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Regional Assimilation of Syntax-Pragmatic Markers of Nigerian English in Contemporary Literary Texts

Samuel Babatunde Akanbi *, ***Toluwalase Popoola Toluwalase***

English Department, Redeemer's University, Ede 232101, Osun State, Nigeria

ABSTRACT

This study examined syntax-pragmatic patterns in three selected literary texts from Northern, Eastern, and Western Nigeria using Labov's language variation theory. Data were collected from secondary sources and analyzed qualitatively. The findings revealed distinct syntactic patterns across regions, categorized into three groups: coinages, reduplications, and hybridizations. Coinages from the Southwest included self-contain, second-hand, face-me-I-face-you, and keep the change; from the East, bushmanliness, palm wine, pure water, *and* backyard; and from the North, conductor, monkey-post, *and* suya. Reduplications featured small small, slowly slowly (Southwest), real real, bye bye, big big, double double (East), and subtle subtle, clicked clicked (North). Hybridizations included olojukokoro-eyes, oyinbos (Southwest); juju-spell, ankara-print (East); and zanna-cap, black-djinns, okada man (North). While some of these findings are peculiar to all the regions, some are distinct. Pragmatic markers also varied regionally. Discourse markers from the Southwest included shebi, sha, oya, omo, abi, na, nko, jare; from the East, chei, ba, abeg; and from the North, kai, wallahi, haba. Honorific terms included oga, baba (Southwest); madam, papa (East); and mallam, alhaji, hajiya (North). Although these pragmatic elements were largely region-specific, they show sociocultural differences in each locale and shaped interpersonal dynamics within the narratives. Despite regional variations, some markers like papa, baba, shebi, and ba shared similar functions across texts, revealing common usage patterns. The study concludes that the syntax-pragmatic patterns of Nigerian English, shaped by indigenous languages and cultural realities, are evident in selected contemporary literary texts. Therefore, the assimilation of Nigerian English in literary texts has gained ground.

Keywords: Nigerian English; Syntactic Patterns; Pragmatic Markers; Postcolonial Literature; World Englishes

*CORRESPONDING AUTHOR:

Samuel Babatunde Akanbi, English Department, Redeemer's University, Ede 232101, Osun State, Nigeria; Email: Babatundesam1@gmail.com

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1. Introduction

English as a global language has taken many forms and has been shaped by different social and historical backgrounds. Among these, Nigerian English (NE) is a distinctive variety that reflects Nigeria's multilingual setting and colonial history. It developed through the interaction of British colonial influence, indigenous languages, and social factors. NE shows unique phonological, lexical, and syntactic features, including coinages, reduplications, and pragmatic markers [1,2]. In contemporary Nigerian literary texts, NE is used for communication, cultural expression, identity negotiation, and literary creativity. Writers deliberately include local linguistic forms to portray Nigerian realities authentically.

Despite NE's growing use in literary texts, there is limited scholarly focus on how it is assimilated in contemporary works. Most studies focus on NE's linguistic features or its social implications but pay less attention to the syntax-pragmatic patterns in the three major regions [3,4]. This gap is important because literary texts serve as sites for language innovation and cultural preservation in postcolonial settings. Understanding how NE is assimilated in contemporary texts can reveal how writers manage linguistic diversity, contribute to World Englishes, and reshape literary traditions.

Recent studies show the existence and establishment of NE. For example, Ilokaba (2024) explores Nigeria's connections between language, literary texts, and culture, stressing NE's role in cultural identity [5]. Okundare and Ogbudu (2021) analyze Wole Soyinka's *The Beatification of Area Boy* to show how NE reflects social issues and Nigeria's multilingual society [6]. Ugwuanyi and Aboh (2025) provide a broad overview of NE's history and use across fields [7], including creative writing. Bamiro (2007) examines Nigerian English in selected literary texts and their cultural meanings [8]. Akintayo (2024) discusses the challenges of recognizing NE officially [9]. Edhere (2023) looks at NE's impact on English learners [10]. Affia (2023) studies Nigerian Pidgin English in literary texts and its role in expressing migrant experiences [11]. Chernyshova (2023) analyzes Adichie's work, showing the complex relationship between English and NE [12]. John (2019) uses NE in a satirical novel to critique social norms [13]. These works confirm the existence of NE and the need for more research on how it is assimilated in literary texts.

Therefore, this study examines the assimilation of NE in selected Nigerian literary texts. It focuses on how writers use NE's linguistic features to create narratives and express linguistic identity. The study analyzes NE's syntactic, lexical, and pragmatic elements using Labov's (1972) variation theory [14]. It is framed within World Englishes and postcolonial literary theory. The study will answer the following research questions: 1. Are Nigerian syntactic patterns represented in selected Nigerian literary texts? 2. Are Nigerian pragmatic markers used in selected Nigerian literary texts?

2. The Features of the English Language in Nigeria

The English language in Nigeria, often called Nigerian English (NigE), is a distinct variety shaped by the country's multilingual and multicultural context. As a second language to some, it serves critical functions in education, administration, media, and social interaction [1]. Nigerian English exhibits unique features at various linguistic levels, including lexico-grammatical, coinages, discourse-pragmatics, and grammatical structures.

2.1. Lexico-Semantic Features

Lexico-semantic features in Nigerian English refer to the interplay of vocabulary and lexical structures distinguishing NigE from other English varieties. These features arise from the influence of indigenous languages, cultural contexts, and the need to express uniquely Nigerian experiences [15]. They are classified into several categories: semantic extension, semantic shift, loan words, and collocations.

Semantic extension occurs when existing English words acquire broader or context-specific meanings in Nigerian English. For example, *send-forth* describes a farewell ceremony extending beyond standard English usage, particularly for someone leaving a job or community [16]. Similarly, *dash* is extended to mean giving a gift or tip, as in "She dashed me some money." Semantic shift refers to words that change meaning specific to the Nigerian context. The term *drop* in Nigerian English means to alight

from a vehicle, as in "I dropped at the junction," unlike its standard meaning of falling or letting something fall [17].

Another example is *escort*, which means to accompany someone partway as a gesture of respect, such as in "I escorted my guest to the gate." Loan words from indigenous languages are incorporated into Nigerian English to reflect cultural concepts. Examples include *agbada* (a Yoruba flowing robe), *eba* (a cassava-based dish), and *seriki* (Hausa for a community leader) [16].

2.2. Coinages

Coinages in Nigerian English are newly created words or phrases designed to fill lexical gaps or express unique socio-cultural realities. These innovations reflect the influence of local languages, social practices, and political contexts [18]. Coinages are grouped into neologisms, compounds, acronyms, and blends. Neologisms are completely new words that describe Nigerian-specific phenomena, such as *long-leg*, meaning using influential connections to achieve goals ("He used long-leg to get the contract") [17], and *bottom-power*, which refers to a woman's use of charm to gain favors ("She relied on bottom-power for the promotion"). Compounds combine existing words to form new meanings; examples include *bush-meat*, game meat from the forest ("We ate bush-meat at the party") [19], and *national-cake*, a metaphor for resources or benefits to be shared ("Everyone wants a piece of the national-cake").

