. Rather, it is a form of Nigerian English with an identified status as

it features “in the usage of a large section of the totality, sometimes the near-totality, of English users in Nigeria” (p48). The form is provisional because of the possibility of its existence and being taken up sooner or later into the set of the standard Nigerian English.

In summary, Jowitt subsumes Banjo’s *Varieties I, II and III* as well as Adesanyo’s *Levels I, II and III* “under the umbrella term ‘PNE’” that is, Popular Nigerian English (Ibid. 49). Thus, Popular Nigerian English plus Standard Nigerian English equals to Nigerian English: PNE+SNE=NE. In essence, elements of Standard Nigerian English are simply Popular Nigerian English elements that have been accepted as Standard.

Akere (2009:7) summarises the contributions of Jubril (1982) and (1986) and Udofot (1997) and (2003) in classifying Nigerian English. In the summary, he comes out with:

Jubril (1982) and (1986)

- Distinguishes Hausa English (Basic and Sophisticated) and Southern English (Basic and Sophisticated).
- Recognises also a Southern-influenced Hausa English.
- Suggests a union of Sophisticated Hausa English and Sophisticated Southern English as a candidate for the standard variety of spoken Nigerian English because of their closeness to standard (British) English and the fact that they exhibit less mother-tongue transfers.

Udofot (1997) and (2003)

- Investigates the disposition of Nigerian users of English to stress and rhythm in spoken Nigerian English.

- Assumes the existences of three varieties of spoken Nigerian English characterised by their disposition to stress and speech rhythm: the “Non-Standard”, “the standard” and the “sophisticated” varieties, which are individually and collectively different from Standard British English represented by speech performance of one native speaker of Standard spoken British English in the study.
- Maintains the existence of the three varieties of spoken Nigerian English is confirmed by the analyzed data
- Discovers that the common performance features in the spoken English of Nigerian include a tendency to stress more syllables in words than the native speaker.
- This feature, which is traceable to the influence of syllabic-timing rhythm of the subject’s mother tongues, tends to characterise the Nigerian accent of English.
- Confirms that the Non-standard variety conforms to the syllable-timing description but the standard and the sophisticated varieties do not.
- States that the performance of the sophisticated speaker does not fully approximate stress as in the native speaker’s speech.
- Notes that syllable duration in the Nigerian accent of English hardly varies to reflect the distribution between full and reduced vowels.

2.2.4 STANDARDISATION OF NIGERIAN ENGLISH

As mentioned earlier, it has to be emphasised that owing to the “popularity and prestige” (Eka 1985:16) of Banjo’s classification, the subsequent works of scholars on the subject

as shown above are related to the position Banjo takes in his submission. This has generated a controversial issue of standardisation. As if this is not enough, determining standardisation also leads to two sub-related issues: local acceptability and international intelligibility. Here, standardisation will be looked into while local acceptability and international intelligibility will be considered later.

As Akindele and Adegbite (2005:135) put it, “the standard dialect is that variety associated with formal education and manifested in the speech and writing of educated elites.” Richter, Gorasz, Horvath, Kenesei, Kiszley, Lazar, Szemere and Szito (2006:106) see the standard variety of a language “as a prestigious dialect that has become distinguished in the course of history, usually by becoming associated with literature, printing and education.” In the words of Yule (1996:227), he states that this “. . . is the variety which forms the basis of printed English in newspapers and books which is used in mass media and which is taught in schools.”

One feature that is common to these definitions is the fact that a standard variety of language (in this case Nigerian English) is that it is the variety used in literature, printing, media and invariably in formal education. Thus, it is the variety that receives prestige at the expense of other varieties. This variety as far as Nigerian English is concerned is what Banjo (1971 cited in Jowitt 1991) calls Standard Nigerian Spoken English. Grieve (1964 also cited in Jowitt 1991) and Odumuh (1981) call it educated Nigerian English while Banjo (1995) refers to it as Standard Nigerian English.

Meanwhile, there are some provisos that are necessary to be considered based on those definitions at this point. There are several Nigerian literary works ranging from Amos

Tutuola's *Palmwine Drinkard* to sophisticated plays and novels of Soyinka and Achebe and some newspapers which are written not only in Standard Nigerian English but also in other varieties of Nigerian English. The fact that the nation's policy on education approves of the use of Nigerian pidgin (one of the varieties of Nigerian English identified in Brosnaham's classification) as a medium of instruction in the first two years of primary school education in some parts of the country has to be considered too. In addition, Nigerian elite also result to the use of Nigerian pidgin whenever needs arise. All these show that looking at Standard Nigerian English, there are some gaps in the definitions earlier given. Nevertheless, solace is found in the words of Matthews (1997:380) when he says this should be regarded as the variety "which is learned and accepted as correct across a community . . . in which others are also used." *Others* here refers to those varieties that may also be correct but less prestigious to the Standard Nigerian English.

Unarguably, the Standard Nigerian English did not emerge accidentally rather it came into existence through the process called standardisation. That is, "a process by which standard forms . . . are established" (Matthews 1997:380). This process according to Haugen (1966 cited in Hudson 1980) includes:

Codification: Although no specific codification process has been carried out on Nigerian English, the correct standard for writing it has been strictly tailored towards the Standard British English orthography.

Elaboration of Function: Without mincing words, the function of English language in Nigeria has been expanded far beyond the roles it used to perform in the pre-colonial or

colonial period. Today, the language has been nativised and as a result assumed many more roles. Sybil (1979:257-265) basically divides these functions which can be attributed to Nigerian English into three viz:

Accommodation: This exists in situations where social distance is marked; participants in the communication act do not share a common indigenous language, to alleviate the fear of political or ethnic hegemony and to pave way for interaction at the national and international levels.

Participation: The participatory function of the Standard Nigerian English brings about the possibility of Nigerians to participate fully in social, political and economic life of the country. This function also includes the use of Standard Nigerian English to teach in schools. The reason a considerable level of proficiency is expected in every learner irrespective of his field of study at the end of each level of education in Nigeria.

Social Mobility: Nigerian English has been one of those things through which Nigerians have been able to secure lucrative jobs, have opportunity to study abroad and access to all the social and material prerequisites that go with the aforementioned. In fact, it is a status symbol in the country.

In addition to Sybil's general functions as attributed to Nigerian English above is Steven's (1981) list of functions of English in second language situations like Nigeria.

These are:

- Vehicle for public education.
- Vehicle for science and technology.

- Vehicle for mass media, international entertainment and publicity.
- Vehicle for literature.

Acceptability: Among the processes involved in establishing Standard Nigerian English, acceptability is the most difficult. This is the reason Gimson (1981:63 cited in Odumuh 1987) says that it is a “concept which is much more difficult to define and in consequence to measure.” However, the third variety in Banjo’s classification of Nigerian English is resorted to as a variety which has been accepted as the Standard Nigerian English. This is wholly supported by Bamgbose (1982:105) as cited in Eka (1985:105) when he says, “. . . I accept Banjo’s variety three as the only plausible Standard Nigerian English.” In fact, Eka confirms that the “. . . realistic nature of Banjo’s article is the basis for its (that is, the variety three’s) popularity and prestige” which are hallmarks of any standard language variety. Specifically, this is the variety we are henceforth considering in this study as Nigerian English.

2.2.5 CHARACTERISTICS OF NIGERIAN ENGLISH

Several authors have written on characteristics of Nigerian English. However, because of its pragmatic relevance to this research, Bamgbose’s (1971) contribution will be adopted here. He generally subsumed the characteristics under:

The Linguistic Aspect: This includes substitution of Nigerian language vowels and consonants for English ones, replacement of stress by tone, pluralisation of some non-count nouns, introduction of culture specific vocabulary items, back formation, semantic

shift, different verb preposition combinations and some Nigerian L1-induced syntactic structures.

The Pragmatic Aspect: Under this aspect, Bamgbose confirms that the rules of language use typical of English in native situations have been modified under the pressure from cultural practices of Nigerian environment. As a result, numerous indigenous greetings such as *Weldone*, *How?*, *Till tomorrow*, *Thanks for yesterday* etc. are produced in Nigerian English. In addition, modes of address are formulated to reflect social status and age, in order to avoid a resultant offence which may be taken if multiple titles such as *Alhaji*, *Chief*, *Doctor*, *Honourable* and *father* (to an elder without a paternal relationship) are abridged.

The Creativity Aspect: In Nigerian English, expressions are coined to reflect the Nigerian experience or world view. These expressions include *four-one-nine (a dupe)*, *to take in (to become pregnant)*. In addition to these expressions are authentic Nigerian idioms which are translated into English in order to reflect mood of the situations in which such expressions are used.

Subsequently, Adeyemi (2007) further explains these characteristics from the perspective of pragmatic parameters for Nigerian English usage through:

Euphemisms: Quoting Hahn (1989:113), he says these are expressions “which mark reality, by giving it a better face.” Through Yusuf’s view (cited in Odebunmi and Olagunju 2002:48), it is also mentioned that these are “expressions that present

uncomfortable or lowly situation in a mitigated, agreeable or elevated manner.” Some examples of them in Nigerian English are:

The old man has slept in the Lord (The old man has died).

I want to go and ease myself (I want to use the restroom)

Kinship Terms: In Nigerian English, words that reflect deep family and social relationships are normally used as a result of the pragmatics in the Nigerian context. Examples of these are:

My friend (Who may be someone the speaker is meeting for the first time).

My brother/sister (This may not be related to the speaker biologically rather each is usually used for religious or ethnic inclination).

Father (This may be one’s uncle or an elderly man in a community instead of one’s paternal parent).

Greetings: In Nigerian cultures high premium is placed on greetings. Each occasion has its own greetings and as such cultural practice. Although these greetings do not exist in the Englishman’s culture, they have been transliterated from Nigerian indigenous languages into English and thereby established in the Nigerian English. Examples are: *welcome, well done, sorry, thanks for yesterday, till tomorrow* and so on. In fact, to know the intended speaker meaning of each of these greetings, it will be necessary to have the knowledge of the context in which they are used as they may be misinterpreted by uninformed users of English. For example, *Thanks for yesterday* may not necessarily be

used to mean showing appreciation rather it may be uttered to show the speaker's discontentment towards a particular action of the listener in the previous day.

Idiomacity: An idiom is an expression that has its meaning derived from each of the separate words which are put together to form it. Some examples as given by Alabi (2003:190) are:

To put to bed (to give birth).

To take the light (to make a power cut).

To take in (to be pregnant).

Proverbs: In Nigerian English, users resort to proverbial expressions which are full of words of wisdom and statements of experience concerning life, handed down from generation to generation. This greatly leads to forms of inconsistency with the native speaker norms and inability of the native speakers of English to comprehend meaningfully the intended speaker meaning of such expressions “. . . among several thousands of Nigerian proverbs enrich the pragmatic variation of Nigerian English” Adeyemi (2007:14). For example: *If the tongue and the mouth quarrel, they invariably make it up because they have to stay in the same head* (Adapted from Emechata's The Joy of Motherhood p63).

Transfer Features: There are structural patterns of Nigerian and indigenous languages which have influenced on English. For example:

I am coming (the speaker is actually going).

I want to see you (the interlocutors are facing each other).

I want to sign my form (the addressee is expected to append his signature).

Although the pragmatic issues discussed above are very important in the study of meaning, when “. . . pragmatic differences across cultures collide, communication can break down because speaker intentions . . . (can) badly (be) misunderstood.” (Denham and Lobeck 2010:339). This phenomenon is clearly explained in the example of Holmes (1992:305) as given below:

A Thai student in Britain . . . reported not being able to understand what her hostess meant when she asked, “On which of the days of the week would you like to have your bath?” Coming from a very hot country with a ‘water-oriented culture’, the notion she might have a bath once a week was very difficult to grasp.

From a Nigerian English point of view, the aforementioned pragmatic components contribute a great deal in determining the international intelligibility viability of the form of English. One thing that is common to Nigerian English and other varieties of English all over the world which is demonstrated in the examples above is that they reflect the cultures of individual speech communities in which they are used. This is related to the popular Sapir-Whorf hypothesis in which “it is generally believed that the languages of the world are radically different one from another according as the culture of their speakers differ” (Ibibleye 1998:2). For emphasis Whorf (1940) cited in Ibibleye (1998) says that “No individual is free to describe nature with absolute impartiality, but is constrained to certain modes of interpretation All observed are not led by the same physical evidence to the same picture of universe unless their linguistic backgrounds are similar or can in some way be calibrated.”

From the foregoing, it is observed that Nigerian English is different from other world Englishes because of the uniqueness in the cultures of its users which are not led by the same physical evidences with other world speech communities of English in explaining and interpreting the world view.

According to Hudson (1980:73), “Many properties of language . . . are also property of culture in general and . . . meaning is best studied in relation to culture . . .” He adds that culture is “something that everybody has . . . some ‘property’ of a community, especially those which might distinguish it from other communities.” From anthropological view, he defines this to be “‘material culture’ – the artefacts of the community such as its pottery, its vehicles or its clothing.” This proves the importance of Nigerian English as a vehicle through which Nigerian cultures are transported to outside world.

