ATTAKAMUL
Journal of Social and Sports Sciences Researches

Volume: 0 6/ N°: 0 2(Dece2022),
P P 299-322
pISSN 2716-9391/ eISSN 2773-3971

DOI: https://doi.org/10.34118/ajsssr.v6i2.2826

AN EXAMINATION OF LINGUISTIC ELEMENTS OF BILINGUALISM IN ALIYU KAMAL'S *LIFE AFRESH*

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Received: 02/08/2022 Accepted: 17/09/2022 Published:31/12/2022

Abstract:

This paper attempted to analyse linguistic elements born by the bilingual expertise of the author of the novel '*Life Afresh'*, based on three headings: transliteration, lexical insertion and lexical borrowing. The study adopted, as its method of data collection, careful perusal of the primary source with the aim to identifying the related linguistic elements of the headings mentioned above that served to anchor the research paper. Other printed materials were also consulted in the course of collecting the data for the study. The purely content and text analysis applied in explication of the data sourced from the text was restricted within the three headings. This was to arrive at a reliable conclusion whether or not the novelist applies mixed presentation in order to get the message relayed to a wide coverage of the target audience, and to deviate from some literary styles of writing so as to create a sociolinguistic picture or form English is taking especially in places where it is not native. The study provided that the author uses expressions that are purely Hausa via English words. These forms of expressions cannot be easily understood by someone who does not understand Hausa because they are products of pragmatic transfer. The paper concluded that the author employs words from his first language, hence L1 and some linguistic expressions of the L1 while

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using his second language, hence L2 as medium of transmission. The study finally recommends that similar studies of literary text be conducted in order to bring to light the linguitic expertise of weaving expressions usually created by products of bilingual acumen.

Keywords: transliteration; lexical insertion; lexical borrowing; primary source; bilingual; pragmatic transfer.

1. INTRODUCTION

Being in its expanding cycle (Holmes, 2008), English language is now porous, has witnessed and still witnesses changes as a result of contact with especially non-European languages. It is a second language to many large populations around the world especially African countries. Literary writers from such countries where English is not autochthonous have portrayed a distinct way of using the English language in their literary works. English language is, according to Achebe, (1975:62) "altered to suit its new African surroundings". This underscores the first-language-influenced English as used by the Africans, in particular, and the other parts of the world where English is not native, in general. It is now believed that the term 'Englishes' can be used to refer to the series of patois, English language in contact with local languages, has given birth to. Jibrin (2012:3) maintains that Raja Rao (1938) in Kachru (1988a) reports that "the telling has not been easy. One has to convey in a language that is not one's own the spirit that is one's own. One has to convey the various shades and omission of a certain thought—movement that looks maltreated in an alien language to us. It is the language of one's intellectual make up. We are all instructively bilingual, many of us writing in our own language and in English." This apprises us of the situation bilingual writers find themselves in gathering, collecting and organising their thoughts and ideas in two different languages: English and

their first languages. The international acceptance of the English language has made a number of African writers resort to using it in making the world aware of the talent, cultural and linguistic build-up or acumen the English language users as a second language possess.

Jibrin (2012:4) quoted Kachru (1988a) viewing predictively that "we cannot write like the English. We should not. We can write only as Indians. We have grown to look at the large world as part of us. Our method of expression therefore has to be a dialect which will someday prove to be distinctive and colourful as the Irish or the American. Time alone will justify this." This prediction has long been actualized as today we have different forms of English likened to countries or continents. While the type of English predicted in the above assertion is Indian, the type Chinua Achebe (1977) quoted in Jibrin (2012:2) speaks about in the assertion below is African, which presupposes Nigerian: "the African writer should aim to use English in a way that brings out his message best without altering the language to the extent that its value as a medium of international exchange will be lost. He should aim at fashioning out an [sic] English which is at once universal and able to carry his peculiar experience." Achebe comments on the domesticated form of English African writers should embrace using in their works in order to give the works flavour of African culture and belonging. Similarly, Adeseke (2016:6) quotes Chinweizu, Onwuchekwa Jemie and Ihechukwu Madubuike (1980) opining that "what we write in borrowed western languages will still be African if it is addressed to Africans and if it captures the qualities of African life." A mere glance at descriptive orientations, characters' names, linguistic landscape of the setting and even the thematic preoccupation in a literary work is enough to convey to one the

country or continent the work was written. This can be relayed in combination with the use of language and diction which usually become diluted with some influence, in one way or the other, from the writer's L1.

