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ABSTRACT

Sociopragmatic study of Nigerian novels has received insufficient research attention. This paper undertakes a sociopragmatic investigation of Yejide Kilanko's *Daughters Who Walk This Path*. Data for the study were excerpts from the primary text which were considered as evidence of the author's reliance on her sociolinguistic and cultural background in her language use. The excerpted data were analyzed qualitatively and discursively using Pragmatics as the theoretical framework. The result of the data analysis revealed that the language Kilanko uses is contextually Yoruba and Nigerian, hence captures the construction of her dual identity. The language demonstrates a strategy she employs to construct both her indigenous-cum-national identity on the one hand, and her literary English identity on the other. The study shows that a full comprehension of the text requires an understanding of the author's sociolinguistic and cultural background in which different indigenous languages co-exist with English. However, English (an imported language) plays a dominant role in Nigeria's linguistic space, but its co-existence with the indigenous languages shapes the author's literary English.

KEYWORDS

Language

Identity

Sociopragmatics

Cultural Background

Introduction

Sociopragmatics according to Marina Terkourafi and Natasja Delbar, is concerned with actual language use in real life situations and cultures. It covers the study of social dimensions of language use exploring how social conventions, cultural values, and interpersonal relationships influence language use and meaning. Sociopragmatic meaning therefore, derives from users' social background such as their cultural, ethnic, ideological, and interpersonal orientations, which shapes and is shaped by their use of language. The way language is used can be studied in relation to how the members of the society employ it in their communication activities. In other words, language is usually investigated from a socio-linguistic and sociocultural perspective by observing the linguistic behavior of its users, their expectations, norms, culture, and other social factors that influence its use in a particular context. The word 'context' brings to the fore the importance of meaning construction and comprehension to the way humans use language for communication purposes. Mey posits that the study of language use is essential in view of the fact that language itself is user oriented and may differ from one user to another or from one user group to another as well as from one language to another (*Pragmatics* 40). Mey's argument in this context is that the study of language use is an exploration of what the users do with language whether at the individual or group levels, or while using different languages.

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Deducing meaning from an utterance, thus, requires situating the language user with their utterance in context. Juxtaposing language with its users is imperative because individuals in a society possess "underlying rules of speech" and assign social and cultural meaning to words, phrases, and expressions. Members of a given society easily identify and decode these meanings, irrespective of whether or not the usage deviates from established norms (Ervin-Tripp 268). Hence, language can hardly be divorced from its users who use it to communicate their shared meaning, whether or not the meaning differs from the universal or linguistic meaning of the given codes.

There is a significant similarity between language use in real life situations and in fictional circumstances, which predispose both to linguistic investigation. The novel genre provides a fertile ground for the language investigator (Aboh and Uduk 6) as the creative prowess of novelists not only replicates a sociolinguistic and cultural atmosphere where language use approximates what obtains in a real life setting, but enables the writer to exhibit the language habits of their immediate society. In fictional situations, emphasis is usually placed on pragmatic context of the text, if meaning is to be effectively deduced. This may be from the author's sociolinguistic or cultural background, context of their characters, the setting, the story, the thematic preoccupation, etc. But the meaning associated with a text can only be realized in context, without which comprehension may elude the reader or the investigator.

Literature is said to approximate real life situations, hence, in terms of language use, authors through literature, and in addition to using language in their narratives, create into existence their characters' use of language, and dialogically bestow on them the pragmatic competence inherent in their fictional sociolinguistic milieu. Writers use language to 'represent their cultural identity or the identity of their characters or the setting in their literary works' (Abdulrahman 415). This is achieved by not only using language as an instrument with which they mold their characters, settings, and themes, but also by using language to convey their cultural and social contexts. Abdulrahman further affirms that the characters' identities and speech habits are determined by the authors' choice of word, tone, grammar, etc., which portray their socio-economic status, education, or frame of mind (415). Thus, through the affordances of literature, the literary artist acquires the opportunity of using language to socially, culturally, and linguistically create the identity of their characters or that of the authors in their works. Hence, it is very common to observe language use in fictional texts; whether by the authors in their story telling, or through the mouthpiece of their characters, bearing identifiable resemblance with the way language is used in the society where the narrative is set, irrespective of the language used in writing it.