Also, the difference in the context in which English is used in Nigeria and the experiences of other world English speaking countries is associated with the cultural peculiarities of the Nigerian society. Thus, it will be necessary for other speakers of English to share the knowledge of Nigerian cultures or world view of the Nigerian English users in order to efficiently understand the variety of English.

In relation to this, Holmes (1992:296) confirms that speakers of a language who have travelled outside their own speech community are “likely to have had experience of miscommunication based on cultural differences.” This according to her is often related to different assumptions deriving from a different ‘normal environment.’ Therefore, adequate understanding of Nigerian English by other world users of English involves a

great deal of knowing literal meaning of the words used and “what they mean in cultural context in which they are normally used. And that involves some understanding of cultural and social norms of their users” (ibid. p305).

Possibly, this has been Mey’s (2001) experience in Nigeria when he cites an example of a passer-by who “shows his empathy . . . by using an expression which he knows is used in English to render a feeling of commiseration.” In this example, he points out that “The intercultural difference in use here is that uttering ‘Sorry’ in English often implies that one somehow feels guilty, while this is not necessarily the case in Nigerian context.” A more realistic point is made in the testimony of Strevens (1981:1) when he concludes that “. . . the use of English for purely local purposes . . . creates new circumstances unknown in the *mother tongue* situation.”

2.2.6 AN OVERVIEW OF NIGERIAN HOME VIDEO

Introduction

The concept of home video is not new to Nigerians and the Nigerian society. Specifically, there are many home videos that have been locally produced which are regarded as Nigerian home videos because of peculiar features of Nigerian society embedded in them. These videos are not only playing important roles locally ranging from entertainment to preservation of Nigerian cultures and conventions, they are also transporting the cultures and conventions across linguistic boundaries in Nigeria and to the outside world. In order to ensure meaningful understanding of the home videos by viewers who do not understand Nigerian languages in which they are originally

produced, utterances of characters in those videos have to be subtitled in (Nigerian) English.

Origin of Nigerian Home Videos

Several things have been said about the origin of home videos in Nigeria. Specifically, “the Nigerian video-film industry rose out of ashes of the Yoruba Traveling Theatre (whose members include Hubert Ogunde, Adeyemi Afolayan ‘Ade-Love’ Moses Olaiya etc.) which had been the most visible and pre-eminent form of popular entertainment from the early 1960s to the early 1980s, at least in the Southern part of the country” (Ogundele 2002:1). According to Shaka (2003:44), the pioneers “initially reverted to stage productions, television soaps, and then video documentations of their stage productions for sale in video marts/clubs.” Citing Mordi and Onu (1992), Shaka (2003:44) goes ahead to say that the commercial explosion of the practice of video film production however “was facilitated by Kenneth Nnebue’s production of *Living in Bondage I&II*.” Nevertheless, this is not unconnected to Nnebue’s initial experimentation in the production of Yoruba language based home videos such as *Aje ni Iya Mi* (1989) and *Ina Ote* (1990).

As Okwori (2003:10) posits, “The number of home videos produced in Nigeria since *Living in Bondage* has increased so incredibly Today, there are hundreds of films being released into the market for the yearning appetite of an insatiable audience.” In addition, “Nigerian video films have become popular not just with Nigerian audience but with an international and multi-cultural mix audiences in recent years. The films . . . have

attracted the attention of Cable Television networks . . . (such as) African Magic, Nollywood T.V and Hi Nolly . . .” (Utoh-Ezeajugh 2011:65).

Nigerian Home Video Peculiarities

The Nigerian home videos stand out among other home videos produced in America, India and other parts of the world. As Katsuva (2003:95-8) points out, this can be traced to some key elements which are unique about Nigerian home videos. According to him, the elements include:

The Subject Matter: The subject matter or themes in Nigerian home videos are such that depict matters peculiar to Nigerian society. Katsuva (p96) mentions several issues as jealousy and envy, communal life requirements, witchcraft etc. as issues common in many Nigerian home videos. Using *Living in Bondage* as a case study Enemaku (2003:73) adds greed, murder, prostitution and rituals to these themes.

The Setting: Both the villages and big cities constitute the setting in Nigerian home video films (ibid. 96). These villages and cities thus represent typical Nigerian society ranging from very remote communities in different parts of the country to big cities like Lagos, Port Harcourt and Kano. These are not quite similar to villages and cities in other parts of the world as they uniquely represent an ideal Nigerian society. Also, many Nigerian films usually present experiences related to pre-colonial, colonial, post-colonial or contemporary Nigerian setting with the inclusion of Nigerian names in their various kinds.

The Cultural Element: The Nigerian culture makes Nigerian home videos different from other videos produced in other countries of the world. For example, Nigerian culture values extended family and this is usually propagated in Nigerian home videos “unlike western films where there is no communal sense of life as the individual’s life is regulated within his nuclear family” (ibid. 96). Utoh-Ezeajugh (2011:66) expatiates on this when he says that “many see the settings, story lines, costumes, make-up, props and other visually details portrayed in the films as representatives of Nigerian culture.”

The Use of Proverbs: One of those things that make Nigerian home videos different from other world videos is the extensive use of proverbs. This is very necessary because in the Nigerian cultures as explained by Chinua Achebe (1958) in his work, *Things Fall Apart* proverbs are seen as the oil with which to eat the yam of conversation. In the view of Asade (2004) proverbs are also “called wise sayings; maxims or aphorisms.” They are usually used in conversations in order to achieve clarity and to enliven a dull subject matter. Many of these Nigerian proverbs enrich the pragmatic variation of Nigerian English” Adeyemi (2007:14) as presented in Nigerian home videos subtitles.

The Language: In the submission of Okwori (2013:11), he confirms that “One way in which the home video was able to build up its substantial audiences across Nigeria (and abroad) was by choosing spoken English as the language to convey ethno-specific themes or using subtitles in English where spoken language was an indigenous one.” Consequently, there is always the transfer of features from indigenous language into English, or word-for-word translation of the different character’s ideas from the native language into English. Hence, despite the fact that almost all the words in the spoken

form or subtitles are English words, the way they collocate is a translation of a Nigerian socio-cultural context. It is then requires that the words are placed in that context by the audience in order to grasp the meaning and enjoy the movies in which they occur (Katsuva 2003:97-8).

Thus, regardless of the efforts of the producers of these home videos to satisfy the interest of their foreign viewers, the viewers in foreign land have been much more confounded because of their inability to reconcile what they read on the screen with the originality of the utterances that are made by characters in the videos they view (Ibibleye 1998:1). As Sapir quoted by Ibibleye (1998) says, this problem could be traced to the fact that “No two languages are ever sufficiently similar to be considered as representing the same social reality. The worlds in which different society live are distinct worlds, not merely the same world with different labels attached.” Achebe (1965:222) as quoted by Kachru (1981:24) corroborates this in his comment that “. . . I feel that the English language will be able to carry the weight of my African experience. But it will have to be a new English, still in communion with its ancestral home but altered to fit its new African surroundings.”

2.3 THEORETICAL FRAMEWORK

The theoretical framework adopted in this research is Lawal’s (1997) model of ‘Aspect of a Pragmatic Theory.’ One of the reasons for its adoption is because the model combines elements of earlier theoretical approaches as provided in Austin’s (1962) *Speech Act Theory*, Searle’s (1976) *Indirect Speech Act*, Grice’s (1969) *Cooperative Principle*, Bach

and Harnish's (1979) *Intention and Reference* and Adebija's (1982) *Balanced and Unified Theory*.

In addition, the model provides six different important levels of context, viz. linguistic, situational, psychological, social, sociological and cosmological. It also explains the roles of presuppositions and implicatures as Mutual Contextual Beliefs through inference. These are sources for background knowledge. The theory also explains different speech acts with products of contexts and competencies required of language users to interpret and decode utterances. Thus, it provides the research an avenue to explain in clear terms the position of each of the contexts and place of background knowledge in understanding meanings of utterances in Nigerian home videos subtitles from producers' standpoints.

CHAPTER THREE

METHODOLOGY

3.0 INTRODUCTION

In this chapter, attention is given to the method by which the research work was carried out. The chapter then comprises sources of data collection, method of data collection and analytical procedure used.

3.1 Sources of Data Collection

The sources of data collected for this research are found in selected Nigerian home video cassettes. A few of these cassettes were purchased from video cassette vendors while some were borrowed from colleagues. A total number of six (6) Nigerian Home videos is used for the analysis. Two of these are produced in Hausa, two in Igbo and two in Yoruba languages as listed below:

Hausa

- (a) *Macigiya* by Haruna, Sani
- (b) *Karangiya* by Mu'azu, Usman

Igbo

- (a) *Ebelebe* by Calistus, Fred
- (b) *Nurse Eliza* by Nwabuisi, Uche

Yoruba

- (a) *Isese* by Olaiya-Okesola, Moji
- (b) *Eko Onibaje* by Abisogun, Taofiq

Although the films are originally produced in (three of) Nigerian languages as mentioned above, they are all subtitled in English language. The main focus of the research is that while watching the films, relevant utterances in the subtitles are identified. That is, utterances in the subtitles that have elements of Nigerian English in them and at the same time good examples for pragmatic analysis are identified and extracted. In all, a total number of seventy five (75) utterances from the subtitles is used. The seventy five utterances are randomly extracted from each of the Hausa, Igbo and Yoruba videos. The utterances are hereby numbered one to seventy five (1 - 75) (See Appendix A) and subsequently, twenty five utterances which are divided under religious, economic, political/power, socio-cultural, ideological and creativity themes in relation to the Nigerian society are presented in term of detailed analysis.

3.2 Method of Data Collection

The data for this study were directly collected from selected Nigerian home video cassettes. The home videos were critically viewed with some individuals who are Hausa and Igbo speakers while the researcher combines his native and academic knowledge of Yoruba language in studying the videos that are produced in Yoruba. In the process, elements of Nigerian English useful for pragmatic analysis in the subtitles were transcribed. A copy of the transcription is attached in Appendix B.

3.3 Analytical Procedure

The analytical procedure for the research is Lawal's (1997) model of *Aspect of Pragmatic Theory*. The model helps in giving accounts for contexts, competencies, background

information and speech acts in a tabular form. In the first aspect of the model which considers contexts, six hierarchical contexts of utterance are identified viz.

Linguistic Context which is the most fundamental and deals with language itself at a sentential level.

Situational Context which has to do with the topic of discourse and other factors of the physical event with the inclusion of concrete objects, persons and locations.

Psychological Context is connected to the background of the mood, attitudes and personal beliefs of the language user.

Social Context concerns with interpersonal relations among interlocutors.

Sociological Context describes socio-cultural and historical settings.

Cosmological Context is the language user's world-view, references to the world or an aspect of it and to certain universally established facts.

In the same vein, the various aforementioned context levels are symmetrically related to competencies and background knowledge necessary (in relation to this study) for the interpretation of language in use. Some or all of the competencies can be employed as pragmatic mappings to interpret/or decode illocutionary acts. Thus, based on some background information, the procedure reveals clearly that the language user makes use of his competencies through inference to identify and understand presuppositions, implicatures and Mutual Contextual Beliefs (MCBs).

Therefore, the study depends heavily on the levels of contexts and competencies with reference to background information. However, based on Ayodabo (2012:140), the Lawal's sociological and cosmological contexts will be operationally subsumed under the socio-cultural context. The utterances will also be categorised based on their illocutionary forces – direct or indirect. The categorisation is necessary as it is assumed that each utterance in the subtitles comprises both formal and functional variables.

In essence, both the contexts and competences with the inclusion of background information and illocutionary forces will reinforce the viability of the research. This is important to explain the various activities other speakers of English who depend solely on (Nigerian) English subtitles while viewing Nigerian home videos will need to engage themselves in, in order to decode utterances in the subtitles pragmatically from the point of view of the video producers.

CHAPTER FOUR

DATA PRESENTATION, ANALYSES AND DISCUSSIONS

4.0 INTRODUCTION

The focus of this chapter is on presentation, analyses and discussion of the data collected for the purpose of this research. In order to achieve this, twenty five utterances which are divided under religious, economic, political/power, socio-cultural, ideological and creativity themes in relation to the Nigerian society are presented here in terms of detailed analysis.

4.1 DATA PRESENTATION AND ANALYSES

In the tables below, the data that are discussed in this chapter are extensively and comprehensively presented and analysed. In order to ensure lucidity in presenting and analysing the data, the tables are arranged systematically along the themes of religion, economy, politics/power, socio-cultural values, ideology and creativity with a focus on the Nigerian society.

