



SOCIOLINGUISTIC PERSPECTIVES OF MULTILINGUALISM EXPLORATION IN CHIMAMANDA NGOZI ADICHIE'S *PURPLE HIBISCUS* (2003) AND *HALF OF A YELLOW SUN* (2006)

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ABSTRACT

This research investigates the sociolinguistic dimensions of multilingualism as depicted in Chimamanda Ngozi Adichie's literary works, *Purple Hibiscus* (2003) and *Half of a Yellow Sun* (2006). It examines the complex dynamics of linguistic interaction and language contact in these novels, highlighting how multilingualism shapes narrative representation, character identity construction, and the portrayal of cultural contexts. The two selected novels constitute the foundation of the analysis conducted through a qualitative research approach, involving a close textual examination to gain a comprehensive understanding of both narratives. Findings reveal that Adichie employs code-switching to add local colour to her text, emphasizing the eastern Nigerian setting of her novels. Code-switching and code-mixing function as significant linguistic strategies through which Nigerian socio-cultural identity is expressed. Through these techniques, Adichie authentically represents the country's linguistic diversity and cultural complexity, reflecting everyday language practices in Nigeria. This approach enriches character identity construction, highlights broader sociocultural realities embedded in the narratives, and reinforces themes of belonging, cultural continuity, social interaction, and linguistic negotiation within postcolonial Nigerian society.

Keywords: Code-switching, Code-mixing, multilingualism, Socio-cultural identity, context.

RESUME

Cette recherche examine les dimensions sociolinguistiques du multilinguisme telles qu'elles sont représentées dans les œuvres littéraires de Chimamanda Ngozi Adichie, *Purple Hibiscus* (2003) et *Half of a Yellow Sun* (2006). Elle analyse les dynamiques complexes des interactions linguistiques et du contact des langues dans ces romans, en mettant en évidence la manière dont le multilinguisme façonne la représentation narrative, la construction identitaire des personnages et la représentation des contextes culturels. Les deux romans sélectionnés constituent la base de l'analyse menée selon une approche qualitative, reposant sur un examen textuel approfondi visant à obtenir une compréhension globale des deux récits. Les résultats montrent qu'Adichie recourt à l'alternance codique pour apporter une coloration locale à son écriture, soulignant ainsi l'ancrage de ses romans dans l'est du Nigeria. L'alternance codique et le mélange de codes fonctionnent comme des stratégies linguistiques majeures permettant d'exprimer l'identité socioculturelle nigériane. Par ces procédés, Adichie représente de manière authentique la diversité linguistique et la complexité culturelle du pays, reflétant les pratiques langagières quotidiennes au Nigeria. Cette démarche enrichit la construction identitaire des personnages, met en lumière les réalités socioculturelles plus larges présentes dans les récits et renforce les thèmes de l'appartenance, de la continuité culturelle, de l'interaction sociale et de la négociation linguistique dans la société nigériane postcoloniale.

Mots-clés : alternance codique, mélange de codes, multilinguisme, identité socioculturelle, contexte.

INTRODUCTION

In societies, languages serve as channels for transmitting culture and tradition across generations. Language, whether spoken, written, or gestured, forms the backbone of human communication. Within written language lies literature, an art form that encapsulates the essence of a language, its people, culture, and traditions across time. African literature, as conceptualized by Ojaide (2009), embodies the social, cultural, and historical imperatives of African societies, reflecting the continent's diverse linguistic and cultural landscape. Language, as a fundamental human attribute, plays a pivotal role in communication, instruction, and socialization.

The Sapir-Whorf hypothesis underscores the intrinsic link between language and culture. According to Sapir (1929), language shapes individuals' perception of reality and influences how they interpret and navigate their environment. Vocabulary and linguistic distinctions contribute to shaping worldviews, cognitive processes, and social interactions. Romaine (1999) similarly argues that language constructs our understanding of the world, with each language offering a distinct perspective on reality. The emergence of diverse varieties of English worldwide attests to the dynamic nature of language and its responsiveness to cultural influences and creativity.

