

## Linguistic Forms and Functions of English in Selected Nollywood films

**Prof. Ephraim Chukwu**

Department of English  
Nnamdi Azikiwe University, Awka  
&

**Charles Chukwuma Motanya**

charlliusaid@gmail.com  
Aminu Saleh College of Education Azare, Bauchi State

### Abstract

This paper is a study of the linguistic forms and functions of English in selected Nollywood films. Artists' choice of a language is far from being incidental, superficial or supplementary. Their choice shows how their ideas are embodied in the code (functionality of language). English is employed by speakers for various purposes in different domains. Unfortunately, it is mostly regarded as a, "low form" of language which have no much value and should not be taken seriously. This situation created the need for this paper to explore the linguistic forms and functions of English in Nollywood films with the aim of identifying the different forms and functions of the code in the film industry and to disprove the fact that English is an inferior language. Eighteen extracts from Nollywood films (What a Bride Price, The Billionaire Brothers, Bullion Van and Ezekwueche) were sourced from YouTube channel. Data were transcribed and analysed using Markedness Theory by Myers-Scotton. The findings show that English was realized as intersentential switching (code-switch), intrasentential switching (code-mix) and intraword switching. English was used as a tool to express the following: proverb, incantation, honorifics, euphemism, filling of lexical gaps, emphasis, word economy, untranslatability, expression of emotion – deep anger and slang. The results from this study imply that English is functionally used by Nigerian artists as a unique code for the expression of the Nigerian ideology and style.

**Keywords:** Linguistics, English, Nollywood, Markedness

### Background to the Study

According to Odinye and Odinye (2010), "language is an indispensable tool for human communication and national development" thus, "most human activities make use of language" and supposedly, "man is not complete without language". Supporting the above statement, Olaiya (2014), posited that "there is hardly any human activity that does not make use of language" therefore, "there can never be development in a society without language."

Every functional society requires it for the purpose of communication. Also, a famous Nigerian linguist, Adetugbo (1998), asserted that all human societies and institutions are made possible only by man's possession of language. In short, it is language that defines humanity. Due to the insatiable nature of humans and the need to survive in a highly competitive world, there became need for his interaction with one another. This interaction is usually possible through language.

When two or more languages and cultures come in contact, different kinds of sociolinguistic processes take place. Sometimes, a diglossic situation may result, language shift or even language death. Other phenomena that could result from languages coming in contact with one another are bilingualism, borrowing, code alternation, etc.

Nigeria accommodates within its boundaries several ethnicities speaking over four hundred languages (Skutnabb-Kanga, 2000). The historical development of Nigeria, a former British colony has provided a solid ground for inter-lingual and inter-dialectal contacts. According to Uzoezie (2001), "Every Nigerian, with the introduction of formal education, has become a speaker-user of more than one language, urbanization is increasing by leaps and bounds with the consequent interaction among Nigerians from different ethnolinguistic groups..." He further said that:

The language spoken by these Nigerians as their mother tongue is not the same nor are their levels of education, social strata and competence in English as the inter-ethnic language the same. Yet, they must communicate and interact and for different purposes using language.

The above situation paved way for code-switching/code-mixing. Ansre (1971) observed that speakers who are bilingual in English and a West African language insert varying, 'chunk' of English into their performance of West African language. Bringing the above situation to the Nigerian context, Bamgbose (1971) said: "the influence of English on the vernacular... is most obvious in lexical expressions in speech". This situation gave rise to Engligbo (mix of English and Igbo languages), Engliyoruba (mix of English and Yoruba languages) and Englihausa (mix of English and Hausa languages).

Engligbo is employed by speakers for various purposes in different domains. Unfortunately, it is mostly regarded as a, "Low Form" of language which have no much value and as a result, not to be taken seriously. This situation, created the need for this paper to explore the linguistic forms and functions of Engligbo in Nollywood films with the aim of identifying the different realizations and functions of the code in the film industry and to disprove the fact that Engligbo is an inferior language.

