
ACADEMIC SCHOLARSHIP JOURNAL



Volume 5 No. 1, April, 2012

ISSN 2141-3428

ACADEMIC SCHOLARSHIP JOURNAL

VOLUME 5 NO. 1 APRIL, 2012

ISSN 2141 - 3428

*National Association for Research Development
(NARD)
Enugu State University of Science and Technology (ESUT), Enugu*

EDITORIAL BOARD

Editor-In-Chief

Prof. E. C. Ihputalle

Faculty of Education, Enugu State University of Science & Technology, Enugu.

EDITORS

Dr. Jones E. Ibeagha (Managing Editor)

Nnamdi Azikiwe University, Awka.

Dr. P. J. Kpolovie

University of Port-Harcourt, Port-Harcourt

Dr. P. S. P. Eze

Enugu State University of Science & Technology, Enugu

Dr. G. Aniso

Ahmadu Bello University, Zaria

Dr. A. E. Eze

Nnamdi Azikiwe University, Awka.

Dr. E. Imahahant

Ambrose Alli University, Ekpoma.

Academic Scholarship Journal is published biannually. It is published in April and December of every year. Contributors may submit their manuscript to *Assoc. Prof. B. U. Maduemesi*, the Executive Secretary, 66 Old Market Road, Box 9952, Onitsha or *Dr. Jones E. Ibeagha* of Faculty of Education, Nnamdi Azikiwe University, Awka with the payment of the vetting fee of two thousand naira (N2,000 =) Only. The paper should be typed using 14 font size on A4 paper with double line spacing. The abstract should not be more than 150 words on a separate sheet. The manuscript should not be more than 14 pages including references. Use the latest APA Reference style. The title page should contain the topic, name of the writer, address, phone number and e-mail address.

Editor - In- Chief

Contents

Tackling Inter-Ethnic/Racial Competition and Educational Disparity in Nigeria.....Dr. Josephine Azuka Onyido and Dr. Chidi Omorlu	1
Exchange Rate Fluctuations and Trade Flows in NigeriaFredrick Onyebuchi Asogwa, (Ph.D) and Amuche Nnenna Ngene	11
Fraud and Fraud Prevention in Nigeria Education System.....He Chika Madu and Ebele Chijioke Okereke	23
Untapped Economic Contributions of Women to National Development and Sustainability: A Public Relations ChallengeV.N. Ogalawa, (Ph.D)	34
Developing Sustainable Skills for Youth Empowerment through Entrepreneurial Education in Nigeria Shuibu Joshua Shuka; Dr. Muhammad A. Umar and Dr. T.A. Shamija	47
Psychological Correlates of Suicidal Ideation among Adolescents Dr. C.U. Atifah, (Ph.D)	54
The Contrastive Study of Igbo and Yoruba Phonological Systems J.A. Nweke	68
Local Languages as a Precondition for Effective Governance in Africa..... Gerudine Nnamdi Eruehulu	80
Leadership Crisis in Contemporary Politics of Nigeria: Towards Credible Election in 2011..... Mohamed M. Wader, (Ph.D) and Mutinillah A. Olasupo	88
The Effect of Feeding <i>Faidherbia Albida</i> Pods on Ouda Lambs in the Semi Arid Region of Yobe State NigeriaI. I. Shehu; M. Antyev and M. Yunusa	101

Implication of Child Abuse on Early Child Care Development Education (ECCDE) As Solid Foundation for Primary Education	Musa Umar Baki; Habu Abduralman Ago and Sabo Mohammed Ahmed	107
Communication Skills in Secretarial Profession	Scholarstica Chinwe Iroegbu	115
Cracking Down on Examination Malpractice: Inoyotoro Foundation Approach.....	Akpakpan O. Udoh	124
Utilization of the Principles of Inclusiveness, Child-Participation and Gender Equity in Achieving Millennium Development Goals (MDGs).....	Prof. J.C. Omeje; Dr. S. Awuja-Ademu and Peter Kwaja	134
An Appraisal of Human Capital Management in Ogba/Egbema/Ndoni Local Government Council of Rivers State	Dr. F. O. E. Iweka and Dr. E. J. Odiase	142
* Lexical Borrowing in Elechi Amadi's The Concubine	Omenogor Happy Dumbi	152 *
Assimilation in Ogbe Dialect of Igbo.....	Dr. Georgina Obiamaka Maduagwu	157
Re-Engineering Information and Communication Technology (ICT) Education for National Development	O. D. M. Chindika and C. P. N. Awili	165

LEXICAL BORROWING IN ELECHI AMADI'S THE CONCUBINE

Omerogor Happy Dumbi
Department of English,
College of Education,
Agbor.

Abstract

*That English language is no more a sole property of its original owners is not a controversial idea. English is now used globally. This is why it has been often modified to suit the different audience at one time or the other. Amadi did this in *The concubine* (1966) by borrowing lexical items from Ikwere language to enable him communicate African concepts effectively to his audience. To do this successfully, he relies on code-mixing. This paper examines such lexical borrowings and their stylistic significance in the text.*

The adjective 'lexical' relates to the items of the vocabulary in a language or the words of a language and it derived from the word 'lexis'. Lexis is the entire stock of words that make up a language.