Acronyms derived from Nigerian institutions or phrases are also common. For instance, *NEPA* (National Electric Power Authority) is used to refer to electricity, often in the context of outages ("NEPA has taken light") [17], while *JAMB* (Joint Admissions and Matriculation Board) refers to the university entrance exam ("I passed my JAMB"). Blends combine parts of words to create new terms such as *arrangee*, meaning someone involved in electoral fraud ("Arrangees won the election") [19], and *invitee*, meaning a guest invited to an event ("The invitees arrived early"). These coinages demonstrate the creativity and adaptability of Nigerian English and are frequently recorded in works like Blench's *Dictionary of Nigerian English* [20].

2.3. Discourse-Pragmatic Features

Discourse-pragmatic features in Nigerian English (NigE) shape how language is used in social interactions, reflecting Nigeria's cultural norms, politeness, and pragmatic functions. These features are influenced by Nigeria's collectivist culture and multilingual background, which create unique conversational styles [21]. Building on the work of Unuabonah and Oladipupo (2020), these features include politeness strategies, indirectness, code-switching, and bilingual pragmatic markers [3]. Politeness in NigE helps maintain social harmony by using kinship terms like aunty or uncle for non-relatives as a sign of respect, as in "Aunty, please help me" [19]. Greetings tend to be elaborate, with questions such as "How is the family?" asked even among acquaintances.

Indirectness is common and often used to avoid bluntness in sensitive situations. For example, instead of saying someone died, speakers say they "joined their ancestors," as in "The chief has joined his ancestors" [19]. Similarly, expressions like "see me later" imply a request for a private discussion. Code-switching is frequently used to mix English with indigenous languages or Nigerian Pidgin for emphasis or identity. An example is "Let's jollof this meeting o," where "jollof" refers to a popular dish and "o" is a Pidgin emphatic particle [21]. Blends like "This agbada is correct," combining Yoruba and slang, also occur. Bilingual pragmatic markers borrowed from Yoruba, Igbo, and Hausa play important roles in NigE discourse. Markers such as "jare," "jor," and "biko" express mitigation or emphasis, as in "I will go jare," which conveys insistence or dismissal. Agreement-seeking markers like "shebi" and "shey" invite confirmation, for example, "Shebi you are coming?" while "fa" is used for strong emphasis. These features highlight the pragmatic flexibility of NigE, showing how English and indigenous languages interact to shape communication in ways that align with Nigerian social values.

2.4. Grammatical Features

Grammatical features in Nigerian English (NigE) differ from Standard British English as a result of mother-tongue interference, simplification, and the process of nativization. These variations appear in syntax, morphology,

and tense usage, reflecting Nigeria's rich linguistic diversity [22]. One notable feature is the use of simplified or unmarked verb forms, such as employing the present tense for past events, for example, "Yesterday, I go to Lagos" instead of "went" [19]. Auxiliary verbs are also sometimes omitted, as in "She not coming" rather than "She's not coming." In noun usage, mass nouns are often pluralized examples include "informations" and "equipments." While proper nouns may take articles, as in "The Lagos is busy" [23]. Prepositional use in NigE frequently diverges from standard norms; for instance, "on" can mean "available," as in "NEPA is on," and "in" is used for locations, such as "I'm in church" instead of "at church" [19]. Redundancy is also common, often for emphasis, with phrases like "return back," "repeat again," and "discuss about" appearing regularly [22]. These grammatical features illustrate how Nigerian English has undergone structural nativization that balances functional communication with cultural expression [15]. Akinlotan and Housen (2017) argue that syntactic function and length are more predictive of noun phrase complexity in Nigerian English than genre.

3. Methodology

This study adopted a qualitative research design to investigate syntax-pragmatic patterns of Nigerian English as represented in selected literary texts. Guided by Labov's (1972) language variation theory [14], the analysis focused on identifying region-specific linguistic features that show pragmatic and syntactic patterns of Nigerian English. The study utilizes secondary data, with selected texts purposively chosen to represent diverse regional perspectives across Nigeria. This approach ensures a broad and balanced understanding of linguistic features from different cultural and linguistic zones. From Northern Nigeria, the novel *Season of Crimson Blossoms* by Abubakar Adam Ibrahim provides insight into the region's unique narrative and language use [24]. To represent Eastern Nigeria, *An Orchestra of Minorities* by Chigozie Obioma is included [25], offering a rich depiction of the linguistic and cultural realities of that region. For Southwestern Nigeria, the study incorporates *Nearly All the Men in Lagos Are Mad* by Damilare Kuku [26], capturing the distinctive voices and expressions of the region. Together, these texts allow for a comparative examination of Nigerian English across three major geopolitical zones.

The selection criterion ensured a balance of regional and cultural representation. Data were collected through a systematic review of the selected texts, focusing on syntactic structures like coinages, reduplications, and hybridizations, as well as pragmatic markers, including honorific terms and discourse elements. The thematic coding process involved two key stages: identification and categorization. Coinages were identified based on novel lexical formations that reflect local cultural, social, or environmental realities (e.g., "face-me-I-face-you" for a type of shared housing). Reduplications were defined as intentional lexical repetitions used for emphasis, rhythm, or colloquial style (e.g., "small small"). Hybridizations included compound expressions combining indigenous and English lexical items (e.g., "olojukokoro-eyes"). Pragmatic markers were coded according to their discourse function such as emphasis, politeness, or agreement-seeking and included particles like "o," "sha," and honorifics like "alhaji" or "oga." Analytical procedures involved a close reading of the texts to extract relevant examples, followed by thematic coding to identify patterns across the three regional contexts. To enhance reliability, coding decisions were cross-checked against existing literature on Nigerian English pragmatics [3,5]. This approach was chosen to ensure a detailed and contextual understanding of how Nigerian English is creatively utilized in selected literary texts.

4. Data Analysis

This section presents the data extracted from the selected literary texts from the Eastern, Northern, and Southwestern parts of Nigeria. It analyses the syntax-pragmatic markers found in the selected texts. The syntactic pattern is divided into coinage, reduplication and hybridization, while the pragmatic marker is divided into honorific terms and discourse markers.

4.1. *Nearly all Men in Lagos Are Mad*

Nearly all men in Lagos are mad is a novel written by a Nigerian literary author from the Southwestern part of Nigeria.

4.1.1. Syntactic Patterns in *Nearly all Men in Lagos Are Mad*

Nigerian English exhibits a distinct set of syntactic features that govern the organization of words, phrases, and clauses within sentences. These features are unique in some instances from the pattern in the standard British English.

(1) Coinages

Samples of coinages in *Nearly all Men in Lagos are Mad*

Sample analysis one: *"Your husband's family will crowd the new apartment-bedroom and a parlour, called self-contain" (page 9).*

The word "self-contain" is a coinage in Nigerian English. It is a compound noun that combines the words "self" and "contain." It describes a type of self-sufficient apartment with a kitchen and bathroom. Self-contain apartments are typically small and affordable, and they are a popular choice for renters in Nigeria.