### **Engligbo**

Engligbo is a medium of communication which is a hybrid of the English and Igbo languages. The mixture (Engligbo) is a conscious display of the knowledge of a prestigious language, English, by educated Igbos. Ejike (cited in Ohuzo-Igbo, 2002) agreed on the existence of Engligbo. He believed that it is normal for a bilingual to switch between the two languages in his repertoire. From his explanation, such is the case of the Igbo-English bilingual:

Engligbo is in linguistics referred to as code-mixing, a normal bilingual phenomenon. When a speaker has to (sic) languages in his repertoire, it is perfectly normal to switch from one language to another when speaking with other speakers who are also bilingual in those languages. This does not in any way detract from the quality of either language or the speaker's linguistic competence. The switching from one language to the other is not a random linguistic act (Ohuzo-Igbo 2008:2)

Most Igbo communities hardly use Igbo in all spheres of their daily life. In towns' meetings, for instance, most Igbo-English bilinguals who contribute to deliberations would normally use more English than Igbo or alternatively code-mix heavily in favour of English. Ohia cited in Odenigbo (2008) read thus:

Apart from the illiterate members of the Igbo population, it is doubtful if there are still Igbo persons in any part of the world that think or speak in unadulterated Igbo. At best, most think and speak in the mishmash which late highlife Crooner, Oliver De Coque, described as "Engligbo" (a cross between English and Igbo).

Also, Uzoezie (2001:7) in a research carried out on the Igbo-English bilinguals observed:

That most of the educated Igbo-English bilinguals can hardly hold a sustained discourse in Igbo... without words, phrases or even whole sentences of English intruding into their expressions especially in informal contexts, although the reverse is not often the case if the conversation is in English.

There is this wide spread apathy towards Igbo language among the Igbos. According to Okediadi (2009), the English language has eaten deep into the blood of Igbos. Brann (2006) observed that the Igbo people are a group more open to foreign influence and more easily assimilable to foreign cultures than anyone of the other major linguistic group in Nigeria, Hausa and Yoruba.

Adichie (2008) in an interview with The Guardian newspaper defended Engligbo thus:

I come from a generation of Nigerians who constantly negotiate two languages and sometimes three; if you include pidgin. For the Igbo in particular, ours is the Engli-Igbo generation and so to somehow claim that Igbo alone can capture our experiences is to limit it.

The above statement is just an attestation in recognition of the use of Engligbo to reach out to a wider audience due to the limited linguistic space of Igbo language. Engligbo has come to stay. From all that has been said, this study maintains that Engligbo is the product of a sociolinguistic process known as code-mixing/code-switching, a normal feature of Igbo-English bilinguals. It should be seen as a language employed by bilinguals for special communication needs.

### **Language Alternation**

A number of linguistic phenomena which characterize speech communities will be traced to language contact. One of such phenomena which has been the subject of research and comments by linguists, sociolinguists and psycholinguists as well as educators are code-mixing and code-switching. According to Maschler (1998) code-mixing referred to, “using two languages such that a third new code emerges, in which elements from the two languages are incorporated into a structural definable pattern.” This means that the code-mixing hypothesis states that when two code-switched languages constitute the appearance of a third code it has structural characteristics special to that new code. Heller (in Lowi, 2005), claimed that code-switching is a bilingual/multilingual practice that is used not only as a conversational tool, but also as a way to establish, maintain and delineate ethnic boundaries and identities. It means that code-switching is not only a means of conversation but it also serves other purposes as the establishment of ethnic identity.

Code-switching and code-mixing are well known traits in the speech pattern of the average bilingual in any human society the world over (Ayeomeni, 2006). Wardhaugh (2010) said that code-mixing occurs when a conversation uses both languages together to the extent that they change from one language to the other in the course of a single utterance. Code-switching can occur in conversations between speakers’ turns or within a single speakers’ turn. He also stated that code-switching can arise from individual choice or be used as a major identity marker for a group of speakers who must deal with more than one language. Code-switching and code-mixing are similar in the sense that both address the switch of codes within the same speech event. Others, however, see them as two different concepts. For them, code-mixing is intra-sentential (switches within the sentence) while code-switching is inter-sentential (switches between sentences). Bokamba (1989) clarifying this issue explained thus:

Code-switching is the mixing of words, phrases and sentences from two distinct grammatical (sub) systems across sentence boundaries within the same speech event ... code-switching is inter-sentential switching. Code-mixing is the embedding of various linguistic units such as affixes (bound morphemes), words (unbound morphemes), phrases and clauses from two distinct grammatical (sub) systems within the same sentence and speech event...Code-mixing is intra-sentential.

