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Topicalisation and Nominalization as Rhetorical Devices in Chinua Achebe's *Anthills of the Savannah*

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Abstract

This paper focuses on the two rhetorical devices in Achebe's Anthills and aims at enhancing a better understanding of the novel. The paper sets out to investigate whether or not the aforementioned rhetorical devices are effectively deployed in the text. Apart from being Achebe's latest literary work and the most intellectually challenging, it is sufficiently ideologically loaded to meet the analytical target of the CDA-anchored theoretical framework of the study. The theoretical framework of the study is critical-stylistic approach with specific focus on nominal and topical descriptive expressions. This approach appropriates the techniques of Critical Discourse Analysis (CDA). CDA stems from Critical Linguistics (CL). Hence, like CL, it is anchored on Haberma's (1973) Critical Theory (CT) which advocates a social constructionist view of language. This theoretical framework is adopted to enhance discovery of those salient socio-political and other ideological perspectives of Achebe that collectively impinge on his readers' perception. The two linguistic rhetorical devices of topicalisation and nominalization analyzed in this paper serve the stylistic purpose of foregrounding. Specifically, topicalisation foregrounds the writer's most topical ideological perspectives, while nominalization foregrounds crucial omission of information about agents of power. In the light of the theoretical framework of the study, their deployments in Anthills clearly proved that indeed effective textual understanding goes beyond linguistic knowledge to reflect power relations and points of view. Consequently, both of them are found in expressions that reflect power relations and points of view. Moreover, both topicalisation and nominalization are discovered in Anthills to have demonstrated Achebe's strictly people-oriented political ideology of participatory democracy. Effective deployment of topicalisation and nominalization as rhetorical devices in a literary text as evident in Achebe's Anthills enhances a better understanding of the text for the reader.

Keywords: Chinua Achebe, Anthills, Topicalisation, Nominalization, Rhetorical devices

Introduction

This paper sets out to investigate how the two linguistic rhetorical devices of topicalization and nominalization are effectively deployed in *Anthills* in order to enhance a better understanding of Achebe's *Anthills of the Savannah (Anthills)*, published in the U.K. and in Nigeria, respectively in 1987 and 1998. Before now, *Anthills* has been the subject matter of scholarly works, both distinctly and in combination with its sister and/or other novels. Examples of such works include Okechukwu (2001), Odebunmi and Ogunleye (2003, pp. 243-251), Kehinde (2005, pp. 87-100), Balogun (2003, pp. 221-231), Olufunwa (2004, pp. 523-540) and Ohaeto (1997).

The first two of the above examples focus on style. None of the works, however, focuses specifically on topicalization and nominalization as rhetorical devices in the novel. Hence, this paper sets out to investigate Achebe's deployment of both devices in his Anthills, applying critical stylistic approach which appropriates Critical Discourse Analysis (CDA) as a theoretical framework. This theoretical framework is adopted to unearth those salient socio-political and other ideological perspectives of Chinua Achebe that collectively influence his readers' textual interpretation of Anthills.

The paper defines topicalization, syntactically, as the movement of a noun phrase (NP) or noun clause to sentence-initial position, and semantically, as the textual prominence that goes with the syntactic foregrounding. It defines nominalization, on the other hand, to mean the conversion of any kind of phrase or clause or even a whole sentence to a noun phrase or a noun clause.

Review of Relevant Literature

The essence of this section is to critically review the available scholarly works on Chinua Achebe's *Anthills of the Savannah* (*Anthills*). Hence, references are made in this section to such works, beginning with those on the themes of the novel. Rao, J. V. et al, in their thematic sketch assert that:

> In Anthills of the Savannah and A Man of the People, he (Achebe) tears into the greed, egomania, lust and laziness of post-independent African rulers, giving us a chronicle of Nigeria's decent into autocratic rule under which it still labours today. In those books . . . he has been a consistent irritant to the powerful. (Africasource, pp. 2-3).

> . . . Anthills of the Savannah is about a military coup in the fictional West African nation of Kangan …in a powerful fusion of myth, legend and modern styles, Achebe has written a book which is wise, exciting and essential, a powerful antidote to, the cynical commentators from 'overseas' who see nothing ever new out of Africa. (p. 6).

Achebe's novels (including Anthills) let us have a close and real picture of past and present African life with all their pains, pleasures and puzzles with immediacy and force (p. 1).

The themes of Achebe's novels are not exclusively socio-cultural in nature, even though they are all deeply socio-culturally rooted (Asomba, 2001, p. 6). This is evident in *Anthills, No Longer at Ease and A Man of the People.* Beyond the political and the socio-cultural, there is a prophetic dimension to Achebe's themes in his novels. Achebe's prophetic theme in connection with *Anthills* is visionary rather than predictive or prognostic. In the novel, he expresses hope for Africa against all her present odds-hope in African women, African youths, hope for, and hope in African literature. Consequently, Ohaeto (1997, pp. 252-253) asserts that the story of the novel is:

> Woven with thematic strands that include love, hate, passion and friendship. Such a potent mixture often results in violence, especially with political and natural disasters as part of the background of the novel. In Achebe's fable, the perennial city and village conflicts as well as military and civilian confrontations dramatize the tension of modern Africa.

Ohaeto further states that:

> This is also a novel of hope for the author shows that even the most devastating political and emotional turmoil gives way to renewal. Achebe's quintessential Africa in the novel includes the view of struggle as useful, especially when it issues a statement through which resistance becomes known (as seen in) the magnification of the female characters, the utilization of memory, the anatomy of power and hope in the young and the future.

Generally, the themes of Achebe's novelsl, going by Ayo's (2005, p. 88) postulation group them into three categories. *Anthills* and others but one can be typified as novels of cultural nationalism and novels of post-independence disillusionment. The exception, which is *Things Fall Apart* is a novel of anti-colonialism. Thematically, therefore, all of them in combination, especially with *Anthills* give broad-based messages to their readers. Hence, by writing them, Achebe passionately urges his readers, Africans particularly, to strive to achieve individual and collective self-assertion; resist undue colonial influence; shatter the shackles of post-colonial and neo-colonial ideological delusion and rise to the challenges of modern nationalism. Put succinctly, Achebe's novels, in other words, constitute both assertive and protest literatures. This thematic summary is the precise import of Olufunwa (2004, pp. 523-540) corroborated in Balogun (2003, pp. 221-231) as well as

Odebunmi (2003, pp. 243-251). Specifically, *Anthills* constitutes an assertive literature.

With regard to style, there is yet, to the best of my knowledge, no comprehensive stylistic study of Achebe's *Anthills*. The few scholarly works on it that touch on style dwell more on the literary stylistic perspective. Moreover, even their literary analysis of the novel is far from being in-depth, except as it relates to humour and the use of proverbial expressions. The explications of the latter are contained in Mbisike (2003, pp. 224-233). Regarding the application of humour technique, only Odebunmi and Ogunleye (2003, pp. 243-251) have done an appreciable work. Nevertheless, their analysis focuses on humour technique, only. In their study, two types of humour are identifiable in the novel: linguistic and non-linguistic. Explicating the two types of humour, they conclude in their data-driven analysis that Achebe's use of humour in the novel does more than amuse his readers since his humour technique, beyond amusement, is theme-related. Hence, the technique carries the stylistic effect of revealing in a lighter mood, Achebe's highly critical thematic pre-occupation – the post-colonial history of Africa anchored on conflict, betrayal, disillusionment and misrule (p. 257).

Odebunmi and Ogunleye (2003) as well as Mbisike (2003) are indeed in-depth studies, but they do not cut across all the stylistic features in *Anthills.* Thus, the works leave much gap to be filled, since such analyses are also necessary in connection with other stylistic elements in the novel.