When language is internalized formally, reading and writing become part of one's linguistic repertoire. When it is acquired informally only listening and speaking are the possible skills developed. This is not unconnected with the fact that the pedagogical educational system of most countries provides tuition in the four language skills. Yeibo (2011) cites Osundare (2004) who identifies three categories of African literary writers in terms of their language use: accommodationist, gradualist and radicalist. Yeibo (2011) views that majority of African literary writers are gradualists (bilingual literary writers) who combine or employ elements of their mother tongues and English in their works. In congruence, Jibrin (2012:1) reports that "scholars such as Adetugbo (1971), Afolayan (1980), Bamgbose (1995) and several others have expressed views on this subject matter (existence of Nigerian English in literary works). In summary, these writers have identified two groups of literary writers in Nigeria. The first group, they remark, uses indigenous English, while the second group has a flawless command of English, but continues to adapt it to suit their peculiar environment for the purpose of effective performance." This states that both groups sometimes indulge in painting English with words that make it look African. Only that some of the bilingual literary writers do it intentionally and in the absence of adequate linguistic expertise of the L2, some do it just to have the message relayed to the target audience whose knowledge in the language can be likened to the same weight as the first group of the writers.

2.0 Theoretical Framework

Several theories of bilingualism with different perceptions or directions have been postulated (Buttar, 1997). However, the bilingualism theory that forms theoretical tool in this paper is Balance Bilingualism Theory. This theory provides that is it possible to have linguistic expertise of two languages at balanced scales. Being cumbersome to handle or manage, an analogy of this theory, Common Underlying Proficiency Model, also known as Iceberg Analogy or the Think Tank Model as developed by Cummins (1981) is the model upon which this research paper is based. This model provides mutual growth or co-existence of two languages in a person. Cummins (1981a:30) summarises the model as follows: "Although the linguistic content of the Think Tank Model often specifies L1 or L2 characteristics, (that is, they do not become linguistically homogenized), the same mental expertise underlies performance (namely, processing of input and output) in both languages. The quantity and quality of the linguistic input and of the feedback received from linguistic output in both languages are an important stimulus for the growth of the total Think Tank." From Cummins's explanation, it is deducible that polygots, whether writers or not, speak two languages with near or equal expertise applying language skills: listening, speaking, reading and writing (with thinking in the mind or mental representation).

2.1 Bilingualism and Bilingual Literary Writers

Most of the definitions of the term bilingualism fail to state accurate bilingual stage a person reaches to be stamped bilingual. Many linguists have looked at different aspects or the circumstances that necessitate one become a bilingual person.

Crystal (2008: 53) has the following report on bilingualism and its related derived terms:

> "The general sense of this term—a person who can speak two LANGUAGES—provides a pre-theoretical frame of reference for linguistic study, especially SOCIOLINGUISTS, and by APPLIED LINGUISTS involved in foreign- or second –language teaching; it contrasts with **monolingual.** The focus of attention has been on the many kinds and degrees of **bilingualism** and **bilingual** situations which exist. Definitions of bilingualism reflect assumptions about the degree of proficiency people must achieve before they qualify as bilingual (whether comparable to a monolingual NATIVE-SPEAKER, or something less than this, even to the extent of minimal language of a second language). Several technical distinctions have been introduced, e.g. between COMPOUND and CO-ORDINATE bilingualism (based on the extent to which the bilingual sees the two languages as SEMANTICALLY equivalent or non-equivalent, and being represented differently in the brain), between the various methods of learning the two languages (e.g. simultaneously or in sequence in childhood, or through formal instruction), and between the various levels of abstraction at which the linguistic systems operate- bilingualism being distinguished from BIDIALECTALISM and DIGLOSSIA. A **balanced bilingual** is someone whose command of both languages is equivalent."