Drawing on Darwin and Norton's (2016) notion of investment in language learning, the development of Nigerian English can be understood as the result of speakers' strategic engagement with English alongside indigenous languages to access social, cultural, and symbolic resources. In Nigeria, interaction between English and local languages has produced a distinct variety characterized by innovative lexical and syntactic features reflecting cultural and linguistic hybridity. Nigerian English thus functions not only as a communicative medium but also as a site where identity, power, and belonging are negotiated. Globalization and technological advancement have further intensified multilingual practices and language contact, expanding opportunities for linguistic investment locally and globally.

Nigerian fiction writers, including Wole Soyinka, have achieved international recognition through literary works in English infused with Nigerian cultural nuances. This linguistic creativity has generated concepts such as domestication, indigenization, and hybridization to describe the adaptation of English to local contexts. These phenomena highlight the flexibility of language in responding to cultural realities.

Within this framework, the sociolinguistic exploration of multilingualism in Chimamanda Ngozi Adichie's *Purple Hibiscus* and *Half of a Yellow Sun* illuminates the complex interplay between language, culture, and identity. By analysing linguistic

patterns, language transfer, and sociolinguistic devices, this study examines how Adichie uses language for cultural expression and social commentary. It demonstrates how multilingualism shapes identity construction, narrative representation, and cultural continuity, thereby contributing to broader discussions on multilingualism in African literature and the relationship between language, society, and literary expression.

1. Multilingualism and its Impact: A Journey through Nigeria's Linguistic Tapestry

Language, as a fundamental instrument of communication and identity, shapes how individuals engage with their social and cultural environments. In Nigeria, this landscape is enriched by a complex tapestry of indigenous languages alongside English, the adopted lingua franca. Multilingualism is defined as the ability to use two or more languages, constitutes an essential feature of everyday life for many Nigerians.

1.1. Historical Context and Language Contact

As Adedimeji (2020) observes, multilingualism emerges from language contact resulting from historical processes such as colonization, trade, migration, education, and cultural exchange. In Nigeria, colonial encounters contributed to the institutionalization of English, while interactions among diverse ethnic groups fostered continuous linguistic exchange. This sustained contact has produced a dynamic linguistic environment characterized by adaptation and innovation.

English, as the official language and medium of instruction, occupies a prestigious position. However, as Akere (2004) emphasizes, it coexists with, rather than supersedes, indigenous languages. Nigerian writers therefore negotiate a delicate balance between expressing cultural identity through English and addressing broader audiences. Nigerian English exhibits regional, ethnic, and social variation, with phonological, lexical, and syntactic features shaped by local languages. Such variation reflects the structural legitimacy of different dialects and reinforces linguistic identity and belonging.

1.2. Linguistic Consequences: Transfer, Nativization, and Beyond

Nigeria's multilingual context generates significant linguistic processes. Language transfer facilitates the borrowing of lexical and structural elements, enriching English. Nativization further adapts English to Nigerian sociocultural realities, producing a distinct national variety. These processes illustrate the dynamic relationship between language and culture. Multilingualism thus extends beyond communication; it constitutes a central dimension of cultural expression and social interaction, enabling speakers to navigate diverse communities and perspectives.

1.3. Features of Multilingualism

The use of multiple languages influences linguistic phenomena such as hybridization, domestication, transliteration, nativization, borrowing, code-switching, code-mixing, pidginization, and neologism.

Hybridization

Linguistic hybridity involves integrating phonological, morphological, syntactic, and semantic features from different languages. Nigerian English, shaped by contact between British English and indigenous languages, represents a distinct variety reflecting cultural hybridity (Alobo Otor, 2015; Ubong, 2014).

Domestication

Domestication, or indigenization, refers to adapting English to Nigerian sociocultural contexts. This process generates semantic shifts and Nigerianisms that respond to local communicative needs (Alobo Otor, 2015; Bamiro, 1991).

Direct Translation/Transliteration

Transliteration entails rendering indigenous expressions into English. Such strategies incorporate first-language structures into English discourse, contributing to ethnic varieties of Nigerian English (Alobo Otor, 2015; Owolabi, 2012; Catford, 1965; Igboanusi, 2001; Abel, 2005).

Nativization

Nigerian English reflects localized adaptation of Standard English while maintaining international intelligibility (Okoro, 2004; Adegbija, 2004).

Borrowing

Borrowing involves adopting lexical items to convey indigenous meanings where direct equivalents are unavailable (Bloomfield, 1933; Yule, 1944).