The Nigerian usage of the word "self-contain" has a few notable syntactic patterns. Firstly, it is often used as a noun to refer to a type of apartment. For example, one might say, "The lady is looking for a self-contain to rent", "Self-contains are available in Lagos", or "They live in a self-contain." Secondly, it is sometimes used as an adjective to modify the word "apartment". For example, one might say, "I am looking for a self-contained apartment", "The Self-contained apartment is occupied here", or "I live in a self-contained apartment." Thirdly, it is sometimes used as a noun phrase in its own right. For example, one might say, "self-contain is a type of apartment", "self-contain is very affordable", or "self-contains are popular in Lagos."

Sample analysis two*: "But you did as he suggested and bought five dresses for Kitan:*

two new ones for church and outings, and three second-hand casuals for stay-at-home" (page 16).

The word "second-hand" is a coinage in Nigerian English. It is a compound noun consisting of "second" and "hand." It is used to describe objects or goods that were previously owned or used by someone else before being sold or resold. Second-hand goods are frequently used in Nigeria and are usually popular choices that are very affordable. The word "second-hand" is also frequently used in Nigeria to refer to used or pre-owned items, notably when discussing clothing and occasionally other goods. They are items someone else previously owned or used before being sold or resold. The term "second-hand" is accepted in many other regions of the world to mean that the item is not brand new but has been used or worn by another individual.

The word 'second-hand' has a few notable syntactic patterns. Firstly, "second-hand" can be a noun when referring to used or pre-owned products, notably clothing. For example, "I prefer to buy second-hand", "I was told second-hand is durable", or "Second-hand can be a more affordable option." Secondly, it can also be used as an adjective to describe the quality or nature of a noun it modifies, nouns like goods or items. For example, "I bought a second-hand dress", "Second-hand appliances are durable", or "Second-hand vehicles are common in Lagos.

Sample analysis three: *Enough for food and rent for your family's one-bedroom face-me-I-face-you apartment. (Page 8*).

The word "face-me-I-face-you" is coined in Nigerian English. It is a compound noun that combines the words "face", "me", "I", "face", and "you." It refers to a type of apartment in Nigeria in which multiple apartments are arranged so that their front doors face each other in a building. Face-me-I-face-you apartments are often small and economical, making them a popular choice for low-income renters in Nigeria. Face-me-I-face-you apartments are usually made up of just a room; a room and sitting room, or a room and kitchen Residential Buildings with face-me-I-face-you apartments are usually constructed for tenants to share a toilet, bathroom and kitchen.

The Nigerian usage of the word "face-me-I-face-you" has some syntactic patterns. Firstly, it is often used as a noun to describe an apartment type. For example, one might say, "I am looking for a face-me-I-face-you to rent", "face-me-I-face-you are available in Lagos", or "I live in a face-me-I-face-you." Secondly, it is usually used as an adjective to modify the word "apartment." For example, one might say, "The man requested a face-me-I-face-you apartment", "face-me-I-face-you apartment is mostly occupied by bachelors or bachelorettes in Lagos" or "I live in a face-me-I-face-you apartment."

Thirdly, it can also be used as a noun phrase. For example, one might say "face-me-I-face-you is a type of apartment", "face-me-I-face-you is very affordable", or "face-me-I-face-you is popular in Lagos. In all of these circumstances, the grammatical pattern of "face-me-I-face-you" is similar: This is comparable to other compound nouns in English, such as "bedroom" and "living room." The phrase "face-me-I-face-you" was used as an adjective in the text.

Sample analysis four: *keep the change (page 15)*

The phrase "keep the change" is a coined expression that means "keep the extra money". It is a verbal phrasal expression used in everyday conversation in Nigerian English. The phrase comprises a verb, "keep", an article "the" and a noun "change" which makes it a verbal phrasal expression. The Nigerian usage the word "change" is used as a noun. It is used to describe the remaining amount of money owed to a customer from a purchase. For example, one might say, "The bread seller is with my change" or "My change is a hundred naira from the purchase".

The phrase is often used in situations where an individual buys something from a seller or vendor and there is extra money remaining from what is given, the individual can decide to let the buyer "keep the change" that is keep the extra money. Firstly, the phrase "keep the change" can be used to show a buyer's friendliness or generosity towards a seller. Secondly, it can also show a buyer's avoidance of unnecessary discussion or negotiation about "change". This phrase is used mostly in specific contexts like buying and selling or business. Nigerian English has adapted the phrase from the English language and it has modified its meaning in a transactional context. The phrase "keep the change" is widely used and understood in Nigeria.

(2) Reduplication

Samples of reduplication in *Nearly all Men in Lagos are Mad* are:

Sample analysis five: *"She used to buy small small ceramic things" (page 109).*

The reduplicated word "small small" features some syntactic patterns. Firstly, it is often used as an adjective to describe the size of a noun, usually an object. For example, one might say, "I bought small small books", "Those small small children are annoying", or "Small small yam is very affordable." Secondly, it is used as an adverbial phrase sometimes to indicate gradual or incremental actions or progression. It can also describe slow and steady development of an action or state. For example, one might say "I saved my money small small", "I finished my food small small" or " I am learning how to cook small small."

In all of these situations, the syntactic pattern of "small small" is the same: it is an adjective that can be used as either an adverb or an adjective. "small small" is used as an adjective in the novel. The word "small small" is reduplication in Nigerian English. It comprises the repetition of "small" to emphasize the size of a noun or the gradual process of an action.

Sample analysis six: *You walked downstairs slowly, slowly grateful for the thick rug on the staircase that soothed your feet. (Page 98).*

The reduplicated word "slowly slowly" has unique Nigerian syntactic patterns. It is used as an adverb to describe the manner of something or someone. For example, one might say, "We moved slowly slowly into the cave", "I helped him pack the eggs slowly slowly today", or "I learnt to drive slowly slowly before I became an expert."

The word "slowly slowly" is also an adverbial phrase to describe the gradual process of something or someone's action. For example, one might say,"she eats slowly slowly during the break", "The bricklayers built the mansion slowly slowly", or "We moved the furniture slowly slowly to avoid damage."

The syntactic pattern of "slowly slowly" is the same in all these circumstances. "slowly slowly" is used as an adverb in the novel. It comprises the repetition of "slowly" to emphasize the verb's action or a gradual process of an action.

(3) Hybridization

Samples of hybridization found in *Nearly All Men in Lagos are Md* are:

Sample analysis seven: *"I saw them as they paraded Lagos with their red-faced, potbellied oyibos" (page 64).*

The word "oyinbos" derives from the Yoruba language, one of Nigeria's major languages. In Yoruba, "oyinbo" or "oyibo" refers to people of lighter skin, often of European descent. The word "oyinbos" is hybridization in Nigerian English. It comprises the word "oyinbo" and the English plural marker "s", a combination of the Yoruba

and English languages. The English language is the plural marker "s," and the Yoruba language is "oyinbo", combined and hybridized. It is commonly used to refer to foreigners.