Rao et al, in their own stylistic description of Achebe's novels (including *Anthills*) state just the following:

> The language acquires naturalness despite frequent allusions to African terms mostly because he is adept in integrating the African panorama into English . . . the use of idioms lends Achebe's anguage and style a native flavour and force. His language is a major component of his artistic strategy, which not only enriches the English Language but (also) gives the reader the experience of a whole culture. (The Postcolonial Web, 4-5, 7).

The above stylistic description with reference to Achebe's *Anthills* surely reveals that they are indeed quite generalized and are virtually literary in approach. Nevertheless, they underscore the scholarly consensus that language is the pivot that propels Achebe's styles in the novel. This language, howbeit, as stylistically deployed in *Anthills* is yet to be critically analyzed.

This literature review has revealed the following about *Anthills*:

    i. The subject matter and themes, together with its literary genre
    ii Its typology, albeit, partly, as well as its target audience
    iii. Its temporal and geographical setting

iv. Sketchy linguistic and literary stylistic insights.
Inversely, the review is in want of these scholarly imperatives about the novel:

    i. Its diverse linguistic and rhetorical features beyond the use of proverbs and humour.
    ii. The stylistic features peculiar to Achebe in the novel.
    iii. Fresh and profound interpretation of its numerous proverbial expressions.
    iv. Its composite typology.

The above 'unknowns' about the novel certainly necessitate this present study.

Theoretical Framework

The study adopts Critical Stylistics (CS) as its theoretical framework. Jeffries (2010) and as subsequently corroborated by Norgaard (2010), in propounding the theory, asserts that it is a fusion of CDA and Stylistics, especially Linguistic Stylistics. Among others, the theory accesses the following analytic tools: naming and describing as stylistic features. Both tools are exploited to unearth the social meanings encoded in texts, generally, especially literary texts such as Achebe's *Anthills*. In practical terms, Critical Stylistics is deployed to analyze nominalization and topicalisation as foregrounding rhetorical devices utilized for naming and description in a given text. Van Djik's model of CDA, among other theoretical thrusts, incorporates the aforementioned tools of Critical Stylistic Approach. Consequently, it is exploited in this study for a critical stylistic analysis of nominalization and topicalisation as rhetorical devices in *Anthills*. CS is both a theory and a methodological tool and requires explication, but before explicating it, let us note some pertinent definitions of style and stylistics**:**

    1. Style is saying the right thing in the most effective way.
    2. Style refers to the totality of the linguistic features unique to literature.
    3. Style refers to some or all of the language habits of a person as in Shakespeare's style, James Joyce style, etc. (Crystal and Davy, 1969, pp. 9-10)

Stylistics, simply defined, is the study of style. Every stylistic investigation can be done from several perspectives which also constitute the branches of stylistics and include Classical Rhetorics, Literary, Evaluative, Transformational, Pedagogical, Computational and Ideological Stylistics.

Because the last named connects the conceptual basis of the study's theoretical framework, more light is shed on it. It studies style from ideological points of view. It incorporates feminist and Marxist-oriented Stylistics. The former concerns itself with style as it applies to men and women, while the latter centres on style as associated with social classes. The foregoing theoretical insights mirrors fundamental ideational trust of Van Djik's (1991)

ideological schema which holds that ideologies as interpretation frameworks organize sets of attitude about elements of modern society, and therefore, provides cognitive foundation for the attitudes of various societal groups in furtherance of their own goals and interests.

The analytical tool in ideological Stylistics is CDA. CDA, like Critical Linguistics (CL) from which it emanated, is anchored on Haberman's (1973) Critical Theory (CT). CT advocates a social constructionist view of language which states that:

> Realities and subjectivities are constructed in and by language. Hence, subjects construct themselves and the worlds they inhabit in their everyday uses of language, thus constructing and deconstructing power relations in narrativity. Similarly, that which is considered the social and the cultural are constructed and deconstructed. Consequently, changing narratives, telling stories differently might change the social world just as the goal of work on and with language is a politics committed to social change via what is called a semiotic labour on and with texts by Eco (1979).
> _____ Threadgold (2000, pp. 1)

To firmly grasp the import and technicalities of CDA, let us briefly explicate CL – its major proponent. M. A. K. Halliday, 'signalled' the birth of CL, when in an interview with Herman Parret, he muted the possibility of an instrumental linguistics, which according to him, refers to the study of language for understanding something else. In the light of Halliday's signal, CL emerged from Fowler et al's publication of *Language and Control* in 1979. Emerging as an instrumental linguistics, it does not, however, contradict autonomous linguistics as noted by Halliday (1978:36). It does not contradict autonomous linguistics because in applying its principles, one also learns about the nature of language as a phenomenon.

Relying largely on the analytical tool kits of contemporary Marxism, post-structuralism and deconstructionism, Fowler's book presents CL as focusing on the social determination of ideology, the constraining role of language in socialization and the theory and practice of representation. Fowler also posits that all representation (texts) is moulded by the value systems ingrained in the medium of representation (language). Thus, CL challenges common sense by pointing out that something could have been represented in some other way with a very different significance (meaning). Threadgold (2000:13), citing Fairclough (1992), provides us with a profound insight into the fundamentals of CL as follows:

> Critical Linguistics is concerned to read the meanings in texts as the realization of social processes, seeing texts as functioning

ideologically and politically in relation to their contexts. This is very much an approach in which discourse is text, but there is too little emphasis on the production and interpretation of texts, a too ready assumption of the transparent relationship between textual features and social meanings and a neglect of discourse as a domain of social struggle or of the ways in which changes in discourse might be related to wider processes of social and cultural change. There is also a typical Marxist top-down view of ideology and power and an emphasis on social struggle rather than social action, social reproduction rather than social transformation.

CDA differs from conventional Discourse Analysis (DA), which largely derives from post-structuralist philosophies and theories, going by scholarly indices in Cultural Studies (Threadgold, 2000:2). The onset of CDA was heralded by Foucault's reaction to Halliday's theory of language as a social semiotics. Following his reaction scholars in the early nineties, considered it necessary to consider FL in the light of his work on discourse, institutions and power, and also in the light of Bakhtin's work on heteroglossia and other related publications. The outcome of this rethinking is a new focus on textual interpretation and production together with a new understanding of the crucial importance of inter-textuality and subjectivity in connection with discourse processes involving struggle and change. Thus, emerged a functional theory of language as a way of grounding DA in a flexible linguistic analysis integrated with radical social and cultural theory which was later termed "CDA" by Norman Fairclough. This is evident in his Australian work by which he produced a theory of discourse and social change, drawing on Foucault and a number of neo-Marxist and other social theorists who brought together, a version of FL with sophisticated social and cultural theory, all of which now constitute CDA. See Delinger (1995:14-15), Fairclough (1995), Kress &Threadgold (1988) and Thibault (1991) as well as Simpson (1993).

Given the above CDA background, it is clear that its fundamental objective is to enhance textual comprehension beyond linguistic knowledge. This agrees with Kaplan's (1990:1) assertion that:

> The text, whether written or oral is a multidimensional structure and any text is layered like a sheets lying at different angles to each other. The basics of a text consist of syntax and lexicon; its grammar, morphology, phonology and semantics. However, the understanding . . . of grammar and lexicon does not constitute the understanding of . . . text. Rhetoric intent, coherence and the worldview that author and receptor bring to the text are essential.