Code Switching and Code Mixing

Code-switching refers to alternating between languages, while code-mixing involves combining elements within a single utterance. In Nigeria, these practices reflect linguistic diversity and cultural interaction (Finch, 2000).

Pidginization

Pidginization results in simplified linguistic systems developed for intergroup communication, incorporating features from multiple languages (Holmes, 1992).

Neologism

Neologisms emerge through lexical innovation and adaptation, enriching literary and everyday discourse (Ayeleru & Edonmi, 2009).

2. Statement of the Problem

Nigeria is a multilingual and multi-ethnic society in which English coexists with numerous indigenous languages. This contact has given rise to a distinct variety known as Nigerian English (Bamgbose, 1995; Banjo, 1995; Igboanusi, 2001). Scholars have examined the domestication, nativisation, and hybridity of English in Nigeria (Adegbija, 2004; Kachru, 1983; Otor, 2015). However, while the structural features of Nigerian English have received considerable attention, less emphasis has been placed on how multilingual practices function stylistically and ideologically within contemporary Nigerian literary texts.

In literary discourse, multilingualism is not merely a reflection of linguistic reality but also a strategy for identity construction and cultural representation. Previous studies have explored code-switching and code-mixing in Nigerian prose fiction (Bamiro, 1991; Ibhawagbele, 2012), yet there remains a need for a focused sociolinguistic analysis of how these practices operate simultaneously as narrative devices and markers of socio-cultural identity in Chimamanda Ngozi Adichie's fiction.

Although Adichie's works have been examined from literary, feminist, and postcolonial perspectives (Onyekachi, 2015; Inyima, 2018), insufficient attention has been devoted to a systematic sociolinguistic investigation of multilingualism as a central organizing principle in *Purple Hibiscus* and *Half of a Yellow Sun*. The problem, therefore, lies in understanding how multilingual strategies such as code-switching, code-mixing, borrowing, and transliteration contribute to the construction of Nigerian socio-cultural identity and the negotiation of linguistic power relations within the novels. This study seeks to address this gap by examining the sociolinguistic dimensions of multilingualism in the selected texts, with particular attention to how language contact shapes narrative structure, character identity, and cultural representation.

3. Research Methods

This study adopts a qualitative approach to examine the sociolinguistic dimensions of multilingualism in Chimamanda Ngozi Adichie's *Purple Hibiscus* (2003) and *Half of a Yellow Sun* (2006). The analysis draws on selected linguistic extracts from the novels, including instances of code-switching, code-mixing, borrowing, transliteration, and other multilingual features. Guided by sociolinguistic theories of language contact, Nigerian English variation, and identity construction, the study employs descriptive textual analysis to explore how these linguistic strategies contribute to narrative representation, cultural identity, and the depiction of Nigeria's multilingual reality.

4. Source of data and Methods

The sources of data used for this study are Chimamanda Ngozi Adichie's *Purple Hibiscus* (2005) and *Half Yellow Sun* (2006). The data collected include 228 words, and 58 types of sentences, which contain mixing and switching of codes and utterances used in context for the analysis of style from Adichie *Purple Hibiscus* (2005) and *Half of a Yellow Sun* (2006). At this stage, among the several sociolinguistics features of multilingualism identified, the researcher focus on the following sociolinguistic devices solely Code Switching, Code Mixing, Transliteration and Translations, borrowings or loan words, Non-translated expressions, pidgin expressions, acronyms, Coinage and Proverbs or Idioms have been identified and processed from both novels accurately. Both quantitative descriptive approaches to data collection and analyses have been used in this research.

5. Results

The selected devices are bold and italicized, where (PH) stands for Purple Hibiscus while (HYS) stands for Half of a yellow sun. The sociolinguistic devices occurring are code mixing, code switching, borrowing, use of translations or transliterations, use of coinage, acronymy and eponymy.

