

## **LOANS IN IGBO LITERATURE: A STYLISTICS ANALYSIS OF SELECTED LITERARY WORKS**

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### **Abstract**

Loans are words adapted from a (source) language into another (target) language. Igbo literary authors make use of loans in their works for varied reasons. Literature on the other hand is the exploration of language for communication, stylistic effects as well as some other reasons. Igbo writers employ the use of loans as a stylistic device to achieve some literary effects and to express some particular themes. Stylistics is the exploration of the creative use of language. This study hopes therefore; to investigate various loans employed by Igbo writers; how such loans are adapted in literary works; the degree of aestheticism that is achieved through the inclusion of loans in the selected Igbo texts; the implication of such loans on Igbo language and to determine the languages that the authors have borrowed from and the reasons for borrowing from such languages. The data for this study are sourced from Igbo written literature by Igbo writers. The data are analyzed descriptively. Formalism is adopted as the literary theory for analysis of this work. The findings revealed that most Igbo literary writers make preponderant use of loans as stylistics device in their works, that few of the loans are adapted into the literature without affecting the structure while most loan words are adjusted into the structure of Igbo. The findings also revealed that these loans add greatly to the aesthetics of the work. The study concludes that Igbo literary artists employ loans in their works for aesthetic and stylistics reasons and in the expressions of their themes. These loans also aid in the vocabulary expansion of Igbo language.

**Keywords:** Aesthetics, Igbo Literature, Literary Works, Loans, Stylistics,

### **Introduction**

Language is a means of communication employed by all and sundry including literary artists. Literary artists use language beyond communication, for stylistic and aesthetic purposes. Language indeed acts as the spice of literature. Therefore, for any literary piece to be worthy of attention, the language must be elevated. The 'elevated language' is also a means through which authors showcase their style, creativity and aesthetics in their works. One of the ways of achieving some level of elevation in the language of literary works is through loans (borrowing). For the purpose of this study, the language from which a literary writer borrows is referred to as the source language while the language of the writer is the target language; in this case the Igbo language. Literary writers employ loans as a means of language enrichment (that is when new words are

borrowed and adapted into a target language such that the new words become part of the lexicon of the target language) as well as for stylistic and aesthetics purposes.

This study aims at studying three selected Igbo literature texts; to identify how the authors are able to achieve aesthetics and the stylistics through their employment of loans. The degree of loans used by such writers and the implication of such (be they positive or negative) on Igbo language; to determine the various languages that the authors have borrowed from and the reasons behind such. Determine the level of domestication, adoption and adaptations of the loan words in the literary works. In this study language borrowing is used interchangeably with loans. Again, loan words/expressions refer to any foreign words, non-Igbo words (be they in form of loan words, code-mixing and code-switching in literature) employed by the authors whose works are used for analysis in this study.

### **Theoretical frame work**

The theoretical frame work applied in the analysis of this work is the foormalist theory. Formalism as a literary theory started in Russian in the first half of twentyth century. Some of the major Russian proponents of formalist critics are Roman Jakobson and Victor Shklovsky; though the development of formalist analysis was aided to a large extent by the American universities of the 1930s and 40s. To the formalists, the most secure part of literary study is what is referred to as words ‘on the page’, that is, the actual text before the critic. The Formalists are of the view that the critic or analyst should focus on what is contained in the text without making reference to any extra-literary phenomenon. The emphasis of the formalist according to Adebowale (1986: 2), is that the critic or analyst should concern himself with the content of the text. Hence, the analyst does not have to refer to any extra-literary phenomenon. Their major preoccupation is with the formal aspect of literary structure at the expense of meaning. Formalists are not concerned with any external influence such as culture, content and authorship, historical, biographical and cultural content of such work. Their major focus is on analyzing, interpreting or evaluating the inherent features of a text, such as grammar, syntax and the literary devices. They opine that the contents of literary works should be separated from the form of the work.

In this study, formalism is applied in its analysis since the language use and the style of the author is the focus of this study.