The hybridized word "oyinbos" features few syntactic patterns. Firstly, it is often used as a noun to refer to people of Europeans. For example, one might say, "Oyinbos are usually wealthy", "Those Oyinbo requested to see me ", or "The man visited the Oyinbos." Secondly, it is sometimes used as an adjective to describe something related to or associated with people of European descent. For example, one might say, "That fine Oyinbo man gave me money", "Oyinbo men visited our school for a program", or "Oyinbo city is very big."The syntactic pattern of "oyinbo" in all these circumstances is similar: it is a noun that can function as either a noun or an adjective. "Oyinbos" is used as a noun in the novel.

Sample analysis eight: *"You have olojukokoro-eyes for every woman" (page 78).*

The Nigerian usage of the hybridized word "olojukokoro-eyes" originated specifically from the Yoruba language. It is based on Yoruba culture and has been borrowed into Nigerian English to characterize those who are extremely greedy. In Nigerian English, "olojukokoro-eyes" is a hybridized compound word that comprises the word "eyes" added to "olojukokoro" and is used to describe someone who is exceedingly greedy or covetous. "Olojukokoro-eyes" is used as an adjective in the novel.

The word "olojukokoro-eyes" is used as an adjective to describe someone who is overly greedy or has insatiable desires for material wealth or other things. For example, one might say, "The way she looks at other people's belongings with envy, you will think she has olojukokoro-eyes", "The woman is known for her olojukokoro-eyes" or "Their business strategy is to acquire as many customers as possible, showing their olojukokoro-eyes for expansion." The summary of the syntactic patterns found in *Nearly All Men in Lagos are Mad* is illustrated in **Figure 1**.



Figure 1. The Syntactic Patterns Found in *Nearly all Men in Lagos Are Mad.*

4.1.2. Pragmatics Markers in *Nearly all Men in Lagos Are Mad*

The pragmatic patterns of Nigerian English can be divided into honorific terms and discourse markers.

(1) Honorific Terms

Samples of honorific terms in *Nearly all Men in Lagos are Mad*

Sample analysis nine: *"Mufu has talked to his oga at work about me" (page 14).*

The Nigerian usage of the honorific term "oga" gotten from the Yoruba language, which is one of Nigeria's major languages. In Yoruba, "oga" is used to address someone in a position of authority, such as a boss or a senior member of the community. "oga" has been adapted to Nigerian English and is widely used to address people in positions of authority or to allude to a boss or employer. It is a well-known term in Nigerian culture, reflecting the influence of Yoruba language and culture on Nigerian society as a whole. "Oga" is used in the novel as a noun.

The term "oga" is a Nigerian honorific term that functions as a pragmatic marker. Firstly, it is mostly used as a noun to describe someone in a position of power. For example, one might say, "The Oga of the company is not around", "Oga instructed all the employees to resume nextweek" or "Oga is angry." Secondly, it is also used as an adjective to qualify a noun, such as a person in a position of authority. It can also be used to create adjectival phrases like oga-like behaviour. For example, one might say, "She has an oga-like behaviour", "Oga Charles left for a meeting this morning", or "Oga Peter is in his office."

Sample analysis ten: *"I am good, Baba" (page 153).*

It is an honorific term used in Nigerian English and mostly found in Yoruba culture and language. It is frequently used to express respect, especially to an older man, someone in a position of authority, or a highly regarded figure. "Baba" is a courteous and deferential way of addressing someone, comparable to "sir" used in English. It is a respectful expression widely used in conversation to convey regard and acknowledgement of someone's position or wisdom.

The term "baba" in Nigerian English has few notable syntactic patterns. Firstly, "Baba" can be used as a noun

to address or refer to someone with respect, often an older person, a person in authority, or a highly esteemed person. For example, one might say, "I went to see baba in his house", "Baba gave us money to get food stuff", or "The baba of the house is angry". Secondly, "Baba" can also function as an adjective to express anything of high quality, expertly executed, or impressive.

(2) Discourse Markers

Samples of discourse markers in *Nearly all Men in Lagos are Mad*

Sample analysis eleven: *"shebi I told him not to marry you? I said marry someone from your tribe" (page 9).*

The Nigerian usage of the word "shebi" is usually used to get confirmation or agreement. It can be at the beginning or end of a sentence to convey a particular meaning or tone. For example, one might say, "Shebi, I paid my debt?", "He went out, shebi", or "You had fun, shebi?"

"Shebi" is similar to question tags like "didn't I?", "isn't it?" or "right?" It is also used to emphasize a point. "Shebi" originated from the Yoruba language, one of the major languages in Nigeria. It has been adopted into Nigerian Pidgin English and is used in a manner comparable to how it is frequently used in Yoruba to request agreement or affirmation.

Sample analysis twelve: *"Be ready sha" (page 27).*

The Nigerian usage of the word "Sha" is an expression frequently used to convey different meanings. It can be used to make a statement, convey indifference, or emphasize a point. For example, one might say, "I did not do it, sha", "I helped him with his assignment, sha", or "I went home, Sha."

"Sha" can be used at the beginning or end of a sentence. "Sha" used in the novel was used at the end of a sentence, and it was also used to emphasize a point. "Sha" originated from Yoruba language and can be used to convey different expressions. In the Yoruba language, it is also used to agree. "Sha" is also now commonly used as an expression in daily conversation.

Sample analysis thirteen: *That's why you stopped, abi? Oya, come and be going. (Page 50).*

The Nigerian usage of "oya" is an expression usually used to encourage or urge someone to accomplish something, usually with a sense of urgency, hurry, or excitement. For example, one might say "Oya, let us go for the party", or "oya, help me to get food from the restaurant opposite the house".

"Oya" can be used at the beginning, middle or end of a sentence. "Oya" was used in the middle of the sentence and it is used to hasten the department of someone. "Oya" originate from Yoruba language and it can be used to convey different expression like encouraging someone, prompting actions, prompt response and urging someone to hurry. "Oya" is also commonly used in everyday conversation in Nigerian English now and adopted into Nigerian Pidgin English.

Sample analysis fourteen: *omo! Because she just renewed the rent for a year. (Page 32).*

The Nigerian usage of an expression "omo" is used to express sympathy for someone in a difficult situation. It is also used as an exclamation to show surprise, excitement, honesty, disappointment and to emphasize. For example, one might "Omo! I am so glad that I got this job", "I went to his house to check up on him, omo, I met him weeping in his scattered house", or "I heard that the old man died, omo!."

"Omo" can be used at a sentence's beginning, middle and end. "Omo" at the beginning of the sentence and to show empathy for a character in a different situation. "Omo" originated from the Yoruba language, meaning a child or a young person. "Omo" is now adopted into Nigerian English and functions as an expression.

Sample analysis fifteen: *You think I am wrong in supporting my husband, abi?* (page 45)

The usage of the expression "abi" is used to convey different meanings. It can be used for confirmation, agreement or to ask a question. For example, one might say, "You submitted your assignment, abi?", "Abi, you went out to see your friend yesterday night?" or "The gateman is back to his duty post, abi?".