RELIGION

Utterance 1	Background Information	Illocutionary Acts	Contexts/Competencies
<p><i>From Allah we came and to him we shall return.</i></p>	<p>The utterance is an allusion to the Quranic quotation “Ina lilahiwainailahirajihun” which Muslims usually make a reference to whenever an unfortunate incident occurs. The audience is expected to share this knowledge for a successful interpretation of the utterance.</p>	<p>a. Direct Illocutionary Act: <i>Assertive (Stating).</i></p> <p>b. Indirect Illocutionary Act: <i>Expressive (Consoling/Sympathizing).</i></p>	<p>a. Linguistic: The grammatical competence of the audience helps in interpreting the utterance at a sentential level to mean that both the speakers and the target listener are from Allah and shall surely return to Him.</p>
			<p>b. Situational: The speakers have visited the target listener (Saude) on the death of her mother and unanimously express their condolences in order to cheer her up. They perform this by stating that all men came from Allah and must return to Him.</p>
			<p>c. Psychological: The speakers share in the sorrow of their bereaved friend. They are of the faith that the target listener’s mother did not die but went to meet her Creator.</p>
			<p>d. Social: The relationship between the speakers and the target listener (Saude) is that of friends, sympathizers or religion affiliates versus a bereaved lady.</p>
			<p>e. Socio-cultural: The Northern Nigerian society the interactants belong strongly believes in the existence of a Supreme God (Allah) Who made man and when an individual dies, his/her soul goes back to Him. Therefore, the bereaved have no reason to feel sober at the death</p>

			of their loved ones whom according to Islamic faith have only transited from this world to dwell with their Maker (Allah).
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Utterance 2	Background Information	Illocutionary Acts	Contexts/Competencies
<p><i>Great dibia</i> . . . <i>I don't understand what is going on.</i></p>	<p>A <i>dibia</i> in Igbo religious culture serves as an intermediary between the Igbos and the gods. The <i>dibia</i> helps the troubled in finding solutions to conflicting issues by consulting the gods through his endowed supernatural power. In many cases he prescribes sacrifices or demands objects for the sacrifices as may be requested by the gods in order to appease them or solicit their cooperation, assistance or favour.</p>	<p>a. Direct Illocutionary Act: <i>Assertive (Stating)</i></p> <p>b. Indirect Illocutionary Act: <i>Expressive (Requesting).</i></p>	<p>a. Linguistics: Through the sentential interpretation of the audience will be provided with information that the speaker is letting one <i>Great dibia</i> know he does not understand something that is going on.</p> <p>b. Situational: The speaker, a very successful rich man has just arrived from a journey. While he is away, Nnanna with the cooperation of two other male attendants of the rich man bewitches the man's three beautiful daughters and eventually impregnate them. At his return, the rich man (speaker) is confused about his daughters' strange behaviour and concludes to find out what is actually wrong with them by consulting a <i>dibia</i>.</p> <p>c. Psychological: The speaker is completely confused and sad as clearly shown in the tone of the utterance. He is anxious to hear from the <i>dibia</i> as his consolation is based on the target listener's response. Thus, he tries as much as possible to be realistic and polite in presenting his case as he refers to the</p>

			listener as a <i>Great dibia</i> .
			d. Social: The relationship between the speaker and the target listener is that of a client versus a powerful intermediary between man and the gods.
			e. Socio-cultural: As it used to be among different ethnic groups in Nigeria before the advent of Christianity and Islam, the Igbos in the Eastern part of Nigeria used to (and despite the dominance of Christianity in the region still) consult <i>dibias</i> who usually help in interceding between the people and the gods so as to find solutions to any challenging situation they might find themselves.

Utterance	Background Information	Illocutionary Acts	Contexts/Competence
3			
<i>Orunmila</i> <i>what can we do to bring solution?</i>	'Orunmila' is One of the mythological gods among the Yorubas in the South-West part of Nigeria. Its worshippers claim that Orunmila is a custodian of knowledge about events happening	a. Direct Illocutionary Act: <i>Directive</i> <i>(Asking)</i> . b. Indirect Illocutionary Act: <i>Expressive (Requesting)</i>	a. Linguistic: The knowledge of grammar as required will only provide the audience information that the speaker is asking <i>Orunmila</i> what to do to find solution to a problem. The utterance is a rhetorical question. b. Situational: As a priest (babalawo) of <i>Orunmila</i> , the speaker on behalf of the Chiefs of Gbede Town is consulting and asking for a solution to the problem

	<p>to the human race and has to be consulted through its priests (babalawo) over any confusing issues.</p>		<p>facing them. Oyela (a character) who is supposed to die and eventually accompany the soul of their king who has just died remains alive despite all sacrifices that have been made. This is a misery and a solution must be urgently found so as to avoid greater calamities in the land.</p> <p>c. Psychological: The speaker has strong faith in Orunmila. This is noticed in the way he (as a diviner) demonstrates some level of prowess in the presence of his clients-the Gbede Chiefs.</p> <p>d. Social: The relationship between the speaker the target listener is that of a priest versus a god.</p> <p>e. Socio-cultural: Like other gods in the South-West such as Ogun, Sango, Oya and others, Orunmila was predominantly worshipped by Yorubas before the advent of Christianity and Islam. Although other gods mentioned above were once human before they transformed into deities, Orunmila is said to have come from heaven. It is a custodian of knowledge about circumstances surrounding man's past, present and future, his successes and woes. However, despite the influence of Christianity and Islam there are some individuals who are still consulting or worshipping the deity through its priests (babalawo).</p>
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Utterance 4	Background Information	Illocutionary Acts	Contexts/Competencies
<p><i>I'm not supposed to be jumpy baba. His name was AYANTOLU but he changed it to OLUWATOLU, because of his new religion.</i></p>	<p>The use of the word, <i>baba</i> in the utterance is used by the speaker as an honorific in favour of the intended listener who is a diviner. The <i>new religion</i> as used here refers to Christianity. This is because many Yoruba Christian converts who used to bear names that were related to Yoruba gods usually change their names to what would not glorify the gods but Almighty God or Jesus Christ.</p>	<p>a. Direct Illocutionary Act: <i>Assertive (Reporting)</i></p> <p>b. Indirect Illocutionary Acts: <i>Expressive (Criticizing/ Blaming)</i></p>	<p>a. Linguistic: Based on a grammatical interpretation of the utterance, it could be deduced that the speaker who would not agree he was anxious means that an individual whose name was <i>Ayantolu</i> decided to change his name to <i>Oluwatolu</i> because of a new religion he is now practising.</p> <p>b. Situational: The speaker and his younger brother, <i>Oluwatolu</i> are progenitors of local drummers. This is emphasised by the diviner (<i>baba</i>) whom the speaker is addressing, that because <i>Oluwatolu</i> has abandoned the worship of the drum and drumming profession that calamities have been befalling him.</p> <p>c. Psychological: The speaker is sad. This is noticed as he makes his feelings about the calamities that have befallen his brother <i>Ayantolu</i> known to the target speaker (<i>baba</i>). He is invariably predicting the diviner's views by stating that <i>Ayantolu's</i> problem originated from his refusing to worship the family god – <i>the drum</i> and his accepting of Christ instead as signified in his change of name.</p> <p>d. Social: The relationship between the speaker and the target listener is that of a client versus a diviner.</p>

			<p>e. Socio-cultural: The common idea in the Nigerian society is the fact that new Christian converts can only be fully regarded as Christians when they have renounced whatsoever can connect them with their formal way of life which is worshipping of gods (or specifically idols). That is why many Christians who used to bear names that glorify the gods are changed to God or Jesus glorified names. In essence, <i>Ayantolu</i> has to change his name which means <i>the drummer is equal with the lord</i> to <i>Oluwatolu</i> which means <i>the Lord is equal with the Lord</i>.</p>
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ECONOMY			
Utterance 5	Background Information	Illocutionary Acts	Contexts/Competencies
<i>Mama, manage this change.</i>	In Nigerian English usage, <i>mama</i> is not only used for one's biological mother, it is also used for other mature/older women	<p>a. Direct Illocutionary Act: <i>Directive (Stating)</i></p> <p>b. Indirect Illocutionary Act: <i>(Offering)</i> Illocutionary <i>Declarative</i></p>	a. Linguistic: The conventional knowledge of English language assists in understanding that the speaker is telling a mother to be in charge or supervise some change.
			b. Situational: The speaker has just arrived his village from Lagos. Coincidentally, he meets his mother's

	<p>as a way of showing politeness. Also, the words, <i>manage</i> and <i>change</i> have assumed new meanings different from their conventional meanings in the Nigerian society. For example, <i>change</i> is used as a synonym for money. Specifically, the speaker is saying, “kindly accept this token.”</p>		<p>friend at home and eventually offers the woman about five thousand naira banknotes.</p>
			<p>c. Psychological: The tone of the utterance portrays the speaker as being polite by using the honorific, <i>mama</i> while addressing the target listener (his mother’s friend) and at the same time minimising the praise of self when he considers his worthwhile offer as a token (change).</p>
			<p>d. Social: The interpersonal relation between the speaker and the target listener is more or less a son-mother relationship. Although the addressee is not the maternal parent of the speaker, the speaker under the influence of Igbo culture bestows on her the honour due to a mother.</p>
			<p>e. Socio-cultural: Based on the beliefs shared by the interactants in relation to Nigerian culture they represent, it is expected that it is the subordinate who should receive from the superior. However, in spite of the fact that it is on the other way round, the offerer (i.e. the subordinate-Emeka) must perform this by observing invaluable reverence to the receiver (i.e. the superior-his mother’s friend).</p>

Utterance 6	Background Information	Illocutionary Acts	Contexts/Competencies
<p><i>He even stinks of poverty.</i></p>	<p>When an individual <i>stinks of poverty</i> in Nigerian English usage it means that such an individual is offensively poor. That means everything about the person (the cloth he wears, the food he eats, the house he lives, the way he talks) reveals that he is extremely poor.</p>	<p>a. Direct Illocutionary Act: <i>Assertive (Stating)</i></p> <p>b. Indirect Illocutionary Act: <i>Expressive (Mocking)</i></p>	<p>a. Linguistic: With only the grammatical knowledge of English, the audience will consider the utterance to mean that the referent (<i>He</i>) has a strong and unpleasant smell of poverty.</p> <p>b. Situational: The speaker is an assistant to Alhaji (a very rich Hausa man) who has come to seek the approval of an Igbo man in marrying the man's daughter. However, the man strongly disagrees with Alhaji and his assistant. Eventually, when the speaker begins to bring out several bales of Naira and Dollar notes, their host instantly becomes humble and easily agrees that his daughter should be married. Because of the noticed sudden change in the countenance of the Igbo man at the presentation of such an amount of money, the speaker abuses and mocks him in Hausa – a language the man does not understand but Alhaji does.</p> <p>c. Psychological: The speaker is arrogant and proud. Despite the fact that he and his boss have come to seek the approval of marrying the man's daughter, the speaker still maintains a class difference between him and their host. His attitude shows that he and his</p>

			<p>boss are better than their host whose appearance is actually irritating to him. It could be deduced that he does not expect his boss to have stooped to the extent of marrying from such a poor family.</p>
			<p>d. Social: The relationship between the speaker and the target listener is that of an attendant versus a very rich boss.</p>
			<p>e. Socio-cultural: At different occasions, many people in the Nigerian society unavoidably do things against their wishes and conscience owing to the state of abject poverty they find themselves. Even when they know that what they are doing is wrong, it could be hard to refrain themselves from doing it especially when such a thing can bring them some fortune. In the same vein, a rich man in many cases is considered to be reasonable even when his actions and behaviour are ridiculous.</p>

Utterance 7	Background Information	Illocutionary Acts	Contexts/Competences
<p><i>If a fowl is used as a bait to catch a fish, what'll be the cost of the fish?</i></p>	<p>As an element of Nigerian English, the adage is used in Yoruba language and translated into the form of English to express some truth by the speaker. The speaker made the utterance to explain the risk in the decision his listeners are about to make on their business.</p>	<p>a. Direct Illocutionary Act: <i>Assertive (Asking)</i></p> <p>b. Indirect Illocutionary Act: <i>Directive (Warning/Advising)</i></p>	<p>a. Linguistic: The grammatical competence of the audience helps in interpreting the utterance at a sentential level to mean that the speaker wants to know the cost of the fish that fish is used as a bait to catch. The utterance is a rhetorical question.</p> <p>b. Situational: The speaker (Rosco) and his colleagues (Adeyi, Koyejo and Dehinde) are beggars and living in <i>Ajgunle</i>. Here, they are at a crossroads because of the <i>Lagos state</i> government policy which is not favourable to beggars. It is suggested among them that they should move to <i>Mowe/Ibafo</i> in <i>Ogun State</i> (a quite distant place) in carrying out their businesses while they will have to come to <i>Ajgunle</i> in <i>Lagos State</i> every night. This is not acceptable to <i>Rosco</i> who considers the decision worse than the <i>Lagos state</i> government policy through the utterance.</p>