Although most Nigerian novelists have tended to write in English to achieve wider readership, their literary English has always undergone some conditioning to accommodate Nigerian language habits (Mbarachi 441). African writers, which include Nigerian novelists, transplant some of the linguistic behavior of the indigenous African people into English (Igboanusi 55). It seems therefore that Nigerian novelists, like their other African counterparts, would hardly escape the urge to draw linguistic resources from their social and cultural backgrounds, just as they expropriate cultural resources for other aspects of their literary works. For instance, it has been argued that Nigerian literary authors significantly emphasize the features of both the Nigerian language(s) and culture in their works (Igboanusi 54; Aboh and Uduk 8; Mbarachi and Igwenyi 30).

The investigation of language use in literary texts implies in part, an exploration into how sociolinguistic and pragmatic actions are fed from culture and society and how authors draw resources from their cultural and societal reservoir to shape their literary enterprise. Mey refers to a study of literary pragmatics in such a context as resulting from the need for "clarification of the relationships between humans, their words, and their worlds" through literature ("Literary

Pragmatics" 788). Mey's position suggests that the reader can glean the social and cultural identity of an author from the way language is used in a novel. Algeo argues that 'whatever language we speak... helps to define us and identify the community we belong to' (1), which is an indication that language is a marker of identity as it is used to construct identity whether we speak in the real world, use language in narratives, or in dialogue through the mouthpiece of the fictional characters.

Literature indicates that sociopragmatic study of language use in fiction has been done in diverse ways. For instance, Ahmed Ben Amara and Abdulfattah Omar did a sociopragmatic study of Fadia Faqir's *My Name is Salma,* focusing on home, exile and alienation and how they relate to identity in the novel. They conclude that sociopragmatic approach clarified alienation in the text by revealing the social, cultural, and economic challenges that are evident in diaspora literature (Amara and Omar 82). Similarly, Wafaa Mahdi's sociopragmatic analyses of persecution in selected American novels revealed how abusers or perpetrators of violence in the text insult their victim, and flout the conversational maxims of quality and relevance (8, 9). Abdulkarim Jameel's sociopragmatic study of sarcasm in selected literary texts showed that beyond humor, sarcasm enriches the literary texts and gives clarity to the wider areas of pragmatics and sociolinguistics and their roles in understanding meaning of language from the perspectives of culture and the society (83). Jameel's study is relevant to the present study as it emphasizes the roles of the pragmatic and sociolinguistic factors as well as the cultural background in understanding meaning in literary texts. However, Jameel's study focused on sarcasm. In addition, the previous studies used texts which differentiate their study from our present investigation.

Yejide Kilanko's *Daughters Who Walk This Path* (henceforth *Daughters*) has received substantial literary research attention, but studies on how language is explored in her text are sparse, almost non-existent. Due to the insufficient research attention given to the linguistic study of the text, particularly from the sociopragmatic point of view, it becomes imperative to fill this gap. Whereas sociolinguistics studies the linguistic behavior of language users in social settings, pragmatics focuses on how the users communicate their shared meaning using language in context. Sociopragmatics combine both sociolinguistics and pragmatics in its approach. The main objective in this study therefore is to undertake a sociopragmatic investigation of Yejide Kilanko's *Daughters.* The choice of selecting Kilanko's *Daughters* is partly informed by the insufficient language research attention it has received, and the noticeable features of the indigenous language codes and habits of the Yoruba ethnic group in Nigeria found in her text. In this study, we argue that though the characters in the text are fictional, the sociolinguistic and sociocultural variables and ideas in their world which are expressed in their speech and the narrative are not. They are exactly the same that exist, and that are used in the society where the novel is set – Ibadan Nigeria. These variables are contextual, and also mark the linguistic and cultural identity of the society and its members which the author intentionally constructs.