From the above explanation by Bokamba, two types of switching exist, namely code-switching and code-mixing. Code-switching refers to the alternate use of sentences from two languages in a single discourse, while Code-mixing refers to the alternate use of constituents from two languages within a sentence.

### **Nollywood Film**

Nigeria’s film history can be categorized into four era: Colonial era: 1903-1960; the Independence era: 1960-1972; the Indigenization Decree era: 1972-1992; and the Nollywood era, 1992-present. The colonial era began with the first exhibition of film in Nigeria in August 1903 at the Glover memorial hall in Lagos. These films were largely documentaries. The aim for introducing the cinema to Nigeria

by the British was largely political and, to a lesser extent, social. The Independence era witnessed the replacement of the colonial unit with federal and states unit. These units, continued with the production of mostly documentary and newsreel films. During the Indigenization Decree era, Nigerian film makers tried to make films with local content but did not succeed.

The Nollywood era is the period from 1992 to present. The term, “Nollywood” is the name given to Nigerian movie industry. The word is imitative of, “Hollywood” in America and “Bollywood” in India. The term Nollywood was invented by a foreigner and first appeared in a 2002 article by Matt Steinglass in *The New York Times*. An Igbo production titled; “Living in Bondage” became the most popular film that ushered in the era of Nollywood. Nollywood films are very popular both nationally and internationally. This is because of the kind of issues (trending and topical) that they address. The films are shot in English and in three of the major indigenous language of Nigeria: Igbo, Yoruba and Hausa. In this way, the films are tools that Nigerians employ to promote their cultural values and widen their influence to other Africans. The birth of Nollywood has opened an avenue for Nigerian film makers to express not only their cultural heritage but that of Africa as a whole. Some of these Nollywood films will be analyzed to find out the linguistic forms and functions of Engligbo.

### **Markedness Theory**

Myers-Scotton (1993) developed a theory known as the Markedness theory which accounts for speakers’ social indexical motivations for language alternation. According to her, each language in a multilingual community is associated with particular social roles which she describes as Rights and Obligations (RO) sets. These Rights and Obligations set are part of the codes of behavior and normative for each interaction type. For any communication situation, there exists an unmarked, Right and Obligation set and a marked, differential one. In choosing a code, the speaker evaluates the markedness of their potential choices, determined by the social forces at work in their community and decides either to follow or reject the normative model.

The Markedness theory offers an explanation that accounts for speakers’ socio-psychological motivations when they engage in code-switching. It is dependent on the case that speakers are creative and rational actors who make a choice of code on the assessment of the relative costs and rewards of the positions in the interactions. According to the theory, code-switching is seen as a choice between an unmarked code choice (what is predictable, expected) and a marked code choice (the least expected). For instance, Nigeria’s rap/hip hop music is naturally performed in Nigerian Pidgin and that is the unmarked code (expected code) based on the Right and Obligation set. If the artiste decided to alternate codes by singing in a variety such as Engligbo, it then means the artiste deliberately used a marked code (unexpected); changing the RO set for some social reasons. The marked choices refer to those choices that are not predicted, given the RO set that is in effect.

From the preceding paragraphs, we see that markedness theory is context oriented and borders on the functional use of language. This theory therefore is an appropriate language model for this study since the focus is not on the formal structure of language, but on the social functions of the structures of language. It will be used effectively to explain the forms and functions of Engligbo in Nollywood films. This is because within the Markedness theory, code choices by artistes are intentional for they are usually made to achieve specific communication ends. Artistes make these choices expecting their audience to recognize the intention carried in a particular code. The goal of the artiste is to maximize rewards accruing from the choice made. Therefore, artistes choose one variety of language over another if they perceive that the chosen code has more benefits in relation to the costs (Myers-Scotton qtd. in Rose 2006)

### **Methodology**

This study sourced four Nollywood films (*What a Bride Price*, *The Billionaire Brothers*, *Bullion Van and Ezekwuecche*) produced between the years, 2017 and 2022 from YouTube channel and stored in a flash drive. The films were watched and listened to from a laptop. Relevant data to the study were carefully transcribed to text. They study employed the descriptive and interpretative techniques in the

analysis of data for this work. Data for the work were analyzed in line with Myers-Scotton's Markedness theory to determine the forms and functions of Engligbo in Nollywood films.