			<p>c. Psychological: The speaker is angry and completely in disagreement with his colleague. However, he is warning the target listeners against the risks in following the decision that has just been made.</p>
			<p>d. Social: The speaker and the target listeners are beggars.</p>
			<p>e. Socio-cultural: The economic situation of the Nigerian society (specifically Lagos) is not an easy one as individuals struggle by all means to make ends meet. Some people as shown in the play have to make themselves beggars even when they are physically fit. Perhaps this is so because of their inability to secure jobs or laziness on their part.</p>

POLITICS/POWER			
Utterance 8	Background Information	Illocutionary Acts	Contexts/Competencies
<i>Waziri! What is your opinion?</i>	As an element of Nigerian English, <i>Waziri</i> is an honorific and one of the	<p>a. Direct Illocutionary Act: <i>Directive (Asking)</i></p> <p>b. Indirect Illocutionary Act:</p>	<p>a. Linguistic: The audience through a semantic competency is provided with the knowledge that the speaker is asking the target listener whose name is <i>Waziri</i> his opinion.</p>

	<p>chieftaincy titles among Hausas in the Northern part of Nigeria. The <i>Waziri</i> is the highest in rank among the chiefs in the monarch's (Emir, Sultan, Seriki or Village Head) council and thereby next to the king.</p>	<p><i>Expressive (Requesting)</i></p>	<p>b. Situational: There is an outbreak and wide spread of an endemic which has killed many people in the town. Although several attempts have been made by the king to contain the epidemic, the situation has grown worse. Thus, the king has to summon Chiefs among whom is the <i>Waziri</i>.</p> <p>c. Psychological: As a good leader the speaker is sad and highly disturbed by incessant death of his subjects despite all he has done to contain the epidemic. Hence, he is strongly determined to get the problem solved through the help of his Chiefs particularly the <i>Waziri</i>.</p> <p>d. Social: There is a close relationship between the speaker and the target listener. He is the leader (King) and the target listener is (Waziri) is next.</p> <p>e. Socio-cultural: In the Hausa political system, the Emir has in his cabinet, the following Chiefs: <i>Waziri, Sarkin Fada, Galadima, Madawaki, Magaji, Sarkin Yandoka, Sarkin Ruwa, Sarkin Pawa and Yari</i>. Each of the Chiefs has his roles. The <i>Waziri</i> is the Emir's Prime Minister and adviser. Thus, based on his position, the king in the play considers it necessary to seek the opinion of the <i>Waziri</i> on the problem that has claimed the lives of many of their subjects.</p>
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Utterance 9	Background Information	Illocutionary Acts	Contexts/Competencies
<p><i>Father has lost his mercy sight.</i></p>	<p>In Nigerian English usage, the word <i>father</i> has been extended. It is used as an honorific to show respect to an elderly man or a quite old man in position of authority who is not necessarily one's paternal parent. In addition, the phrase <i>mercy sight</i> is a direct translation of a Yoruba phrase <i>oju aanu</i> meaning <i>compassion</i>. That is, father has lost his compassion.</p>	<p>a. Direct Illocutionary Act: <i>Assertive (Stating)</i></p> <p>b. Indirect Illocutionary Act: <i>Directive(Threatening)</i></p>	<p>a. Linguistic: The knowledge of grammar will only provide the audience the information that his eyes of mercy are lost.</p>
			<p>b. Situational: The speaker is a guard to a wicked slave merchant. <i>Oyela's wife</i> who has been captured is in child labour and other slaves are begging for her release. But <i>father</i> (the slave merchant) is not compassionate as testified by his guard. Instead, he commands that one of them (a very old woman) should be brought out from where they are caged and should be bitten mercilessly.</p>
			<p>c. Psychological: The tone of the utterance presents the speaker as being intoxicated by power. He therefore threatens the slaves to stop begging. It is assumed that he is more wicked and less compassionate than his boss as he is the instrument the boss is using to carry out his evil acts</p>
			<p>d. Social: The relationship between the speaker and the target speaker is that of superior versus subordinate in which there is an element of power play. As a guard, he talks down on the slaves while the slaves have no objection.</p>
			<p>e. Knowledge of hegemony in a typical Yoruba setting</p>

			is needed here. First, the speaker sees the need to be polite to the superior by referring to his boss as <i>father</i> . In addition, he does not fail to exercise the delegated power he has on the slaves under his control by threatening them. He is also presenting the true picture of his boss as being highly merciless by describing him to have <i>lost his mercy sight</i> .
Utterance 10	Background Information	Illocutionary Acts	Contexts/Competencies
<i>If not because I put God into consideration, I would have asked my boys to pull down this place.</i>	The word <i>boy</i> in this usage does not mean a male child, son or male servant as used in <i>houseboy</i> . In Nigerian English usage, the word (usually in plural) is used to mean guards that are used and paid by politicians and some rich men in Nigeria to guide them and at the same time	<p>a. Direct Illocutionary Act: <i>Assertive(Declaring)</i></p> <p>b. Indirect Illocutionary Act: <i>Directive(Threatening)</i></p>	<p>a. Linguistic: At a sentential level, the utterance may be translated to mean that the speaker would have asked his sons or male servants to pull down a particular place if he has not put God into consideration.</p> <p>b. Situational: The speaker who is a land dealer is addressing a group of Muslims who are using some portion of his land for religious purposes. He accuses the leader of the group for preaching against him and thereby going to build his wife's hair dressing shop on the. The people beg him to put God into consideration on the issue but he threatens that if he has not put God into consideration he would have commanded <i>his boys</i> to pull down their mosque.</p>

	<p>threaten their opponents.</p>		<p>c. Psychological: The tone of the utterance is harsh and shows that the speaker is arrogant as he believes he is superior to his target listeners despite the fact that an Islamic leader (Imam) is among them. He acts like a god who has power to achieve his aims at all cost through the service of his guards (boys).</p> <p>d. Social: There is an element of class difference between the speaker and the target listeners. The speaker is very rich, popular and has some magical power while his listeners are ordinary citizens who can only survive under the speaker's mercy.</p> <p>e. Socio-cultural: The speaker and the listeners shared the knowledge of extension in the meaning and usage of the word <i>boys</i> in Nigerian English. Even in the utterance of the character whose language is Yoruba, he code switches into English by using <i>my boys</i> and this is directly translated into English in the subtitle. The implication of this is that the use of boys as guards by politicians and many rich men in Nigeria is commonly known.</p>
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Utterance 11	Background Information	Illocutionary Acts	Contexts/Competencies
<p><i>Who we want to live will live and who we want to die will die.</i></p>	<p>The use of the pronoun, <i>We</i> as used in the utterance is different from its general English usage. The producer of the video makes use of the pronoun to show how the speaker arrogates powers that should have been controlled by many people to himself.</p>	<p>a. Direct Illocutionary Act: Assertive (Stating).</p> <p>b. Indirect Illocutionary Act: Directive (Threatening/ Invoking)</p>	<p>a. Linguistic: The utterance can be translated by the audience to mean that it is those the speaker and some other people what to live that will be alive while those they will want to die will eventually die.</p> <p>b. Situational: The speaker is one of many wicked individuals who are causing havoc in the village through the magical powers they possess. Presently, the speaker is chanting some incantations and simultaneously wavering a charm in the air so as to kill some innocent people in the village.</p> <p>C Psychological: The tone of the utterance shows authority as the speaker relies heavily on the efficacy of the charms he is handling. Thus, he speaks boldly as god who has power to decide the people's life or death.</p> <p>d. Social: Although the target listeners are not physically present at the scene, the speaker is a member of the same village with his victims. As he is wavering the amulet in the air, he is expecting that in a short while some members of the village will die. This eventually occurs as the play progresses.</p> <p>e. Socio-cultural: In the pre-colonial Nigerian society (and presently in some part of the country) the Igbo setting is representing in the play, there are people who are so magically</p>

			powerful that they believe nothing whatsoever can stop them in achieving their aims even when it involves killing other human beings.
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SOCIO-CULTURAL VALUES			
Utterance 12	Background Information	Illocutionary Acts	Contexts/Competences
<i>I will be in bedroom waiting for you.</i>	The context in which the utterance is uttered presupposes that its meaning goes beyond the grammatical interpretation of <i>waiting in bedroom</i> . Thus, the use of the utterance in Nigerian English requires that listeners should have the knowledge of most Nigerian cultures in which issues related to sex are always expressed indirectly.	a. Direct Illocutionary Act: <i>Commissive (Promising)</i> b. Indirect Illocutionary Act: <i>Directive (Requesting)</i>	a. Linguistic: Semantic knowledge of English will help the audience to interpret the utterance to mean that the speaker is going to bedroom where he will be waiting for the target listener.
			b. Situational: The speaker (Alhaji) has been asked by his wife (Ralia) if the former is having any problem after noticing that he is unnecessarily yearning. He responds that he is not sleepy but will waiting for <i>Ralia</i> in the bedroom. Subsequently, <i>Alhaji</i> leaves the sitting room and <i>Ralia</i> follows him exhibiting some feeling of romance.
			c. Psychological: The speaker could not hide his urge for sex in the presence of his wife. Although he will not want to be straightforward in expressing his feelings as culture demands, he makes his intention known through series of seductive actions such as

			yearning and constant stretching of his body.
			d. Social: The target listener (Ralia) is one of many wives the speaker (Alhaji) has.
			e. Socio-cultural: In many Nigerian cultures especially among Hausas in the north, issues related to carnal knowledge are held in a high esteem and usually expressed in a coded form.

Utterance 13	Background Information	Illocutionary Acts	Contexts/Competencies
<i>Before I continue, I present our sacrifice for Eke Market, Ori Afor Market and Nkwo Market</i>	In the traditional Igbo calendar, there are four days in a week. These are <i>Eke, Ori, Afor</i> and <i>Nkwo</i> . History relates that the names of the four days were initially names of spirits who were sent down by	c. Direct Illocutionary Act: <i>Declarative (Declaring)</i> d. Indirect Illocutionary Act: <i>Expressive (Presenting/ Offering)</i>	f. Linguistic: At the sentential level, members of the audience who are alien to Igbo culture may find it difficult to interpret what <i>Eke, Ori, Afor and Nkwo</i> stand for in the utterance. g. Situational: The speaker is at a shrine to perform some rituals but before he continues he has to present sacrifices to the four spirits of the four markets which at the same time representing the four days in the Igbo culture.

Chukwu (Great God) during the reign of Eze Nri. The spirits eventually established the days as market days among the Igbos.		h. Psychological: The speaker believes strongly that before his ritual activities can be successful, he has to revere the four market days by presenting to them some sacrifice.
		i. Social: The relationship between the speaker and the target listener is that of a worshipper versus gods.
		j. Socio-cultural: In the Igbo culture, there are four days in the week which are <i>Eke, Ori, Afor</i> and <i>Nkwo</i> . These are also market days of which each community has a day assigned to open its markets.

Utterance 14	Background Information	Illocutionary Acts	Contexts/Competencies
<i>A woman who is a bad cook cannot have a lasting home.</i>	A woman in a typical Nigerian matrimonial home is not only a housewife but also a cook.	<p>a. Direct Illocutionary Act: <i>Assertive (Stating)</i></p> <p>b. Indirect Illocutionary Act:</p>	a. Linguistic: The audience with only grammatical knowledge of English language will interpret the utterance to mean that a woman who is not good at cooking will not have a lasting home.