Crystal has identified some types of bilingualism and the situations that lead to being a bilingual which plays an appellant role in designating the type of bilingualism a person has in their

linguistic stock. This is the crux, thrust and focus of inconsistence, differences and argument on bilingualism and who deserve to be called bilingual. Most types of bilingualism have taken into consideration the process of learning or acquiring the language and the eventual results of such stage. Ellis (1994) underscores that Wenreich (1953) identifies coordinate bilingualism and compound bilingualism; McLaughlin (1985) early bilingualism and late bilingualism; Lambert (1974) additive bilingualism and subtractive bilingualism. Tej and William (2004:615) mention some types and phases in bilingualism: incipient, progressive, integral, regressive, residual and receptive. A careful look at and perusal of these different types and phases or situations of being bilingual mentioned will reveal that almost all the reported linguists and their aforementioned views say the same things in different words.

Tucker, on the other hand, (2001:334) opines that "in cognitive-academic language, skills, once developed and content-subject material once acquired, transfer readily. The best predictor of cognitive-academic language development in a second language is the level of development of cognitive-academic language proficiency in the first language." This apparently reveals the cognitive-linguistic transfer of language skills across or between the languages learned and/or acquired especially in a formal setting. It projects the assumption that the second language learned is dependent on the level of proficiency and skills internalised from the first language. Multilingual people have advantage of cognitively transferring items among the languages they understand, and this makes them versatile in linguistic researches. Writers with bilingual endowment have distinct portrayal of their works. This perhaps makes Dognino (2015:3)

see bilingualism as "a disorienting, humbling experience. The adoption of any language other than the native/material one in creative writing leads to a self-transforming suspended dimension, open to multiplicity of perspectives, genres, and semantic codes. In that, translingual and consequently transcultural dimension, authors are able to experiment more freely with new combinations of meaning and new layers of imagery." It is fathomable form this assertion that bilingual literary writers think and write in two different languages, sometimes with the people of the two distinct languages and cultures in mind. This is all in their attempt to share a sort of balance between the endoglotic and exoglotic languages and their different people, especially in linguistically and culturally heterogeneous environment brought together by a language of contact. Inez (2004:127) agrees that "a bilingual and bicultural background can give you a different slant on the world, a different accent in your thoughts, a different kind of narrative you've identified with." It can be viewed that Inez might have read a number of literary works form different people with bilingual and bicultural background before asserting the aforementioned opinion. Works from places where English is second to the people portray all the features Inez cites above. It extends to incorporate the influence of the first language or mother tongue over the second language in terms of style, pronunciation, syntactic, morphological and even semantic construction in expressions, etc.

Furthermore, Dognino (2015) reports that writers like: Brian Castro, Alberto Manguel, Tim Parks, Llija Trojanow and Miguel Syjiuco, who are fluent in more than one language often employ mixed presentation in their write-ups, where linguistic characteristics and cultural elements of the languages they

understand become prevalent and manifest in their works. This is the same with a number of bilingual literary writers. For example, Chinua Achebe employs some forms of expressions and proverbs that are of Igbo origin in his novels. Chimamanda Adichie, Zainab Alkali, Aliyu Kamal, etc, are possible example of bilingual literary writers whose even linguistic landscape (names of places and characters) are greatly influenced by the language and culture of their environment.

3.0 Methodology

The methodology applied in this study is pragmatic content analysis which makes the work qualitative. It is argued that a researcher using qualitative method seeks deeper truth and judiciously studies the research subject (text) for understanding from multiple perspectives. As a result, the researchers have studied the two hundred and ninety six (296) pages of the novel distributed among thirty chapters so as to have every bit of linguistic element noticed before embarking on the analysis. The text under study served as the primary source of the data collection; followed by books, journals, papers in conferences, sourced from libraries and websites. After thorough reading of all the available data at hand, vital and relevant information were jotted down with their sources aknowledged. A purposive sampling technique was used in selecting the linguistic elements of bilingualism from the text. All the identified elements have been categorised according to their respective headings in order to provide reliable picture of the elements of bilingualism therein the text.