## Data Analysis

### 1. What A Bride Price

Ex.1. Awo anaghi agba oso ehihe na nkiti. What brought you here, talk!

(A toad does not run in the day time in vain. What brought you here, talk!). Proverbs are better rendered in the indigenous language. This is because of its direct link with the socio-cultural, physical, spiritual and religious beliefs of the people. It is tied to the belief and sensibilities of the people which the indigenous language is the only vehicle fit to carry the semantic value. The artiste used the proverb in the Igbo language altering the RO set for the purpose of making sure that his point is well understood by his would be in-law; Damian and his friend. The sentence shows inter-sentential code-switch.

Ex.2. Let me ask you one question now, are you married? I nugo nwanyi?

(Let me ask you one question now, are you married? Are you married). Here, Igbo is used to repeat a point already made in the unmarked code. The artiste used Engligbo to reiterate the point for emphasis sake. He, in essence, used the marked code to make clearer his point. The form of code-switch above is inter-sentential.

Ex.3. Onowu! Onowu! am tired of this whole thing.

Onowu is a title (honorific) in Igbo land. Its closest equivalent in English is, "traditional prime minister." Using Onowu in the statement carries some socio-cultural meaning which if replaced with the English equivalent will lose its semantic value and cultural distinctiveness hence the use of Engligbo by the artiste to reflect the RO set in place. Engligbo in the sentence is intra-sentential.

Ex.4. Bia nwokem, I na-ekwu na fuel adiro na tankia?

(My friend, do you mean that there is no fuel in the tank?) In this particular scene, the speaker is the uncle of the person being addressed. They went for a traditional event (settlement of bride price of a deceased) and were speaking in Igbo language. The speaker altered the RO set because the unmarked code, Igbo language, does not have a suitable word for "fuel" and "tank." The closest words were phrases like "mmanu ugboala" (fuel) and "nnukwu udu" (tank). So in terms of word economy, the speaker decided to use fuel and tank altering the RO set in that circumstance to drive his point in the shortest words also to convey clearly his intended meaning. Engligbo was realized as intra-sentential switch in the statement. Also, intra-word switch is seen in the word, "tankia." The word "tank" is in English while the suffix "ia" is in Igbo language.

Ex.5. I am a highly respected chief in this village, I can't stoop too low to be bargaining on this issue. O buro I kwulu amu n'agaghali o luzie ka I weta ego, igbaba oso.

(I am a highly respected chief in this village, I can't stoop too low to be bargaining on this issue. You can't be parading your manhood but when it comes to the issue of money, you run away.) The marked code was used in the above scene as a form of euphemism to avoid the creation of an obscene situation. Engligbo in the sentence was realized as inter-sentential switch.

Ex.6. Bia, nye ndi obia anyi Champagne.

(Come and serve our visitors Champagne) In the above sentence, the marked code was used altering the RO set. This was done because there is no word for Champagne in Igbo so the English name was used in the sentence to fill the lexical gap created by the non-availability of the word in the Igbo lexicology. Engligbo was realized as intra-sentential switch.

### 2. The Billionaire Brothers

Ex. 7. Ezenwanyi aku na uba, ezenwanyi uwa nile, nwanyi malu mma, nnukwute nne m ji eme onu, onye m ji a ga-ije, onye m ji eku ume, udele nwanyioma, nne mara mma, omalicha nwanyi, mma nnukwu; mother your daughter is here, please come, come, come, please your daughter beckons on you, come and accept the sacrifice of your daughter, come my mother, coome!

(Queen of wealth, queen of the universe, beautiful woman, the woman am very proud of, my source of life, beautiful mother, beautiful woman, grandmother; mother your daughter is here, please come, come, come, please your daughter beckons on you, come and accept the sacrifice of your daughter, come my mother, coome!)



Incantations are similar to proverbs in the sense that both are tied to culture and tradition of a people. Incantation goes further to have some traditional religious affiliation which makes it even more unique. Incantations are created with the “indigenous language” and for it to carry its full cultural semantic value, it must be rendered in the local language. The speaker altered the RO set in place to achieve the full value of the incantation by using the marked code. A close look at the English translation of the incantation shows that the semantic value of the incantation was lost. This is because issues that have to do with the culture and tradition of a people ought to always be rendered in the “indigenous language” which is a major component of the same culture and tradition (for it to make full sense). Engligbo in the above was realized as inter-sentential switch.