### **Review of related Literature**

Many works have been carried out in the areas of loans/borrowings, code-switching and stylistics. Emeka-Nwabia (2014) work is on code-switching in Igbo-English Bilingual conversations. It concludes that code switching is a common phenomenon in multilingual Nigeria, especially among the Igbo English/bilinguals. She, recommends that people should be made to be aware of linguistic situations and possible consequences of bi/multilingualism in their society. Emeka- Nwabia’s work is on code switching in live conversations; it does not focus on literary text. Abioye and Ajiboye (2014) study is in the area of a lexico-stylistic analysis of Kaine Agary’s Yellow-Yellow. They arrive at the conclusion that the choice of the various lexical entries in the text is stylistically based; so as to create a kind of synergy between the language used in the text and the environment in which it is used. Onyemelukwe (2016) study is

on the area of style, social identity and conflict as they are used in novels; in which he dedicates a chapter of his work to the study of styles in fiction.

On borrowing, Nnebedum (2017) examines the concept of borrowing in Igbo language with the aim of finding its implications on either the donor or the recipient language. She concludes that there are no other processes that are more preferable than borrowing for the expansion of language vocabularies and that borrowing is of great importance for language growth without much damage to both the donor language and the recipient language. Nnebedum earlier observes that loan words are borrowed and twisted, and then they go through adoption and adaptation processes before they are fully assimilated into the target language. But in case of literary borrowings, most of the time, the loans are only used within the context of a particular text; while in some other cases the loans are integrated into the target language (Nnebedum, 2012: 9).

Nnebedum's work focuses on Igbo language in general, while the concentration of the present research is on the area of literary texts. Anyachebelu (2019) work is on the effects of literary borrowings on Igbo drama texts. Her finding reveals that heavy loaning is a big threat to the growth and development of the Igbo language. Anyachebelu's work is on loan as language endangerment in an Igbo drama texts alone, whereas the current study is on the use of loans in achieving beauty in Igbo drama, and Igbo poetry. Again Anyachebelu's work focuses on loan as a tool for language endangerment, whereas the interest of the current study is on loan as a stylistics device.

A look at the studies above show that no work has been carried out in the area of stylistics and aesthetics functions of loan in Igbo literature; this is the gap that the current study seeks to fill.

### **Loan as a Style**

The history of stylistics as an academic discipline dates back to the 19<sup>th</sup> century, precisely in the 1950s when it started to be employed as a method of analyzing literary works. Prior to that period, stylistics was studied under 'Standard Criticism' (Fowler 1971). Stylistics has continue to thrive, from Bally's French publication *Stylistique* through the publications of Spitzer (1948) and others to African verbal stylistics. (Olateju, 2012: 59)

The breakthrough in the field of stylistics has arisen due to the fact that literary artists in attempt to express their imagination, thought, and for the purpose of aesthetics, employ various styles in their works. Hence, Bánjo (1982)'s definition of stylistics as "an exhaustive study of the use of language in literary works". Bradford (2007) on his own part, defines stylistics as "the analysis of distinctive expressions in language and the description of its purpose and effect". This is to say that literary artists are creative, especially as it applies to language; this differentiates them from everyday speech and literature. They use language as communication tool in expressing and conveying their experiences, cultures and value systems. In the course of their works, they make use of loan words/expressions (borrow). The same applies to Igbo literary authors. Igbo Literary authors do not borrow as a result of the incompleteness of the Igbo language, as some scholars opine. In reacting to the above view, Ejiiofor (1985: 109) maintains that "the charge of incompleteness leveled on the Igbo language is absolutely

irrelevant”. Rather he explains that if the Igbo language is to grow, then “it must copy from others; must transplant foreign words into theirs; graft some through a process of Igbonization and transliteration, invent new words and terms. Although Uzochukwu (1990), argues that words borrowed from other languages, coinages or neologisms etc. invented to improve a literary work, are tantamount to a deviation from the norm, though he does not discourage the practice.

The way and manner in which different artists manipulate language for aesthetic effects in their works is known as style. Onyemelukwe (2016) asserts that there is a triangular correlation between literature, style and language; in that, language conveys literature in style. Hence Onyemelukwe sees style as a holistic concept whose elements refine and fine-tune language and literature for sustained interest. Style is one of the qualities that give a literary piece its individual personality.

Expressing their disagreement towards Ejiolor's (1984: 109) assertion, Onukagu & Ezechi (2010) aver that the unchallenged dominance of the foreign tongue is another avenue of perpetuating colonialism, of which many other scholars perceive as an easy way of destroying the African indigenous culture and thought system. According to Azuonye (2002: 81), “given the present trends in code switching or code mixing and overall language shift in favour of English, it is only a matter of time before the language either develops into an English-based pidgin or creole (as in the Caribbean) or disappears altogether. Thereby making us strangers and foreigners in our own country”. Alamu (2010: 69) toes the same line of thought with Azuonye by stating that “Unfortunately since the intrusion of colonialism, indigenous languages have been losing their pride of place in the lives and minds of their owners. Anyachebelu (2019) corroborates the above view that too much borrowing, with special recourse to Igbo written literature poses a danger to the growth and development of Igbo language.