The lexical items used in the text in question are therefore the different words used by the novelist in *The Concubine*. In this paper, we are going to examine some words used by Elechi Amadi in his novel, in order to understand their (i.e. the words') stylistic imports in the context. For every word a writer uses in the course of writing, there is another word that could have been used in the context. In the course of our analysis of the carefully picked lexical items, we will explain the stylistic significance, the possible reason(s) why the words are used instead of others, and the way in which the words have contributed towards helping Elechi Amadi in achieving a total meaning in the novel. On a general note, we will like to point out here that Amadi's language, i.e. the vocabulary, is explicit. It can be easily understood by any one with an average education. As Niven notes,

Amadi's English contains no technically sophisticated or recherché words, for these would be inappropriate in a novel concerned with rural life and unquestioned beliefs. Like most interesting African novelists, however, Amadi finds a method of amalgamating idioms of speech which are vernacular in origin with the convention of written English. (12)

Lexical Borrowing. As Balegun (2001) note,

The English language has enriched itself with words borrowed from other languages with which it has come into contact. Through the colonial and commercial exploits of the British empire, it came in contact with many languages of the world and thereby borrowed words from them. For example, *roofofo* and *joju* are African words borrowed into English. Many French and Latin words exist in English language because of the history of the language. (31)

Elechi Amadi as an African novelist writing in English language has borrowed elaborately from the African language (to be specific Ikwere) and he has borrowed, at least a word from a foreign language (French) in support of the English language in the course of writing this novel. He did so for two major reasons: one, he wanted to communicate ideas involving some objects or phenomena that do not have equivalents in the English language. Secondly, Elechi Amadi embarked on lexical borrowing in order that his expression will be real to the Africans that he wrote mainly for. This will also enable him to capture reality which is a fundamental quality of literature. What is being said here is that Amadi obviously wanted to ensure that he presented what can be actually regarded as a veritable slice of life in the African setting. This he achieves very well.

Before bringing in the examples of lexical borrowing from the novel, we will like to opine here that lexical borrowing could also be viewed as code mixing which, according to Ogayi (1997) is "the mixing of sounds or symbols of two languages in the course of discussion by bilingual speakers" (17). Furthermore, Charlotte, considers it as the combination of elements from two languages in a single utterance" as Ogayi (1997) noted (17). From the above views, we will be correct to conclude that code-mixing is the act of using lexical items from two languages in the process of writing or speaking. It takes place at the lexical level within a sentence. In other words, code mixing is intra-sentential.

The borrowed lexical item on page 86 of *The Concubine* is:

- (i) **'Okwo'** this is an Ikwere Word and it Refers to a Drum Made From a Tree. The stylistic significance of the word in this context is that Amadi is able to express the exact type of drum to the readers. It has no exact equivalence in the English language. It is in the sentence:

Ekwueme ran into the house and brought out a small Okwo made from a short piece of Indian bamboo. (86)

- (ii) **By the Way Remember to Keep Indoors, on Eke (96).**

The borrowed lexical item in the above sentence is 'Eke'. 'Eke' is one of the four days in the native week of the Ikwere people. It is regarded as a day of rest in which a sacrifice (if necessary) is offered to the gods. People in Omokachi and Omigwe villages which serve as the settings of the novel are not expected to go to

farms on Eke. This is why it was suspected by the people of Omokachi village that Igwe, the founder of Omigwe, who is originally a native of Omokachi must have gone to work on Eke. Consequently, one of his babies cut its upper *teeth* first. This was a terrible omen which signified that Igwe had done something very wrong.

Some whispered that he went to work on Great *Eke*, *others that he accidentally killed a vulture*, the sacred bird of Ojukwu (14).

On the stylistic import of the use of 'Eke', it is clear that with the aid of its use, the novelist expressed an idea that would have been impossible to express using only English words as the English language does not have such names for the African native week. 'Eke' is Sunday for the Ikwere people as represented by Omokachi and Omigwe villages. Furthermore, Amadi has been able to give local colour to his expression with the aid of the word. This is why *The Concubine* is one of the few African novels that Africans are able to respond naturally to when they read them i.e. the novels.

(iii) **On the Following Nkwo Evening, Wugbara Sat Chaffing with His Senior Wife in Her Sitting Room (99).**

Like the explanation given for 'Eke', 'Nkwo' is another name of one of the four days in the native week of the Ikwere people as represented by Omokachi and Omigwe villages which are the major and minor geographical settings in the novel. Unlike 'Eke', 'Nkwo' is not a day of rest. We will like the fact that 'Eke and Nkwo' are begun with capital letters to be noted. This is because they are proper nouns. The stylistic importance of 'Nkwo' is the same as has been explained for 'Eke' above.

The subject matter of the chat between Wugbara, Alurole's father and his senior [elder] wife, Wonuma (Alurole's mother) is the forthcoming marriage between Ekwueme, the hero of the novel and Alurole.