5.1. Use of Code Switching in the Purple Hibiscus (PH) and in the Half of a Yellow Sun (HYS)

Table 1 : selected occurrences of Code switching occurring from Igbo language to English and vice versa

Novel 1: (PH) Purple Hibiscus	Novel 2: (HYS) Half of a Yellow Sun
<i>Nne ngwa</i> . Go and change, Mama said to me (p 16)	. <i>I kpotago ya'</i> . Master's Igbo felt feathery in Ugwu's ears. (p15).
<i>ke kwanu</i> , I asked, although I did not need to ask how he was doing (p19)	<i>Ngwa</i> , go to the kitchen; there should be something you can eat in the fridge (p16) <i>Kedu afa gi ?</i>
<i>Mba</i> , there are no words, Jaja replied (p21)	What's your name? Master asked, startling him. (p16)
<i>O zugo</i> . Stop coughing (p22)	(p16)
<i>Umu m</i> , she said hugging us (p42)	His heart hit his chest painfully. ' <i>Nzogbo uzogbu enyimba, enyi...</i> ' (p 23)
Ezinne laughed. "Me ? <i>O di egwu</i> . (p57)	<i>Rapuba</i> , don't worry about that' (P 36)
<i>Tufia!</i> Do you not see? Nno nu! Nno nu! Have you come back ? we will come in soon to say welcome (p63)	See? Very nice, <i>i fukwa</i> (P49)
<i>Kedu nu?</i> Papa gave them each ten naira from a wad...Greet your parents, make sure you show them this money (p63)	Original! <i>Ezigbo!</i> (p49)
<i>Gudu morni</i> . Have you woken up, eh.? Did you rise well? (p66)	Go well, <i>jee ofuma</i> . Greet aunty and uncle and Arize. (p 52)
<i>Ezi okwu?</i> I know your father will not let you eat here (p74)	Uncle Mbaezi had stood up and stamped his foot. ' <i>Ndi be anyi!</i> ' my people! (p54)
<i>Ifukwa gi!</i> You are like a fly blindly following a corpse into a grave (p78)	<i>.O na- agakwa?</i> Is her sewing going well? <i>Ah!</i> Sister! <i>Aru amaka gi!</i> You look well There are stories to tell, <i>oh.!</i> (P 56)
	<i>O di egwu!</i> Like it indeed! Do you know how cheap the thing is? (p58)

	<i>Na gode</i> . Thank you Hajija, Olanna said... (P 63) Yes, but these are better, <i>fa makali</i> , Olanna said. (P65)
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Source: researcher's compilations

5.2. Use of borrowings in the Purple Hibiscus (PH) and in the Half of a Yellow Sun (HYS)

Table 2: Selected occurrences of borrowings in novel 1 and novel 2

Novel 1: (PH) Purple Hibiscus	Novel 2: (HYS) Half of a Yellow Sun
You know <i>Papa mmukwu'sakwam ozu</i> is next week?"rub his body with okwuma ..." ...her rubber slippers making <i>slap slap</i> sounds Lunch was <i>fufu</i> and <i>onugbosoup</i> Mama was already making me <i>ofe nsala</i> Lunch is ready, <i>mme</i> ...Kambili just behaved like <i>anatulu</i> when my friends interview?	His <i>agbadawas</i> embroidered with gold thread around the collar Good afternoon, <i>sah!</i> 1 changed Daddy's <i>décor</i> and it's not too <i>nouveau riche</i> , I pray? .pounding <i>akpu</i> in the mortar Jomo would have been the best person to ask about <i>arigbe</i> ...so she can pound the <i>cocoyams</i> , she said finally. you cannot slice <i>ugu</i> well the copy of <i>Lagos life</i>

Source: researcher's compilations

5.3. Use of Code Mixing in Purple Hibiscus (PH) and in Half of a Yellow Sun (HYS)

Table 3: Occurrence of Code Mixing in novel 1 and novel 2

Novel 1: (PH) Purple Hibiscus	Novel 2: (HYS) Half of a Yellow Sun
Her rubber slippers making <i>slap slapsounds</i> (p15) come and help, <i>biko</i> (p16) lunch is ready, <i>mme</i> (p18) Have you nothing to, <i>gbo</i> , Jaja? (p21) The members of our <i>umunnae</i> even sent (p28) They even said somebody had tied my womb with <i>ogwu</i> (p28) Sisi and I are cooking <i>moin moin</i> for the sisters (p29) Are we not content with the <i>anarawe</i> are ..p(29) Papa ate most of <i>ngwo ngwo</i> , his spoon ... (p40) See if the stacks of <i>okporoko</i> will fit ... The bags of rice and <i>garri</i> and beans ... (p62) More people coming in to say <i>mmo nu</i> and complain (p70) You are grown up now, a ripe <i>agbogho</i> (p72)	I told Master you will learn everything fast, <i>osio-osiso</i> , his <i>aunty</i> said. (p 14) Good afternoon, <i>sah!</i> This is the child, Ugwu's <i>aunty</i> said. (p 14) ...owning cast-off kaftans and <i>agbadas</i> they could never wear. (p50) ...the ugly monkey, <i>enwe</i> , told him to make him feel better... (P59).But 1 changed Daddy's <i>décor</i> and it's not (p99) too <i>nouveau riche</i> , I pray? Kainene asked. (P99) the <i>dibia</i> asked her to tell the evil spirit to leave her alone. (PI21) Tell them it is not yet your time! <i>Gwa ha kita!</i> Tell them now! The <i>dibia</i> had urged her. (PI21) Use it and slice the <i>ugu</i> well. Yes Mama. (p 122-123) .Is this how you cut <i>ugu</i> ? (p123) it was servants who wiped her <i>ike</i> when she finished shitting. (p125)