The expression "abi" can be used at the beginning or end of a sentence. "Abi" used in the text was used at the end of the sentence and to ask questions. "Abi" originated from the Yoruba language and it could represent "right?", "aren't they?" or "Isn't it/he/she" in the English language.

Sample analysis sixteen: *we don reach na,* (page 80)

The Nigerian usage of "na" is an expression used to convey different meanings. Firstly, it can be used to emphasize something. For example, one might say, "I paid for the food, na" or "She forced me to do it, na". Secondly, it can be used to represent "it is". For instance, one might say, "Na my pencil " or "Na my money, I forgot". Thirdly, it can be used to substitute "now". For example, one might say, "I na went home to eat" or "They na scattered the place after the party".

"Na" can be used at the beginning, middle, and end of a sentence. "Na" was used at the end of the sentence in the novel and it was used to emphasize a point. "Na" originated from the Yoruba language and it is used to emphasize something. "Na" is commonly used in everyday conversation and has now been adopted into Nigerian English.

Sample analysis seventeen: *The roofing sheets of our house used to shake and vibrate with any small breeze and when it rained nko? We used to sweep water out every morning from April to September*. (page 81)

The usage of the expression "nko" conveys different meanings. It is used to ask questions. For instance, one might say, "I paid for my food, you nko?" or "If he does not pay you back nko?". "Nko" can only be used at the end of a sentence. It originated from the Yoruba language which is used to ask questions. It is a common expression used while conversing and has been adopted in Nigerian English.

Sample analysis eighteen: *It's really cool, jare*. (page 216)

The expression "jare" is used to convey different meanings. Firstly, it can be used to show appreciation or gratitude towards something or someone. For example, one might say, "Thank you, jare" or "Well done, jare". Secondly, it can also be used to express one's anger towards someone or something. For example, one might say, "Get out of here, jare" or "Shut your dirty mouth, jare".

"Jare" used in the novel was used to show appreciation towards something and it was used at the end of the sentence. It can only be used at the end of a sentence. "Jared" originated from the Yoruba language and has been adopted into Nigerian English. It is used in everyday conversations to express one's feelings. The summary of the pragmatic markers found in *Nearly All Men in Lagos are Mad* is illustrated in **Figure 2**.



Figure 2. The Pragmatic Markers found in *Nearly all Men in Lagos are Mad.*

4.2. *An Orchestra of Minorities*

An orchestra of minorities is a novel authored by Chigozie Obioma. The novel was influenced by Igbo culture and language, which is also the language of the author.

4.2.1. Syntactic Patterns in *An Orchestra of Minorities*

(1) Coinages

Samples of coinages in *An Orchestra of Minorities* are:

Sample analysis nineteen: *Stop this bushmanliness (page 96).*

The word "bushmanliness" is coined in Nigerian English. It is a noun that consists the words "bush", "man", and the suffix "liness." The word "bushmanliness" is rooted in the word "bushman". It is used to describe a person who is in the state or behaves in a classless or local way. It is not specific to any particular ethnic group in Nigeria but is a colloquial expression used to describe individuals with local behaviours. Language is constantly evolving, and the creativity and uniqueness of Nigerian English are certainly reflected in the emergence of new words like "bushmanliness."

The word "bushmanliness" is an interesting example of how language evolves and adapts to different cultures. Firstly, it is often used as a noun to represent the state or action of someone behaving locally or roughly. For example, one might say, "His bushmanliness is annoying", "Bushmanliness is known to illiterates", or "Bushmanliness

is common among those villagers." Secondly, it is used as an adjective to qualify someone's local behaviour or who does not act decently. For example, one might say,"The constituency of bushmanliness living is surprising", "The villagers' bushmanliness lifestyle is cool", or "His bushmanliness attitude is too much."

Sample analysis twenty: *Is he drinking palm wine at his wedding? (Page 359).*

The word "palm wine" is a coinage in Nigerian English. It is a compound noun that comprises the words "palm" and "wine" It is used to describe a cultural alcoholic beverage that is obtained from the saps of various species of palm trees. Palm wine is important in many cultures in Nigeria. The word "palm wine" is usually used in social gatherings and celebrations, and it can represent cultural symbolism, hospitality, cultural bonding, and traditional duties. The word "palm wine" reflects the richness of Nigerian English in expressing cultural contexts.

Sample analysis twenty-one: *Then he'd broken free from his mother and ran to the backyard and stood under the guava tree, greatly fascinated by it.* (page 136)

The word "backyard" is a coinage in Nigerian English. It is a noun that describes the back of a house. "Backyard" comprises a preposition, "back" and a noun, "yard". The coined word "backyard" is used in Nigerian English to depict a different meaning from that which is in standard British English. "Backyard" is a regular term known and used in Nigerian English to refer to a place where different activities are done. These activities may include washing or drying of clothes, cooking, rearing animals, or farming. For example, one might say, "Emeka dried all the clothes at the backyard" or "The goat at the backyard has scattered the plant".

"Backyard" originated its meaning through the direct translation from the Yoruba language, *"enkule"* and has been adopted into Nigerian English. "Backyard" is used as a noun in the novel to refer to the back of a house. The use of the coined word "backyard" is widely understood and it reflects the distinctiveness of Nigerian English.

Sample analysis twenty-two: *He had just bought a cold Pure Water from a hawker and was drinking it when Jamike returned.* (page 361).

The Nigerian usage of the word "pure water" is a coinage. It is a noun used to describe a sachet of drinking water. "Pure water" comprises an adjective "pure" and a noun "water". The coined word "pure water" is used in Nigerian English to depict a different meaning from its literal meaning or that of standard British English. The word "Pure water" is known and understood by people all over Nigeria as a country. For example, one might say, "She bought two pure water this afternoon to eat" or "I need cold pure water for the visitors seated outside".

(2) Reduplication

Samples of Reduplication in a*n Orchestra of Minorities*

Sample analysis twenty-three: *Chuka had spoken the language of the White Man to his sister, but now he continued his onslaught in the language of the fathers: 'I bu Otobo; otobo ki ibu; Real real otobo (page 105).*

The Nigerian usage of the word "real real" has a versatile syntactic pattern in Nigerian English. Firstly, it is often used as an adjective to describe how true something or someone is. For example, one might say, "She is a real real friend", "Real real products are hard to find in that market", or "He bought a real real product."

It is also often used for emphasis, indicating authenticity, sincerity, or genuineness of something or someone. In the novel, the author makes use of "real real" to emphasize on the word "otobo" which means a useless or senseless person.

Sample analysis twenty-four: *Bye-bye,' he called after Elochukwu, then turned to the man before him. (Page 44).*

The Nigerian usage of the reduplicated word "bye bye" conveys a sense of familiarity, affection, and emphasis. It is also a cultural and expressive way of saying goodbye. The repetition of the word "bye" is used to emphasize someone's departure. For example, one might say, "I am leaving, bye bye", "Bye bye to secondary school because I am now a graduate ", or "I am heading out, bye bye"

"Bye-bye" is also used to show a sense of friendliness, familiarity, affection, or playfulness to farewell. For example, one might say, "I will miss you, bye bye" or "My friend see you tomorrow, bye bye." The use of "bye bye" is widely used among different cultures in Nigerian English and is well understood, showing its uniqueness and dynamism.