(iv) **"Amadiolu Forisidi! Don't Say it Again" (103).** 'Amadiolu' is the borrowed Ikwere lexical item above, it refers to one of the gods in the society of the novel. To be specific, it is the god of thunder. It is greatly respected by the people of Omokachi and Omigwe. Its use above is stylistically important because it makes the expression possible and it gives local colour to the communication. The novelist captures reality. We would have questioned the novelist on the genuineness of the slice of life he portrayed if he had written, "Jesus forbid." Because at the time he presented its events to us christianity as a religion had not been brought to Africa. He portrayed the events of the pre-colonial African society.

(v) **The Ojongo Hair Style Became Her Well (119).**

The borrowed lexical item in the above sentence is 'Ojongo.' It helps to describe the particular hair style that Alurole wore during her marriage negotiation. The word gives local colour to the expression as it helps to allow an expression of an African phenomenon exist in English language.

(vi) **You Can't Compare Mother to that Agwu-Troubled Baby of Mine (139).**

The African word borrowed in the above sentence is 'agwu' which means 'personal spirit' in Ikwere language which the society of the novel represents. It is important in stylistics because its usage enables the novelist to express the idea clearly to the audience. Without its application, the novelist would not have been able to express the idea as the word has no equivalence in the English language. Aharole's 'agwu' is responsible for the fact that she often cries unjustifiably according to the account in the novel.

(vii) **It Was a Loose Surrounding Fence Made from Climbers but Any One Could Tell it was Impregnated with *Ogbara*... (162).**

The borrowed African lexical item in the above sentence is 'ogbara'. As a word in Ikwere language, it means 'a charm whose peculiar quality was to cause persistent rashes on the skins of trespassers' (162). should be noted that the stylistic value of the application of the local word in this context lies in the fact that the expression becomes very clear to the African audience and at the same time makes an otherwise impossible expression of ideas possible.

(viii) **He Was Mumbling to Himself but Much Like Someone Having an Interesting 'Tete-A-Tete' With Someone Else (166).**

The lexical item borrowed in the above statement is the French word 'tete-a-tete' which means a private conversation with someone. The stylistic value of its application in the context lies in the fact that Amadi was able to express the idea required of him very briefly as it is just a word. The entire sentence would have been longer if the novelist had gone along to explain the meaning of the word in English. It is pertinent to stress here that 'tete-a-tete' is about the only word from another language other than Ikwere used along with English language in the text we are analyzing.

(ix) **"Let Me See, Today is Eke, Tomorrow is Irie, the Next Awho, then Nkwo. Four Days, Too Long" (165).**

The borrowed African lexical items in the above expression are: *Eke, Irie, Awho and Nkwo.* They represent the names of the four days in the African native week. The statement was made by Wigwe, Ekwueme's father to his wife, Adaku (Ekwueme's mother) when they were fixing the day they would go to the native doctor (dibia) to find out what was wrong with their son, Ekwueme. The days represented by the borrowed African words in the expression have no equivalences in the English language, that is where the stylistic value of the words lies in. we mean, the borrowed African words. All the words are begun with capital letters because they are proper nouns just like Monday, Sunday, Wednesday etc in the English week.

(x) When the *Ikoro* Sounded Once More the Arena Was Packed Full With Anxious Men and Women (177).

The lexical item Amadi borrowed from the African language in the above statement is 'Ikoro'. It refers to an alarm drum used in summoning the villagers in Omokachi in cases of emergency. It was used in summoning the people of Omokachi when the male protagonist, Ekwueme got mad and ran into the forest. Again, 'Ikoro' does not have any equivalent word in English language hence its application by Elechi Amadi is of immense stylistic significance.

Conclusion

It has been discovered that the lexical items borrowed in the novel are: Okwo, Eke, Nkwo, Amadioha, Ojongo, agwu, Ogbara, tete-a-tete, Irie, Awho and ikoro. Their meanings in the language(s) they were borrowed from have been explained. Their stylistic significance lies in the fact that through their usage, Amadi is able to express concepts that would have been impossible to express in English.

We are however not surprised at these 'borrowings; English has been described as the greatest borrower of All languages. Usage of the word 'borrowing' in this paper could be seen as a 'mistranslation' because when something is truly borrowed, it is with the intention of returning it to its owner. English language has borrowed many lexical items from other languages without returning them. It is not surprising that Osakwe (2011) describes English as a 'thief'.

References

- Amadi, E. (1966). *The Concubine*, Ibadan: Heinemann.
- Balogun, F.U. (2001). *The Fundamentals of use of English*, Warri: Kuba Publishing Company Ltd.
- Niven, A. (1981) *A critical view on Elechi Amadi's the Concubine*, London: Rex Collings Ltd.
- Oguyi, M.O. (1997). *Communication in English*, Lagos: Sow Reap Erudite Publishers.
- Osakwe, M. (2011) '*Tending, bending, and breaking vagabond English for global needs. An Inaugural Lecture, 24th in the Series Delivered in Delta State University Abraka, Nigeria.*