		<i>Directive (Teaching/Advising)</i>	
			<p>b. Situational: The speaker and her daughter (Aduni) are expecting <i>Oyela, Aduni's</i> fiancé. The young man is from a royal family. Consequently, he has to be treated as an august visitor. Thus, a delicious dish, <i>Isapavegetable</i> soup with pounded yam is prepared by the mother. <i>Aduni</i> is assisting her mother and keenly studying the processes involved in food preparation.</p> <p>c. Psychological: The tone of the utterance is happiness. Like many Nigerian mothers, the speaker cannot hide her joy in seeing her daughter preparing for marriage especially when the groom is from a very wealthy family.</p> <p>d. Social: The speaker is the maternal parent to the target listener whom she is teaching the importance of a bride to be a good cook.</p> <p>e. Socio-cultural: In ideal Nigerian cultures the idea of eating fast foods or employing a cook in the home is completely unacceptable. In every home, the woman is not only a wife but also a cook. Like child bearing, good cooking is a prerequisite for a woman to have a successful marriage. In fact, inability to cook good food usually leads to divorce.</p>

Utterance 15	Background Information	Illocutionary Acts	Contexts/Competencies
<p><i>We are not depriving you from eating millipede or worms, but partake in heaven's food.</i></p>	<p>The utterance is a direct translation of the Yoruba statement <i>Ma jokurun majekolo ohun won ba n je lajuleorun ni ki o maa ba won je</i>. This suggests that it is not only the living that involve in greetings in Yoruba culture. There are also greetings for the dead. Among such greetings is the above statement.</p>	<p>a. Direct Illocutionary Act: <i>Assertive (Saying)</i></p> <p>b. Indirect Illocutionary Act: <i>Expressive (Greeting/Advising/Mourning)</i></p>	<p>a. Linguistics: Conventional knowledge of English language is required to understand the actual meanings of the lexical items such as <i>millipede</i> and <i>worms</i> in relation to foods in the Yoruba culture.</p> <p>b. Situational: The speaker in company of other Chiefs of <i>Gbede</i> kingdom is mourning the death of the king. In doing this, he is advising the dead king in a greeting form to ensure that whatever the dead are eating in the new world, the king should also eat.</p> <p>c. Psychological: The speaker is very sad because of the death of his beloved king whom he thinks will no more have access to terrestrial food. In order to save the target listener (the king) from being starved, he is of the view that whatever the dead are eating (even if it is millipede or worms), the king should eat also.</p> <p>d. Social: The relationship is that of a dead king versus a mourning Chief.</p>

			<p>e. Socio-cultural: In the socio-cultural system of Yoruba people in the Western Nigeria, traditional rulers (kings) are regarded as semi-gods. Thus, they are assumed to have translated to another world existing between the place of abode of the Almighty God and the living. This is the place the speaker is referring to as <i>heaven</i>. The speaker (who is representing the living) does not know what the dead are eating. He is therefore mournfully advising the king not eat millipede and worms which can be found in the ground in which he is buried. Rather, he should eat whatever the dead are eating in <i>heaven</i>.</p>
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IDEOLOGY			
Utterance 16	Background Information	Illocutionary Acts	Contexts/Competencies
<i>A lot of women give birth in their father's house so just join</i>	<i>The league</i> as used in the utterance is different from the general English interpretation of it. It	<p>a. Direct Illocutionary Act: <i>Assertive (Stating)</i></p> <p>b. Indirect</p>	<p>a. Linguistic: Grammatically, the utterance can be interpreted that there are many women who usually give birth in their father's house and someone should join a particular group of sports teams or players who play games against each other to see the best.</p>

<p><i>the league.</i></p>	<p>represents a group of pregnant women who have been divorced by their husbands instead of the usual meaning of a group of sports teams or players who play games against each other to see the best. However, the idea of men divorcing their wives without any genuine reason is not strange to Nigerians and the Nigerian society.</p>	<p>Illocutionary Acts: <i>Directive (Instructing/Threatening)</i></p>	<p>b. Situational: The speaker, Alhaji has many wives among whom is the target listener who is presently pregnant. In order to provide an accommodation for an Igbo lady he is planning to marry, Alhaji makes his intention to divorce the listener known to her. Although, the listener is not happy about the arrangement, the speaker threatens and advise her to join the group of many pregnant women in the society who have been divorced by their rightful husbands and thereby have to give birth to children in their fathers' houses.</p> <p>c. Psychological: The speaker is intolerably arrogant in relating with his pregnant wife based on the fact that he believes the woman is challenging his right to claim or disclaim his responsibility as a husband at will.</p> <p>d. Social: The speaker is a husband to the target listener. He is responsible for the woman's pregnancy. However, he has decided to divorce the young woman on a ground that he is about to marry another wife. Actually, the new marriage is at the expense of the listener's accommodation.</p> <p>e. Socio-cultural: Many cultures in the Nigerian society do not give much regards to women. This informs the use of the phrase, <i>the league</i> by the speaker which means a group of lot of women who give birth to children without men to take up the responsibility of taking care of them. A good number of men see women as sex objects whose services are only needed to satisfy their sexual urge.</p>
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Utterance 17	Background Information	Illocutionary Acts	Contexts/Competencies
<p><i>You're thinking of the good or nothing son of yours.</i></p>	<p>The phrase, <i>good for nothing</i> is an element of Nigerian English which is usually used to describe a useless individual or somebody who is living a life without value.</p>	<p>a. Direct Illocutionary Act: <i>Assertive (Saying)</i></p> <p>b. Indirect Illocutionary Act: <i>Expressive (Chastening)</i></p>	<p>a. Linguistic: The grammatical competence of the audience would only assist in interpreting the utterance to mean that somebody is thinking of his/her son who is good for nothing.</p> <p>b. Situational: The speaker and target listener are Nnnana's mother and father respectively. The young man has left the village for town where he is wastefully managing his late brother's hospital business. He dubious acts both in the village and town have been given his mother a great concern leading the woman into a deep thought. The Nnanna's father notices this and as a result chastises his wife.</p> <p>c. Psychological: The speaker is angry with his wife for thinking unnecessarily over a son who has never added any value into their life. In short, he has disowned the young man as a son. He proves this by referring to Nnanna as his wife's son.</p> <p>d. Social: The relationship between the speaker and the target listener is that of a husband and wife. Although, they have a son as fruit of the relationship, the husband disclaims the son owing to the young man's wayward life</p>

			style.
			<p>e. Socio-cultural: The Nigerian society which Igbo culture represents in the play is a society where only good, obedient and successful children are accepted by fathers as their true children. Whereas even when their paternal relationship cannot in any way be denied by their biological fathers, wayward or ailing children are usually rejected by their fathers while mothers are always left to bear negative consequences of such children's behaviour (or survival as the case may be) in the society.</p>

Utterance 18	Background Information	Illocutionary Acts	Contexts/Competencies
<i>Peace be upon you.</i>	The utterance is an allusion to the Quranic quotation "Asallamallaikun" which Muslims usually utter to other Islamic faithful as a form of greeting. This is an Islamic injunction which every Muslim is	<p>a. Direct Illocutionary Act: <i>Assertive (Stating)</i></p> <p>b. Indirect Illocutionary Acts: <i>Expressive (Greeting/Praying)</i></p>	<p>a. Linguistic: The grammatical competence of the audience helps in interpreting the utterance at a sentential level to mean that the speaker is telling the target listener that peace is upon him.</p> <p>b. Situational: The speaker in company of his colleagues who are Islamic students (Almajiri) has visited the target listener (Alhaji) to beg for alms. Before their intention is made known, they consider it necessary to greet him in an Islamic way.</p>

	<p>expected to follow.</p>		<p>c. Psychological: The speaker demonstrates his knowledge about Islam and also honours the potential benefactor by showing some levels of politeness. He does this so as to identify himself with the benefactor's religion and bridge the gap existing between them before the speaker's intention is made known.</p> <p>d. Social: The relationship between the target listener (Alhaji) and the speaker is that of a rich religion affiliate versus an Islamic student (Almajiri). That is, a benefactor versus a beneficiary.</p> <p>e. Socio-cultural: The Northern Nigerian society the interreactants belong strongly values the use of the prayer token, <i>Asallaalaikun</i> (Peace be upon you) as a form of greeting or introduction before any other matter (if there is) is discussed. In addition, the society highly encourages the culture of providing alms in form of food, money or clothes to Islamic students (Almajiri) by blessed Islamic individuals in the society. The students live on the alms they receive throughout the period of their studies.</p>
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CREATIVITY

Utterance 19	Background Information	Illocutionary Acts	Contexts/Competencies
<i>I am finished.</i>	In the Nigerian English usage the meaning of the word, <i>finish</i> has been expanded beyond its general meaning <i>to bring</i> or <i>come to an end</i> . It has assumed the same meaning with the word <i>doom</i> .	<p>a. Direct Illocutionary Act: <i>Assertive (Stating/ Informing)</i></p> <p>b. Indirect Illocutionary Act: <i>Expressive (Bemoaning/ Lamenting)</i></p>	<p>a. Linguistic: Based on the conventional knowledge of English, the audience will understand that the speaker means that she has come to an end.</p> <p>b. Situational: The speaker (Saude)'s mother is critically ill. In her effort to ensure the mother's survival, she goes to <i>Boka Dansara</i>(a very powerful herbalist). Unfortunately, when she gets there, she is told that <i>Boka Dansara</i>has left home for the forest.</p> <p>c. Psychological: The tone of the utterance is sad as the speaker laments her unfortunate situation. She has lost hope on the survival of her ailing mother.</p> <p>d. Social: There is no clear relationship between the speaker, <i>Saude</i> and the assumed listener, <i>BokaDansara's</i> wife. She is particularly bemoaning her disappointing situation without giving much attention to whosoever is listening.</p> <p>e. Socio-cultural: In the Nigerian society which the speaker belongs, individuals usually care a little about what they say (while bemoaning themselves or lamenting) whenever unfortunate incidents occur to them. Some either consciously or otherwise curse themselves or whosoever is responsible for</p>

			what they are suffering from.
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Utterance 20	Background Information	Illocutionary Acts	Contexts/Competencies
<p><i>Unzondo my son, I want you to understand that what an elder sees while sitting a child can never see it even from the peak of a tree.</i></p>	<p>This is a Nigerian proverb which is translated into English language thereby making the utterance an example of an element of Nigerian English. In the proverb, the speaker is teaching the target listener (his son) the fact that regardless the level of a young man's knowledge and experience he can never be as wise as the elders.</p>	<p>a. Direct Illocutionary Act: <i>Assertive (Stating)</i></p> <p>b. Indirect Illocutionary Acts: <i>Directive (Training/ Advising)</i></p>	<p>a. Linguistic: Grammatically, the utterance suggests that what an elder can see while sitting, a child can never see it even if he is standing at the top of a tree.</p> <p>b. Situational: The speaker, a king (Eze) is reacting to his son (Unzondo)'s comment. The prince (Unzondo) has earlier claimed that his father, the king (Eze) has not been very active in handling the problems confronting the community.</p> <p>c. Psychological: The speaker as a wise, brave and experienced king is not unnecessarily disturbed despite the turbulent situation experienced in his domain. He uses the proverb to encourage his anxious son.</p> <p>d. Social: The relationship between the speaker and the target listener is that of a traditional king (Eze) and his prince (Unzondo).</p> <p>e. Socio-cultural: Much value is placed on proverbs in Nigerian cultures. The Igbos for example (especially their traditional rulers and elders) are known for enriching their speeches with proverbs. The rulers usually nurture and admonish their</p>

			successors (children) using the proverbs in order to instill in them invaluable knowledge which will eventually give them edge over many of their contemporaries who are not from royal families.
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Utterance 21	Background Information	Illocutionary Acts	Contexts/Competencies
<p><i>It pleases one to eat meat as long as one wishes. The oesophagus aid Does not allow.</i></p>	<p>This is a Nigerian proverb which is translated into English language thereby making the utterance an example of an element of Nigerian English. In the proverb, <i>oesophagus</i> is metaphorically used to mean death which will always cut diverse relationships among individuals short despite their strong desires to live together</p>	<p>a. Direct Illocutionary Act: <i>Assertive (Stating)</i></p>	<p>a. Linguistic: Only the linguistic knowledge of English will provide the audience the information on the utterance that although one wishes to eat meat for a long time, the oesophagus will not allow it.</p>
		<p>b. Indirect Illocutionary Act: <i>Expressive (Mourning)</i></p>	<p>b. Situational: The speaker (who is one of the chiefs in <i>Gbede</i> community) is mourning the death of their beloved king.</p>
			<p>c. Psychological: The speaker is sad and dejected as the hope of his having any relationship with a very lovely king again has been completely dashed by death.</p>
			<p>d. Social: Although the king is dead, the speaker who was among the chiefs in his (the king's) council before the king's death still values the cordial relationship that existed between him and his boss.</p>
			<p>e. Socio-cultural: The society to which the speaker and his target</p>

	for a very long time.		listeners (the dead king and other chiefs) belong attaches importance to proverbs. This importance is therefore extended to eulogising of the dead which is highly valued in the Yoruba society that the scene represents.
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Utterance 22	Background Information	Illocutionary Acts	Contexts/Competencies
<i>Lady 'B', since your husband is no more, I feel we should (be) our brother's keeper.</i>	The speaker makes use of euphemism by saying 'no more' rather than 'dead'. He also makes an allusion to Cain's response when God enquired of Abel his brother from him in <i>Genesis 4:9</i> – "And he said, I know not: Am I my brother's keeper?" However, the meaning of the utterance 'to be one's brother's keeper' has been expanded in	a. Direct Illocutionary Act: <i>Assertive (Saying)</i> b. Indirect Illocutionary Act: <i>Directive (Requesting)</i>	a. Linguistic: A linguistic competence is basic in interpreting this utterance at a sentential level. However, the audience and the target listener need to understand the meanings of the phrases 'no more' and 'our brother's keeper' with regard to their pragmatic meanings.
			b. Situational: The target listener, Lady B, is a widow. She is a food vendor and the speaker is one of her customers. At the scene, the speaker is indirectly requesting Lady B to be his lover (concubine) as the lady's husband is dead.
			c. Psychological: Through his demeanour, it is shown that the speaker is not only a womaniser, he is also a sex maniac. .
			d. Social: Apart from the fact that that the speaker is a customer to the target listener (Lady B), the relationship between them is

	Nigerian English usage to mean 'being a lover or girlfriend'		suspicious.
			e. Socio-cultural: The society to which both the speaker and the target listener belong is a society in which there are some individuals who derive satisfaction in adultery.

