

FEATURES OF NIGERIAN ENGLISH: THE IGBO EXAMPLE

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ABSTRACT

Nigeria is among the fifty-four member nations of the Commonwealth, where the English language is spoken as official language. This implies that Nigeria is among the lands 'conquered' by the language during the colonial era. In the world's global village English is spoken either as mother tongue (L1), second language or foreign language. The diverse forms the English language is spoken across the world and cultures have given rise to varieties of English. When we come to Nigeria with a whopping population of over one hundred and sixty million people distributed in some four hundred and fifty ethnic groups, we agree that similar varieties of English exist. To this end, it is expedient that language scholars of Nigerian extraction painstakingly document the varieties of English available in the country. In this essay we attempt to explore the Igbo example of Nigerian English at the levels of syntax, morphology, phonology, semantics and literature of what constitutes Nigerian English, since the over four hundred and fifty ethnic groups in Nigeria represent the diverse varieties of Nigerian English. However, this study does not say the final word on the Igbo example of Nigerian English as no research work is ever complete. Therefore, we call on language scholars to conduct further research findings on aspects of Nigerian English, since language is dynamic. The methodology as well as the theoretical framework is library or literary research and data collected from the scripts of our students over the years of our teaching English as a second language.

Keywords: mother tongue or L1, varieties of English, second language, foreign language, Sociolinguistic transaction, proverbs, literature in English, regional literature.

INTRODUCTION

The various language groups that exist in Nigeria provide us enormous spectra of Nigerian English in virtually all the levels of linguistic organization. For instance, each speech community has the capacity to produce features of Nigerian English. Sociolinguistic studies bring to our knowledge the phenomena of these dialects. Even each Regional dialect has its own dialects, from where varieties of Nigerian English also emerge. In view of this, it is a daunting task to successfully come up with a holistic document of Nigerian English. This implies that the sociolinguistic landscape of Nigerian English for documentation is fecund and fertile. What linguistic experts may probably succeed in doing, through conferences and workshops, is to agree on what should be considered standard Nigerian English (SNE), for codification and which should represent our linguistic contribution to world civilization. Let us begin to address the task one at a time.

IGBO EXAMPLE OF NIGERIAN ENGLISH AT THE LEVEL OF SYNTAX

Let us consider some syntactic examples of Nigerian English commonly used today by English language speakers of Igbo extraction. The sentence with a plus (+) superscript shows that it is not Standard English usage, that is, it is Nigerian English.

+*Okafo please follow him.*

The sentence as used by the L1 Igbo speaker is a transliteration of Igbo sentence: *Okafo biko soro ya jee*. The standard or RP usage should be: *Okafo please go with him.*

+*I would like you to escort him to the motor park.*

The first language speaker of the Igbo language means: *I would like you to accompany him to the garage.* The sentence

simply transliterates the normal Igbo language usage: ***Achooro m ka idujee ya jee ebee ugboala na anoo.***

+*My mind tells me that they will fail.*

In Igbo usage, the sentence above means: ***Obi m na agwa m na ha ga adaa.***

The Standard English language usage is: *I have a feeling or a hunch they will fail or lose out.*

+*My mind is there.*

The Igbo speaker of English simply means in the RP English *I am attentive*. In the Igbo language speech act, he or she would normally say: ***Obi m di ya.***

+*I do not have the mouth with which to tell the story.*

In the Igbo language usage, the speaker normally says: ***Enweghi m onu mu ji ako akuko ahu.*** However, the RP variety should be: *I am bereft of words with which to tell or narrate the story*

+*It didn't easy, my sister.*

In certain regional dialect of Igbo, especially in Afikpo regional dialectal zone, the Igbo language speaker would normally say: ***Odidighikwa mfe, onye sister,*** when what he or she should say is:

It isn't easy, my sister.

+*Add both of them together.*

The Nigerian speaker of English whose mother tongue is Igbo says: ***Gbakota ha abuo onu.*** The Standard English equivalent should be: *Add both of them*. The word "together" along with "both" in the sentence is rather a tautology.

+*I went to shoot injection.*

The Nigerian-Igbo speaker of English uses this expression to mean: *I went to have injection*. But in the Igbo language, he says this way: ***Ejere m gbaa adudu m'obu ntutu.***

+*I have you in mind.*

For the Igbo speaker of English, the Standard English usage he or she has used is: *I have not forgotten you*. Or, *I still remember you*.