Sample analysis twenty-five: *'It is big big news,*

even me, I am surprised. (Page 362).

The reduplicated word "big big" is used to emphasize the extraordinary nature of something. The word "big big" has few notable syntactic patterns. Firstly, it is used as an adjective to describe the extraordinary size or nature of something or someone. For example, one might say, "I got big big gifts for Christmas", "I bought big big bags to pack my things for school", or "We made big big snacks for the get-together party." Secondly, the word "Big big" is also used as an adverb to describe the degree or manner of the way something is done. For example, one might say, "He needs to think big to plan the party", He packed the food big big for his friends", or "We planned for December in a big big way."

Sample analysis twenty-six: *Everything, price of everything is double double. (Page 186).*

The Nigerian usage of the word "double double" is used to emphasize the rate in which the prices of things have increased. Firstly, "double" is used as an adjective to describe the great increase in prices or multiplication of prices. For example, one might say "The food was packed double double for the children", "The prices of the book is double double different from what you git it for" or "My brother's school fees is double double different from mine."

Secondly, "double-double" also functions as an adjectival phrase to emphasize that the price of each thing is double. The repetition of the word "double" indicates that each item is doubled, and it is doubled repetitively. For example, one might "The prices of bags, shoes and clothes are double double", "Her husband surprised her with a double double layer cake for their anniversary", or "The company promised regular customer a double double bonus on their purchase this Christmas.

(3) Hybridization

Samples of Hybridisation Found in A*n Orchestra of Minorities*

Sample analysis twenty-seven: *Then he told a lie about how her present husband took her away by casting a juju-spell on her. (Page 349).*

The Nigerian compound word "juju-spell" is used as a noun to describe a magical and ritualistic practice. For example, one might say, "The man used a juju spell on the young girl", "Juju spell needs a lot of sacrifices to be done", or "The priest is known for his juju spell."

The Nigerian term "juju-spell" is a hybridized composite word made up of "juju" and "spell." "Juju" is defined as a magical activity that reflects cultural differences and demonstrates national diversity. "Juju" is a specific magical power employed by those who practice it, whereas "spell" is a collection of words with magical properties.

"Juju spell" is a traditional African religion that uses supernatural forces, magical practices, incantations, and rituals to attain a goal.The term "juju spell" originates in various cultures and ethnic groupings. "Juju spell" originated in ancient times and developed by the mixing of ancient beliefs and cultural interactions.

Sample analysis twenty-eight: *He'd woken early that memorable morning of life to find her dressed, in an ankara-print gown and a calico head scarf, stirring tea in a cup while looking through the poultry record book on the table. (Page 94).*

The compound word "ankara-print" is used as a noun to describe a fabric type with colourful patterns, symbols and designs. For example, one might say, "I love the ankara-print of her fabric", Ankara-print fabrics are now expensive in the market", or "His fabric has a beautiful ankara-print."

"Ankara-print" is a hybridized compound word made up of "Ankara" and "print." "Ankara" is an African wax print cloth that depicts African tradition and beauty, whereas "print" in the context of fabric means a pattern or design found on fabrics. "Ankara-print" is a sign of African culture and fashion that is utilized in both casual and formal settings, with the majority being social. Ankara-print fabrics are commonly used by Africans in Nigeria, Togo, and Ghana. The representation of Syntactic patterns in An *orchestra of minorities* is illustrated in **Figure 3**.



Figure 3. The Syntactic Patterns Found in *an Orchestra of Minorities.*

4.2.2. Pragmatics Markers in *An Orchestra of Minorities*

(1) Honorific Terms

Samples of honorific terms in *An orchestra of minorities*

Sample analysis twenty-nine: *Papa, I want to be a politician in the future! (Page 181).*

The word "papa" is a pragmatic marker that functions as an honorific term. Firstly, it is mostly used as a noun to describe an older man. It is also used as a noun to address someone older, related by blood, a person in authority, or a highly esteemed person. For example, one might say, "Papa went to the farm", "Papa asked us to clean the house before he arrives" or "Papa will be home soon."

The honorific term "papa" used in Nigerian English is primarily found in Igbo language and culture. "Papa" is widely used to show respect, particularly to an older man, someone in a position of authority, or a well-known figure.

The term "papa" comes from the Igbo language, which means "father." It is used to show respect and address an older person or someone in authority. "Papa" is often used to acknowledge someone's wisdom or rank. The novel uses "Papa" as a noun.

Sample analysis thirty: *He bought onions and milk from the provisions shed nearby and sometimes ate at the canteen across the street, Madam Comfort's restaurant (page 22).*

The word "madam" is an honorific term in Nigerian English. Firstly, it is mostly used as a noun to describe a female in a position of power. For example, one might say, "The madam of the house is busy ", "Madam requested for her car keys", or "Madam is pregnant." Secondly, it is used as an adjective to describe a woman in a position of leadership. It can also be used to form adjectival words such as "madam-like behaviour." For example, one might say, "She has a madam-like attitude", "Madam Peace just asked me to help her with her documents," or "Madam Grace is in her office."

(2) Discourse Markers

Samples of discourse markers found in *An orchestra of minorities*

Sample analysis thirty-one: *I suck you that time, ba? (Page 30).*

The Nigerian expression "ba" is usually used to get confirmation or agreement. It is always used at the end of a sentence to convey a particular meaning or tone. For example, one might say, "He went out ba?", "He met his uncle at home ba?" or "You had enjoyed ba?."

"Ba" is related to question tags such as "Isn't it?" or "right?" It is also used to highlight a point. "Ba" adapts and evolves within various communities in Nigeria, and it is also usually used in Nigerian English and Nigerian Pidgin English.

Sample analysis thirty-two: *"Abeg, talk true" (page 25).*

The Nigerian usage of the word "abeg" is an expression used to show politeness or plead with someone. It can be used at the beginning or end of a sentence. For example, one might say,"abeg, pass my book", "I cannot do this anymore abeg" or "i will be waiting abeg."

Abeg" originated from the colloquial contraction of the phrase "I beg" which represents "please" when used. It can used to request for something politely or rudely, and it can be used to seek for someone's cooperation or assistance.

Sample analysis thirty-three: *Chei!' Nnamdi shook as if rousing himself from an impossible dream. (Page 43).*

The Nigerian usage of "chei" is used as an expression to show one's excitement, disappointment, disbelief or frustration. It can be used at the beginning, middle and end of a sentence. For example, one might say, "Chei, I still cannot believe that the man died this morning at home", "This Nigeria economy is not for the weak, chei", or "I saw credit alert on my phone, chei , i was so happy." "Chei" originates from the Igbo language and is widely used among other ethnic groups. It is widely used and understood across Nigeria. The Pragmatic markers found in An *Orchestra of Minorities are represented* in **Figure 4**.



Figure 4. The pragmatic markers found in *an Orchestra of Minorities.*

4.3. *Season of Crimson Blossoms*

Season of Crimson Blossom was written by Abubakar Adam Ibrahim who is from the northern part of Nigeria. He wrote the novel blending the Hausa language and Nigerian English.