### **Methodology**

In order to arrive at a valid conclusion in this study, the researcher engaged herself in an intensive and extensive research into related published works. The process of carrying out this study is a combination of two different stages. The first stage involves sourcing for some Igbo literature texts; including poetry, novels and drama. The second stage, is the reading through the selected works to find out the types of loans used in them and the extent to which the loans have fared in expressing the author's style and in bringing out the aesthetics in the work. Quantitatively, stratified random sampling is adapted in this work. At the end, six Igbo drama texts, six Igbo novels and six Igbo poems are read through to find the ones that contain loan expressions as aesthetic and stylistic device. The result of the selection are the three literary texts used for the analysis of this work as the inclusion of more texts will be too much for a study of this nature. The selected works are Akoma (1977) *Obidiya*; a drama text, Nwadike (1991) *Okwe Agbaala*; a drama text and the poem *Ekonomionye Nijiria* written by Nnnabuihe in Obike et al (1996). The methodological approach places emphasis mostly on the words. Hence this study involves the analysis of instances in the text where lexical items and expressions from any other languages feature. Tables are used for the sake of clarity.

### Data and Analysis

In this section, the data is presented and analysed. The data from the two drama texts are presented chronologically. The presentation of data from the two drama texts, Akoma (1977) and Nwadike (1991) are immediately followed by the data from the poem Obike et al (1996) as follows:

**Table one: Loans from Obidiyaby E. Akoma (1977)**

S/N	Word	Original Language	Original Glossary	Page
1.	Majistreti	English	Magistrate	2
2.	Prisipal	English	Principal	86
3.	Chief	English	Chief	66
4.	Kot	English	Court	3
5.	Gomentj	English	Government	2
6.	Bank	English	Bank	3
7.	Koleji	English	College	65
8.	Class	English	Class	84
9.	Bedingroun	English	Burial ground	85
10.	Agnes Sunday	English	Agnes Sunday	4
11.	Sonde	English	Sunday	5
12.	Salomi	English	Salome	23
13.	Joeba	Hebrew	Jehovah	77
14.	Lawson	English	Lawson	64
15.	Beedi	English	Bed	20
16.	Shop	English	Shop	46
17.	Rekod	English	Record	23
18.	Kobod	English	Cupboard	65
19.	Gramafun	English	Gramophone	65
20.	Futobolu	English	Foot ball	65
21.	Jioji	English	George	65
22.	Kirikricho	English	Agriculture	32
23.	No no no	English	No no no	36
24.	Imbreonumangwania	Kalabari	Imbreonumangwania 'My brother Onuma'	42
25.	Pakagboo	Kalabari	'Pakagboo' Please come	42
26.	Gboomiangagbo	Kalabari	'Gboomiasngagbo' Come on come come	42
27.	Dam ful	English	Damned fool	56
28.	Idiot	English	Idiot	65
29.	Nonsense	English	Nonsense	65
30.	Damburuba	Hausa	'Dan buraruba' abusive word	65
31.	Damburukakadukadu	Hausa	'danburarubanka' For the sake of your father's private part	66
32.	Shoropu	English	Shut up	65
33.	Kobo	English	Kobo	65
34.	Asot	English	Assault	66
35.	A regret	English	I regret	82
36.	Your son	English	Your son	83
37.	A third year medical student	English	A third year medical student	83

The loan expressions from Obidiya are over forty. The loans are grouped into two categories, loan words and loan expressions. The loans in numbers 1 to 3 are words for positions or titles, 4 to 9 are words for places and institutions, 10 to 14 are words for personal names, 15 is a word for structure, 16 to 20 are words for household items, sports and musical equipment, 21 is word for a cloth, 22 is a word for field of study, 23 to 32 and 35-37 are words for expressions. Again 27- 32 are abusive words, while

loans words in numbers 35 to 37 are words for pieces of information. Almost all the loans from Obidiya are from the English language, with the exceptions of the loan in 13 of table one above, Joeba ‘Jehovah’ which is from Hebrew language; loan expressions in numbers 24 to 26 above which are from Kalabari/Okirika language and the loan expressions in numbers 30 and 31 above, are from the Hausa language.