Source: researcher's compilations

5.4. Use of translations or transliterations in the *Purple Hibiscus* (PH) and in the *Half of a Yellow Sun* (HYS)

Table 4: Occurrence of translations or transliterations in novel 1 and novel 2

Novel 1: (PH) <i>Purple Hibiscus</i>	Novel 2: (HYS) <i>Half of a Yellow Sun</i>
<p>zugo. Stop coughing Imakwa, my little own They said he <i>did not rise well three mornings in a roll</i>’. Which one is for <i>big oga</i> to try and Amaka washed <i>her hands well to cook.</i> ‘<i>God take power from the devil</i>’ You people I <i>ate the money</i> for the zinc <i>Sucking fuel</i> is a skill you need these days’</p>	<p>Kedu afa gi? What’s your name? Oga gi kwanu? <i>Where is your master?</i> Go well, jee ofuma How is sbe doing? O na- agakwa? What am I to say to him? Gwa ya gini? Gini me ? what is wrong with his mother? Original! Ezigbo! di egwu! Like it indeed! Ndi be anyi! My people! Aru amaka gi! You look well ! How is she doing? O na agakwa?</p>

Source: researcher’s compilations

5.5. Use of of coinage/ acronymy / eponymy in the *Purple Hibiscus* (PH) and in the *Half of a Yellow Sun* (HYS)

Table 5: Occurrence of coinage/ acronymy / eponymy in novel 1 and novel 2

Novel 1: (PH) <i>Purple Hibiscus</i>	Novel 2: (HYS) <i>Half of a Yellow Sun</i>
2 ..on the road beside his <i>Peugeot 504</i>	1. He picked up the <i>Daily times and Renaissance</i>
3 He unlocked the <i>Mercedes</i> door...	2. Ugwu would continue to uncork bottles of beer and <i>Coke</i>
4 Kevin brought her in the <i>Peugeot 505</i>	3. ...club who climbed out of a nice <i>Peugeot 404</i>
5 ...When Kevin took his yearly one-week leave, would drive the <i>Volvo</i>	4. She had dabbed on his <i>Old Spice</i> that morning
6 I thought about the always full crates of <i>Coke</i> and <i>Fanta</i> and <i>Sprite</i>	5. They climbed into Mohammed’s <i>red Porsche</i>
7 His wife was spooning <i>Cerelac</i> into the baby’s mouth	6. You should buy a hardy <i>Peugeot</i>
8 His swaying was like shaking a bottle of <i>Coke</i> ...	7. .. to use two capfuls of <i>Dettol</i> in his bath water
9 ...I would need to take <i>Novalgine</i> tablets	8. .. all four of the numbers next to OZOBIA
	9.the same blue <i>Opel</i> that had parked
	10. The <i>Red Cross</i> irritated Ugwu

Source: researcher’s compilation

6. Discussion

6.1. Analysis of code mixing and code switching

Infused with code-switching, Adichie's novels paint the Eastern Nigerian setting in vibrant hues. This deliberate stylistic choice extends beyond simple communicative function; it reflects the multilingual competence of the characters and their strategic

navigation of linguistic resources to achieve social, cultural, and interpersonal goals in diverse contexts. For instance, from

Table 1, in both novels speakers switch their codes intermittently, thus in *Purple Hibiscus* (2005) and *Half of a Yellow Sun* (2006):