Ex.8. Nnamdi face your life. Nwata erughi eru choba ife gbulu nna ya, ife gbulu nna ya egbuo ya.

(Nnamdi face your life. A child who is not mature should not inquire deeply into what killed his father, else, that will kill him too.)

The analysis is the same as excerpt 1. The speaker switched to Igbo language because proverbs are better in the indigenous language. Engligbo was realized as inter-sentential switch.

Ex.9. Alright, this is how you want to play the game. Nwanza n’aru n’oku, osinaya na-ara mmanu.

(Alright, this is how you want to play the game. When a baby sparrow is roasting on fire, it will be bragging of producing oil)

The analysis is the same as excerpt 1 which showed the reason for the use of the marked code in the expression of proverb. Engligbo was realized as inter-sentential switch.

Ex.10. Ichie, if this case ends in my favour, I will build a mansion in any location of your choice. I mana agbaro aka azo ana makana ndi be anyi siri na onye gbalu aka na-azo ana, onye ji ji gana etinye n’ala.

(Ichie, if this case ends in my favour, I will build a mansion in any location of your choice. You know one does not go empty handed in the contest of land ownership because according to our people, a person who contests for a land empty handed, one with yam seedlings will be planting.)

The analysis is similar to excerpt 1. The marked code Engligbo was used by the artiste to accommodate the proverb thereby altering the RO set for the purpose of making sure that his point is well understood by the Ichie. Engligbo was realized first as intra-sentential switch and the second was inter-sentential switch.

### 3. Bullion Van

Ex.11. Eze mmuo, I need this Okenyi title, gwa m ife o ga-eli, I will pay.

(Chief priest, I need this Okenyi title, tell me what it will cost, I will pay.)

Eze mmuo is a title (honorific) in Igbo language, its equivalent in English language is, “a custodian of a diety.” The marked code was used to maintain the socio-cultural meaning of the title. The analysis is similar to excerpt 3. Engligbo was realized as intra-sentential switch.

Ex. 12. I will tell him that I am Onwa, Onwa na-eti na’Akunwata-Uno, oyi na-atu mba nke izizi, nwata anayo eze, o na-agba okoso 1 na Ogidi.

(I will tell him that I am the moon, the moon that shines in Akunwata-Uno, the cold that freezes the first, a child that has been approached severally to become king but he rejects the offer in preference to playing Okoso.)

The speaker switched to the marked code in order to avoid the problem of untranslatability of some linguistic items. Some linguistic items are better expressed in a particular language owing to some socio-cultural differences. The translation of the excerpt in English (unmarked code), makes a nonsense of the message the speaker has in mind. So, for effective communication, the speaker used the marked code which allowed him the opportunity to express himself in the best language suitable for his praise singing. Engligbo was realized as intra-sentential switch.

Ex.13. Capital oil, shut up and sit down, I said, shut up and sit down, waka! I bu ezigbo onye ala. How dare you? You have no right to conclude a meeting in the presence of Bullion van of Amichi. I bu Igwe? Nna gi o bu Igwe ka your grandfather a bu Igwe, my friend shut up and sit down, akpa amu!

(Capital oil, shut up and sit down, I said, shut up and sit down, waka! You are a real madman. How dare you? You have no right to conclude a meeting in the presence of Bullion van of Amichi. Are you the king? Is your father or grandfather the king? My friend shut up and sit down, scrotom)

From the excerpt, it clearly shows that the speaker was very angry and needed a suitable code to vent his anger. The marked code was available for that purpose since it is the most suitable code for pouring out one's innate emotions. "Waka! I bu ezigbo onye ala" could not have had a better match to carry the same level of deep anger being expressed by the speaker in that circumstance. Engligbo was realized as intra-sentential switch in the sentence.

Ex.14. I needie ego, you still go to the bank. Capital, I needie one trillion naira, one trillion dollars, m buputeya na be m, I don't go to the bank.

(If you need money, you still go to the bank. Capital, if you need one trillion naira, one trillion dollars, I can get it from my house, I don't go to the bank.)