**Table Two: Loans from OkweAgbaala by Nwadike (1991)**

S/N	Word	Original Language	Original Glossary	Page
1.	Akada	Slang	Studies	4
2.	Koodu	English	Code	23
3.	Distinkshon/ distinksho	English	Distinction	8
4.	Kredit	English	Credit	8
5.	Pepa	English	Paper	38
6.	Digrii	English	Degree	42
7.	Risoltu	English	Result	62
8.	Kondoktu	English	Conduct	23
9.	Handaawutu	English	Handout	36
10.	Tuuwon	English	Two-one	43
11.	Fucho prof	English	Future prof	4
12.	Tainitebul	English	Time table	38
13.	Fest klas	English	First class	4
14.	Fostuklasi	English	First class	44
15.	Sekondopa	English	Second upper	4
16.	N’ofiisiDiin	English	In Dean’s office	34
17.	Lajbrari	English	Library	28
18.	Koot	English	Court	17
19.	Sinet	English	Senate	48
20.	Ofiisi	English	Office	20
21.	Hotel de Jeneral	English	Hotel the General	25
22.	Dokita	English	Doctor	5
23.	Registra	English	Registrar	42
24.	Dok, Dafunsa	English	Doc, good afternoon sir	29
25.	Vii sii	English	VC	48
26.	Deputi vii sii	English	Deputy VC	48
27.	Akademikrejistra	English	Academic registrar	48
28.	Chief Jostis	English	Chief Justice	57
29.	Kot Rejistra	English	Court Registrar	57
30.	Lekchora	English	Lecturer	23
31.	Prof	English	Prof.	34
32.	Kraist	English	Christ	61
33.	Allah	English	Allah	61
34.	Monde	English	Monday	37
35.	Toozdee	English	Thursday	9
36.	Satodee	English	Saturday	63
37.	Oda Oda Oda	English	Order Order Order	65

The loans from Nwadike’s (1991) Okwe Agbaala are over sixty as can be seen in the appendix. Some of the loans are lexical items, while others are expressions. The loans from numbers 1 to 17 in the table above are words for academic/university registers; the loans from numbers 18 to 21 are words for places/ offices; the loans from numbers 22 to 31 are words for professions; loans from numbers 32 and 33 are words for names of God; loans from numbers 34 to 36 are words for days of the week while the loan expression in number 37 is an instructional word.

**Obike et al (1996) ‘Ekọ̀nọ̀mị̀ Nàìjíríà’ by Nnabuihe**

SN	WORD	ORIGINAL LANGUAGE	GLOSSARY
1.	Andurù	English	Andrew
2.	Lọ̀ọ̀	English	Low
3.	Profaīlụ	English	Profile
4.	Ọ̀staniiti	English	Austerity
5.	Aiye emu efuloonu	English	IMF Loan (International Monetary Fund)
6.	Pawa	English	Power
7.	Ziroo	English	Zero
8.	Pọ̀mpu	English	Pump
9.	Saapu	English	SAP (Structural adjustment Programme)
	Babandibia	Hausa	Babangida
10.	Fem	English (acronym)	Foreign Exchange Market
11.	Sufem	English (acronym)	(SFEM), Secondary Foreign Exchange Market
12.	Fọ̀reks	English	Forex
13.	Danchiki	Hausa	Yarciki
14.	Kaaki	English	Khaki
15.	Babanriga	Hausa	Babbarriga

The data from ‘Ekọ̀nọ̀mị̀ Nàìjíríà’ reveal that all the loans are lexical items, with the exception of the expression Aiye emu efuloonu ‘IMF Loan (International Monetary Fund)’; which when written in English is a loan word because it is an acronym. Most of the loans are acronyms such as Sufem ‘(SFEM) which is the acronym for ‘Secondary Foreign Exchange Market’, Fem (FEM) which stands for ‘Foreign Exchange Market’, Saapu (SAAP) which stands for ‘Structural adjustment Programme’. Babandibia is a corruption of Babangida, gotten from the combination of the word ‘baba’ which is from either Hausa or Yoruba word ‘father’ and ‘dibia’ an Igbo word for ‘a healer’ or ‘medicine man’.