Tufia! Do you not see? (PH p.84)
Ojoka! Eugene has stopped doing Gods job (PH p.95)
You sit there and watch her desecrate the Eucharistic host maka gini? (p.102)
Kwusia, don't do that (PH, p.143)
Leave me alone! nekwa anya (PH, PH, p.146)
Igasikwa! He will never agree to live here (PH, p.161)

The motivation for such switching may stem from the speaker's desire to accommodate the audience, from subconscious linguistic alternation, or from the intention to restrict understanding to particular interlocutors. Bilingual speakers, like Adichie's characters, naturally blend linguistic elements during interaction, illustrating the dual character of Nigerian English. The italicized expressions function as salient markers of code-switching and frequently reinforce or emphasize communicative intent.

I na-ezuzu ezuzu? Are you stupid? (HYS, P299)

Olanna's emotional tension is evident in the narrative, yet when Richard addresses Nnaemeka in Igbo, the interaction shifts toward familiarity and solidarity, demonstrating how shared language can construct intimacy:

'Eh! You speak Igbo, I na-asu Igbo (HYS, P 151)

Adichie, writing from a multilingual Nigerian context, illustrates how indigenous linguistic features merge with English to reinforce collective identity. Additional examples further illustrate this linguistic interplay:

He turned to Kainene. 'I magonu, you know, what I am saying is that our women who follow white men are. (HYS, P104)
Ugwuanyi, she said, 'you have to come home. Oga gi kwanu? Where is your master? (HYS, P112).
Master turned to Ugwu's aunty. Gini me? What is wrong with his mother? (HYS, P114).

These instances demonstrate how code-switching expresses concern, solidarity, and interpersonal nuance. Hausa lexical items also appear alongside English equivalents, as illustrated when Olanna expresses gratitude:

Na gode. Thank you Hajia" (HYS, 46) (Na gode = Thank you).

Further illustrations include:

kedu afa gi? What is your name? (HYS, P5)
Ngwa, go to the kitchen... (HYS, P5)
I am going for a walk to clear my head. i nugo? (HYS, P6)

Code-mixing similarly reflects informal communicative competence:

No wahala, how you dey?
Let your spirit ask Chukwu to hasten my... (p.84)
Mama, ozugo lets go (p.128)
Amaka nwga, show Kambili how to peel it (p.133)

While sometimes perceived as a linguistic deficiency, code-mixing in Nigeria constitutes a stable communicative strategy. Adichie employs it to reflect emotional expression, cultural identity, and the hybrid linguistic reality shaping Nigerian English.

6.2. Analysis about borrowings

Adichie transcends mere code-mixing by weaving Igbo, Yoruba, and Hausa lexical items into her narratives. These borrowings function not simply as stylistic ornamentation but as carriers of cultural symbolism and sociocultural meaning.

papa -nnukwu (grandfather)
akwam ozo (funeral)
okwuma (shea butter balm)
umuada (daughters of the family)
atulu (sheep)
Hajia (Hausa – senior wife or woman who has completed pilgrimage)
dibia (native doctor)
oga (Yoruba for “senior”).

These expressions possess cultural connotations that standard English equivalents cannot fully capture. Their inclusion reinforces Nigerian English as a culturally grounded variety capable of expressing indigenous values and social realities. Additional examples illustrate this:

You know Papa nnukwu’s akwam ozo is next week? (PH, P203)
They have blockaded us kpam kpam. (HYS, P293)
rub his body with okwuma... (PH, P14)
‘I will leave tomorrow because I must attend an umuada meeting.’ (HYS, P239)

As Inyima (2018) explains, terms such as “Papa-nnukwu” and “akwam ozo” carry sociocultural depth absent from their English equivalents. They signify lineage, ritual continuity, and ancestral reverence. Similarly, “Hajia,” “oga,” and “dibia” encode respect, hierarchy, and traditional authority within Nigerian society.

6.3. Analysis about translations or transliterations

Borrowings in Adichie’s novels often retain semantic associations that resist direct English equivalence. Examples include:

They said he did not rise well three mornings in a roll (PH, P156)
Let the day break (HYS, P291)

I thought Odenigbo's girl is a human being; he didn't say you were a water mermaid' (HYS, P283)
That soup smells like something Amaka washed her hands well to cook' (PH, P155)
God take power from the devil' (PH, P242)
You people I ate the money for the zinc... (PH, P97)

These transliterations reflect indigenous idiomatic structures transferred into English discourse. For instance:

They said he did not rise well three mornings in a roll (PH, P156)

expresses illness indirectly, reflecting culturally embedded communicative norms. Likewise, "let the day break" functions pragmatically as a culturally inflected equivalent of "good night" (Inyima, 2018). Culinary praise such as "washed her hands well to cook" signifies competence and skill.