Analytical Framework

Pragmatics is a theory of appropriateness, as meaning is derived from the way language is used and how they connect to the context in which they are spoken, rather than from the words and sentence constructions (Leech 5). Pragmatic contexts may be linguistic, sociological, cultural, etc. The application of this framework can enable an analyst to identify "significant patterns of interaction in particular social situations and systems … which may be realized differently in different social contexts and situations as well as in various social groups within a speech

community" (Harlow 328). Language as "a system of meanings" is functional, which implies that when people use language, their linguistic acts perform meaningful functions (Bloor and Bloor 12; Halliday and Matthiessen 61). Some of these functions may be culture specific, hence contextual, and pragmatic in nature given that pragmatics focuses more on what people do with language (i.e. the uses and users).

Pragmatics as a framework is applied to this study to demonstrate that the English Kilanko uses in *Daughters* consists of lexical and utterance level data which are largely drawn from the Yoruba language in particular and Nigerian multilingual society in general. The identified data predisposes an analyst to gainfully conclude that the novel linguistically and pragmatically bears Yoruba-cum-Nigerian identity. Using the pragmatic theory to support our position, we further argue, using data evidence, that though the text is written in English, this English is contextually Nigerian as it has been conditioned to the extent that it bears the marks and features of Nigerian English as affirmed in literature (Achebe 29; Aboh and Uduk 8; Mbarachi 457), hence, evidences the construction of identity by the author.

This study adopts a qualitative and discursive approach both in data collection and analyses. Excerpts of discourse situations (from the narrative and dialogues) comprising lexical items, phrases, idiomatic expressions, proverbs, etc., were extracted from the primary text and analyzed qualitatively, employing the sociopragmatic approach to account for the ways the author uses language to depict her sociolinguistic and sociocultural background and by so doing, imbues in her novel her Yoruba and Nigerian identity as reflected by the indigenous language insertions in the text. The reader is not in doubt about the author's place of origin considering the multiplicity of Yoruba words, phrases, idioms, etc., and other Nigerian language data in the text.

Yejide Kilanko's *Daughters*

The story in *Daughters* centers on Morayo and Eniayo her younger sister, who is an Albino. Both are happy, growing up in their middle income family with many school friends and relatives in contemporary city of Ibadan, Nigeria. The two sisters are overjoyed that a cousin of theirs Bros T whom they see as a big 'brother' has moved in with them, but Bros T's coming becomes a nightmare for Morayo who is sexually violated thereby forcing her to hold on to a disgraceful secret. Morayo learns to safeguard herself and her sister. Only Aunty Morenike gives Morayo support, which enables her to recover after courageously revealing her experience.

Analysis and Discussion of Findings

The analyses of the data revealed that though the language Yejide Kilanko uses in *Daughters* is English, it is laced with sociolinguistic, pragmatic, and cultural communication habits that are indigenous to Nigeria in general and the Yoruba ethnic group in particular. These data that populate the novel under study, evidences the author's imposition of her Nigerianness on the English used in the novel, hence an indication of her identity construction strategy in the novel. The predominance of features of indigenous languages in the text highlights the author's intentionality in the exportation or exhibition of her Nigerian and Yoruba culture linguistically using the novel genre. The following sub-sections present the findings using excerpted data evidence to show how the expressions are sociopragmatic and reflect Nigerian speech habits.

Lexical Borrowing as Identity Construction Strategy

Lexical borrowing refers to the author's deployment of words from the Nigerian indigenous languages into the English used in writing the novel. This strategy reflects the author's boldness in making Yoruba and some other Nigerian words visible in the novel thereby using them to portray her Nigerian identity. The following table (Table 1) contains the lexically borrowed items that depict Nigerian identity construction by the author.