+*Take your tongue and count your teeth.*

The L1 Igbo speaker of English should have said: *Reflect on the matter*. But owing to inter-lingual factor, he or she uses his or her normal idiolect: *Were ire gi guo eze gi onu.*

+*He eats money too much.*

Ona eri ego nke ukwu karia. The Igbo sentence is the transliteration of the sentence in the italic font, which, of course, is not Standard British English.

He should say: *He is expensive or ostentatious.*

+*I included your stomach in the food I am cooking.*

In the Igbo language, the sentence is translated *Etinyere m afo gi na nri mu na esi.*

The standard rendering should be: *You are part of the food I am cooking.* Or, *Your share or portion is also in this food.* The last two examples are quoted in Anyachonkeya (2007: 282,283).

+*Nnenna is not on seat.*

The sentence is used by the reporter to mean that Nnenna is not in the office. However, it is commonly used to state that *Nnenna is not in her office or not available.*

+*I can be able to do it.*

This construction, of course, is not the standard usage. The RP variant is: *I can do it.*

+*You do not eat your cake and have it.*

This statement is a proverb. That is what is customarily used in the Nigerian English; this is wrong! The correct usage therefore is: *You do not have your cake and eat it.* The literal meaning of this statement and proverb is that *you do not expect to have all the advantages of something without its disadvantages* (Refer, please, to the *Longman Dictionary of Contemporary English* or *Oxford Advanced Learner's Dictionary*) and see the lexical entry of the lexical item "cake"; you will see the sentence as used in British English or North American English variety, either of which explanation is basically the same interpretation.

+*I don't want you to put your mouth in this matter.*

The Igbo Nigerian English (NE) is in line with the Igbo language habit and patterns of thought. Thus, he says: *Achoghi m ka itinye onu gi na okwu a.*

The correct RP variety should read: *I don't want you to interfere in this matter.*

The variety of English that we find in the examples, cited above, and, indeed, some others that will be discussed in this essay, are a result of mother tongue interference on the second language of English in which we investigate in schools and use in a second language situation. Anyachonkeya (2007: 282) observes that second language users of English (of Igbo descent) “unwittingly and unconsciously transfer the components – phonological, semantic, syntactic and even morphological – of the first language onto the second language. This leads to linguistic clash resulting in outrageous communication.” That is why an Igbo second learner of English, in his honest attempt to communicate in English could make the following aberration, also documented in Anyachonkeya, cited above:

+De (the) boy is my brod(th)er.

+ She is my mod(th)er.

They are aberration because the learner substitutes the labio-dental voiced consonantal sound with voiced plosive alveolar sound. We will investigate this phonological issue in the following subtask.

THE IGBO EXAMPLE OF NIGERIAN ENGLISH AT THE PHONOLOGICAL LEVEL

Owing to the absence of dental sounds in African languages, the (Igbo) second language learner of English approximates dental sounds to alveolar sounds found in English words. A conscious attempt by an L1 Igbo speaker of English to use the dental sounds in spoken discourse makes the speaker pedantic before his or her audience. Therefore, the following words with dental

sounds are approximated to alveolar sounds: *father*, *mother*, *rather*, *brother*, *bother*, *the*, *that*, *those*, *these*, *therefore*, etc.

The italicized letters in the examples represent dental speech sounds, which are either voiced or voiceless. This discourse on the dental feature complements the two sentences on dental phenomena cited above.

In certain regional dialect of Igbo, the lateral sound /l/ is realized as the liquid sound /r/ in certain phonetic environment. On the converse, the same liquid is realized as lateral. Thus, *Calister*, the lateral sound is pronounced "Carister". In the Igbo language, it is not strange for such a dialectal speaker to say something like the following:

+L(R)awrence gara R(L)ondon guo L(Raw). Orotazie owuuru L(R)awyer!

Our dialectal Igbo brother or sister means: *Lawrence went to London to read Law. When he comes back, or, on graduation, he becomes a lawyer!*

INABILITY TO OBSERVE VOWEL LINKAGE OF SOUNDS IN CONNECTED SPEECH

The vowel linkage or the linking r appears not to be observed in speech process. The Igbo language speakers seem not to appreciate its value in phonological conditioning; that phonological conditioning makes for economy as well as easy facilitation or pronunciation of such pairs of lexical categories or expressions. When we observe *the linking r* we notice that it enables us to quickly use the /r/ sound that ends the first word or even the intrusive r to hurry over, as it were, to the coordinating conjunction *and* in speech process. The following expressions or grammatical categories are good examples of such pairs of expressions which we apply phonological conditioning in their pronunciation:

mother and child,
father and mother,
far away,
more or less,
far and near,
here and there,
after all,
earlier enough,
whereas,
poor old (thing),
far of,
for example,
over and over,
free for all,
care of,
over all,
forever,
over and above,
India and Pakistan,
Law and order (Anyachonkeya 2004: 356).