4.0 Linguistic Elements of Bilingualism in Aliyu Kamal's *Life Afresh*

Ambi-bilingualism usually becomes manifest at the fore front of bilingual literary writers' works. Explication of such elements leads to absolute unfolding of the writers' mixed presentation from which nuances from L1 influence exude. The elements analysed in this paper are based on: transliteration, lexical insertion and lexical borrowing.

4.1 Transliteration: This simply means representation of words, phrases, sentences, etc, of one language using the orthography and/or alphabets of another language. Dare (2012:3) sees transliteration as "the direct translation of an expression in L1 to L2 such that the structure of L1 is so domineering that the resultant expression in L1 appears strange." Dare wants us to understand that transliteration entails using two features of languages to convey message in written form; one language carries the orthography but the expression is of a different language. For instance, the expression 'I saw you in the stomach of market' or 'you have stomach fire' can be counted as instances of transliteration, being Hausa expressions said via English words. Instances of transliteration explored in the novel consist of:

4.1.1 Syntactic Expressions

These are forms of transliteration whereby the sentence is from underlying proficiency of the L1, thus, appears strange but similar to the linguistic expertise of the L2. A mere glance at some sentence construction in the text reveals to English speaking Hausa person that such sentences are Hausa expressed via the words of English. Pragmasociolinguistically, they are

sometimes direct translation of conventional Hausa expressions to English. This clearly indicates the bilingual power of the author. Some instances of syntactic expressions that are of typical Hausa expressions said in the words of English in the novel as identified include:

Audi: Have you woken up in good health? (p. 54)

This expression is a direct translation of mode of greeting in Hausa language. It is an instance of Nigerian English syntactically expressed via the use of English words. Audi says it to his mother one morning when he goes to greet her. It simply means ‘good morning’.

Buba: Where is my leftover food, Uwani? (p.108)

The interrogative sentence above uttered by Buba in request to know where his unfailingly everyday leftover is, is a transliteration of Hausa sentence. An English person would omit the word ‘food’ because leftover is already a food. Although it can be argued that anything remaining from part of what was previously used can be referred to as leftover, the basic meaning of the compound word designates meal that has not been finished. But in the Hausa construction, both go together.

The dialogue below between Lallan and Atine oozes out instances of transliteration of Hausa sentences syntactically turned into English:

“Atine” Lallan shouts at his wife.

“Na’am”, she answers, coming out of the open air toilet, clutching a tin of water, “yes, here I am.”

“How many ears have you?”

"Are you telling me a folktale?" she asks as jokingly. "Wait till nightfall."

"I say how many ears have you?" Lallan repeats it again. "If it is not a folktale; it is wonderful news!"

"All right", she says, pushing firewood into the stove. "I have two."

"Add two more and hear my story."

"I have."

"I have secured job for Uwani."

"Alhamdulillah!" she exclaimed….. (p. 91)

It is clear that expressions like 'how many ears have you, add two more and hear my story, etc, are Hausa expressions conveyed by employing English words. Therefore, they may sound strange to an English person or any English speaking person without control or command of Hausa language. The origin of these expressions lie in folktales narrated in Hausa land. It is an introductory part or prologue before presenting heartwarming news which characters in folktales usually use when they meet. It is also used among people to serve the same function, just as seen above.

4.1.2 Idioms

Idioms are usually seen as combination of words whose meaning cannot be derived from the actual constituents. Linda and Roger (2006:4) assert that ".idiom comes from the Greek *idios,* 'one's own, peculiar, strange.'……idioms are mostly phrases that can have a literal meaning in one context but a totally different sense

in another. If someone said, *Alfred spilled the beans all over the table*, there would be a nasty mess for him to clear up. If it were *Alfred spilled the beans all over the town*, he would be divulging secrets to all who would listen." From their origin, idioms need not get one astonished if they appear strange. As seen in the example cited above, context of an idiom can affect its meaning. Idioms are sometimes confusing and require absolute knowledge of, not the words summed up, but the fixed meaning given to the idiom constituents. Latilo and Beckey (2016:238) define idiom as "a fixed group of words with a special meaning that cannot be guessed from the combination of actual words used. Idiomatic expressions are expressions that one's knowledge of the individual words that make up the expressions will not help one's understanding of the meaning of the expression." This expatiates that idioms are difficult to fathom if the meanings they suggest are not put to mind. They are culture-related and language-specific. Idiomatic expressions of Hausa origin conveyed in the English language in the novel are:

Dijengala: The Hausa say that manners are a stone engraftation. (p. 114)

Audi and Diejngala have a talk on manners while eating. Then Dijengala uses the above idiomatic expression. It is a direct translation of Hausa idiom. The message it conveys is not different from that which it will take if said in Hausa language. It means that no matter what, people show their habit everywhere and are not liable to change. The manners people exude are compared to writings or drawings done on a stone, which like the spot on leopard's skin, cannot be washed away or easily changed.

Jadda: "As I said", says the matron with a sigh, "I am not going to get involved. After all, Dijengala will point a finger at me and call me a piece of potash, the chief ingredient for causing it to happen." (p. 259)

In his attempt to exonerate himself while fully actively has hands in interesting Uwani to Audi, Jadda mentions the Hausa idiom 'a piece of potash, the chief ingredient of causing a trouble,' expressed in English words. Unless a non-Hausa reader has similar idiom in their native language, getting the meaning of this idiom can turn out to be a headache. This is not unconnected with the fact that it denotes domesticated use of English language in generally, Nigeria, or particularly, northern Nigeria. A person who indulges into people's affairs and spoils the successful and smooth flow of activities is referred to as a piece of potash. Sometimes without mentioning the other part of the idiom, those who know it usually mention the completion.

Audi: It appears he thinks that he can interest me in the girl best through my mother, but idiomatically speaking, his mouth bites at a piece of excrement. (p. 267)

Jadda visits Audi's mother and discusses Audi's spread interest in marrying Uwani. When Audi's mother tells him of his uncle's visit, Audi makes the above utterance in which lies our Hausa directly translated idiom that is 'his mouth bites at a piece of excrement.' It denotes a person's saying like 'God forbid' for something unpleasant to happen. Audi sees Uwani's marriage with him as something impenitent though not inevitable and necessary end.

4.1.3 Proverbs

Proverbs are short wise expressions that tend to call attention and linguistically function to increase expertise or experience in language use. Feghali (1938:17) posits that "a proverb is said to be a tool of linguistic expression and composition for the purpose of rhetorical adornment and persuasion." A proverb serves as cosmetics that adorns expressions and sometimes basically used to persuade the listener to act in a certain way. This can be said in other words that many proverbs in this context carry some illocutionary force which can be realized as the addressee acts upon the force, though the force can be defeated. The proverbs used as explicated in the novel include:

Dijengala: He thinks you are a pushover still by giving you the money. You need to clear his head up by showing him that catching the sight of Dala Hill doesn't mean entering Kano city. (p. 276)

Dijengala tells this to her husband. The third person mentioned in the sentence whose head needs clearing up is Jadda. The proverb is typical Hausa proverb originated in Kano as that is the place referenced in the proverb. It means like close to doing things, getting something, becoming success, etc, doesn't really mean doing the thing, getting the thing or becoming successful in dealings. Dala Hill is a hill a person can discern from afar before entering Kano city. Seeing the Hill really means close to Kano but not practically being in Kano. The meaning in the context signifies that although Jadda has duped Audi part of his money for oil business, Audi is not that imprudent to believe in Jadda again. Audi is wise enough to collect part of the money from Jadda, leaving Jadda with the hope of cheating Audi again.

Audi: They have overlooked the proverb which says that Before you see it, the monkey has seen you. (p.262)

In his response to the underhand manners some plot against him to tear his household apart and interest him in Uwani, Audi complains to his mother viewing that the plotters cannot succeed because he has realized their conspiracy. That is the meaning of the proverb. To realize something which people think you don't. It simply means knowing the secret plans of your enemies and taking measures to avoid their success while they think you are oblivious and ignorant of their ill plans.