4.3.1. Syntactic Patterns in *Season of Crimson Blossoms*

(1) Coinages

Samples of coinages in S*eason of Crimson Blossom*

Sample analysis thirty-four: *The conductor wanted to collect the bag and put it in the boot but the man refused. (Page 207).*

In Nigeria, public transport, especially buses, is very competitive, which makes it the conductor's responsibility to search for passengers going to their destination and persuade them to board their buses. "Conductors" in Nigeria sometimes behave like thugs who associate with other thugs by the roadside.

The word "conductor" is derived from the Latin root "conducere," which means "to lead" or "to bring together." In Nigeria, the word "conductor" is describe as an uneducated individual who helps passengers to carry their luggage, collect transportation fare and assist with boarding and disembarking. The word "Conductor" is rooted in the word "conduct", which means to control or direct. "Conductors" are assistants to bus drivers, and a bus driver can sometimes also do the work of a conductor. This usage of the word "conductor" has become very common and is widely understood throughout the country.

Sample analysis thirty-five: *Because the field was small with a huge rocky outcrop in one corner, they played 'monkey-post', with four boys on each side trying to sneak the ball through a pair of stones placed three feet apart at both ends of the field. (Page 78).*

In Nigeria, the word "monkey-post" is used to describe a goalpost that is used to play football among enthusiastic footballers. For example, one might say, "We rented a monkey-post for the match", "The monkey-post we bought is spoilt", "The monkey-post we bought was stolen yesterday", or "I know the owner of the monkey-post."

The word "monkey-post" is a compound word that compromises "monkey" and "post." It is nicknamed monkey-post because the goalpost resembles the agility and vertical reach of a monkey. A monkey-post is durable and moveable. "Monkey-post" is known to be used by young footballers who play football by the roadside.

Sample analysis thirty-six: *In the end, he went back to his suya business and had just got another spot up and running at Angwan Rukuba Junction.* (page 140)

The word "suya" is a noun used to describe a thinly sliced piece of meat. It could be gizzard, chicken or beef meat. This meat is usually grilled on a long tiny stick and seasoned with yaji pepper. This yaji pepper contains ginger, garlic, cayenne pepper, onion powder, butter kola and other ingredients."Suya" meat is marinated in the yaji spices before being grilled. The word "says" is widely used and understood in Nigerian English.

(2) Reduplication

Samples of reduplication in S*eason of Crimson Blossom*

Sample analysis thirty-seven: *He stood alone, next to the bed of petunias Hadiza had planted, listening to the chaotic rhythm of his heart and the subtle subtle breathing of the night. (Page 183).*

"Subtle subtle" is used in Nigerian English and features few notable syntactic patterns. It is usually used as an adjective to describe something delicate. For example, one might say "The man subtle subtle shade of green looks so beautiful", or "The subtle subtle aroma of food was enticing." The repetition of the word 'subtle' describes the faint and gentle way of breathing of the night. The repetitive use of the word 'subtle' also emphasizes on the quietness and understated nature of the night's breath. It also conveys a sense of delicacy, faintness, or nuance of subtle nature of the night's breathing.

Sample analysis thirty-eight: *The nail in Ummi's mouth fell on the tiles and clicked clicked several times, rattling the sudden silence. (Page 25).*

The word "clicked clicked" is used as a verb to describe the action of pressing or activating something, usually a button or a mouse. For example, one might say, "He clicked clicked the mouse continuously, hoping it would function", "The man clicked clicked the ATM button, but it was not working", or "She clicked clicked the remote wishing to change the channel."

The repetition of the word "clicked clicked" is used

to emphasize or convey a repeated action of pressing or activating something like a button or mouse. The repetitive use of the word "clicked clicked" is used to explain that something was clicked, not just clicked once, but multiple times.

(3) Hybridization

Samples of reduplication in s*eason of crimson blossom* are:

Sample analysis thirty-nine: *The man adjusted his zanna-cap, which had seen better days. (Page 77).*

The compound word "zanna-cap" is used as a noun to describe a type of traditional cap that is usually used in the northern part of Nigeria. For example, one might say, "The man frequently uses his zanna-cap for social occasions", "Zanna-cap is commonly used among the Hausas", or "Zanna-cap is beautifully crafted."

The hybridized word "zanna-cap" is a hybridized compound word that comprises "zanna" or "cap". "Zanna" functions as an adjective which originated from the Hausa language and describes a crafted or woven traditional cap. "Cap" functions as a noun which originates from the English language, and it is a hat on the head.

"Zanna-cap" is a traditional and fashionable cap that is usually in different colours. It is a durable cap that can be used on different traditional outfits. It is used for different social occasions like weddings. "Zanna-cap" originated from Borno state, Bama local government area, which is traceable to Yemen and an inheritance from their forefathers. "Zanna-cap" is known to be made with thread rolls of different colours weaved and crafted by Bama craftsmen.

Sample analysis forty: *With Ummi nestled on her lap, Hureira told them how the victim, a profligate girl who went about with uncovered hair and tight-fitting dresses at just about the time mean-spirited apparitions stalked the nights, was possessed by a pair of black-djinns who claimed her as a wife and, through supernatural means, disposed of any man who dared to challenge them. (Page 215).*

The compound word "black-djinns" is used as a noun to describe a supernatural being or spirits in different cultures, mostly Arabian folklore. For example, one might say "Black-djinns possessed the young girl", "The black-djinns in the girl made her to destroy things" or "Black-djinns are mean spirits."

The word "black-djinns" is a hybridized compound word that comprises "black" and "djinns". "Black" originates from the English language, and it is a shade of colour, while "djinns" is believed to be invisible and a smokeless fire according to Islamic tradition. It is also believed that there are good and bad designs which can fly, shapeshift or possess.

Sample analysis forty-one: *He could imagine the smell of lavender wafting from her as she fished in her purse and handed the okada man his fare.* (page 152).

The hybridized word "okada man" is a noun used to describe a motorcycle driver. This hybridized word comprises the Yoruba word "okada" and the English word "man". The word "okada" is a motorcycle used as a means of transportation in Nigeria, especially in urban areas. "Okada men" are usually done by men alone as its name depicts. For example, one might say, "The okada man asked for five hundred naira to get to church" or "I told the okada man to pass a different route to the venue". The syntactic patterns found in the S*eason of Crimson Blossom* are represented in **Figure 5**.



Figure 5. The Syntactic Patterns Found in *Season of Crimson Blossom.*

4.3.2. The Pragmatic Markers in *Season of Crimson Blossoms*

(1) Honorific Terms

Samples of honorific terms in s*eason of crimson blossom*

Sample analysis forty-two: *Binta climbed off the bike, having been intercepted at the turn to her house by Mallam Umma, who stood and flagged her down. (Page 223).*

The word "mallam" is an honorific term mostly used as a noun which means male Islamic teacher or instructor. For example, one might say "The mallam will teach

us today", "The mallam got us a gift" or "The mallam instructed us to come back."