Note from Kaplan's assertion that CDA also goes beyond linguistic knowledge to provide profound insight into the tenor of discourse in a text. Again, inherent in Kaplan's postulation is the fact that mutual contextual beliefs (MCBs) and ideology are essential factors in CDA. This is so because they deepen textual comprehension. Moreover, CDA depicts the correlation between language use and the exercise of power, especially political powers (Thompson, 2002). The implication of all of the above is that CDA unearths implicit textual meanings which may correspond with what Van Djik terms 'underlying ideologies.'

Note here that, as a theory, CDA springs from and includes Hallidayan FL and other theories of language such as post-structuralism, post-modernism, deconstructionism, feminism and pragmatism. Essentially, as a theory, it combines Marxist theory of discourse with (conventional) linguistic methods of text analysis. These various theoretical perspectives that impinge on CDA make it highly interpretative and contextualized. As a methodology, CDA serves as a tool for the analysis of texts which is replicable, systematic and verifiable (Threadgold, 2000, p. 5). Note, however, that its method of text analysis is not unilateral. It is rather a product of variant methodological frameworks. Hence, Wodak (2001, p. 2) points to the heterogeneity of methodological and theoretical approaches in CDA. Consequently, some scholars hold that a critical stylistic approach to text analysis is most effective, if based on the application of CDA theory and methods. Hence, Huckin (1997) proposes eclectic CDA methodological procedures.

Huckin's CDA techniques operationalize the fundamental assumption that discourses can be used to assert power and knowledge or to resist and criticize power which mirrors Djik's (1988) notion that CDA is concerned with studying and analyzing written texts and spoken words to reveal the discursive sources of power, dominance, inequality and bias as well as how these sources are initiated, maintained, reproduced and transformed within specific social, economic, political and historical contexts. Note also that the application of the techniques is guided, among several others, by this basic principle: how we write and say what we write and say is not arbitrary, but purposeful, whether or not the choices are conscious or unconscious (Sheyholislami, (2001)). All of the above tenets also apply to Van Djik's (1999) CDA model adopted in this paper. Van Djik's model as referenced in Massi (2001) is adopted for the study, because it enhances a broader social cognitive as well as political interpretation and explanation. The model specifies as follows:

i. Investigate word inflection, derivation, formation as well as neologism at the morphological Level.

ii. At the lexico-semantic level, analyze lexical choice and variation as well as use of lexicalized metaphors.

iii. At the syntactic level, do the following:

(a) Proceed to agency analysis by identifying and explaining power relations in the text.

(b) Identify and explain nominalization features in the text to reveal crucial omission of information about agents of power.

(c) Investigate topicalization as deployed in the text since it reflects perspectives that influence the reader's perception.

(d) Analyze word order as conventionally applicable to English, i.e., grammaticality.

(e) Identify and explain all ambiguities or insinuations contained in the text to depict misappropriation of power to the detriment of the downtrodden.

(f) Analyze every instance of impersonalization and subjectivity to depict deliberate omission of facts achieved by means of agentlessness and also identify every instance of prejudice: Investigate the use of passive (and active) syntax in the text.

The above CDA theoretical and methodological Frameworks automatically exclude literary analysis. Hence, for the purpose of this critical stylistic analysis, investigation is strictly limited to linguistic analysis modeled after M.A.K. Halliday's Systemic Functional Theory. See Halliday (1985) for details or Adeyemo (2005) for essentials of the theory. Also, the identified specific CDA techniques exclude intertextual analysis as advanced by some scholars in their own theoretical constructs. Moreover, let us state that no analysis of a particular stylistic feature reflects all of the above CDA techniques. The actual techniques reflected are determined by the critical interest of the analyst as may be decided by major textual/ideological thrusts. Finally, note that the techniques are not exhaustive; they are rather the examples of numerous possible CDA techniques.

Achebe's Ideological Points of View in *Anthills*

In *Anthills*, Achebe advances two major categories of ideology: political and socio-cultural. The first named, however, receives a higher degree of textual prominence in the novel because, as has been scholarly noted, *Anthills* is a political novel. For this reason, this section expounds only those political ideological points of view closely associated with Achebe. Achebe's political ideology as evident in *Anthills* is anchored on his political philosophy – that of participatory democracy, which is strictly people-oriented without marginalizing the leader. Hence, as Tsaaior (2008, p. 15) rightly puts it, the ideals of participatory democracy are those by which: "The leaders of the people hold power only in trust and at the pleasure of their constituents, who are the real custodians of the power machinery or apparatus."

Consequently, *Anthills* mirrors people-friendly political ideals as deducible from its numerous themes. The foremost of these ideals is that despotism is absolutely unacceptable as a form of political leadership. Next in importance to this is that sit-tight leaders should and must not be welcomed in any polity. Following this is that political oppression should and must not be tolerated, but should rather be resisted at any cost by all means, even when a despot is in charge. A further ideal is that political power should be sought and wielded for the sole purpose of preserving the common good – the common wealth of a nation. That is, political leaders should spend their tenures evolving and effecting solutions to the myriad of social problems that trouble their respective constituencies. The foregoing major ideals imply that no political system except participatory or representative democracy is acceptable to Achebe, obviously, because no other system is half as people-friendly as participatory democracy.

Hence, advocating the preservation of the above ideals, Achebe plots the story line of *Anthills* such that despotism as seen in Kangan becomes synonymous with tragedy-tragedy as seen in the abduction or death of the key players in Kangan politics: Sam, Ikem and Chris- which translates to a complete and total leadership failure.

An Overview of Rhetorical Devices

This section makes a general overview of rhetorical devices in English. In written English, rhetorical devices are aids to writing. They are those linguistic resources that go with effect, and beauty of expression. Generally, they add colour to what is stated, enhance graphic description and articulation of ideas for profound insight. They elevate the writer's expression by deepening textual meaning to make it generally connotative. Textual meaning is connotative when it goes beyond its denotative value, i.e., when it is contextualized, linguistically or situationally. The contextual value of rhetorical devices justifies the analytical interest in them in this paper in the light of the theoretical framework of the study, which largely relies on context, especially situational context.
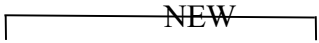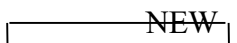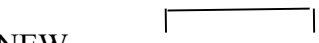
Rhetorical devices are essential 'condiments' of every interesting piece of writing since no piece of writing can be effective, persuasive or memorable without them. Hence, Harris (2008:2) asserts that in every text, they are next in importance to an appropriate and clear thesis, sufficient supporting arguments, a logical and progressive arrangement.

There are very many rhetorical devices in English, which are either traditional or linguistic. The former are virtually innumerable. Hence, Harris (2008) elucidates over sixty of them some of which include alliteration, allusion, anaphora, aporia, chiasmus, epithet, litotes, metabasis, hypotaxis; epistrophe, exemplum, eponym, metanoia, metaphor, oxymoron, parallelism

and zeugma. The list includes both the common and uncommon devices. The linguistic devices, among others, include topicalisation, nominalization, passivization, modality, presupposition, apposition and transitivity. See Huckin (1997), Van Djik (1999) as well as Ogunsiji (2005). Topicalisation and Nominalization are, obviously, of scholarly interest in this paper. Hence subsection 5.1 proceeds to succinctly explicate their theoretical basis.