Table 1:
Data on Lexical Borrowing

S/N	Items	Meaning	Source	Page No.
1.	Iro	Fabric wrapped around the waist by women	Yoruba	2 & 108
2.	Buba	Blouse worn with *iro*	Yoruba	2 &108
3.	Adire	Traditional indigo-dyed textile	Yoruba	2
4.	Gele	Headtie	Yoruba	24
5.	Afin	Albino	Yoruba	30
6.	Arewa	Northern Nigeria	Hausa	19
7.	Sisi	Young stylish woman	Yoruba	19
8.	Kilode	What is happening	Yoruba	24 &37
9.	Pele	Sorry	Yoruba	27
10.	Koboko	Horsewhip	Hausa	16
11	Ayo	A traditional wooden board game	Yoruba	27
12.	Oya	Hurry up	Yoruba/Pidgin	35
13.	Ekaro	Good morning	Yoruba	36
14.	Aburo	Younger sibling	Yoruba	36
15.	Mi	My	Yoruba	36
16	Gori mapa	Completely shaved or bald head	Yoruba	41
17	Agbanumo	Star apple fruit	Yoruba	52
18.	Shebi	Isn't it?	Yoruba	55
19.	Nne	Mother	Igbo	66
20.	Agbaya	Insult, meaning bad or childish elder	Yoruba	143
21.	Ube	African pear	Igbo	262
22.	Obim	My heart	Igbo	257
23.	Walahi	By God or I swear to God	Arabic	236
24.	Shege	Curse meaning impolite or bastard. Now means unpleasant situation.	Hausa	287
25.	Ashawo	Insult, meaning prostitute	Yoruba	222
26.	Ajo	Collective contributions or savings	Yoruba	204
27.	Olodumare	God or creator	Yoruba	302
28.	Haba	Interjection used to express surprise, anger, disappointment, or emotion.	Hausa	229/ 236
29.	Yabis	Competitive insult	Pidgin	49

Source: Data collected by the authors.

The lexically borrowed words in Table 1 are self-explanatory as their meanings are already included for easy understanding. However, some of these lexical items are classified into clothing materials or fashion, such as iro, buba, adire, and gele; Fruits such as Agbanumo, and ube; words denoting insult, for instance, agbaya, shege, and ashawo; Naming words - Arewa, Sisi, Koboko, and ayo; endearment terms - Nne, aburo, and obim. The borrowing of the lexical items from the Nigerian indigenous languages by Kilanko is strategic. First is her need to replicate what obtains in the Nigerian society, including language use, in her novel, as the novel is set in Ibadan, Nigeria. Secondly, bilinguals and multi-linguals are known to resort to the use of codes from their linguistic reservoir that most appropriately express the ideas and thoughts they wish to communicate. This is one of the causes of code mixing and code switching in multilingual environments. Thirdly, the author's use of these borrowed lexical items enables her to get her readers acquainted with her place of origin, hence constructing her identity.

Identity Hybridization

According to Alobo, hybridization refers to the combination of two lexical items from two languages (165). Hybridization in Nigerian literary works usually involves the combination of an indigenous language and English. This underscores the identity construction of the contemporary Nigerian writer who needs to write in a Western language for wider readership, and still attempts to convey their African sensibilities linguistically, resulting in hybrid identities (Aboh 6). Igboanusi labels this feature as loan blends and posits that it involves the placement of two items from two languages side by side to form a nominal group (61). One of the items functions as the headword, while the other item from the target language functions as the modifier. The Nigerian literary writer has been seen as possessing dual identities due to their use of a Western language (English) to express their Nigerian worldview. The following excerpts in italics are some of the loan blends identified in Kilanko's *Daughters* which indicate hybridization of the author's identity:

(31) Aunty Adunni ... was busy chopping up fresh spinach for *egusi soup* (p.37). This means melon soup. (Melon is the major ingredient used in making this soup type)
(32) By the way, Bembe, last week I saw your father at Bere market hawking *kan-kan sponges* he made from his beard. (p.50) - *Kan-kan* means local fiber sponges in Yoruba.
(33) "*Eyin boys*, please leave Kachi alone". (p.50) - This means *you* (plural) boys.
(34) Her price was usually a bottle of Fanta and one packet of *Okin biscuits*. *Okin biscuits* were produced by Okin Biscuit Factory located in Kwara state Nigeria (Now closed).
(35) *Mama Put*, who owned the little canteen at the center of the market … (p.84). This is a Nigerian coinage for a food vendor.
(36) He grinned, licking his thick *kpomo lips*. (p.204) - *Kpomo* is a Yoruba word for cow-skin, especially the head region.
(37) "He is definitely better than the *Sango worshipper* I met on your birthday last year". (p.209) - *Sango* is the Yoruba god of thunder, lightning, and fire worshipped in the Yoruba traditional religion.
(38) I soon fell asleep, and that night, the haunting *Oja flute* played on in my dreams. (p.265)