The honorific term "mallam" can also function as an adjective which is used to show respect to someone with knowledge, expertise, or authority, especially in Islamic education. For example, one might say, "Mallam Hassan is very busy" or "Mallam Adamu instructed the student to sit."

Sample analysis forty-three: *We are holding Leila for the senator not because he wants the ransom, but because her uncle, Alhaji Bakori, is his rival for controlling the party in this zone. (Page 244).*

The honorific term "alhaji" is usually used as a noun to describe a highly respected Islamic man. For example, one might say,, "Alhaji donated money for the party", "Alhaji gave money to everyone in the mosque yesterday", or "I explained the situation to Alhaji."

The term "Alhaji" can also function as an adjective that is used to define a man's religious commitment and experience. The term "Alhaji" is also used to qualify a man who has completed the pilgrimage to Mecca, known as Hajj. For example, one might say, "Alhaji Ahmed has gone to Mecca", "Alhaji Hassan renovated his house" or "Alhaji Musa will be here today."

"Alhaji" is gotten from an Arabic word "haji" which means someone who performed pilgrim. They are a set of individuals who are always dressed elegantly with their hair covered. It is a common honorific term for men highly respected in Islamic communities, especially Muslim men.

Sample analysis forty-four: *Murja listened to her husband muttering subhanallahi as he learned of the impious rendezvous of the widow Hajiya Binta and the Lord of San Siro, that insufferable dan iska with short, spiky hair and lips darkened by ganja fumes. (Page 184).*

The Nigerian usage of the word "hajiya" describes a highly respected Islamic woman who made a pilgrimage to Mecca. It is used as a noun to describe a highly respected, prosperous woman. For example, one might say, "Hajiya asked for her Quran on the table", "I wanted to help Hajiya with her makeup for the occasion" or "i want get my bags from Hajiya."

The term "Hajiya" can also function as an adjective which is used to qualify a woman's religious commitment and experience. For example, one might say, "Hajiya Alimot just left for Mecca today", "I met Hajiya on Friday in her house", or "She was told to give the documents to Hajiya Kafayat."

(2) Discourse Markers

Samples of discourse markers found in the se*ason of crimson blossom*

Sample analysis forty-five: *Kai, Hajiya!' Fa'iza protested. (Page 17).*

The Nigerian usage of "Kai" shows disappointment or disagreement. It can be used at the beginning or end of a sentence. For example, one might say "Kai, I did not expect that from her", "Kai, The young girl got pregnant" or "The party was very fun, Kai."

"Kai" is also used to express surprise, amazement and disbelief. It is similar English expressions like wow, oh my goodness. "Kai" is commonly used by Hausas and is widely used by people who speak different native languages across Nigeria.

Sample analysis forty-six: *If Hureira terminates this marriage, she will have me to answer to, wallahi. (Page 92).*

The Nigerian word "wallahi" is used to express sincerity or seriousness. It can be used at a sentence's end, middle or beginning. For example, one might say, "Wallahi, I am very tired", "I didn't steal the money Wallahi" or "I am not joking with you, Wallahi."

"Wallahi" means "I swear to God" or "I swear to Allah in the English language. It is similar to expressions like "to be honest", "I swear" or to make promises.

Sample analysis forty-seven: '*You women should stop behaving like children, haba.'* (page 86)

The expression "haba" expresses one's shock, surprise, disappointment or disbelief towards someone or something. It is often used to react to something unexpected. For example, one might say, "Haba, that is really a wrong thing to do" or "It is very expensive, haba".

" Haba" originated from the Hausa language which is used to express surprise or amazement. It can be used at the beginning, middle or end of a sentence. "Haba" was used at the end of the sentence in the novel and it was used to express the speaker's disappointment. The overview of pragmatic markers in the S*eason of Crimson Blossom* is represented in **Figure 6**.



Figure 6. The Pragmatic Markers Found in Se*ason of Crimson Blossom.*

5. Conclusions

The findings of this study establish that syntax and pragmatic markers in Nigerian English are regionally assimilated in literary texts across Nigeria, a phenomenon well documented in recent linguistic research. The selected texts *Nearly All Men in Lagos Are Mad*, *An Orchestra of Minorities, and Season of Crimson Blossoms* demonstrate that writers deliberately embed features of Nigerian English to reflect social identities, cultural values, and regional affiliations, which is consistent with the influence of indigenous Nigerian languages on English usage (Unuabonah & Oladipupo, 2020). The analysis reveals that syntactic coinages, reduplications, and hybridizations differ across the Southwest, East, and North, offering evidence of regional linguistic patterns shaped by indigenous languages and sociocultural contexts. For example, coinages such as "self contain," "face me, I face you," and "keep the change" are common in the Southwest, while terms like "bushmanliness," "palm wine," and "pure water" appear more in the East, and words like "suya" and "monkey post" are typical of Northern texts, a regional lexical variation also highlighted by Babarinde and Ahamefula (2020).

Reduplicated forms such as "small, small," "real, real," and "clicked, clicked" serve expressive and emphatic functions, echoing findings on Nigerian English syntax and pragmatics (Nwankwo, 2022). Hybridized expressions like "olojukokoro eyes," "ankara print," and "black djinns" reveal a creative merger of English and indigenous elements, underscoring the evolving nature of Nigerian English. Pragmatic markers such as discourse particles ("shebi," "jare," "oya," "abeg," "wallahi") and honorifics ("oga," "baba," "madam," "mallam," "alhaji") vary by region but maintain similar functions across texts, including emphasis, respect, and interpersonal negotiation. These markers are borrowed from indigenous languages with distinct pragmatic roles, as demonstrated in corpus-based studies by Unuabonah, Oyebola, and Gut (2021) and further supported by Ugwuanyi and Oyebola (2022), who emphasize the sociolinguistic significance of such markers in Nigerian English.

The study confirms that these syntactic and pragmatic features function beyond mere stylistic choices; they reflect deeper cultural codes and interactional strategies, thus reinforcing the view that Nigerian English is a dynamic, culturally embedded variety. While many elements are unique to their respective regions, some overlap for example, "baba," "papa," "shebi," and "ba" which aligns with observations made by Unuabonah and Oladipupo (2020), Babarinde and Ahamefula (2020, suggesting a growing shared repertoire in Nigerian English. This validates the assimilation of Nigerian English in contemporary literary texts as both creative and culturally embedded, offering insight into how language variation mirrors regional identity. The study reinforces that Nigerian English's assimilation in literature is regionally informed and nationally coherent. While local variations exist, a discernible pattern of shared linguistic strategies solidifies Nigerian English as a legitimate literary medium.

The study recommends that future research explore the assimilation of Nigerian English across additional genres, such as drama and children's literature. Further investigations could also examine how age, gender, and education influence the use of Nigerian English markers in literary and everyday discourse.

Author Contributions

S.B.A was responsible for writing the introduction, literature review, abstract, methodology, findings, conclusion, and editing of the analysis, while T.P.T. identified the syntactic-pragmatic markers and contributed to the analysis.

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Conflicts of Interest

The authors declare no conflict of interest.

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