Topicalisation and Nominalization

Topicalisation is a complex linguistic concept, being both a syntactic and a rhetorical (stylistic) device. Basically in English, it is largely synonymous with sentence focus or (clausal) theme. Sentence focus is equivalent to the new information contained in the traditional subject and/or predicate of a sentence. The new information contrasts with the given (old) information in a sentence. Theme which may be marked or unmarked, is the initial unit of a clause, syntactically speaking. However, from the point of view of information structure in a clause, i.e., semantically, it corresponds to the most important part of any given clause: the part that contains its central idea. Table 1 below illustrates both linguistic notions of sentence focus and theme:

Sentence Focus	Theme
What's on today? ┌─────NEW─────┐ We're going to the Races.	**He** bought a new car.
What are we doing today? ┌──────NEW─┐ We're going to the Races.	**Did** he buy a new car?
Where are we going today? ┌────────┐ NEW We're going to the Races.	**Which** house did he buy?
Who's going to the Races? NEW We are going to the Races.	**Buy** a new car.

Quirk & Greenbaum (1973, pp. 408, 412)

As in the illustration, sentence focus ('New') varies in scope. Thus, its syntactic domain spans through a single word to a whole clause (sentence). Phonologically as shown in the table, it is signaled by intonation. Specifically, it is located where the nucleus of a tone unit falls. Still notable in the illustration is that in a main clause the theme, if unmarked (expected), corresponds to any of these grammatical items:

1. The agent- The traditional subject of the clause.
2. The operator in a yes – no question.
3. The wh – element in a wh – question.
4. The main verb in an imperative sentence.

Apparently, the foregoing evinces the grammatical functions of theme and sentence focus to syntactically serve the purpose of emphasis in a sentence or clause as may be the case. That they have emphatic grammatical function presupposes that they give prominence to the sentential or clausal element they highlight. In other words, they foreground their syntactic domains of operation. Hence, Quirk and Greenbaum (1973) consider the two of them to give different kinds of emphasis in a sentence. This emphatic or foregrounding function of sentence focus and theme precisely apply to topicalisation and nominalization as shall be seen later.

As already asserted, topicalisation is both a syntactic and a stylistic device. However, it is more of a rhetorical than a syntactic device. As a syntactic device, it is deployed in sentence-initial position. Hence, it is syntactically defined as the movement of a noun phrase (NP) to sentence-initial position. Howbeit, as a rhetorical device, it is predominantly used together with other such devices to foreground a desired message. In other words, if the above semantic item is persistently echoed in a successive textual assertion, it is said to be topicalized. Also, a single or multiple textual assertions can syntactically highlight a crucial information unit in a noun clause to topicalize it. Topicalisation can also occur lexically in which case a single word in the traditional subject position becomes semantically significant in relation to overall textual meaning.

Nominalization like topicalization is a complex rhetorical device. Broadly speaking, it involves the derivation of nouns from other parts of speech or the conversion of any kind of phrase or clause or even a whole sentence to a single noun, a noun phrase or a noun clause. Technically, for some scholars, howbeit, it simply involves converting a verb or verb phrase (VP) to a single noun. This is the position of Comrie and Thompson (1985) in one of their verse expository publications on nominalization focused on Mantauran or Rukai Language.

The foregoing arbitrarily indicates that nominalization takes two patterns: derivation and phrasal/clausal conversion. The former is part of the conventional linguistic process of word formation which normally include

prefixation and suffixation (affixation), conversion, compounding clipping and blending as well as acronymization. For details, see Quirk and Greenbaum (1973, pp. 430-449) as well as Zeitoun and Sinica (2002, pp. 4-24).

Nominalized grammatical units are known as nominals. Chomsky (1970), Lees (1960), Zuchi (1993), Hoekstra (1999) and a list of other notable scholars assert that English has different types of nominals with similar meaning and distribution. The explication of these different types of nominals is beyond the spatial scope of this paper. Below are the examples of the few of them that are of analytical interest in this study:

A   1. *Gerund nominal: John's criticizing the book.*
2*. Derived nominal: The barbarians' destruction of the city.*
3*. Mixed nominal: Ben's mixing of the drugs which led to his death.*

Each of the above illustrative noun phrases can be expanded to a whole sentence as follows:

B   1. *John criticized the book.*
2. *The barbarians destroyed the city.*
3. *Ben mixed the drugs which led to his death.*

Going by the foregoing arbitrary classification, the illustration in this paragraph clearly exhibits nominalization by way of clausal conversion which involves the conversion of independent clauses (whole simple sentences) to noun phrases. Also the illustration shows that each of the example nominals can stand without its human agent and even the object pronoun present in A_3:

C   1. *Criticizing the book*
2. *Destruction of the city*
3. *Mixing of the drugs which led to death.*

The agentless form of the nominals as in $C_{(1-3)}$ captures the kinds of nominal featured in the analysis section. This is so because in this form, they demonstrate the rhetorical effect of nominalization: Deliberate omission of crucial information about agents of power. Note that this rhetorical impact always conspicuously goes with this agentless form, whether the nominal is syntactically foregrounded or backgrounded as shown below:

D   1. ***Worshipping a dictator*** *is such a pain in the ass.*
2*. The problem is **mixing the drug which led to death**.*

Again, whether foregrounded or backgrounded, the nominal serves emphatic grammatical function.

The explications on topicalization and nominalization, above, shows that if in a text, like *Anthills*, they reflect as significant stylistic features, there must be a key discourse purpose prompting their deployment in the text. With reference to the studied text, the discourse purpose cannot be anything else, but salient ideological devolution, since it is a political novel. Consequently, subsequent analysis proceeds to identify the salient ideologies which Achebe has given vent to in his deployment of the two rhetorical devices of

topicalization and nominalization. This is perfectly in tandem with theoretical framework of the study: Critical stylistic approach anchored on CDA.

Data Presentation and Discussion

Below are numerous examples of the expressions that reflect the rhetorical device of topicalisation in *Anthills* as seen in the highlighted parts.

i. **An animal whose name is famous** does not always fill a hunter's bag (p. 12).

ii. **A man who answers every summon (made) by the town crier** will not plant corn in his field (p. 122)

iii. **The cock that crows in the morning** belongs to the household, but its voice is the property of the neighbourhood (p. 122)

iv. **Women** are their own worst enemies (p. 37)

v. **Agwu** does not call a meeting to choose his seers and diviners and artists; **Agwu**, the god of healers; **Agwu**, brother to Madness!

vi. **Agwu** picks his disciple, rings his eye with white chalk and dips his tongue, willing or not, in the brew of prophecy; and right away the man will speak and put head and tail back to the severed trunk of our tale.

vii. **This miracle man** will amaze us because he may be a fellow of little account, not the bold warrior we all expect nor even the war drummer ___ (p. 122-128).

viii. **Charity,** he thundered, is the opium of the privileged (p. 155).

ix**. That world of yours** will be in heaven (p. 155).

x. **Days** are good or bad for us now according to how HE gets out of bed in the morning (p. 2).

xi. **The nonsense about one hundred per cent** was only the manchination of a newspaper editor who in my judgment is a self-seeking saboteur (p. 5).

xii. But, unlike the rest**, knowing that he has been teased** does not amuse him or offer him relief; rather it fills him with anger (p. 6).

xiii. **You, young people**, what you will bring this world to is pregnant and nursing a baby (p. 226).

xiv. **A deity who does as he says** never lacks in worshippers (p. 103).

xv. **Attorney General,** I sent for you not to read me a lecture, but to answer my question. **You** may be The Attorney but don't forget I am the General (p. 22).

xvi. **John Williams, our teacher, whose favourite phrase was 'good and proper, pressed down and flowing over,' in describing punishment**, probably made the best choices for Sam after all (p. 49).

xvii. **All the Beer dem drink for here** de make me fear (p. 55).

xviii. **The sweeping, majestic visions of people rising victorious like a tidal wave against their oppressors and transforming their world with theories and slogans into a new heaven and a new earth of brotherhood** are at best grand illusions (p. 99).

xix. **Negrophobist,** apparently the opposite of Nigger-lover (p. 58)**.**

xx. **Polygamy** is for Africa what 'Monotony' (monogamy) is for Europe (p. 79).

xxi. **The goat owned in common** dies of hunger (p. 36).

xxii **What is brought out before a masquerade** cannot be taken indoors again (p. 226).

xxiii. **One finger** gets soiled with grease and spreads it to the other four (p. 19).

xxiv. **The correspondent** was deported the next day (p.173).

xxv. **What happened to her father,** may it not happen again (p. 228).