**Discussion of Data**

The data reveal that the greater percentage of the loan words are English words used by literary authors to interject their use of Igbo, while the rest are from Nigerian languages. The three authors whose works are being studied, loaned from the English language. Most of the loans from Akọ̀ma (1977) are from the English language as can be seen below: Majistreti Magistrate, Gomenti Government, kot Court, Bank, Agnes Sunday, Sef Self, Beedi Bed, Rekod Record, No no no and Kirikrichọ Agriculture. A good number of English loans are used by Nwadike (1991). Some of them are: Fucho prof future Prof, Fest klas, first class, sekọ̀nd ọ̀pa second upper, ofiisi office, sectiri secretary, Reputeshon reputation, Lekchora lecturer and Koodu code. The English loans are also evident in Obike et al (1996), as can be seen in the following examples: Andurù Andrew, Lọ̀ọ̀ low, Profaīlụ profile, Ọ̀staniiti austerity, Aiye emu efuloonu I M F LOAN (International Monetary Fund Loan), Pawa power, Ziroo zero, and Pọ̀mpu pump. In the words of Igboanusi (2006) “An outstanding contribution of contemporary Igbo novelists to African literature is their adaptive use of the English language, which has been demonstrated to be an effective linguistic style”. These loans in Igbo literature aid in the enhancement of the contents of literature through the provision of new

dimensions that might appeal to the minds of the reader and thereby could also serve as tools for passing ideas with salient effects.

The reason for the dominance of English loans is not far-fetched as English is an official language in Nigeria as well as the second language, and most people feel that English language is more prestigious than most Nigerian languages. Following Alamu (2010: 62), the issue of using the prestigious language so as to avoid being stigmatized seems to be the obvious practice in most Igbo literature. He goes further to explain that, the threat posed by the English language as the language of information and communication technology to Nigerian languages has made some scholars to begin to see the global information infrastructure as another form of Anglophone imperialism.

It is also worthy of note that Akoma transferred some of the loan words directly the way they are in the source language into the target language, Igbo language; as shown in the following examples: No no no, shop, bank, chief, a regret, your son, a third year medical student and class (Akoma, 1977: 36, 46, 57, 65, 82, 83, 84). Nwadike and Nnabuihe actually made lots of effort to domesticate the loan words to adapt to the structure of Igbo language which is the target language as shown here: Koodu 'Code', Distinkshon/ distinksho, 'Distinction', Kredit 'Credit', Pepa 'Paper', Digrii 'Degree' and Rışoltu 'Result' (Nwadike 1991: 23, 8, 8, 38, 42, 62 ), and, Anduru 'Andrew', loo profaiļu 'low profile' and ostaniti 'austerity' in (Obike et al, 1996: 64).

A critical look at the data above reveals that the authors of the literary works used in this study employed loans in their works as style, to achieve euphony. There is actually no limit to the languages a literary artist could loan words from to improve the quality of language he writes with. He can cite from languages far and near. For example, even though Okirika/ Kalabari is a language spoken by the immediate neighbours of the Igbo in the present Rivers State of Nigeria, not many readers would know that words like gbọọ and imbre 'come' and 'brother' loaned by Akoma in his text Obidiya are borrowed from there (Nnabuihe 2010: 283). The loan words and expressions help to sublimate language use in the texts as well as for aesthetics and for stylistics effects. Through the use of the loans, literary authors are able to carve out a niche for themselves; as most of the loans actually have their equivalents, which would have suited perfectly in the literary works. For instance, Akoma (1977), instead of using bed and bank could have conveniently use the Igbo equivalents- akwa and ulọaku. In the same token, Nwadike (1991), instead of using dokita and Pepa, would have written dibia and akwukwo. The same applies to Obike (1996), where Nnabuihe, instead of writing ikike and efu, wrote Pawa and Ziroo. Although it is obvious that some of the loans do not have their equivalents in the target language, as language is a reflection of culture. This is very evident in the poem Ekonomi Naijiria, most of the loans in the poem, do not have any word to properly capture the concepts in Igbo, the poet therefore is left with no other option than to bring in words, acronyms and abbreviations to represent them for easier comprehension and for the sake of adding beauty and style to the work.