Such categories of expressions colligate which provide fine examples for the application of vowel linkage or the linking r and which are not normally observed by the L1 speaker of Igbo descent; this experience may likely be the case with a second language user of English of Nigerian descent.

The Long and Short Forms of Vowel Sounds of English

Among the Igbo users of English, the short form of speech sounds, that is, the vocalic sounds are articulated as though their long form. The short vowel sounds are rather ignored, and so the long form is always preferred. Consider the following examples:

Long Form

Vowel No 1, /i:/, as in *sheep, bean*

Vowel No 5, /a:/, *park*

Short Form

Vowel No 2, /i/, as in *ship, bin.*

Vowel No. 4, /a/, as in *pack, etc.*

The Igbo Example of Nigerian English at the Morphological Level

There are numerous examples of words which are of Igbo origin or loaned from English which mean different things altogether. We will examine a few of them in this essay.

+*awuf, ngari, wuru-wuru, etc*

The three Igbo words, above, are synonyms for bribe, a corrupt practice. Elechi Amadi (1982:) and Ngozi Anyachonkeya (1984:) have used those words or terms in their literary texts. We will comment on the morphological feature further later in this essay. Let us consider yet another word.

+*park*

The word is commonly observed in speech behavior of the Igbo, and probably their neighbours of other ethnic groups in Nigeria, to mean *garage*, for the place where vehicles are kept.

+*commission*

This word is commonly used when the speaker wants to say that newly constructed roads or completed projects are to be *inaugurated* or *awaiting inauguration*. However, the word *commission* is frequently used.

+*dresses*

This word is frequently used to mean clothes worn generally. Some even use "cloths" to mean "clothes." Cloth refers to textile material when it has not been sewn into a dress; while *clothe* pertains to a cloth that has been sewn into a dress.

The last two examples come from Jowitt (1991:43).

+*equipments*

We do not say "equipments" because it is a non-count noun. But the barely literate say *equipments*.

+ *properties*

The technical usage or variant of the word “property” (*properties*) is preferred by Igbo users and probably the barely literate among their neighbours when they wish to refer to the plural form of the word. It should be *property*, no more, no less.

+ *academician(s)*

The word is used to refer to a university don, or lecturer in a tertiary institution, when it should be *academic(s)*. As a matter of fact, an *academician* refers to a member of an official organization which encourages the development of literature, art, science, etc (*Longman Dictionary of Contemporary English*).

The Igbo Example of Nigerian English at the Semantic Level

+ *A serious accident occurred yesterday along Enugu-Nsukka Highway.*

The word “ghastly” is commonly used to mean a serious road mishap that results in loss of life or lives, instead of the right word “fatal.” As a matter of fact, the word “ghastly” is used in English language to refer to a serious road accident that did not lead to death. For example:

A ghastly accident occurred yesterday along Enugu-Nsukka Federal Highway.

The Igbo Example of Nigerian English at the Level of Literature

“A fairly reasonable number of English words in use in Modern English are lexical inventions from literature as well as science and technology” (Anyachonkeya 2007: 300). In view of this fact, we will investigate the literatures of some African literary writers of Igbo extraction and ascertain how their literatures contribute to the growth of Nigerian English. It is important that

we delve into literature because language exists basically in literature, and literature, also, demonstrates language at work. Our examination of these literary bounties will include the proverbial genre of our oral tradition.

From Okigbo's (1975: 23) *Labyrinths*, we come across such expressions of Nigerian English of Igbo origin: "...dripping with yeaterupwine...." and "Emigrant with air-borne nose/The he-goat-on-heat." "Yesterupwine" is taken from our technological culture, the special type of wine produced from palm tree of our environment; it tastes good; it tastes bitter. The name or word is taken from our idiolect, "*nkwu enu, otooro uto, onuru inu* or *njkwuelu, otooro uto, oluuru ilu*."