Due to spatial limitation, only $X_{(1-4)}$, X_7, $X_{12 \text{ and } 15}$ are discussed, subsequently. These seven examples are analyzed, because they project the most topical ideologically driven messages in relation to others in the illustrative data above.

Intratextually, $X_{(1-3)}$ proverbially topicalize Ikem Osodi (Ikem), since each of them is appropriated in a long speech made at Harmoney Hotel by the leader of Abazon delegates to defend his 'offence of avoiding kindred meetings.' Extratextually, however, they topicalize the indispensable role of social crusaders of the likes of Ikem. Hence the three expressions partly constitute the stylistic devices deployed in *Anthills* to immortalize Ikem. Thus, Achebe depicts his ideological passion for social crusaders as well as his disgust for the perpetrators of the political vices that necessitate them. So, he prompts the reader to infinitely appreciate every social crusader in town. Again, $X_{(1-3)}$ evince that social crusaders are more important in the society than socialites. That is, why 'the philosopher-king' who leads the Abazon delegates spares no time and energy to prove Ikem (The crusader) superior to the The MC (the socialite) who accuses him of estranging himself from Abazon social gathering. This claim is underpinned by the large number of expressions like $X_{(1-3)}$ used in his lengthy speech.

X_4 expresses Ikem's chauvinistic propensity as it topicalizes women, extratextually. It proceeds from Ikem as he ruminates over his having to share the same bed throughout the night with Elewa, his wife that never be. He does so most against his wish because to him, no man and woman should share the same bed at night beyond their love-making period. He makes the statement as Elewa forces him to violate this principle, appearing to sympathize with women. Yes, since the statement suggests that a man and a woman sharing the same bed exposes the woman to more sexual exploitation. Nevertheless, a critical consideration of the utterance depicts the ideological presupposition

contained in it: Women are desirable only as sex objects. By this presupposition, Achebe reveals the unpalatable ideology that traditionally guide man-woman relation in his homeland and beyond within Africa. Note that, functionally, the utterance is a declarative. That underpins the high degree of doggedness that marks the viewpoint in rural Africa.

X_7 forms part of the lengthy testimonial speech delivered at Harmoney Hotel in favour of Ikem by the wise old man who leads Abazon delegates to the Government House in Bassa on a solidarity visit. It makes an extratextual reference to whomever 'Agwu', the god of healers calls to serve him. Hence, it cataphorically connects X ($_{5 \text{ and } 6}$), asserting that whoever emerges Agwu's disciple is automatically a miracle man. The great powers of this miracle man, judging by X_5 denotation make him a seer, a diviner and an artist at the same time. As an artist, he has an unbeatable story telling capacity which makes him a living historical encyclopedia, especially in connection with war narratives. Inherent in this narrative expertise is the power to psychologically heal his audience. This healing power stems naturally from the cathartic effect of his humourously exaggerated stories, which is remarkable given the paradox that usually trails the powers of this miracle man and his smallish physique.

The foregoing clearly underscores the indispensable role of (traditional) historians who, in the context of the old man's speech ranks much higher than veteran warriors in life. Thus, Achebe appropriates X_7 to prompt the reader not to neglect historians and History, and by extension journalists and Journalism. Journalists and Journalism appear in Achebe's scale of preference because the topicalized noun phrase in the expression stands in the same semantic relation with the noun clauses topicalized in $X(_{1-3})$. In other words, X_7 makes an indirect extended intratextual reference to Ikem, a fearless editor of the *National Gazette* in Kangan. Hence, the declarative generally calls the attention of Achebe's audience to the ideological neglect that History and Journalism suffer in the educational systems of third world countries like Nigeria. Hence, the statement implicitly underlines Achebe's ideological distaste for wars and warriors. Again, the statement, in its traditional religious context, reflects an ideological doxology for (African) traditional religion, signaling controversially though, that its adherents do not worship powerless gods contrary to the claim in Christianity.

Apparently, $X_{12 \text{ and } 15}$ conceptualize the despot in His Excellency (HE). Specifically, X_{12} portrays him as somebody totally insensitive to amusement. Hence, rather than be amused when teased by one of his lieutenants, he is grossly provoked. X_{15}, invariably, highlights the despotism in HE, projecting him as a despot par excellence with no penchant for patient listening. Consequently, in a dramatic wordplay that intensely lampoons him, he attempts to secure a yes or no answer to a highly sensitive question – a question that boarders on loyalty as it pertains to him and Christopher Oriko (Chris),

the Commissioner for Information. Thus, the statement is as satirical as (X_{12}) with reference to autocracy as a political leadership ideology. Hence, both utterances, together with numerous similar ones in *Anthills*, project Achebe's vehement ideological opposition to dictatorship.

At this juncture, analytical attention shifts to nominalization. The following expressions which are about the only ones that reflect nominalization in *Anthills* are slated for discussion:

(Z) 1. **The original oppression of woman** was based on crude denigration (p. 97).

2. **Worshipping a dictator** is such a pain in the ass (p. 45).

3. And true enough, **Mr. Kent's deportation from the West African State of Kangan,** although extremely scanty in detail, had made world news (pp. 163-164).

4. By the third day, BBC which had already broadcast **news of Ikem's death** carried an interview between their Bassa correspondent and Chris who was described as a key member of the Kangan government and friend of the highly admired and talented poet, Ikem Osodi, whose reported death while in police custody had plunged the Military Government of this troubled West African State into deep crisis (p. 172).

5. **The explanation of the tragedy of Chris and Ikem in terms of petty human calculation or personal accident** had begun to give way in her throbbing mind to **an altogether more terrifying but more plausible theory of premeditation** (p. 220).

Z_1 highlights a derived nominal. It begins Ikem's intellectual discourse with BB on the place of women in the general scheme of things. So, the nominal which is a noun phrase like every other one refers to humanity's initial maltreatment of women, which in Ikem's opinion was based on uncivilized condemnation of women. On the surface, the expression contains nothing that shows that Ikem is at variance with humanity for rashly denigrating woman in the beginning. The conclusion is only arrived at from the discourse context as Ikem makes a Biblical allusion to the creation story of Genesis (1-3), referring also to the African ancestral (traditional) version of the same story. Both creation story versions clearly holds woman responsible for the suffering in the world. Ikem's reference to the story as told in both christian and non-christian circles evinces that he accuses humanity, and not just christians or pagans of women marginalization, just as it also depicts Achebe's way of holding humanity guilty of the same charge, without appearing to do so.

Z_2 begins with a gerund nominal which foregrounds military dictatorship. It expresses Beatrice's (BB) disgust for it, especially as it affects Chris, her lover. This disgust is connotatively expressed in the informal

idiomatic expression: … **such a pain in the ass**. By the statement, BB sympathizes with Chris for being subject to highly provocative loyalty to a military dictator in the person of HE whose cabinet member he is. Simultaneously she insinuates, as suggested by the word, **ass** that HE is stupid, being a military dictator. Thus, the statement projects, most rhetorically, a pungent denigration of despotism as a leadership style in government. Hence, the reader is enjoined to abhor military dictators for being stupid and tyrannical. Note that by the use of the axiomatic nominal, the referent (Chris) is not immediately revealed as the actor (subject) who worships a dictator. Hence, it is the intratextual situational context that brings the information to the fore.