Narrator: As a Hausa adage has it, A song is heard best from the mouth of its composer. (p. 202)

This proverb is told by the narrator, whom we can perceive as English speaking Hausa man. The proverb is an instance of pure Nigerian or northern Nigerian English, where the lingua franca is Hausa language. It means anything is best done by its originator. This is likened to the idea that the result of a person miming a song cannot be as good as the song being recited by the original singer. The distance of the credibility between the result of a song being recited by an ordinary person and that of the original singer is the same as the result obtainable when an act is done by the originator as compared to that of the copier.

4.2 Lexical Insertion

This is a linguistic phenomenon whereby a speaker inserts word(s) in utterances or sentences in a discourse. Bilingual speakers or literary writers select from the linguistic repertoire of their lexical storage some words and use them appropriately either for fun, cultural identity or creation of feeling of

togetherness. The insertion of the lexicons from the L1 while writing in the L2 is an instance without which the intended meaning of the proposition will witness no altering. This insertion of the lexicons makes the expressions purely instances of Nigerian English because they are reformulated Hausa expressions covered with English words and thus appears as such. This is not usually for the purpose of lexical gap in the L2. There are instances of lexical insertion in *Life Afresh* as will be seen below:

Dijengala: I did go on the congratulatory barka visit. (p. 69)

Culturally in Hausa land, women converge to congratulate a mother who has just given birth to a baby. This visit comes before the naming day, which comes together with the naming ceremony. The first visit is called in Hausa 'barka' which corresponds to 'congratulation' in English. From his lexical storage filled with words of at least two languages, the writer chooses to insert the word 'barka' in between the words 'congratulatory' and 'visit' without which the expression will remain intact: *I did go on the congratulatory visit.* The insertion of the word 'barka' is pragmatically to create cultural identity. The congratulation is not only to the mother, who is free from having her legs bestrode between life and death, but also a welcome to the newly born baby.

Narrator: Food at home has always been starchy—maize or corn-meal tuwo served with not even a single cut of meat… (p. 106)

The description of the delicacy always available in Lallan's house which Uwani is getting tired of and from which she can get rid of if she marries Audi is given to us by the narrator. The lexical insertion of the word 'tuwo' tells us the culture and

language of the writer. The whole sentence can be seen as an adequate description of 'tuwo'. It is an instance of lexical insertion because even if the word 'tuwo' is removed, the description given will be fine.

Audi: Yet you proverbially end up choosing the rotten out of a clutch of eggs. Instead of putting the eggs in water to see the addled ones float, you prefer to choose the bright looking ones, which turn out to be baragurbi or rotten ones that will never hatch. (p. 115)

Audi and his wife talk about women dress code and how the women will go astray if given the right of choice of any form of clothes. Dijengala sees that if they are given the right to choose their own taste of what to wear, they will be okay. In an attempt to reason with her, Audi makes the above quoted utterance in which our example of lexical insertion 'baragurbi' from Hausa language lies. The word is juxtaposed with its synonym in English language 'rotten' which means even if the Hausa one is not used, the sentence will remain the same meaningful. The meaning of 'baragurbi' here is implied according to the context. The meaning is extended beyond the context of the talk 'dress code' to include all aspects of life. In Hausa language, not only rotten egg(s) is considered 'baragurbi', anything bad can be called so. Audi states that women cannot choose good things for themselves so they need continuous guidance. This form of utterance indicates the writer's bilingual expertise and linguistic acumen to insert words from his L1 while writing using L2.