The other expression, "the he-goat-on-heat", tries to describe the randy nature of the he-goat, which makes his orgasm rise to a crescendo at the sight of a nanny or she-goat, as it were, his own mother inclusive! Such a literary creation gradually enters into the lexicon of English, and by and large, rises on the social ladder and becomes accepted as Nigerian English.

"*Awuf*", earlier cited, is a title in Elechi Amadi's essay (1982: 82) in his collection of essays. This apt title and proverb foregrounds the dishonest and corrupt nature of bribery. The proverb alone makes a literary echo of yet another Igbo proverb which states: *A dispute in which the truth turns out the guilty, the hand of bribery is in it.*

It is Elechi Amadi's conscious or probably unconscious attempt to introduce this aspect of Nigerian English into the English language. Thus, his exploitation of *awuf* makes literary impact and which lends credence to the western script of English used to document our heritage. *Awuf*, he has used refers to bribe, a feature of corrupt practice popular among public office holders. A "bribe" (*awuf*), according to *Christian Bible*, "corrupts the

heart” (*Ecclesiastes 7: 7b NW*). This Scriptural dictum is in consonance with Amadi’s proverbial acknowledgement which says: “He who drinks from a twisted horn arrives at twisted decisions.” Amadi prefaces this proverb to Ikwere, the dialect of which, of course, is that of Igbo, an assertion Amadi will contest or dispute vigorously!

Anyachonkeya (2006:20) adds to the list of Igbo lexical and grammatical categories which also refer to the same *awuf* of Amadi’s. The words and expressions used by Anyachonkeya, which are synonyms of Amadi’s term in the Ikwere dialect of Igbo, are written in the italic type of this poem’s stanza below:

I am *Awufu*,
Bribery,
I ri ngo,
Nzuka nzu
Aka’zu.

I am described in various metaphors.

I pi touchi or *I gba touchi*.
Wuru-wuru.
Katagwo d’faya.
O ri ihe n’oku.

Anyachonkeya, in this poem, laments that bribery and its twin sister “corruption” are responsible for the fire that consumed “NET”; yet the culprits swore, on assumption of office, to an oath with either the *Quoran* or the *Bible* of the Moslem or Christianity, respectively, to be God-fearing in the discharge of their duties while in office. Such Igbo words and expressions may gradually rise in the social ladder and become acceptable in formal speech and enter the lexicon of the English language. But at the moment, they, among other expressions that may not have

covered in this delimited essay, make up the appurtenance of Nigerian English. Let us examine further examples of Igbo-Nigerian English harnessed in Literature.

"He who brings cola brings life." "Our elders say that the sun will shine on those who stand before it shines on those who kneel under them. "When the moon is shining the cripple becomes hungry for a walk." (Achebe, *Things Fall Apart*, Chapter: One: 5; Chapter Two: 7). "He is Okonkwo *kpom-kwem*, exact, perfect." (Achebe, *No Longer at Ease*, Chapter Five: 49). Linguistic expressions such as these above are contrived from the language habit and patterns of thought of the Igbo. They are thus presented in English to make the literary effect of those expressions to be *in character*. If Achebe had presented these facts of life in the Standard English, his message would be drab, and of no literary effect. That is why Achebe (*Things Fall Apart*, Chapter One, 5) skillfully puts it that: "Among the I(g)bo the art of conversation is regarded very highly, and proverbs are palm-oil with which words are eaten."

Anyachonkeya (2000:20) in his poem entitled "Nativity" enquires into regional literature to document our vulgarisms, which are linguistic, or dialectal features and which the speakers in speech event reel out paying no heed to their obscene implications to the audience who are not members of the speech communities in sociolinguistic transaction. In the poem, he isolates Mbano and Ibibio communities of Imo State and Ibibio of Akwa Ibom State for a display of linguistic vulgarism. The relevant stanza of the poem reads:

*Of the age of innocence and purity,
When my forebears
Regaled in rustic bliss
With the display of language heritage,
In vulgarisms not **minding** the eye,
Like the Mbaino
Evoking 'oto ocha' and 'may I be
Be buried with teeth' in defense of the Truth
And the Ibibio reeling out*

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*As exemplum of love and patience
Maturity and all that!*

In the excerpt of this poem, Anyachonkeya has chosen not *minding* to mean "paying no heed" to the obscene nature of the

expressions of the two speech communities (“*oto ocha*” and “vagina rededness”), and in the process showcases the fecundity of their vulgarisms as the repertoire of linguistic heritage in their days of yore, the nativity, exploited by both the young and the old of both gender. Thus, his choice of “not minding the eye” as an expression is aspect of the domestication of English or modification of the international language to come to terms with the language habit and patterns of thought of the speech communities of Igbo and Ibibio.