Utterance 23	Background Information	Illocutionary Acts	Contexts/Competencies
<i>Local champions like you have gone.</i>	In Nigerian English usage, <i>local champion</i> is usually used for an individual whose influence, popularity or fame does not go beyond a village or a local community where he resides.	<p>a. Direct Illocutionary Act: <i>Assertive (Claiming)</i></p> <p>b. Indirect Illocutionary Act: <i>Directive (Threatening)</i></p>	a. Linguistic: The grammatical competence of the audience helps in interpreting the utterance at a sentential level to mean that some individuals who have won some competitions at a local level like 'you' (the target listener) have gone.
			b. Situational: The speaker, <i>Rosco</i> who has just arrived the village from Lagos is at a bar which is owned by his girlfriend. Because of <i>Rosco</i> , other customers who at the bar are asked to leave but <i>Akanji</i> , the target listener refuses to go. Thus, <i>Rosco</i> has to threaten him by considering <i>Akanji</i> as of low class to people like him who has been living in the city.
			c. Psychological: The speaker is proud. In addition, he demonstrates to his girlfriend and her sister at the scene some level of civilisation which he believes other young men in the village do not have.

			<p>d. Social: The speaker and the target listener are considered by the society in which they live to be in different social strata because the speaker (a native of the village) is living in the city (Lagos) while the target listener has lived most of his life in the village.</p>
			<p>e. Socio-cultural: The society in which the characters in the play represent strongly believes in social class inequality. For example, naturally, many village settlers see themselves subordinate to city dwellers and the city dwellers in turn believe that they are superior to the village settlers irrespective of the financial strength of the members of any of the two groups.</p>

Utterance 24	Background Information	Illocutionary Acts	Contexts/Competencies
<p><i>No don't even go there that one is a slow poison he is the one that toasted me.</i></p>	<p>In the conventional English usage, the word <i>toast</i> means <i>to drink a glass of wine, make bread or other food brown by placing it close to heat or sit by fire to make oneself warm</i>. However, in Nigerian English usage,</p>	<p>a. Direct Illocutionary Act: <i>Assertive (Stating)</i></p> <p>b. Indirect Illocutionary Act: <i>Expressive (Repudiating)</i></p>	<p>a. Linguistic: The competence of the audience at a linguistic level will help them in interpreting the utterance to mean that a slow poison made the speaker brown through severe heat.</p>
			<p>b. Situational: The speaker is reacting to one of her friends' comment. The friend has commended the speaker's father's driver for being decent compared to other mischievous male attendants in the speaker's home.</p>
			<p>c. Psychological: The tone of the utterance shows disapproval.</p>

	<p>another meaning which is equivalent to the meaning of the word <i>woo</i> or <i>court</i> (meaning to try and persuade a woman to love or marry one). In addition, the idiom <i>a slow poison</i> is Nigerian English based. It means <i>an impostor</i>. The deictic terms <i>that one</i>, <i>he</i> and <i>the one</i> are referring to the speaker's father's driver.</p>		<p>d. Social: The speaker and the target listeners are friends in a university.</p>
			<p>e. Socio-cultural: The speaker and the target listeners as university students with the producer of the film who translated the utterance from Igbo language into English share the knowledge about the meanings of <i>a slow poison</i> and <i>toast</i> as they are specifically used in the Nigerian English context.</p>

Utterance 25	Background Information	Illocutionary Acts	Contexts/Competencies
<i>Please, I'm coming.</i>	One of the conventions specifically identified with Nigerian English is the use of the clause <i>I'm coming</i> . In the usage, a speaker of	<p>a. Direct Illocutionary Act: <i>Assertive (Saying)</i></p>	<p>a. Linguistic: Based on the grammatical competence of the audience, the utterance is usually interpreted to mean that the speaker is saying that he is coming towards the direction of the target listeners.</p>
		<p>b. Indirect</p>	<p>b. Situational: The speaker is leaving her visitors (the target</p>

	<p>Nigerian English usually means he will have to leave a place only to return a few minutes later. This is quite different with what other world users of English may consider it to mean. Thus, it is necessary that other users of English share this knowledge.</p>	<p>Illocutionary Act: <i>Commissive (Promising)</i></p>	<p>listeners) at the visitors' room in order to attend to her pregnant daughter who is experiencing some labour pains in a room in the house.</p> <p>c. Psychological: The speaker is nervous and anxious to attend to her daughter that is in a labour pain despite the presence of some august visitors. However, she is polite to the visitors by her use of the word <i>please</i> in seeking for their approval as she is attending to the daughter.</p> <p>d. Social: The relationship between the target listener and the speaker is that of visitors versus host.</p> <p>e. Socio-cultural: In the Nigerian society which the interreactants belong, there is a direct transfer of the features of the equivalent form of the statement <i>I'm coming</i> from Nigerian languages into English when the users mean <i>I'll be back soon</i>. These features include: <i>Nnasuwa (Hausa), A bia wa lam (Igbo) and Mon bo (Yoruba)</i>.</p>
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4.2 DISCUSSIONS

4.2.1 Religion

As a highly religious society, three forms of religion exist in Nigeria. These are Christianity, Islam and traditional religions. Thus, in many occasions, it is possible to identify a speaker's religion based on his use of language. This is clearly expressed in *Utterances 1*, and *3*. The use of the word, *Allah* by the speakers of the *Utterance 1* presupposes that they are *Muslims* while the use of *Orunmila* in *Utterance 3* presents the speaker as a worshipper of the god, *Orunmila* representing the third form of religion (among Yorubas) in Nigeria – *Traditional religion*. Through the two utterances, the unfeigned faith the speakers have in *Allah* and *Orunmila* respectively is overtly marked. Meanwhile, in *Utterance 2* the importance of a *dibia* as an intermediary between Igbo people and the gods is emphasised.

In *Utterance 4*, the speaker explains many Christian converts' mentality about the name their parents named them before their conversion. Many of them usually consider such names barbaric especially when they have connections with 'idols' they or their parents used were worshipping before their conversion. This is the reason *Ayantolu* changes his name from *Ayantolu* which means *the drummer is equal with God* to *Oluwatolu* meaning *God is equal with God*. This gives reasons for cold conflicts existing between Christians and idol worshippers in the West.

4.2.2 Economy

Utterances 5 and 6 are grouped under economy. In *utterance 5*, the word *change* has assumed a broad meaning. Economically, *change* can be used to mean *coins* in a conventional usage. Conversely, in Nigerian English usage, as demonstrated by the speaker, *change* is used as a reference to *banknotes* typically to mean *a token*.

In *Utterance 6*, it is explained that at different occasions, many people in the Nigerian society unavoidably do things against their wishes and conscience owing to the state of abject poverty they find themselves. Even when they know that what they are doing is wrong, it could be hard to refrain themselves from doing it especially when such a thing can bring them some fortune. In the same vein, a rich man in many cases is considered to be reasonable even when his actions and behaviour are ridiculous.

Utterance 7 explains the economic situation in Nigeria with specific reference to Lagos where some individuals who are not physically challenged have to turn to beggars in order to make ends meet a situation that is even considered to be worse if they dare to move away from Lagos in practising the so called business. This is explained in an analogy in which it is described that a fisherman who uses a *fowl* as a *bait* to catch a *fish* could invariably experience a loss especially when the *fish* is lesser than the *fowl* in quantity.

4.2.3 Politics/Power

Utterances 8, 9 and 10 are categorised under the theme of politics/power. In *Utterance 8*, *Waziri* is identified. This is a title in the Hausa political system. Apart from its use as an honorific, the *Waziri* is next in command to the king (Emir/Sultan). His position in the king's cabinet is very important. Thus, the speaker, who is a king (Emir) has to seek his opinion on the challenges facing him and his cabinet.

In *utterance 9*, *Father has lost his mercy sight* is an element of transfer of feature (*Oju aanu baba ti fo*) from Yoruba into English. The word, *father* as used here is an honorific for an elderly man or a quite old man (or a male individual) in position of authority who is not necessarily

one's paternal parent. In essence, the speaker is exercising power over the target listeners (who are slaves under his control) through the support of his boss whom he refers to as *a merciless father*.

In the same vein, in *utterance 10*, the use of the phrase *my boys* means more than *my male sons or male servants*. In the Nigerian English usage, the word, *boys* is usually used to refer to some lawless young individuals in the society whose services are made use of by some Nigerian rich men and politicians to threaten their opponents.

Utterance 11 proves the fact that people can be intoxicated by power and therefore abuse it. The use of the pronoun *We* indicates that the speaker sees himself as someone who is equivalent to more than one person. He also equates himself with God Who only has the power to kill and make alive based on the speaker's trust in the efficacy of the charm in his possession.

4.2.4 Socio-cultural Values

Utterances 12, 13, 14 and 15 are classified under the theme of socio-cultural value. *Utterance 12* explains the values many Nigerian cultures accord issues related to sex. Usually, expressions that have to do with carnal knowledge are expressed in codes as such are held in high esteem. Thus, the speaker (Alhaji) is indirectly expressing his sexual urge towards his wife by telling the former that he will be in the bedroom waiting for her.

Utterance 13 explains that four market days, *Eke, Ori, Afor and Nkwo* are recognised in Igbo culture. In addition, each of the market days is assigned for a community to open its market. This process affords traders the opportunity of selling their wares at several communities markets within a space of four days.

Metaphorically, as demonstrated in *Utterance 14*, a (married) woman is also a cook in the Nigerian socio-cultural setting. In essence, what sustains a woman matrimonially is her ability to cook good and delicious food. Thus, among many other prerequisites to be a successful house wife is a woman's ability to give her husband good meals at all times.

Utterance 15 emphasises values placed on greetings in the Nigerian society especially among Yoruba people in the western part of the country. This is demonstrated in the speakers' disposition to their dead king through the utterance. Although it is no more possible for them to provide food for the king, using apostrophe, they advise the dead king not to eat *millipede* or *worms* in the grave. However, based on the socio-cultural belief on *life after death* in the Nigerian setting, the speakers (chiefs) are of the opinion that the king should eat heavenly food instead of *millipede* and *worms*.

4.2.5 Ideology

Another theme under which some of the elements of Nigerian English in the utterances are categorised is the theme of ideology. The utterances under this theme reflect some sense issues which are commonly known by majority of Nigerians in their dealing with one another on a daily basis. For instance, in *Utterance 16*, the speaker while addressing his wife assumes that the latter is aware of the fact that it is not a strange thing in the Nigerian society for a woman to give birth to a child in her father's house as many women (whom he refers to as *league*) have been doing that.

In *Utterance 17*, the speaker (a man) without any reason to regret makes disassociating himself from the family's only surviving son on the ground that the son is wayward. Therefore, he does

not see any reason the wife should continue thinking about such a son. The idea is that Nigerians believe that only good, obedient and successful children are normally claimed by their biological fathers while those that have no value to add to the paternal parents' lives are left alone to their mothers to bear the consequences of such children's behaviour or misfortunes.

In *Utterance 18* is a reflection of obedience to the Quranic injunction in which Muslims are required to utter *Peace be upon you (Asallam alaikun)* to other Islamic faithful as a form of greeting and religious identity. At different points in time, this is also said to non-Muslim Nigerians who invariably share the knowledge of the utterance by given responses to the greetings in many occasions.

4.2.6 Creativity

This theme focuses on *utterances 19 to 25* in which expressions are coined to reflect the Nigerian experience or world view. This usually brings about **new** assumptions and circumstances different from the general English usage situations. Also, under creativity as an element of Nigerian English are some proverbial expressions that are full of words of wisdom and statement concerning life which are handed down from generation to generation among Nigerians. In *utterance 19* for example, the circumstance in which the word, *finish* is used is different from the general interpretation, that is, *to bring* or *to come to an end*. In the Nigerian English, the expansion in the meaning of the word is caused by the influence of a feature transfer from indigenous Nigerian languages. The direct translation of the utterance *Na shigauku (Hausa)*, *Ebelebe (Igbo)* or *Mo gbe (Yoruba)* from the languages into English results in *I am finished* which implies that the speaker means he is *doomed*. This should have been *Woe is me* instead of *I am finished*.

As a proverbial expression which exhibit the creative nature of Nigerian English which as influenced by the use of proverbs in Nigerian local languages, in *Utterance 20*, a fact is stressed that regardless of the level of their experience the youth can never be as wise as the elderly. In that case, the youth are expected to respect the elderly and resort to them in any confusing circumstances.