4.3 Lexical Borrowing

This is a linguistic phenomenon whereby a speaker has a right of choice over the countless lexical words available in a person's

vocabulary. It simply means act of borrowing or using a word and juxtapose it with other words from a different language. Lexical borrowing may be triggered by lack of actual or convenient words in the second language. It may be used to fill a lexical gap. Bilingual speakers or literary writers resort to using words from the different languages they understand as on when needed, required or when they feel the instinct to do so. Lexical borrowing indicates an insertion of a single word without which the meaning of the sentence will be crippled; unlike lexical insertion without which the proposition expressed remains the same meaningful. Lexical borrowing also seems used by the writer in the novel. The relevant pages of such use of linguistic phenomenon include:

Jummai: There is nothing wrong with kwanikanci: if Allah decrees that a baby be born immediately after weaning the previous one, nothing can stop it. (p. 67)

Jummai visits her sister and advises her to wean her little baby whom Jummai perceives as grown up to the mark of weaning or even having a younger brother or sister. The mother, Dijengala, turns out heedless and exudes fear of conceiving another pregnancy immediately. As a result, Jummai makes the above quoted utterance. In the utterance, the writer borrows the word 'kwanikanci' from Hausa and uses it to mean successive giving birth with no intervals or enough time to wean the previous child by a single mother.

Dijengala: Some don't even pay me a kobo in our dashi. (p. 70)

Dijengala complains to her sister, Jummai, that despite her being the treasurer of the stokvel, none of the members gives her a kobo—the least monetary sub-unit of naira. This is said to

connote the extent to which none of them tries to be kind or generous to Dijengala. The word 'dashi' in the sentence is borrowed and used by the writer from Hausa language to depict the act of stokvel in gathering money and giving it to the members by turns. This happens in northern Nigeria usually by women, but it also happens in ministries by either men; women or mixed.

Narrator: Attired simply in long gown and matching trousers and zanna cap, he looks a man about town. (p. 76)

The personal deixis 'he' to whom the description is directed is Bala, Audi's friend. The word 'zanna' is borrowed by the writer and uses it here as an adjective to describe the type of cap Bala wears at the moment. It denotes a peculiar use of English in northern Nigeria which seems affected by the minor languages and the lingua franca in the region. The origin of the word lies in Kanuri whose design of the named cap appreciated by many cultures in the north spread the word. Hausa borrows it from Kanuri but the meaning in this context is the same.

Narrator: Don't the Hausa people say that two taura fruits can't be chewed at once? (p. 126)

The word 'taura' in the above example is a Hausa word borrowed and employed in this context as an adjective to describe a type of fruit which the Hausa proverb states the impossibility to juxtapose two at once in a person's mouth. If applied in a wider context, it means two heavy works cannot be handled at once. The narrator reveals Dijengala's mind to us as she sees Audi reading a novel and at the same time listening to music. From the wonder she has which we get to know through the narrator, the above utterance becomes produced.

4.4 Discussion

From the explication of the cited utterances from the novel, it is evidently clear that the novelist employs language elements of his first language in the composition of the novel. While some utterances are instances or examples of transliteration which this study categorises in three headings: syntactic expression, idioms and proverbs. A number of the instances fall within lexical insertion and lexical borrowing. The reason behind such a use of language is not unconnected with the fact that the English language is second to the novelist and the target readers are not also English. It can be reasoned also that such novels mark a literary deviation from other literatures of foreign environment. To adequately get the expressions used by Aliyu Kamal in this novel, a hint in understanding Hausa is desperately needed. This justifies the assumption that having competence in English alone will not be enough for a potential reader of this novel to get, internalize and unravel the plot to the last clove with clear extrapolation. Despite the fact that the words harnessed are English, the meaning they convey in sum up may turn out a hurdle to non-Hausa English speaking person. This is enough to label the English Aliyu Kamal uses in *Life Afresh* 'Nigerian English'.

4.5 Conclusion

Bilingual literary writers make their works distinctly identifiable not only from the point of view of themes, but also in the aspect of language use and mode of sentence construction. The type of English bilingual literary writers use, portray some aspects influenced by and flow from their L1. Ambilingualism, as a result, becomes manifest in writings of novelists like Aliyu

Kamal. In his novel *'Life Afresh',* the writer uses such aspects like transliteration, which involves linguistic items like: syntactic expressions, use of idioms and proverbs in their L1 sense, and other aspects like lexical borrowing and lexical insertion; where words from Hausa language have been used by the writer and juxtaposed with their synonyms from English language and in some uses employed to fill a lexical gap in the context.

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