In yet another stanza of the poem, Anyachonkeya talks about “*oke ogwu*” written in italic font, to display the opulence of African magic which can be used to eliminate an opponent and which forensic autopsy will not be able to unravel. He has used *oke ogwu* to mean strong medication, which our forefathers were versed in prior to the coming of the white man.

This essay will not forget in a hurry Achebe’s a striking skilful use of Nigerian English documented in his *Arrow of God*. In the relevant excerpt of this novel, the essay is interested in the incident where Ezeulu admonishes his son Oduche why he should join the ranks of the white man and be his “eye” there, rather than his “representative” in the RP English. Let us quote the relevant excerpt in detail.

‘The world is changing,’ he told him. I do not like it. But I am like the bird Eneke-nti-oba. When his friends asked him why he was always on the wing He replied: “Men of today have learnt to shoot

without missing and so I have learnt to fly without perching.” I want one of my sons to join these people and be my eye there. If there is nothing in it you will come back. But if there is something there you will bring home my share. The world is like a Mask dancing. If you want to see it well you do not stand in one place. My spirit tells me that those who do not befriend the white man today will be saying *had we known tomorrow*’ (*Arrow of God*, Chapter Four, pp 45, 46).

The words and expressions which make up the language habit and patterns of thought unique to the Igbo stock are:

I am like the bird Eneke-nti-oba.

Men of today have learnt to shoot without missing and so I have learnt to fly without perching.

If there is something there you bring home my share.

The world is like a Mask dancing.

If you want to see it well you do not stand in one place.

*My spirit tells me that those who do not befriend the white man today will be saying **had we known tomorrow.***

The isolated expressions consist of proverbs and the nuances of speech, the language habit and patterns of thought of the Igbo. There is no other indigenous or national language that has similar language usage as used peculiar to the Igbo. These are now the repertoire of Nigerian English of Igbo experience.

The Igbo Example of Nigerian English at the Proverbial Genre of Oral English

Proverbs are part and parcel of oral literature of a people. The proverbial genre is gaining inroad into written literature of the people. So, proverbs are actively used in all the genres of Literature in English written by literary writers of Igbo extraction. Confident that proverbs play inestimable role in discourse session, we have assembled a few proverbs of the Igbo speech community, which we likely come across as we read literary texts of the Igbo nation. They constitute a veritable breed of Nigerian English of the Igbo experience. Let us therefore glean through these proverbs below.

What is greater than the cricket has followed in into its mouth (hole).

What a person does not know is greater than he.

A toad does not run in the daytime for nothing.

If water is fetched in the morning, it appears as though it will not be drunk.

A person who crawl-crawl itches at both mouth and buttocks does not know when he has eaten excreta.

You first of all sit down before you lie down.

Onyeiberibe (the naïve) does not know that his mother's daughter is a stranger.

The cobra killed alone by a woman is in itself dead.

Where you fell down is not the spot you clean off dust from your body

Hunchback is different from disease.

The loud-voiced medicine man does not whisper to a thief.

The pussycat says that it does not take effort a person's possession becomes another person's belonging.

When the elderly brave person coughs, the elderly spirit person listens.

When penis stands up it behaves as if it would penetrate a wall (Nwabueze: Echoes of Madness.2001:8).

The woman who insists on seeing the extremity of her vagina bruises her forehead on the ground (Anyachonkeya. Once Upon a Time, 1997:128).

The dancer does not know what his scrotum is dancing.

A person who does absurd dance, his relative begins to have eyelid crawl-crawl.

Where there is a great talker, there is a great doer.

He who has a journey has a returning (Anyachonkeya. Udara Song: Poems 2006: 16).

Water is the life of fish; may the water not dry, so that the fish does not take shelter with the ground (Anyachonkeya. Udara Song: Poems, 2006: 13).

If a child wrestles with his father, he will be blindfolded by the old man's loincloth.

When the hunting day comes, we shall hunt at the backyard of grass-cutter.

Bat says he knows his ugliness and chose to fly by night.

You do not answer a call about money in a hurry.

If a child schedules an appointment about money, things pertaining to money reschedules.

The judgment that finds truth guilty a bribe has a hand in it.