Z ($_{3-5}$) contain derived nominals, and all of them foreground the devastating and fatal consequences of despotism. Specifically, Z_3, a radio news item, unfolds the unjust deportation of Mr. Kent (Mad Medico or MM), Bassa General Hospital Director of Administration, obviously, as contextually revealed, for being Ikem's close friend. Z_4 is the narrator's paraphrase of BBC's actions in respect of the political crisis in Kangan, foremost of which is broadcasting the news of Ikem's death. Z_5, containing two nominals, captures BB's thoughts in respect of the same political crisis which has claimed the life of her two beloved friends. In all of these, the actors are not immediately disclosed. Hence, without the intratextual situational context of each, the reader is at a loss regarding who deported MM, who killed Ikem and who explained the tragedy of Chris and Ikem.

As contextually deduced, therefore, the oppressive Kangan Military Government is responsible for the first two actions, while BB is obviously the actor responsible for the last action. Apparently, the government is the oppressor while the people, represented by Ikem, Chris, MM, BB and others are the oppressed. This Kangan political crisis schema together with Z_2, X_{10} $_{and\ 15}$ plus several other such assertions like X_{12} intensify Achebe's ideological opposition to (military) autocracy, and he has most effectively impinged this on the mind of the reader by making despotism synonymous with tragedy in Kangan story of *Anthills*.

Summary of Findings

Topicalisation and nominalization are among the effective linguistic rhetorical devices in *Anthills*. The former, frequently deployed, is obviously among the predominant rhetorical features of the text just as the latter, sparingly appropriated, is among the backgrounded devices in the novel. Both devices serve the stylistic purpose of foregrounding critical topical textual messages in Achebe's *Anthills*.

Conclusion

The critical stylistic analysis of topicalisation and nominalization as rhetorical devices in *Anthills* clearly proves that indeed effective textual understanding goes beyond linguistic knowledge. In other words, this paper is a practical demonstration of a fundamental objective of CDA namely to unearth implicit textual meanings which largely reveal those salient socio-political ideologies of Achebe that collectively impinge on his reader's perception. These Achebe's socio-political ideological perspectives apparently reflect his political philosophy of participatory democracy expounded in section 2. Finally, this study has demonstrated that effective deployment of topicalisation and nominalization as rhetorical devices in a literary text as evident in Achebe's *Anthills* enhances a better understanding of the text for the reader.

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The Impact of Pidgin on the Written English of Final-Year Students of Government Science School Lafia, Nasarawa State

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Abstract

The study examined the impact of Nigerian Pidgin English on the written English of final-year students of Government Science School Lafia. The study is based on variation analysis theory. To carry out the study, a written essay test was administered to the 2022 graduating class (SSS 3 students) of Government Science School Lafia. The test scripts were collected and studied to identify the impact of pidgin on the written English of the students. Findings reveal that the written English of the students is affected by the Nigerian Pidgin across many aspects of linguistic usage. The paper concludes that the morphological and syntactic variety of the Nigerian pidgin has affected the students' written English as many of their expressions contain traces of the Nigerian Pidgin even when they are expected to write in Standard English.

Keywords: English Grammar, Pidgin, Spelling Errors, Standard English

Introduction

Nigeria is a multilingual society with over five hundred and twenty indigenous languages (Ethnologue, 2009 cited in Udoh & Emmanuel, 2020). In addition to these languages, Nigerian Pidgin (NP) is used in diverse degrees in different parts of the country and it has become a lingua franca for many. Nigerian Pidgin is an emergency language. It is very pertinent to note that what started as an "emergency language" between the white merchants to ease communication with the natives has now become a major language spoken among secondary school students, thereby affecting the students' competence in the use of correct English. As noted by Marchese and Schnkal (1980), in the Delta area of Nigeria, especially around Warri and Sapele, Nigerian Pidgin is more of a Creole.

Creole is a mixture of a European language with a local language and it is spoken as a first language. However, some view Pidgin as a variety of English, while others see it as a distinct language. A look at the structure of Nigerian Pidgin (NP) shows that it has its structures and patterns. Although, at its initial stage, NP was considered the language of those who could not

speak English. It is not only used by students in Nigerian schools during conversations, but it has also become a fascinating medium of communication at all times. Since pidginization, according to Hymes (1974), is "a complex process of sociolinguistics," (p. 84), this work aims to study the impact of Nigerian Pidgin English (NPE) on the written English of students of Government Science School, Lafia.

Conceptual Review

Many concepts are deployed in this work that require clarification. To start with, Pidgin English has been defined differently by various scholars and linguists. Holm (1980) defines Pidgin as a reduced language used by groups with no language in common who need to communicate for trade or other purposes. It can also be seen as a language that arises to fulfill certain restricted communication needs among people who have no common language (Todd, 1974). From these two definitions, it can be seen that Pidgin English is a language that is used to communicate between groups of people that have no common language.

Furthermore, Ojaide and Ashuntantang (2020) see it as a language that emerges due to contact between people of different languages which is usually a combination of different languages. This shows that, though it is limited lexically and structurally, it is suitable for specialized communication. It has some unique features such as uncomplicated grammatical structure and reduced syllabus codes. It is further noted that Pidgin English lacks many things, such as reduction of consonant clusters, absence of tones (such as those found in West Africa and Asian languages), separate words to indicate terms usually preceding the verb, reduplication to represent plurals, superlative and other parts of speech that represent the concept being increased, a lack of morphemic variation (Wilson et al., 2013). Similarly, Decamp (1971), Hymes (1974) and Hudson (1990) in Idiagbon (1999) give a summary of the characteristics of Pidgin as follows: elimination of grammatical devices like inflections, plural possessives and tenses, the use of reduplication as an intensifier, the ability of a word to have a semantic extension.

Literature Review

The entrance of Pidgin English into Nigeria was made possible through the trade situation between Nigerians and the Portuguese from 1469 to 1539, and with the British during the 17th century. From that period onwards, Pidgin English has become a recognized language code in Nigeria. To support this idea, Faraclas (2004, pp.828) says: "Well over half of the 140 million inhabitants of Nigeria are now fluent speakers of the language Nigerian Pidgin English (NPE), making it the most widely spoken language in Nigeria, as well as the indigenous African language with the largest number of speakers."

Although this may be exaggerated, the statement underscores the vast number of the population who use Nigerian Pidgin English.

It should be noted that Nigerian Pidgin varies from place to place and has several peculiar varieties. Obiech (1984) meticulously deliberated on the variants of the Nigerian Pidgin as he identified five varieties, namely, Bendel which includes: Abraka, Warri, Isoko, Sapele. Agbor, Itsekiri, Effurun, Agbaraha-Oto, Urhobo and Ewa; Calabar which includes: Calabar. Cross River, Akwa Ibom and the Kalabari regions; Lagos variant which includes: South West, Eastern Part and South-Central; Kano/Maiduguri variant which includes: North-East, North-North, North-South and North-West; and Port Harcourt, which includes: Port Harcourt and the Regional Suburbs. Furthermore, NPE is widely used in major cities and towns in schools and market domains, in radio jingles, television adverts, and drama/plays.