The authors, through the stylistics use of loans are able to capture and express their viewpoints properly. The loans enabled the authors to paint more vivid pictures of their themes; thereby aiding in the capturing of their messages more aptly, hence the economy of words. Additionally, some of the loans do not have their equivalents in the



target language, as language is a reflection of culture. In the poem, *Ekonomi Naijiria*, Nnabuihe aptly employs loan words and expressions to show case his stylistics ingenuity. Nnabuihe, in *Ekonomi Naijiria*, is able to paint the picture of the condition of the Nigerian economy in the hands of the various past leaders and their attempts at reviving it through the different policies that they introduced; which never yielded any tangible fruit. For instance, Obasanjo, during his regime as a civilian president introduced 'low profile'. 'Austerity Measure' was also introduced in Nigeria, in the year 1978 by President Olusegun Obasanjo; which Nnabuihe stylistically through the use of loan refers to as *loo profaiḷu* and *ostaniti* respectively. Nnabuihe also made reference to IMF loan policy like this-

A gbanwee ucha najra, kpopuru ya mba uwa  
Ebe ha gbanwere yaaiye emu efu loonu n'obara  
Loonu amikoro najra pawa (Obike et al 1996: 64)

Nnabuihe uses the various loan words and expressions to explain the efforts of the past leaders which never yielded any positive result. Furthermore, Nnabuihe borrows the Hausa words *babanrigaa* and *danchiki*, for Hausa attires, used by wealthy men, and stylistically uses it to represent the cultural background of one of the past Nigerian leaders, Babangida, an Hausa man. *Babanrigaa* and *danchiki*, is symbolic of the air of affluence around him, since it is only the wealthy that can afford such attire.

The name *Anduru*, on the other hand is symbolic of the Nigerians who could not stand the negative condition in country, then decided to seek for refuge outside the shores of Nigeria; thereby becoming foreigners in their own country.

*Loo profaiḷu*, *ostaniti*, and *pawa* and the acronyms, *Aiye emu efu loonu*, *Saapu*, *Fem*, are all used by the poet to qualify the condition of Nigeria and the various attempts made to revive it which yielded no result. Babangida came on board as the president with various promises of hope. He introduced *Saapu*, *Fem* and *Foreks*, yet solution was not forth coming, hence the poet calls him *Babandibia*, a corruption of Babangida as said earlier, *Baba* means father in Yoruba, while *dibia* means a doctor in Igbo; symbolizing a savior, one that has come with solutions but ironically the solutions never yielded any positive result. All the key players in the economy of Nigeria, *dibia*, the doctor (in the person of Babangida), *onye oria*, the sick person (in the person of Nigeria) and *ndileweya* (Nigerians) became tired. Yet the *Babandibia*, the president refused to leave the stage for others to come and attempt their own medication on the sick Nigeria. Instead, each of the past leaders continue to occupy the seat of leadership in Nigeria, moving to and fro with their *Kaaki* and *Danchiki*, hence the poet refers to the Hausa civilian leaders, in the persons of Tafawa Balawe and Alhaji Shehu Shagari as the *Dibia*, *danchiki*, *Kaaki na babanriga*. 'The doctor of Yarciki, Khaki, and *Babbarriga*' (Hausa attire) Implying that their leadership positions were only beneficial to them, while their subjects continue to suffer. This is evident in their expensive attires, as the above mentioned attires are only affordable by the rich. In spite of the fact that it was obvious to them and their subjects that they do not have solution to Nigerian's bad economy, yet, they refused to leave the stage of leadership for others to make attempt. As all their efforts at reviving the economy was futile as captured by Nnabuihe as follows:

Ike agwūla dibija, gwū onye ọjia gwukwanu ndi lewe ya  
Enyi gbakeenu, mbà! Babandibija lawani mbà!  
Dibija danchiki, kaaki na babanriga  
Unu anwaala okò unu. N'ezì eunu ji ogwu  
Ma n'uche m, mberimbe ya bu: etu o di na mbu ... (Obike et al, 1996: 64).

[The doctor is tired, as well as the sick and the attendants to the sick  
Giant recover, no! Babandibia (chief of the physicians) take your leave no!  
Danchiki doctor, khaki and Babanriga  
You have put in your best. Indeed you have the solution  
But in my opinion, the summary is that nothing has changed...]

The poet summarizes the poem by insinuating that it was better if the country was left in its former state.

Akoma (1977), on his own part code switches in Obidiya. When Akakaka, the diviner invokes the spirit of slain Onuma to narrate his ordeal to his wife, he switches from Igbo language to Okirika/Kalabari language as follows:

**Excerpt 1:**

Akakaka: Ikine, Tolofari, Adum, Tamuno paka gboo.  
Imbre Onuma, ngwania Gboo. Mianga gboo (Akoma, 1977: 42)

Akakaka: Ikine, Tolofari, Adum, Tamuna,  
Please come. My brother Onuma,  
Come on come come in a haste.