He who schemes evil for a person takes shelter with the ground.

He who is beautiful and envies beauty, his beauty will perish for him.

The man who has never submitted to anything will soon submit to the burial mat

(Achebe. Arrow of God, Chapter One, p11).

When fighters fight and begin to pour sand at each other, it meant they have tired of fighting.

You do not test gunpowder with fire.

What medication that is applied for the ear is not used for the eye.

The person who does not know what it takes to find food litters it to the dog.

It is only the evil foul that fouls its own nest.

He who does not know the person that is stronger than he is; divination of death is hunting him.

The he-goat has made love with the nanny-goat; the rage that is laden in its heart has subsided.

Unless the penis dies young it will surely eat bearded meat
(Achebe, Arrow of God,

Chapter Thirteen, (1978: 142);. Anyachonkeya. Once Upon a Time, 1997:130).

It is ofo that gives water power to cut dry earth.

If I fall down for you and you fall down for me, it is a play.

No matter how water may dry in the vagina it must leave some for the penis to take its birth.

He who will swallow udara seed must consider the size of his anus.

The fly that has no one to advise it follows the corpse to the grave.

The death that killed mother rat prevents its little ones from opening their eyes.

When air is fouled by a man on top of the palm tree the fly is confused.

Come, come, is life; but go, go is death.

When handshake goes beyond the elbow, it has turned into a different thing.

When yam is well roasted well, it will get to the ant.

He who fetched ant-infested faggots should not complain when lizard begins to pay him visit.

Unless the wind blows we do not see the fowl's rump.

If you go into a land dispute empty-handed, the man with yam begins to till the ground and plant crops.

A duly announced war does not engulf the lame.

When water fills for the man on top, it gets filled for the man down yonder.

All fingers are not equal.

The man that has the wherewithal should do the funeral of his father; after all, it is not the first born that killed him.

Where you are doing the funeral of a dead person is where you are doing your own funeral as well.

The dead will be tired with sleep.

The goat that is in labour will surely give birth.

When the heaven is tired of holding water, it will eventually surrender it to the earth.

When the flood water is tired of running it will settle where it normally settles.

The man who has gone to Chukwu does not tell a lie; after all, who has gone there to find out?

If you continue to be shameful you study (give birth to) a stillbirth.

You do not jump ogwe with both legs.

If you continue to be shameful you eat poisoned cola nut.

Too is the head of opi (horn).

You do not carry vomit in your mouth and blow the fire.

He who initiates into Ozo society and takes the title name Nnebuo (May mother grow) has sold his father's name.

He who is waiting to see his girlfriend hears the foot rhythms of the spirits.

The cock says that in his place, you do not pay bride price before you marry; but do have the strength to run?

The goat that is in labour will surely give birth.

Anything that has a beginning has an ending.

Ufo ji foo, ufo ede foo; egburu oleri, ahara uso ohia!

CONCLUSION

The sociolinguistic scope of Nigerian English is vast. This brief survey done so far across the levels of linguistic organization has shown that a lot more are at stake of Nigerian English to be investigated in the Igbo speech community. For instance, the multiplicity of Igbo regional dialects as well as a conglomeration of dialects of those regional dialects provides shelter, as it were, to myriads of Nigerian English within the speech community of the Igbo.

It follows that the-no- fewer-than four hundred and fifty languages in Nigeria, in addition to the dialects of these teeming languages, encase rather countless number of Nigerian English

resident in Nigeria alone. This may have informed the wise decision of Nigeria English Studies Association to embark on the cumbersome scholarly endeavour of documentation and codification of Nigerian English, likely Standard Nigerian English (SNE). When this feat is achieved, then we may have other categories of Nigerian English as popular Nigerian English (PNE), and Nigerian English (NE).

The essay is a modest effort to inquire into the features of Nigerian English, using Igbo speech community as a case study given the delimited scope of the work. In view of this logical constraint, the researchers call on other scholars to conduct further studies in order to unveil further features of Igbo-Nigerian English.

As admitted earlier, the scope of Nigerian English is rather infinite, in view of the fact that language is dynamic in time and space. This makes it even more expedient that the research findings should be ongoing to ascertain the current state of the art in the sociolinguistic discipline of Linguistics concerning Nigerian English of Igbo experience.

Until then, at the point we are no longer able to light our *owaa(ra)*, we drop *owaa(ra)*, for he who fights and runs away will live to fight again! *Anaa m.*

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