The Status of Nigerian Pidgin

The use of Nigerian Pidgin seems to have gained popularity since Nigeria's independence in 1960. Pidgin is used profusely in many spheres of life, especially in informal situations. Pidgin discourse abounds (Osoba, p. l). Even though it is not yet an official lingua franca in the country, it is a daily phenomenon in the everyday affairs of an average Nigerian. The nature of Nigerian Pidgin, its easy mode of acquisition, as well as the multilingual background of Nigerians, may have been responsible for its present status and functions.

Even though Nigerian Pidgin (NP) is probably the language with the highest population of users in Nigeria, it does not enjoy official recognition and is excluded from the education system (Igboanusi, 2008). It lacks prestige because it is seen by many Nigerians as a "bad" form of English and associated with a socially deprived set of people (Igboanusi, 2008).

Reduplication in Nigerian Pidgin

Reduplication is a morphological process in which the root of a word or a part of it is repeated. In many languages, reduplication is used in inflections to convey grammatical functions and in lexical derivations to create semantic functions. Kachru (1982) noted that the reduplication of items belongs to various word classes. For instance, some English words are often reduplicated or repeated consecutively, either for emphasis, pluralisation or to create new meanings. Bobda (1994) identified three categories of words that generally undergo the process of reduplication; numerals, intensifiers and quantifiers.

In NP, reduplication is a borrowed form from the mother tongue or L1 of the speakers as it is a common phenomenon in many Nigerian Languages. When a foreign word is borrowed into another language it may or may not

retain its original pronunciation. Most speakers will pronounce the borrowed word according to the sound system of their language particularly if the phonemic sounds of the borrowed language do not exist in the borrowing language (Mensah & Mensah, 2014).

Pidgin speakers enlarge the functional power of a limited vocabulary through the use of reduplicated forms. (Ugot & Ogundipe, 2011). Reduplication in NP is used to express different grammatical and lexical functions, for example, luk-look; lukuluku-stare; lukuluku—someone who stares or gazes. 0k?

Impact of Nigerian Pidgin on the Written English of Secondary School Students

The morphological and syntactic variety of the Nigerian Pidgin has affected students' written and spoken forms of Standard English as observed by Amakiri and Igami (3). Some examples of distortion are:

NPE	Standard English
Go slow	Traffic jam
She don born	She has been delivered of a baby
Go front front	Go further

The high failure rate in the English language and the poor communication skills among Nigerian students are then blamed on the corrupting influence of Nigerian Pidgin. It is believed that one cannot write better English than how one speaks and, most Nigerians, especially students, speak Nigerian Pidgin English better than Standard English. Besides, some educated elites also use Pidgin in their conversations. This has given Pidgin a wider range of communication. The 1998 Educational Policy in Nigeria approves the use of the mother tongue in teaching children up to their third year in primary school. Where this is not possible, the dominant language of the community may be used. For some parts of the country, Nigerian Pidgin English has been used as an official medium of instruction at the primary level (Agheyisi, 1988). Children who are exposed to Nigeria Pidgin before learning English are sometimes found alternating between Nigeria Pidgin English and Standard English structures.

NPE	Standard English
I no know	I don't know
I sabi do am	I can do it.

They are also heard pronouncing some words wrongly.

NPE	Standard English
Onle	only
Bodi	Body
Bele	belly
Moni	money

Phonologically, the Standard English consonants differ from Nigerian Pidgin consonants, 'them' becomes `dem', something' becomes `somtin'. Grammatically, the Pidgin variation is, 'I dey come' instead of 'I will be back'. This has led to the use of phrases like 'I am coming' to mean 'I will be back'. (Edupedia, 3).

Features of NP
The tables below illustrate some salient features of contemporary Nigerian Pidgin Specifically, it identifies some superstrate and substrate influences on Nigerian Pidgin, as well as instances of reduplication, compounding and clipping in Nigerian Pidgin.

Table 1: Superstrate and Substrate Influence on NP

Lexical source	NP Lexical item	NP meaning
English	Pale	Pal/friend
	Veks	Vex
Portuguese	Palava	Problem/trouble
	Pikin	Child
	Dash	Gift

Table 2: Reduplication in Nigerian pidgin

NP Reduplication	English base
Small small	Gently
Welu welu	Very well
Sharp sharp	Quickly

Table 3: Compounding in Nigerian Pidgin

N.P Compound words	Semantic Equivalent in English
Long throat	Glutton
Bad belle	Jealousy/envy
Busy body	Loquaciousness

Table 4: Clipping in Nigerian Pidgin:

Clipped words in NP	Semantic equivalent English
Palmy	Palm wine
Demo	Show off or use style on someone
Naija	Cafeteria

Empirical Review

Koźbial (2011) did a work on phonological error mapping of English-Polish contrastive analysis. The paper examined the phenomenon of phonological error mapping, from Polish (the participants' mother language, thereafter L1) to English (the participants' target language, thereafter L2). Phonological error mapping could be explained as the transfer of certain phonological rules (e.g. difference in vowel lengths or word/sentence stress allocation) from LI to L2. This transfer can occur when a learner lacks sufficient knowledge of L2 and tries to fill the gap with L1 rules, a positive transfer takes place when L1 and L2 have something in common and a learner can easily reassign information from LI to L2. However, this paper showed that in many cases where the transfer was expected, it did not occur. Similarly, there were some examples where participants showed tendencies to use transfer against their knowledge of L2.

In another work titled "Mother Tongue Interference on the Spoken English of Berom speaking Students in Plateau State Polytechnic," Marcus (2018) investigated the influence of mother tongue interference on the pronunciation of English sounds among Berom language speakers in Plateau State Polytechnic, Barkin Ladi, Nigeria. The study compared the segmental phonemes of English and Berom languages and showed how the differences cause problems in the spoken English of the Berom students. The study also attempted to identify the sounds of English which are the most affected by the sounds of Berom and suggested activities that will help reduce this influence.

The work of Labiba (2015) revealed that the Hausa learners of English as a second language experience difficulty with tense formation in English. Hausa tenses remain the same, unlike the English language where different tenses have different morphological forms, thereby causing negative transfer. The Hausa native speakers get confused when using possessive pronouns in their English construction.

This is because the use of possessive verbs (have and has) differs in the English language. "Have" is used for the first person singular, second person singular, first person plural, second person plural and third person plural. "Has" on the other hand is used for the third person singular only, but in the Hausa language, these differences do not occur. The Hausa native speaker may say, *He have a book* instead of *He has a book*; *I has a bag* instead of *I have a bag*. This interference occurs to the Hausa native speakers because in Hausa the word "Ida" stands for both "have" and "has".

Mahe and Adegboye (2017) 0ge Usage: The Case of Prepositions in Some Selected Schools in Bauchi State." The study investigated how the use of prepositions in Hausa affected the use of English. People tend to misuse the use of these prepositions. This is because of the influence of mother tongue

interference (Hausa) when speaking English as a second language. It investigated the errors committed by Hausa native students in the use of prepositions. The main cause of errors is overgeneralization, incomplete application of rules, false concept hypothesized and, ignorance of rule restriction errors such as over-generalization. This is why the result of the findings showed a high percentage of errors committed by students on the use of prepositions. The result of the hypotheses tested showed that the errors committed are due to the interference of the first language Hausa (L1) with English (L2). In the research, it is concluded that the type of error committed by a student is dependent on the school attended. The errors committed by private school students were not as many as the errors committed by public school students. This is because private schools, employed graduate English teachers to teach the English Language, but in public schools, according to the biodata of the teachers, anyone, (teacher) as far as he can speak the language, can become an English teacher.