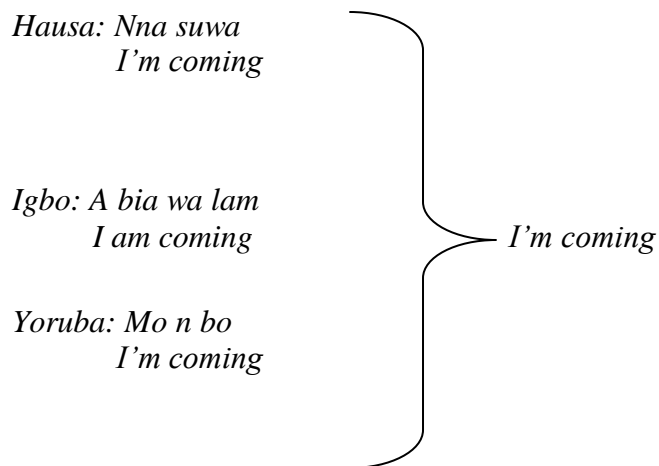
Utterance 21 explains that *meat* is sweet and one would want to eat it for a long time but through the *oesophagus*, the meat is usually swallowed earlier than expected. This suggests that good, kind and lovely individuals in the society usually die young at a time their services and companionship are highly needed.

The phrase, *brother's keeper* in *Utterance 22* is coined from *Cain's* response to God when *Abel* his brother was enquired from him in *Genesis 4:9*. The speaker of the utterance however uses the phrase to mean that he is interested in having carnal knowledge with *Lady B* (the target listener) whose husband is at this time dead. Thus, to be one's *brother's keeper* in Nigerian English usage could mean to be *another man's rival in marriage courtship* or *a gigolo to a married woman*.

Utterance 23 also provides another new situation alien to the universal use of English words in the Nigerian English usage through the introduction of the phrase *local champion*. From the context in which the utterance is used, a *local champion* is an individual whose influence, popularity or fame is only noticed and guaranteed at a local level. A *local champion* is only recognised among his peers, in his village or the locality where he resides. However, such an individual is usually considered unpopular or local in the city.

In *utterance 24*, another coinage which is only meaningful in Nigerian English context, *slow poison* is used. Specifically, *slow poison* is usually used to refer to an *impostor*. It has a meaning very close to another Nigerian idiom, *a green snake in green grass*. In addition, a new circumstance is created in the use of the word, *toast* in *Utterance 24*. Conventionally, *toast* means (i) *to drink a glass of wine* (ii) *make bread or other food brown by placing it close to heat* or (iii) *sit by fire to make oneself warm*. However, the word is purely used in the Nigerian context as equivalent of *woo* or *court*. That is, the speaker (a lady) is tried and persuaded for love or marriage by the individual she refers to as *that one* (that is, her father's driver).

Utterance 25 could confound other users of English as there is a contradiction between the utterance and the action that follows. In Nigerian context, a speaker usually means he will have to leave a place and return a few minutes later at the uttering of *I'm coming*. This occurs through the transfer of indigenous Nigerian languages structural patterns into English as illustrated below:



CHAPTER FIVE

FINDINGS, SUMMARY AND CONCLUSION

5.0 INTRODUCTION

This chapter predominantly focuses on the findings this study has been able to make and subsequently provides summary and conclusion on the research.

5.1 FINDINGS

This work examined pragmatically elements of Nigerian English in the subtitles of Nigerian home videos. It acknowledges the true existence of Nigerian English and recognises it as a variety in its own right. It is based on the acknowledgement and recognition the work moves on to identify and analyse elements of the form of English in Nigerian home video subtitles. In the light of the above, the following findings were made.

1. The study finds out that there are elements of Nigerian English which can hinder comprehension among other speakers of English in Nigerian home videos subtitles. This can be traced to:
 - i. religious inclination of Nigerians and the Nigerian society.
 - ii. economic situation of Nigeria as a country.
 - iii. socio-cultural values which are unique to Nigeria as a cultural environment.
 - iv. political or hegemonic uniqueness of the Nigerian society.
 - v. reflection of different ethnic ideologies with each peculiar to a linguistic group where it is used in the ethnically heterogeneous Nigerian society.

2. The study finds out that other users of English will need to be able to operate contextually on the social and psychological world view of the Nigerian society in order for them to meaningfully understand the elements of Nigerian English as presented in Nigerian home video subtitles.
3. By extension, the study finds out that in spite of the efforts of the video producers to satisfy their wide audience, other speakers of English who rely solely on the subtitles while viewing Nigerian home videos have been much more confounded as:
 - i. the use of language in the subtitles comprise both direct and indirect illocutionary forces and this group of viewers do not have adequate knowledge and competencies to derive the indirect illocutionary forces (i.e. producers' intended meanings) from their direct illocutionary provisions.
 - ii. the Nigerian society has its own lexicon adequately represented in the subtitles which alien viewers of the locally produced home videos in some way find difficult to recognise.
4. The study finds out that the English language, despite its domestication in the Nigerian society is not sufficiently/completely similar to indigenous languages in which the Nigerian videos are originally acted. It is therefore observed that the (English) subtitles do not fully represent the same social reality with the indigenous Nigerian languages.

5.2 SUMMARY

This study is on *A Pragmatic Analysis of Elements of Nigerian English in the Subtitles of Nigerian Home Videos*. It is a five - chapter study. In the first chapter, an introduction on Nigerian English and pragmatics is given with an incisive discussion on background of the study.

The chapter also discusses statement of research problem, aim and objectives, significance of the study and delimitation of the study. Subsequently, chapter two of the work reviews previous works of scholars around the world on pragmatics as a subfield of linguistics with a special attention given to contexts. The chapter also covers literature material on Nigerian English, Nigerian home videos, pragmatic parameters for Nigerian English usage as observed in the subtitles of Nigerian home videos and theoretical framework. Specifically, chapter three comprises methodology which is subdivided into sources of data, method of data collection and the analytical procedure used. The whole of chapter four centres on presentation and analysis of the data. The data are presented from religious, economic, political/power, socio-cultural, ideological and creativity perspectives. Chapter five consists of summary of the entire work and its conclusion.

5.3 CONCLUSION

The study is on a *Pragmatic Analysis of Elements of Nigerian English in the Subtitles of Selected Nigerian Home Videos*. Based on the findings, the study concludes that Nigerian English with its unique elements exists and it is a variety of English in its own right with. The variety has served Nigerian home videos producers as a means to reach a wider audience especially other users of English who do not understand Nigerian languages in which the films are originally produced through subtitles.

From a pragmatic point of view, the study believes that the other users of English may not generally be able to interpret sufficiently utterances they read on the screen from the point of view of the producers based on these users' conventional and ideational knowledge of English. However, it will be highly demanded of the group of viewers to share the same socio-cultural

contextual knowledge of Nigerians whose languages the videos they view are originally produced.

The study recognises the fact that when understanding is considered in a broad sense anybody who understands English should understand whatever is said in it especially in relation to Banjo's *Variety III* of Nigerian English which is nationally acceptable and internationally intelligible. On the contrary, the study specifically sees understanding as a matter of degree, ranging from minimal understanding to total confusion or understanding. Thus, in order to achieve total understanding rather than total confusion there is a need for other users of English to acquire the pragmatics of Nigerian English as intuitively acquired by producers of Nigerian home videos. It is when this is achieved that those viewers of Nigerian home videos who rely solely on the subtitles will be able to function very well not only in communicative acts in which Nigerian English is used but also in understanding meaningfully the utterances presented in the Nigerian home videos subtitles.

Concisely, the ability of other users of English to understand meaningfully elements of Nigerian English in the utterances presented in Nigerian home videos subtitles is not singularly determined by the variety of English used. Rather, it is basically dependent on degrees of experience, background information, ability to identify necessary speech acts and contextual competences about Nigerian socio-cultural setting shared by other users of English who rely on subtitles while viewing Nigerian home videos and the film owners who produce the subtitles.

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APPENDIX A

1. From Allah we came and to him we shall surely return (**Utterance 1**)
2. Let me go to boka dansara and get you some medications
3. I am finished (**Utterance 15**)
4. Sorry (sanu ko)
5. Waziri! What is your opinion? (**Utterance 6**)
6. Galadima! What do we do?
7. Only those of us that are experts in hunting were selected by Sarkin Dawa
8. May Allah be praised (Greeting)
9. And you too (Response)
10. We are Islamic students (almajiri)
11. Peace be unto you . . . good evening alhaji (**Utterance 3**)
12. Check them for me
13. They are not professionals, they do not know how to handle a man
14. I am not sleepy . . . I will be in bedroom waiting for you (**Utterance 11**)
15. Of course I can do that gradually since my house is like a barrack soldier go soldier come!
16. **Alhaji:** Why are you crying?
17. **Wife:** I am not crying, I am smiling
18. **Alhaji:** Really? I don't notice . . . anyway go and get me your mates it is time for calculations
19. A lot of women give birth in their father's house so just join the league
20. Just go, you big for nothing
21. Before I proceed, I present our sacrifice for Eke Market, Ori Market, Afor Market and Nkwo Market (**Utterance 5**)
22. We want to make the . . . to be dancing our tune of music
23. Unzondo my son, I want you to understand that what an elder sees while sitting a child can never see it even from the peak of a tree (**Utterance 12**)
24. Yes mama Emeka, you are shining

25. We are in the village managing
26. Oh Emeka, your belly is now coming out
27. Mama, manage this change **(Utterance 4)**
28. Emeka is now dashing me money
29. I have stock fish, . . . palm wine, pepper soup and there is modern one they call it point and kill. Tell me which you want
30. Who we want to live and who we want to die will die
31. A child that ate food meant for an adult, the death for an adult will kill the child
32. Lady 'B', since your husband is no more, I feel we should (be) our brothers keeper
(Utterance 16)
33. Your highness, you know that a frog does not run in the day in vain. If it is not after something, certainly something is after it
34. Where are you going with shovel and headpan?
35. Our people say 'life is side by side'
36. You'll not run mad on the day of our traditional wedding
37. **Speaker A:** Remember you promised that thing today
38. **Speaker B:** The problem is that there is no bed here
39. No don't even go there that one is a slow poison he is the one that toasted me **(Utterance 18)**
40. Great dibia . . . I don't understand what is going on
41. Your daughters are acting under a charm called touch and follow
42. Now you are talking
43. For GOD's sake . . . am your junior brother **(Utterance 17)**
44. Please, I'm coming **(Utterance 20)**
45. . . . you are thinking of the good for nothing son of yours
46. As your name implies, your birth signifies a day break to your father
47. Because he believes fire leaves aches for its replacement, so also banana begets seeds
48. Isapa vegetable makes pounded yam palatable
49. A woman who is a bad cook cannot have a lasting home **(Utterance 9)**
50. You the departed souls prepare for my arrival

51. May you be favoured by Ogun (God of iron)
52. It pleases one to eat meat as long as one wishes. The oesophagus aid does not allow
(Utterance 13)
53. Insect is faulty for depriving us from a riped coconuts
54. Look my people let me go to head of the markets and plan how to close markets
55. We are not depriving you from eating millipede or worms, but partake in heaven's food
(Utterance 10)
56. His highness has kicked the bucket
57. Father has lost his mercy sight **(Utterance 7)**
58. I am the one with fancied face, beaded waist . . . two hundred and one beads . . . coiled
around my waist
59. Bring to a horse, because the bride would not walk bare footed
60. Greet them at home, my regards to my father, death is inevitable
61. 'Orunmila' what can we do to bring solution? **(Utterance 2)**
62. The divination reveals that doctrine of human sacrifices is not right . . . all the departed kings
of this land have ascended
63. She has put to bed?
64. Local champions like you have gone **(Utterance 19)**
65. Don't you have 'isi ewu' (goat head)
66. I pray the god of iron will not kill him. That the god of thunder will not drain his blood
67. Today is not good at all
68. The air cannot be detained
69. I'm an indigene
70. I'm 'rika' in Lagos
71. You are not human beings at all
72. If a fowl is used as a bait to catch a fish what will be the cost of the fish? **(Utterance 14)**
73. If not because I put God into consideration , I would have asked my boys to pull down this
place **(Utterance 8)**
74. The Yorubas said the rodent will feed from the babies when it has come of age
75. I'm the Seriki Adini

APPENDIX B

HAUSA MOVIES:

- **MACIGIYA** by Haruna, Sani

Karime: Bala, what happened?

Bala: God was really on your side Karime! Because I saw the snake following you

Karime: Oh God! I don't see or hear it coming

From Allah we came and to him we shall surely return

Let me go to boka dansara and get you some medications

Tasalla: Hope all is well (lafia)?

Karime: Where is boka?

Tasalla: What is the matter? Boka has gone to the forest

Karime: I am finished

She has the same symptoms with mala midi

Sorry (sanu ko)

You will soon get well by the grace of Allah

Why did you have to wait for the rashes to multiply to this extent before bringing him?

Saude! Hope all is well?

Look calm down, let me go and inform Mallam

You highness . . . I have prepared a concoction using the head of a snake

She is already gone and life must go on . . . as for us, all we have is to say is that you should take hear

Thank you for your advices

We are all known in this part for our heroes and warriors

I have been waiting for your return. Saude has also been infected by this disease

You hung your love on a tree to be cut down

Hello! Welcome

I summoned you here so we can put heads together and find a solution

King: Waziri! What is your opinion?