There is another instance of code-switching in Obidiya, with the reception of the letter from Oklahoma University in America, where Onuma's son was a student. Gogo reads the letter thus:

**Excerpt 2:**

Gogo: 'A regret' bu nwuta...  
"Your son Chima, a third year medical student"... (Akoma, 1977: 82-83)

In the first excerpt, Akoma (1977) switches language from Igbo language, which is the language of the text to Okirika – Kalabari language ...” for aesthetic purpose and to heighten the esotericism of voice and action he required to make the words of Akakaaka seem real to Obidiya who definitely does not know anything of Okirika/Kalabari language at least, a necromantic language ought to sound weird and frightening (Nnabuihe, 2010: 284). The switch in the second excerpt is to sound true to life that the letter was actually written by a Whiteman and posted from America. Akoma in Obidiya manipulates his language in the drama text in other to heighten the various emotions and contexts he paints; which are emotions of disgust, anger, sorrow-cum-sadness.

### **Recommendation**

It's advocated that excessive borrowing, especially from the English language should be minimized. This is due to the fact that implications of English language preference over other Nigerian indigenous are obvious; hence the importance of English language should not be allowed to obscure the fact that the Nigeria's indigenous languages are equally important, as they are the original languages of the people. The indigenous languages should also be exported to the international communities through their employment as loans in literary works written in foreign languages as is the case in Achebe's works and in the works of other Igbo literary writers. For the Igbo say, Na gara gara fere ofe, o buru ara 'If a handshake passes the elbow it becomes something else'. The implication is that excessive use of anything is bad; including loans.

### **Conclusion**

Most Igbo literary works are strewn with loan words; some of them relate to items or actions that were absent in the Igbo environment naturally. Majority of such words borrowed are 'Igbonized' or domesticated, save for Akoma (1977) that at some point code switched to English and introduced the Igbo expressions exactly the way they are written in English. The choices of loan words and expressions by the authors of the texts analyzed in this study are aesthetically relevant to the overall linguistic composition of the texts. They aid in the creation of more vivid images in the mind of the readers, hence the possibility of misinterpretation by the Igbo readers are highly reduced. From the examples we have given in the loans used, as style, in the two Igbo drama texts and the poem used in this study, the beauty of loans in Igbo literary texts is made bare. Yet, caution must be heeded in employing excessive loans in Igbo literary works.

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APPENDIX

**EKỌNỌMỊ NAJIRIA BY NNABUIHE CHIGOZIE IN OBIKE ET AL (1996)**

Anyị jizi efere ariọ ha nri

Bụ nd ịbusara akụ na ụba anyị ka ụbụ nri

Ụnyaahụ, ha buuru ngaji naefere kuru rie

Taa, ha na-atụnyetụ anyị in'aka n'ụdị ebere

Enyimba Afirika esi etu a vuru daa

Agha ụmụ ya ekwoo ọsọ, a si ha loghaa

Na nna ha nọ n'ọrịa, ọ nwughị anwụ

Ufodu kwetara nodu, ufodu dika Anduru aju

Ndi na-agwo ya anwaala oko ha

Ma ihe o na-arịa bu ozuoahu enweghi aha

E nyela ya loo profailu nye ya ostaniti

N'ebere? Ma otu ma abuo abughi n'ezi

A gbanwee ucha naira, kporuru ya mbaowa

Ebe ha gbanyere ya aiye emu efu loonu n'obara

Loonu amikoro naira pawa nke foro afo

Yaa kuọ ziroo, e bughachi ya ulo

Bidokwa n'isi. A gbara ya pompu saapu

Saapu asaa enyi afo, ya ewere ike wu oahu

Babandibia asi ha tuo juuju na ya jigwu

O bulie ntutu duo ya fem, dukwasa sufem

Dunyekwuo foreks. Enyi ezipu imi, tuziem!

Nke bu oria ebido. O nozi ndu onwu ka mma

Ike agwula dibia, gwu onye oria gwukwa ndi lewe ya

Enyi gbakeenu, mba! Babandibia lawanu mba!

Dibia danchiki, kaaki na babanriga

Unu anwaala oko unu. N'ezie unu ji ogwu

Ma n'uche m, mberimbe ya bu: etu o di na mbu ... (Obike et al, 1996:63-64)