"Needie" is intra-word switch coined from the word "need" and the Igbo suffix "ie". It is one of those popular words used by Igbo-English bilinguals because of the frequent use of the word, need, which made it more popular than the Igbo equivalent, "chọ"

#### 4. Ezekwueche

Ex.15 Agbada, Onye kwulu Onye sili? Onye bulu chi ya uzo, o gbagbuo onwe ya na oso, onye yana chi ya a noro n'izu, o tagbuo onwe ya n'afufu, ochu okuko nwe ada, nwa okuko nwe mwemwe oso, Igwe agbalakata nke izizi n'Agbada, the gods are silent and I do not know why?

(Agbada, who says? Who says? He who disregards his guardian angel always runs into trouble, he who does not consult his guardian angel suffers much affliction, he who runs after the hen is prone to fall while the hen escapes. Igwe agbalakata nke izizi n'Agbada, the gods are silent and I do not know why?)

Incantations are better expressed using the marked code. The analysis is similar to excerpt 7. Engligbo was realized as intra-sentential switch.

Ex.16. For your information, onye bu uzo sibe ite na-aka enwe mkpokolo ite.

(For your information, the first to start cooking usually has more broken pots.)

The analysis is the same as excerpt 1. The marked code served as a medium through which the proverb was expressed. Proverbs which are socio-culturally bound must not be expressed in the unmarked code otherwise the meaning will be ambiguous or even lost. Engligbo was realized as intra-sentential switch.

Ex.17. Papa, Nkemjika that I know ama ekwe ka m kọ n'ubi ya ma o buru na emebee ego n'isi ya.

(Papa, Nkemjika that I know will not allow me to cultivate in her farmland without a bride price.)

The speaker used the marked code as a euphemism to avoid some words that may seem offensive or obscene. Onowu a cultist needed to sacrifice his only child to his secret cult. In his desperation to have another child wanted his only child to sleep and impregnate his girlfriend. In the above excerpt, Onowu's son did not want to use raw words as "fuck or sleep with" rather he employed euphemism through the marked code to avoid the use of such words. Engligbo was realized as intra-sentential switch in the above excerpt.

Ex.18. Unu amaburokwanu ka m si kwado, unu ama makwanu ka m si kwado, mana akwado m ofuma. I will crush those two little rats.)

(You do not know how I prepared and you will never know how I prepared but I am well prepared, I will crush those two little rats.)

Slang are peculiar usage in different languages. Above is a slang in Igbo language (context). Since slang are unique to contexts which include ethnic groups, the language of the ethnic group will only be appropriate to express such slang hence the use of the marked code by the speaker to introduce the slang to achieve effective communication. Engligbo was realized as inter-sentential switch.

#### Summary of findings

This study was carried out to find out the different forms and functions to which Engligbo serves in Nigeria's film industry. From the findings, it revealed that Engligbo manifested itself in three forms as seen in the data analysed. The first form was intersentential switch (code-switch). In this form, English and Igbo words blended between sentence boundaries. The second form was intrasentential switch (code-mix) where the blend between English and Igbo words was within the sentence boundary. The third form of Engligbo was the intra-word/intralexical switch. This form is characterized by the blend of an English word with an Igbo prefix or suffix.

Also from the result, Nigerian entertainers put English to ten (10) various uses in their performances. English was used to express proverbs, incantations, honorifics and slangs. These concepts are culture and tradition based which make it compulsory that they must be propagated with the “indigenous language” (major component of culture). This is because it is only the native language that can carry the elements of meaning and cultural values of proverbs, incantations, honorifics and slangs. So, stating them in a foreign code will certainly affect the original meaning. In essence, the marked code (English) was used to make sure that the four concepts reflect their unadulterated meaning not minding the Rights and Obligations set that was altered. English was used to fill lexical gaps in Igbo language. In situations where the artistes wanted to reduce the number of lexical items to be used to communicate an idea, English was readily available (word economy). English was used to emphasize points previously made in the English language as evident in the analysis of data.

English was used by Nigerian artistes to express strong emotions such as anger. Artistes also used English as a cover to avoid some words which may seem offensive, obscene or disturbing to their audience. The artistes expressed the above functions using a marked code (English) thereby altering the existing norm, context of language use. This change of Rights and Obligations set (using the marked code) was necessary for the artistes to achieve their desired need for language use.