The italicized items in the excerpted data in numbers 31 to 38 are hybridized lexical items employed by the author in the text. English and Nigerian indigenous language items are combined in the hybridization process. Some of them are common cultural expressions used in

Nigeria, but are partially translated into English by the author. For example, *egusi soup* (p.37) is rendered *ofe egusi* in Igbo, where *ofe* means soup. *Egusi soup* is a popular delicacy enjoyed throughout Nigeria and has become one of the markers of Nigeria's food identity. In this example, *egusi* (Igbo word for melon) is the modifier while the head word is soup. In number 32, *kan-kan sponges* refer to local sponges popularly known as *kan-kan ibile* in Yoruba which means traditional sponge. In this example, there is a repetition because both *kan-kan* and sponge mean the same. Another example of such repetition is *oja flute* (p.265). Both *oja* and flute mean the same. The rendering of the same word both in English and in an indigenous language is the strategy Kilanko adopts to enable the non-Nigerian reader of the novel to comprehend the meaning of *kan-kan*, or *oja*, rather than just using the word sponges or flute. By adding *kan-kan* and *oja* instead of just sponges and flute, she forces the reader to also get acquainted with the traditional type of sponge and flute in Nigeria, which differs from the ones made with other materials and used in other countries.

The name *Mama Put* simply means a food vendor, but with slightly varied contextual differences. It is a loan blend derived from mobile cooked food selling, a business predominantly run by women hence the use of 'mama' meaning mother. It can refer to a street food stand or roadside restaurant. It can also be used as a name for a woman who sells food from a cart or stall, or also refer to the food bought from a street or roadside vendor. In excerpt 35, its context refers to the woman who sells cooked food at the market. *'Kpomo lips'* in 36 is a metaphor for the thickness of Morayo's male classmate's lips. Kpomo is a Yoruba word for cow skin which is usually very thick in nature. Morayo's classmate's lips are likened to kpomo to capture its thickness but Kilanko uses the *kpomo* and lips to achieve a loan blend and at the same time, impose the Yoruba word on English. The word 'lips' is the headword, while *kpomo* is the modifier in the example.

Hybridization therefore offers Kilanko the opportunity to display her Nigerian identity linguistically, and equally demonstrates her ability to fuse elements from the Nigerian indigenous languages in the English she creatively uses as an acknowledgement of her hybridized (dual) identity.

Neologisms

Neologisms are newly formed words in a language, or existing words that may have acquired new meanings (Mbarachi 448). This is another feature observed in *Daughters* which is a common feature of Nigerian English. Some coinages are derived from acronyms in Nigeria which are used as if they were common English words. Igboanusi observes that neologisms characterize the nativization process which English in Nigeria has been made to undergo (59). The following are some examples of neologisms identified in the text under study:

(38) But instead, she begged Mummy to let her go and live in one of the rooms in the *Boys' Quarters*. (p.40) – *Boys Quarters* means a little building behind the main house.
(39) After a few moments of yelling, he found a customer in one of the three-story, multi-tenanted "face me, I face you" buildings across the road. (p.61) – These are buildings with a long passage/walkway with a group of one or two-room apartments which have their entrances facing each other.
(40) It was possible to tell which ones were *jambites*, first year students like me. (p.194)
(41) Dee was an *Aristo*. Not only did he have a silver spoon hanging out of his mouth, he had a silver fork and knife too. (p.202) – *Aristo* refers to very rich young men or male

students who solicit for transactional sex or intimate relationships with the female students.

(42) My dormitory room housed nineteen other female *corpers*. (p.224) – *corpers* is an informal term that refers to the members of the National Youth Service Corpse (NYSC) in Nigeria. The NYSC is a mandatory one year national service for Nigerian tertiary school graduates, which fosters national unity as these graduates are posted to different states of the federation for the service. The members are informally referred to as *corper* (singular) or *corpers* (plural).