Expressions such as:

God take power from the devil' (PH, P242)
You people I ate the money for the zinc... (PH, P97)

convey cultural idioms related to taboo avoidance and corruption discourse. Terms like "chop money" and "take light" illustrate how Nigerian English encodes sociopolitical realities through localized metaphor.

Sucking fuel is a skill you need these days' (PH, 158)

captures economic hardship during fuel shortages, while:

this is not a good time for NEPA to take light... (PH, 165)

reflects everyday frustration with unreliable electricity supply. As Aboh (2009) notes, NEPA humorously becomes "Never Expect Power Always," illustrating sociolinguistic creativity rooted in lived experience.

6.4. Analysis about coinage/acronymy/eponymy occurring in both selected novels

In Nigerian usage, acronyms such as NEPA (National Electric Power Authority) and WCC (World Council of Churches) often acquire locally reinterpreted meanings. Adichie extends this linguistic creativity through brand-name coinages:

on the road beside his Peugeot 504 (HP)
He unlocked the Mercedes door... (HP)
Kevin brought her in the Peugeot 505
...When Kevin took his yearly one-week leave, would drive the Volvo (HP)
I thought about the always full crates of Coke and Fanta and Sprite (HP)
His wife was spooning Cerelac into the baby's mouth (HP)

These references situate the narrative within recognizable Nigerian sociocultural contexts. By incorporating newspapers, consumer brands, and untranslated Igbo expressions, Adichie reflects the hybrid linguistic ecology of Nigerian society. This linguistic blending allows characters to move fluidly between cultural worlds while

reinforcing Nigerian English as a localized, culturally expressive variety shaped by historical experience and contemporary social realities.

6.5. *Summary of the Findings*

The sociolinguistic analysis of *Purple Hibiscus* (2003) and *Half of a Yellow Sun* (2006) reveals that multilingualism constitutes a central stylistic and ideological feature of Adichie's narrative discourse. The data indicate frequent use of code-switching and code-mixing between English and indigenous languages, particularly Igbo, alongside borrowings, transliterations, coinages, and acronyms. These linguistic practices reflect the multilingual realities of Nigerian society and contribute to the authenticity of the narrative setting.

The findings further show that these strategies function not only as markers of local colour but also as mechanisms for expressing socio-cultural identity, negotiating linguistic belonging, and representing cultural hybridity. The integration of indigenous linguistic elements into English discourse highlights the dynamics of language contact and supports the emergence of a distinct Nigerian English shaped by historical, social, and cultural influences. Overall, Adichie's multilingual narrative practices reinforce identity construction, cultural continuity, and sociolinguistic diversity within contemporary Nigerian literary representation.

CONCLUSION

This study set out to examine how multilingual practices, particularly code-switching, code-mixing, borrowing, and transliteration, function in Chimamanda Ngozi Adichie's *Purple Hibiscus* (2003) and *Half of a Yellow Sun* (2006) to express sociolinguistic identity and reflect language contact in the Nigerian context. The research addressed the broader issue of how multilingualism shapes literary representation, cultural identity, and linguistic hybridity in Nigerian fiction. Using a qualitative sociolinguistic approach grounded in theories of language contact, domestication, nativisation, and Nigerian English variation, the analysis focused on selected linguistic data from the two novels. Attention was given to stylistic and contextual uses of multiple languages and their narrative functions. The findings show that Adichie consistently employs code-switching and code-mixing, alongside borrowings and transliterations, to represent the multilingual reality of Nigeria. These strategies highlight cultural identity, reinforce local contexts, and reflect authentic everyday language practices, thereby contributing to the construction of a distinct Nigerian English shaped by historical, social, and cultural influences. These results suggest that multilingual literary practices play an important role in negotiating postcolonial identity and cultural expression. They also underscore the relevance of sociolinguistic approaches in literary studies, particularly for understanding how African writers use language to articulate identity, preserve cultural heritage, and represent evolving linguistic realities.

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