### Conclusion

This study concludes that English is a major code used by mainly Igbo-English bilinguals. That the code does not in any way show the bilingual’s incompetence in the use of either English or Igbo language but his or her ability to creatively use language appropriately based on the benefits the language offers. This study also maintains that most artistes of Igbo origin, used English to garner ethnic support and love from fellow Igbo people who patronized their works. They also used English to project their identity (Igbo) and showcase the beauty of their language. Finally, English functions as a tool that propagates Nigeria’s cultural beliefs, social norms and ideology.

### References

- Abdullahi-Idiagbon, S.M.S. (2007). Codemixing with English and the future of the Nigerian languages. *Journal of the Nigerian English Studies Association*, 12, (1), 35-46.
- Adetugbo, A. (1998). *English phonetics: A course text*. Yaba: University of Lagos Press.
- Ahukanna, J.G.N. (1990). Bilingualism and codemixing in language use in Nigeria: The case of Igbo-English bilinguals. In E.N Emenajo (Ed), *Multilingualism, Minority Languages and Language Policy in Nigeria*, Agbor: Central Books, 175-185.
- Ansre, G. (1971). The Influence of English on West African Languages. In J. Spenser (Ed), *The English Language in West Africa*, Ibadan: Longman, 35-38.
- Ayeomeni, M.O. (2006). Code-switching and code-mixing: Style of language use in childhood in Yoruba speech community. *Nordiac Journal of African Studies*, 15(1), 90-99.
- Bamgbose, A. (1971). The English language in Nigeria. In J. Spenser (Ed) *The English Language in West Africa*, Ibadan: Longman, 35-48.
- Bentahila, A, and Eirlys, D. (1983). The syntax of Arabic-French codeswitching. *Lingua* 59, 301-329.
- Bokamba, E. (1989). Are there syntactic constraints on codemixing? *World Englishes*, 277-292.
- Brann, C.M.B. (2006). Mother tongue, other tongue and further tongue. In language in education and society: *An Anthology of Selected Writings of Brann*. Jos: Fab Education Books.
- Gumperz, J.J. (1982). *Discourse strategies*. Cambridge: UP.
- Judy, W.Y. (2007). Code-mixing: Linguistic forms and socio-cultural meaning. *The International Journal for Language and Culture*, 2007.
- Lipski, J.M. (1982). Spanish-English languages switching in speech and literature: Theories and models. *The Bilingual Review*, 9(9), 191-212.
- Lowy, R. (2005). *Code switching: An examination of naturally occurring conversation*. Los Angeles: University of California.



- Maschler, Y. (1998). On the transition from codeswitching to a mixed code. In P. Auer (Ed.), *Codeswitching in Conversation*, New York: Routledge, 125-149.
- Myers-Scotton, C. (1993). *Social motivation for code-switching: Evidence from Africa*. Oxford: Clarendon Press.
- Odenigbo: *The Challenge of Igbo Renaissance*. Retrieved from <http://www.nigeriavillagesquare.com>. 5 September, 2008.
- Odinye, I.S and Odinye, I.E. (2010). Preventing the extinction of Igbo language. *AJOL*, 7.
- Ohuzo. (2008). Igbo ideals and socio-political thoughts. Retrieved from <http://www.kwenu.com/uwandigbo/framed.htm>. (17 July, 2021).
- Okediadi, N.A. (2009). Status and use of indigenous language: The Igbo language dimensions. *Unizik Journal of Arts and Humanities*, 10 (1), 140-159.
- Poplack, S. (1980). Sometimes i'll start a sentence in spanish y termino en espanol: toward a typology of codeswitching. *Linguistics*, 581-618.
- Skutnabb-Kangas, T. (2000). *Linguistics genocide in education or worldwide diversity and human rights?* New Jersey: Lawrence Erlbaume.
- Taiwo, B. and Rotimi, T. (2009). Code-switching in contemporary Nigerian hip-hop. *Itupale Journal of Online Studies*, 1(11).
- Uzozie, R.U. (1991). The future status of the English language in the emerging polyglossic speech community: A sociolinguistic speculation. *Paper Presented at the 11<sup>th</sup> Annual UNICAL International Conference on African Literature and the English Language*, Calabar: University of Calabar.
- Uzozie, R.U. (2001). Communicative functions of codemixing and codeswitching in the speech behaviour of educated Igbo English bilinguals: A sociolinguistics perspective. *Paper Presented at the Nigerian Millenium Sociolinguistic Conference*, Lagos: University of Lagos.