Idris (2016) worked on interference in the use of English question tags among Nigeria Certificate in Education Hausa students at the Federal College of Education, Zaria. It aimed at examining the problems in the use of the English question tags as employed by the Hausa learners of English as a second language. Illustrations of some of the problems identified are overgeneralization, interference of the learner's mother language, learner's age, learner's psychological attitude, and the insufficient language knowledge of English question tags. The descriptive survey design was adopted for the study. Qualitative methods of data collection and analysis were used. The study revealed that the Hausa learners of English as a second language have a peculiar problem of overgeneralization, inducing their rules informing and using English question tags. It also revealed that the greater the difference between the two languages the more negative the effects of the interference is likely to be. The study revealed that the usage of the English question tags was generally affected by the age of the Hausa learners of English as a second language and females often than not use English question tags more than their male counterparts.

In "Probing the Functions of Nigerian Pidgin English in FPO Akporobaro's (year) 'The Prostitute': A Stylistic Approach," Koutchade (2022) examines the functions of Nigerian Pidgin English used in the poem "The Prostitute," written by FPO Akporobaro in the collection of poem, *The Laments of the Town Crier and other Poems*. Through a descriptive research design based on a qualitative approach, the author analyses the poem in its context of production, and finds out that the poem has examples of phonological and cohesive features which add to the aesthetic value of the last (?), This paper is completely different from this study because, unlike

Akporobaro's work, the current study set out to analyze the impact of Nigerian pidgin on the written English final year students of Government Science School Lafia.

"Language of Prose: Pidgin in the Colonial Governance of Northern Nigeria" by Afeadie (2015) examined the use of Pidgin as the language of Governance and Administration during the Colonial rule in Nigeria, by using archival materials and oral interviews of former African employees. The paper found that African political agents were employed as intermediaries based on their knowledge of Pidgin and other local languages to bridge the communication gap between the government and the locals. This paper dwells mainly on the historical role of Pidgin in governance and administration, an aspect that is glossed over by the current research; in addition, the paper is different from the current study because the current is concerned with the study of the impact of Nigerian Pidgin on the written English of final year students of Government Science School Lafia.

In "Beyond Barriers: The Changing Status of Nigerian Pidgin" Jane Nkechi Ifechelobi and Chiagozie Uzoma Ifechelobi (2015) examined the evolution of Nigerian Pidgin over the years using an expository approach. The paper found that in a situation where two speech communities with a common language come together for a certain purpose, a means of communication emerges. The emergent languages are usually referred to as contact languages. This paper focuses on the evolution of Nigerian Pidgin over the years. However, the paper is different from the current study because the current study dwells on the impact of Nigerian Pidgin on the written English of final-year students of the Government Science School, Lafia, while Ifechelobi and Ifechelobi's paper exclusively examined the origin and development of Pidginy.

Aziza's (2015) "Aspects of the Syntax of Modern Nigerian Pidgin" focuses on two main issues: first, an analysis of some syntactic features of the NP spoken today in Ward by young educated people aged between 18 and 30 years to determine whether what they speak is a general NP or a decreolizing variety. The Syntactic features under investigation are number marking in nouns, number and gender marking in pronouns and the derivation of Yes/No and Wh-questions. This group of NP Speakers was chosen because it represents a very vibrant group in any language and a major indicator in determining the state of wellness of a language. A language that is attractive to the young and educated usually has a good chance of survival and its intergenerational capability is assured (Fisherman, 1991). The second focus of this paper is to examine the sociolinguistic profile of NP to determine its effect on the indigenous languages and on Standard English with which it co-exists as well as its prospects.

The methodology adopted for data collection was a descriptive survey and the instruments used were a questionnaire and a tape recorder. Data were collected from 120 randomly selected young people all of whom have had at least a secondary school level of education in the English-based medium of education available in Nigeria. Their data revealed two important facts: first, modern NP as used by this group of speakers is decreolizing, that is, it is becoming more and more like English in its spoken form (Elugbe,1995, p.288) observed this phenomenon only in the written form of NP). Second, the socio-linguistic profile of NP is rising as it now features in more domains than it hitherto did.

This paper, however, differs from the current study because it focuses on an analysis of some Syntactic features of the NP spoken today in Warn by young educated people aged between 18 and 30 years to determine whether what they speak is a general NP or a decreolizing variety. The current study sets out to find the impact of Nigerian Pidgin on the written English of Government Science School, Lafia.

In "Linguistic Features of Pidgin in Stand-up Comedy in Nigeria" by Adetuyi, Jegede and Adeniran (2018), the study is aimed at looking at how comedians can create humour through the use of Pidgin in Stand-up Comedies. This study was carried out by identifying and categorizing the feature of Pidgin in selected Nigerian comedy shows interpreting the contents expressed in the comedy shows. The data (five Nigerian stand-up comedy videos where pidgin was adopted) for this research were downloaded on YouTube channels on the internet and analysed using Halliday's Systemic Functional Linguistics (particularly the interpersonal metafunction). This was done to reveal how language affects the social relationship between the comedian and his audience and how this language expresses humour. The analysis revealed that Pidgin is an informal language and so its informality creates an equal social relationship in an informal setting which aids laughter. Comedians can express humour in Pidgin because it is a no man's native language, and as such, they could use it creatively to achieve their aim—humour. The unserious and informal nature of the language and its method of presentation make their stories humorous.

However, unlike Adetuyi and Jegede's paper, the current study deals with the impact of Nigerian Pidgin on the written English of final-year students of Government Science School, Lafia.

Theoretical Framework

The Variation theory is adapted in this work. The initial methodology and theory underlying the variationist approach to discourse also known as "variation and change" were those of William Labov. The theory proceeds from the assumptions that linguistic variation is patterned both socially and

linguistically and that such patterns can be discovered only through systematic investigation of a speech community.

Variationists set out to discover patterns in the distribution of the social and linguistic factors that are responsible for variation (Schiffrin, 1987, 1994). Although, traditional variationist studies were chiefly concerned with the semantically equivalent variants (what Labov calls "alternative ways of saying the same thing"), such studies have now been extended to texts. Schiffrin also notes that it is in the search for text structure, the analysis of text-level variants and of how text constrains other forms that variationist approaches to discourse have developed.

Variationists use quantitative methods of analysis to test the hypothesis about constraints on the distribution of forms within a connected speech. These methods differ markedly from those of formal linguists. Schiffrin explains that variationist approaches compare different explanations by searching for data that confirm or disapprove of the co-occurrences predicted by each explanation. She notes that, although this is not a goal unique to variationists, variationist approaches add the strengths and limitations of quantitative analysis to such efforts. The variationists also consider the social context as part of the study of discourse, hence the setting in which a story is told allows or prevents the display of linguistic competence. It considers social context under certain methodological and analytical circumstances. Schiffrin, therefore, concludes that the variationist approach to discourse is based on socially realistic linguistics. Thus, a variationist approach to discourse is a linguistically based approach that adds social context to analyses of the use of language.

The theory of variation and change is relevant for this study because it will help to analyze the variations that exist in the written language of final-year students of Government Science School Lafia. These variations indicate the nature of discourse in a particular place, time, and even purpose. The above-mentioned variables in language discourse determine and influence the type of discourse a speaker uses which could be formal or informal discourse. This means that there are situations that warrant formal or informal discourse. This theory will serve as a tool to assess the variation and the factors that informed the changes in students' discourse.

The theory of variation and change is built on the fact that language changes due to the environment and socio-cultural background of speakers which is the basis of this study. Pidgin English evolves as a result of the variation in English. As the language travels and comes into contact with other languages, it undergoes changes and variations. Nigerian Pidgin evolves or emerges as a result of the contact, environment, and speakers. These speakers infuse native languages into English, causing variations of the English.