The neologisms in numbers 38 to 42 are a reflection of common peculiar usages in Nigerian English. The use of *Boys' Quarters* in number 38 is a type of residential house. The name equally captures the class differences that exist in the type of residential houses occupied by low income, middle income, and high income earners. For instance, the domestic staffs to middle class and high income civil servants, such as the drivers, gatekeepers, house maids, etc., are the ones who usually live in the *Boys quarters*, while their employers live in the main buildings. In number 39, *face me, I face you,* is an informal name given to a type of accommodation usually built for low income people. The rooms are built in such a way that their doors face each other across a long narrow passage, hence the coinage. The neologism *Jambites* is coined from the acronym JAMB which stands for the Joint Admissions and Matriculations Board. This is a body saddled with the responsibility of conducting the Unified Tertiary Matriculation Examination (UTME) for candidates seeking admission into tertiary institutions in Nigeria. Those who pass this examination are usually admitted to study the course of their choice in Nigeria's tertiary institutions. The neologism *jambites* refer to the newly admitted students of higher institutions of learning in Nigeria who secured their admission by passing the UTME conducted by JAMB.

In the use of the word Aristo (number 41), the author recognizes the class division in the Nigerian society and one of the coinages Nigerians use in expressing this class differences. The word Aristo is commonly used particularly in tertiary school environments in Nigeria to refer to rich young men who are either married or single, who are financially capable of financing transactional sexual relationship with young women in tertiary institutions. Sometimes, students use the name Aristo to refer to rich men who come from outside the campuses to meet their female lovers.

Through the use of neologisms in *Daughters*, the author demonstrates her knowledge of these coinages, and equally affirms the creative nature of language in a multilingual sociolinguistic environment such as Nigeria. In addition, she makes her readers to encounter these codes and their meaning, and by so doing, coerces them into embracing the existence of such usages in Nigeria.

Code-Switching and Code-Mixing

Although some scholars use the terms code-switching and code-mixing interchangeably, the general consensus is that code-switching is sentential while code mixing is intra sentential (Waris 124; Harya 89). In other words, while code mixing refers to the use of a word or phrase from one language within the structure of another language, code switching involves the use of structurally arranged expressions from one language to another. This becomes clearer when different clauses and sentences are switched from one language to another within the same discourse. Getha and Kamatchi posit that code switching and code mixing differ theoretically based on the grammatical items utilized in their process (233).

Incidences of code-switching and code-mixing have been identified in the text. It is instructive to note that code-switching and code-mixing are features of languages in contact. With over 500 indigenous languages in existence in Nigeria (Crystal 52), code-switching, and code-mixing are regular sociolinguistic occurrences in Nigeria's linguistic space as most Nigerians are either bilinguals or multi-linguals. However, for the purpose of this analysis, we have only excerpted code-switching in this section, given that most of the indigenous lexical items that are used by the author to code mix with English have already been extracted and discussed under lexical borrowing. The following excerpts are the examples of code-switching identified in the text under study:

(43) …because our daddy was *eni ti o ti apata dide*, a person who arose from a rock (p.19)
(44) Morayo, *kilo de*? Why is your face so long? (p.24). *Kilode* means what is it?
(45) "*Ema sukum*. It's okay, Grandma." (p.144)
(46) "Mama *e jo eda ri ji mi*" (p.169).
(47) Morili *oloko kan* (p.183). This means a one man woman.
(48) "Hasbunallah wa ni malwakil ..." (p.187) This is Arabic and means "Sufficient for us is Allah, and He is the best Disposer of affairs."
(49) Julius abeg, make we dey go". (p.187) pidgin
(50) "E se gan ni, Ma" (p.188). Thank you very much Ma
(51) "Ekule, Ma (p.189)
(52) "Babes, your Bobo nice dey wait you outside (p.206) (Referring to Ladi her boyfriend)
(53) Miss Night Ride, bad morning to you, "yeye ashawo girl. Na book your papa and mama send you come university come read. Na so so man, you go dey follow". (p.215)
(54) "With this your waka waka, you fit get Phd for man-ological sciences" (p.215)
(55) "Do you know the saying, Folorunsho to ofi okun ogede gun igi ope?" (p.216)
(56) "Oga make you take am easy o!" (p.224)
(57) "Madam a beg. I no steal your pant." "Shut up your lying mouth" *Ole*! Thief! (p.229)
(58) "Madam, em, abeg no vex o." You know say I like you well well. (p.237)
(59) "Uncle, I go marry you with this my fine Aunty, we dey for back here." (p.242)
(60) "Morayo, a huru m gi n'anya." (p.253) (This is Igbo and means I love you in English)