Waziri: Your highness, I believe this snake is diabolic and was sent to our land to cause chaos amongst us

King: Galadima! What do we do?

Galadima: Your highness, I suggest that we should look for a way to handle this snake . . .

People don't go out to war unarmed because you never can tell how ready the opponent is

I will sit here alone again

You are going for a soul hunt not a game hunt and your souls will also be hunted for

It is very important that you should stick together

Look for this snake in any hole

Q: What type of weapon will hurt it most?

A: Whatever weapon you take along with you spells danger for it

Q: You said we shouldn't go looking for her in any hole? So, where do you suggest we concentrate on

A: Immediately you get to the forest, you can look everywhere except in the hole

Q: You said it doesn't enter water. Does that mean in case it goes after one of us and person runs into a river he is safe?

A: That was what the oracle said

I will be waiting for you in an hour at the city outskirts

Only those of us that are experts in hunting were selected by Sarkin Dawa

How do I calm down when you are try to endanger your life?

Though most heroes die on the battle field but super heroes come back home to tell the story

I have fortified giving different types of medicine

May Allah protect you

Don't make the mistake of thinking that this snake will spare us if you are not able to kill her.

But if you not kill her, then she come and kill us all

I was bitten by a snake! Please help me if you have a remedy

May Allah be praised (Greeting)

And you too (Response)

They have rejected Islamic scholars in an exchange for fetish herberlist

- **KARANGIYA by Mu'azu, Usman**

We are Islamic students (almajiri)

Peace be unto you . . . good evening alhaji

Check them for me

Alhaji, this guy is very strong and can work as a load carrier. In fact, he can carry more load than a donkey

Alhaji any the matter

Alhaji: In fact some where even divorced on the night of the wedding

Ralia: But why?

Alhaji: They are not professionals, they do not know how to handle a man

He has lost count of his houses in Abuja

Any girl I smile to and smiles back at me as a handsome reward

Just collect it dear, luck has smiled on you today

Ralia: Alhaji any problem?

Alhaji: I am not sleepy . . . I will be in bedroom waiting for you

Shut up you fool, did you see what I saw?

Can't you see past your nostrils?

We are friends alhaji, infact we grew together and are inseparable

Then go and decide among yourselves, I will marry the both of you

Let me have it so that I can copy his number

You are indeed very good at stealing hearts

May Allah bless our union

Baby girls, hope you are at calculations?

Of course I can do that gradually since my house is like a barrack soldier go soldier come!

Alhaji: Why are you crying?

Wife: I am not crying, I am smiling

Alhaji: Really? I don't notice . . . anyway go and get me your mates it is time for calculations

I have lost count, please refresh my memory

Just off the light and sit randomly then I choose in the dark

Thank you alhaji. Baba matsala sai kazoo

He even stinks of poverty

Please . . . take pity on me

A lot of women give birth in their father's house so just join the league

Just go, you big for nothing

I thought you are tired of the marriage, because am eveready to write out a divorce

You accepted to marry me when I was a nobody

IGBO MOVIES

- **EBELEBE by Calistus, Fred**

There are the people that won the land

Before I proceed, I present our sacrifice for Eke Market, Orié Market, Afor Market and Nkwo Market

We want to make the . . . to be dancing our tune of music

What sorts of bad dreams was this?

Is this how you will succeed me if I die tomorrow?

Unzondo my son, I want you to understand that what an elder sees while sitting a child can never see it even from the peak of a tree

Yes mama Emeka, you are shining

You are looking good day by day

We are in the village managing

Oh Emeka, your belly is now coming out

You already have one car and wanting another? For you alone?

Mama, manage this change

Emeka is now dashing me money

You have emptied of rice alone

I've always told your mother to come and enjoy life here

I have stock fish, . . . palm wine, pepper soup and there is modern one they call it point and kill.

Tell me which you want

Those children are trouble

Emeka of yesterday, driving two cars?

Who we want to live and who we want to die will die

A child that ate food meant for an adult, the death for an adult will kill the child

The children are prodigals

I am off to smoke hemp

Lady 'B', since your husband is no more, I feel we should (be) our brothers keeper

Your highness, you know that a frog does not run in the day in vain. If it is not after something, certainly something is after it

We want to find out those that responsible for all these evil in our land

We are burning in anger

Find food give me

Mama, I greet you, it shall be well with you

Imagine, beautiful girl like this that they put to this bad condition

Better do something o

Where are you going with shovel and headpan?

We are all fine

Ok, goo, good when you come back o

One day you will reap what you have sowed

Because I don't have shrine

I am afraid . . . leave me be

Our people say 'life is side by side'

You'll not run mad on the day of our traditional wedding

Speaker A: Remember you promised that thing today

Speaker B: The problem is that there is no bed here

• **NURSE ELIZA by Nwabuisi, Uche**

The gateman will not hear your voice

Shut your mouth

My GOD . . . what madness

They peeped while I was bathing

No don't even go there that one is a slow poison he is the one that toasted me

_Those old fools, they not ashamed of themselves

You girls are looking good

You suppose know better than this

No, he said he is sick

Do you sale bread or something

Great dibia . . . I don't understand what is going on

INCANTATIONS

You daughters are acting under a charm called touch and follow

See all this fools push them out of this compound now

You've pregated . . . you can now rest

How can I pregnated your daughter

Please, great woman, if there is anything for we to be free from this thing please do

It's only the hand that casted the charm on you can reverse it

Great woman, you are making the situation worst

The way you are sounding do you want us to die

Ask Nnanna to stay one place

You are looking for my trouble oh

See brother listen, I have a woman friend that has a bar where is she selling and all this bush meat

Now you are talking

For GOD's sake . . . am your junior brother

Madam please come, what kind of people did you brought here. . .

Just leave the door don't close it

Please greet Mama and Pap for me

Please drive carefully oh

Let's go and look for two girls that will keep us busy today

We need to enjoy ourselves

GREETINGS

Please, I'm coming

You should have wait

Sir, is for all the staffs

. . . you are thinking of the good for nothing son of yours

. . . We've not heard from him

Why are bothering yourself over a full grown man

Cover her until her people comes

They sold me fake drugs

YORUBA MOVIES

- **ISESE by Olaiya-Okesola, Moji**

We are to buy a big, black spotless goat

Please let me go with the river

It's better to dead than to be mocked

But after negotiations and a date as been fixed to either pay up or commence work, he's been turned down

I'm not supposed jumpy baba, his name AYANTOLU but he changed it to OLUWATOLU, because of his new religion

Even before he went abroad. He was didn't care about any thing concerning the drum talkless when he travelled. . .

AYANTOLU, take this colanut and throw them into the water

The name seems weighty for me

You an offsprings of favoured who captures places as he wishes

That is eulogy of your clan because they live a royal life

Pigeon builds in bits

As your name implies, your birth signifies a day break to your father

After his supplications to God, he was blessed of you

Because he believes fire leaves aches for its replacement, so also banana begets seeds

The tradition in "Gbede" allows two a royal rites

Elderly one, I've told you to stop mentioning DEATH in hears

Death, the ugly one whose friendship leads to nothing but a grave!

Preserve the pounded yam with this cover

Isapa vegetable makes pounded yam palatable

Beans soup goes with “AMALA”

Pounded yam is enjoyed when served with Isapa vegetable

Mother, you are too fond of praising food

A woman who is a bad cook cannot have a lasting home

I have prepared a concoction to be taken home for him

Well done my son, it shall be well with you

We are OYELA's slaves

Tradition shall be abolished

You the departed souls prepare for my arrival

Your highness! Long may you live

Chief priest, not all matters must you bring before the king

Let us dwell here and start raising children, sooner or later, this place would be peopled

OYUN, AKOGUN, you are inhumane

Your lordship

May you be favoured by Ogun (God of iron)

Easy your highness

Where is the pap you prepare for him?

It pleases one to eat meat as long as one wishes. The oesophagus aid does not allow

Insect is faulty for depriving us from a riped coconuts

Look my people let me go to head of the markets and plan how to close markets

We are not depriving you from eating millipede or worms, but partake in heaven's food

Which of this is more honourable, death within or otherwise

His highness has kicked the bucket

Had it been "OYELA" had taken the baton of his father, by now he would be preparing to die

He would have made my daughter an early widow and her would-be child a custodian of the doomed title

Father has lost his mercy sight

A snail that never leave his shell behind

I am the one with fancied face, beaded waist . . . two hundred and one beads . . . coiled around my waist

Bring to a horse, because the bride would not walk bare footed

Oyela, enter and mount the thrown of your fathers give to the people your final greetings

You want to be our elder with your death

Greet them at home, my regards to my father, death is inevitable

'Orunmila' what can we do to bring solution?

The divination reveals that doctrine of human sacrifices is not right . . . all the departed kings of this land have ascended

Black goat is used as a sacrifice and kings ascends in peace?

- **EKO ONIBAJE by Abisogun, Taofiq**

She has put to bed?

The security men gave us problem

I've instructed the women to roll out the pots. Beans cake will be fried today.

Corn meal will be prepared the day after tomorrow

Beans and fried stew will be made on the eighth day

I'll suggest you buy half a bag

This should be up to like how many thousand?

Nine months pregnancy shouldn't come suddenly

I've arranged for it

Go to radio Nigeria and announce me as a debtor

Haven't you ever heard of such a name since you've come around?

The kids of those days. You've now grown up.

You know I'm good looking as well

Even the lunatic from Lagos can't deny me for we have the same tribal marks

God blessed you with everything that could unsettle me in a woman

Do you golden boot? No, you can't. You don't watch football

What about Afusa, your girl?. . . the daughter of the beans cake seller

Afusa compared to me. She is my errand girl

We've enjoyed ourselves till night falls

I can't bring anything for you till I die. Would I have given it to an intruder like you if I do?

Drink palm wine on my bills

Local champions like you have gone

Do take your leave

You are yet to see the person I've seen

Don't you have 'isi ewu' (goat head)

I wasn't given a calabash

What business of yours is it?

Count us and prepare two fishes for each of us

Drink the way you like

I pray the god of iron will not kill him. That the god of thunder will not drain his blood

By the time you cover new grounds on the business you do

Today is not good at all

I saw brother Aro. He sent his greetings

You'll be made to suffer

The air cannot be detained

You'll never make one happy but give sorrowful information

I'm an indigene

You know next to nothing

I'm 'rika' in Lagos

May you live long on the throne

We all based in Lagos

If I hit you on the ground, you'll die

Do not do a thing of sort

You are not human beings at all

You're home already

Do I stay where I'll be arrested?

Was I not running around because of you?

Do i wait to be arrested?

Let's ignore the one without tribal marks and look for the one with it

It could be Odofin for all I care

I'm no longer interested in combination

We should all do things on our own

Let me be (Iwo fi mi'ile)

When he jumped down, two guys are him

It'll four not four year imprisonment. It's only four months

We're grateful to God four months imprisonment are still reasonable

He'll be made to surfer

Here I am

When the bus pulled up and the K.A.I. officers got down as well as the task force.

Then you made away

When the soldiers alighted with their gun, I was scared

I was after you as you are running away

I was almost caught because I tried to be an on-looker

The blinds were running towards the direction of the soldiers

The air cannot be detained

He fell off the bike and hit his head

Let's go to between Ibafo and Mowe

If a fowl is used as a bait to catch a fish what will be the cost of the fish?

I've just realised our brains are saturated due to stress. Our brains will be back to normal by tomorrow morning

This lady knows us too well

May you be happy

By the time we get to their site, they built storey building which was not part of our agreement

We'll make trouble on it as well

Where did I keep this gourd?

I'm sorry sir. Good afternoon

I hope you are not sick?

I'll invite you when it's the day for the general

This is where we display our canopies during worship

We want you to put god into consideration and leave it for us as well as that of the holy prophet

Please take pity on us

You woke every morning to rain curses on me. You rain curses on me every time of the day.

What have I done wrong?

You rebuke those who engage in fetish acts. You know I'm fetish because I deal in land.

Chief, it's what you are thinking

If not because I put God into consideration , I would have asked my boys to pull down this place

I don't want offend God in whatever way

Alhaja, please put God into consideration

May God grant it for you

If you want to pronounce 'Ojo', it'll take you a long while. If you have to pronounce 'Ojo', 'Ola' and 'Ade', it will take you about 150 years

Imagine the Lagosian

If you know you are based in Lagos where one rushes out of bed by 6am. He'll rush to the bathroom. He must rush into the bus. He must also rush out of the Lagos. He'll even rush his meal

The Yorubas said the rodent will feed from the babies when it has come of age

There are soft drinks

The mobbed me like the ants on sugar

I'm the Seriki Adini

There is chaos in the society

Your entire blood may be drained in your sleep