Data numbers 43 to 60 represent the author's insertion of clauses or sentences that are either constructed using indigenous lexical items or phrases, and/or Nigerian pidgin elements, within the story or conversations in the novel resulting in code-switching. The code switched data predominantly involves switching from English (the language in which the novel is written) to Yoruba, English to Nigerian Pidgin, or English to Igbo. For instance, Kilanko uses the Yoruba expression *eni ti o ti apata dide* in excerpt 43 through the mouthpiece of Morayo to inform the reader that her Daddy is strong. This is not only an insertion of a Yoruba sentence, but also an expression of the Yoruba worldview of procreation or belief system which indicates that a person originated from a rock and that this type of origin makes one to be strong. In spite of code-switching from English to indigenous languages, the author cushions the code-switched portions of the discourse by either giving a hint to their meaning or giving their English translation to enhance the non-Nigerian readers' understanding of the text. This is exemplified in excerpt number 44, when Morayo's Mother asks her "Morayo, *kilo de*?" *Kilo de* in Yoruba simply means what is it or what happened in English. In this excerpt (no. 44); there is a further demand by Mother for information by asking Morayo "Why is your face so long?" This affords

the non-Yoruba reader the opportunity to decipher the meaning of *kilo de.* In number 60, the expression, *Morayo, a huru m gi n'anya* is an Igbo sentence which translates to 'Morayo, I love you' in English.

Kilanko also uses a lot of Nigerian pidgin clauses and sentences in *Daughters* as if all her readers could understand and use them in their communication events. Nigerian pidgin, which is also known as *Naija* is a non-ethnic-based unifying language in Nigeria. It is spoken by all, irrespective of their social status, level of education, or ethnic background. It has also become a marker of Nigeria's linguistic identity and Kilanko uses it generously to construct this identity in her fiction. In number 56, the use of the pidgin sentence "Oga make you take am easy o!" simply means 'sir, take it easy'. However, the pidgin word *oga* can mean different things in Nigeria depending on the context. It can mean boss or one's employer, it can mean master, manager, director, one's superior, etc. It can also be used to address an older person as a mark of respect. In the context of this excerpt, it refers to the bus driver who probably may be older than the National Youth Service Corps (NYSC) members who are still young. The use of the word *Oga* therefore captures the Nigerian culture of respect to elders which defines the interpersonal relationship that exists among interlocutors. In 58, the pidgin expression "Madam, em, abeg no vex o" simply means Madam, please don't be offended or angry. The second part of the excerpt "You know say I like you well well" means 'you know that I like you very much'. In pidgin, words are often repeated for emphasis. By switching from English to pidgin, Kilanko activates the unique expressive power of Nigerian pidgin in her story, and arouses the foreign readers' curiosity to this language variety and how she combines it with Yoruba, Igbo, and English, to create her literary English.

Cultural Usages

Apart from giving the culture of a people expression, language use can also enhance the transportation of a people's language habits to global awareness using the affordances of another language. By this, we mean that there are instances of language use in *Daughters*, which though are expressed in English, represent the language habits, thoughts, and cultural discourse patterns of the author's nationality. Aboh and Uduk argue that "the Nigerian writer's use of language is an expression of indigenous thoughts in English words" (10). The analysis revealed that though Kilanko uses English language in her writing, there are expressions in the text that depict the Yoruba and Nigerian thoughts and discourse patterns but worded in English, hence an exportation of her culture. The data classified as cultural usages in this paper comprises idiomatic expressions, semantic or collocational extensions, proverbs, etc., that are either Yoruba culture specific or that represent the Nigerian culture in general. The following are examples of the data in this category.

(61) Daddy always says that cows were the king of the road, since it was impossible for a car to win an argument against them (p.2)
(62) "It is not from my mouth that they will hear that the teacher's mother had died". (p.151)
(63) Kachi, don't mind Bembe. You know he has a *big mouth* (p.50).
(64) …my wet blouse had plastered itself to the little mounds on my chest (p.17)
(65) "I overheard another cousin say that Aunty Morenike's child Damilare was *a result of her experience with men*". (p.55)
(66) I felt a sharp pain go right through *my center* (p.74).
(67) 'Bros T has been *coming to my room at night'* (p. 87)

(68) "And so? ...Just because you neglected to teach your wayward daughter how to *keep her legs together*" (p.120)
(69) Why are you borrowing extra worry from tomorrow?" (p.248)
(70) Our people have a way of ignoring leprosy while dedicate ourselves to the cure of ringworm" (p.164)
(71) "Uncle, I go marry you with this my fine Aunty, we dey for back here." (p.242)

In number 61, Kilanko, using Morayo the protagonist, tells her readers the viewpoints of Daddy regarding the obstructive nature of cows on Nigerian roads. Two usages are significant in this excerpt. One is that *cows were king of the roads*. This is the use of personification to express the menace of the reckless and inconsiderate take-over of Nigerian roads by herdsmen and their cows irrespective of the traffic challenges and the danger they pose to road users. Kings are authoritative, and labeling the cows as kings exemplifies the authoritative and careless manner in which they are led to the roads by their herders who value these cows more than human lives in Nigeria. The second usage in number 61 is that *it was impossible for a car to win an argument against them.* Winning an argument against the cows is an idiomatic expression which means getting them to leave the road. In a way, this is also a personification given that only humans can argue with fellow humans. However, the two expressions contained in data number 61 underscores on one hand, the cultural usages in Nigeria, and on the other hand, the contemporary challenges posed by the herders and their cows in Nigeria.

Other idioms are *big mouth* in number 63 which means talk too much, and *keep her legs together* in number 68 which means not to engage in sexual intercourse. The use of *marry* in number 71 is common in Lagos Nigeria, where transport operators who do not have change to give to different disembarking passengers who paid with higher currency denominations, joins two or three people together by giving them a high denomination currency that covers their combined change (amount) to share amongst them. This is usually referred to as 'marry'. There are also semantic extensions such as *little mounds on my chest* in 64, which means breasts, and *my centre* in number 66 which means vagina, as well as *coming to my room at night* in 67, which translates to having sex with me. In these examples, the meaning of the words used is extended beyond their literal or primary meaning. Some of these expressions are also considered too harsh and taboos in Nigerian culture, and are not usually expressed directly. For instance, the Nigerian culture abhors direct reference to certain private body parts such as the genitals. They are usually expressed euphemistically using words that soften and make them milder. Kilanko thus explores these cultural usages, but translates them into English.

Number 62 contains a proverb. Proverbs are wise, metaphorical, and cultural expressions that exist in every language. Here Morayo says "It is not from my mouth that they will hear that the teacher's mother had died" (p.151). This simply means that she will not be the one to reveal something very unpleasant. In other words, she will not be the bearer of bad news. Another example of proverbs in the text is data number 70 which is credited to Daddy who says "Our people have a way of ignoring leprosy while dedicate ourselves to the cure of ringworm." This proverb means that people waste time and energy on less important thing while ignoring the most important one. Here, Daddy refuses to believe that the flood has anything to do with the anger of the River goddess' as suggested by the traditionalists, rather, he identifies that the flood was caused by dumping of refuse in the river which blocked its pathway making it to overflow during heavy rainfall.

Conclusion

This study has revealed that language use and its comprehension depend largely on the meanings offered by the user's sociocultural background. Given that fiction draws from real life situations, this study has shown that Kilanko draws from her culture and uses linguistic resources from this background as her standpoint to exhibit her indigenous identity which she creatively expresses in English. She demonstrates her success in constructing another identity which is her literary English identity.

This study has also shown that though literary writers often use foreign languages to achieve wider readership, the imprints of their indigenous linguistic and cultural resources are visible. It is hoped that research will focus attention on such sociolinguistic and cultural inputs for a clearer understanding of the society, the people and the culture captured in literary texts as approximates of their real-life counterparts. This study equally revealed that literary communication highlights the sociolinguistic features of languages in contact.

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