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ANALYSIS OF THE YORÙBÁ-ENGLISH CODESWITCHING ENGENDERED PHONOLOGICAL VARIATIONS

Olufunmilayo Lara OLOFIN (PhD)
olofinlara@gmail.com
Department of General Studies in Education
Osun State Polytechnic, Iree

Abstract

This paper surveys the variations in the English-unit codeswitched (CS) utterances of the selected Nollywood Yoruba-English bilingual characters. It examines the identified generated English pronunciation (IGEP) variations and explores the possible effects of the variations on the pronunciation proficiency of the Nigerian L2 users of the English language. The paper extracted codeswitched expressions from five purposively selected Nollywood Yoruba films: Husband and the Cheating Wife (Oko Atiyawo Alagbere), Alakada, Alimi, Teresa and Jenpe Meji. Six selected English words: Hospital, Call, Party, Sister, Uncle and Motor were focused. The study discovers variation in the production of these words in CS expressions of the characters, typifying a Yoruba-English communication environment. The study concludes that these variations result from sociological factors such as educational status, age, socio-cultural background, participants involved, interlocutors' mood, and phonotactic differences in the CS languages. Also, while these IGEPs add to the Nigerian English lexicon, they may influence the proficiency of the Yoruba-English language users of the English language negatively if not limited to informal contexts. Insights were drawn from Giles' Communication Accommodation Theory (CAT) Myers-Scotten's Markedness Theory and Eckman's Markedness Differential Hypothesis (MDH).

Keywords: *Accommodation, Codeswitching, Markedness, Phonological, Variations and Yoruba English*

Introduction:

Research has shown that English is one of the eight most common languages across the globe. Despite that there are as many as 5,000-7,000 languages worldwide, a few of these languages dominate in the interconnected world. In a report on world languages, the ten most common languages are English, Mandarin, Hindi, Spanish, Bengali, French, Portuguese, Arabic, Russian and Urdu while English is still the most spoken language across the globe by 1.4 billion people (Mamchil, 2024). Nigeria is a West African country, with well over 140 million populations from different ethnic groups, and about 529 local languages, out of which three are identified as the major Nigerian languages; based on the three major ethnic groups, Hausa, Igbo, and Yorùbá (Jowitt, 2019; Olofin, 2023). Despite the numerous indigenous languages endowed, Nigeria belongs to the English-speaking countries.

Literature Review

Scholars' views of the Nigerian English differ. Jowitt, (2008), describes diversity as 'left', 'right', and 'center' regarding error tolerance. These can be explained with the diagram below:

Left	Centre	Right
Kachru (1982)	Grieve (1996)	Prator, (1968)

According to him, scholars who belong to the 'Left' category are those who believe that a standard Nigerian English exists and has the right to exist as proposed by Kachru (1982). The variety used by educated Nigerians, and which is found in creative writing, is believed to be the standard Nigerian English (SNE). The 'Right" category follows Prator (1968), who opines that the distinctive usage identified in Nigerian English cannot qualify to be regarded as standard According to them, a standard language should be acceptable and adopted by educated Nigerians. To them, with numerous errors observed in Nigerian English usage, it could not qualify for a standard variety. Apart from that a standard variety is expected to be institutionalized and with a dictionary embodying its usage. The Centre category belongs to the Grieve (1966) school. To them, there is a standard Nigerian English, and this is an embodiment of the Nigerian Educated usage, but which is yet to be codified (Adegbija, 2004).

A close examination of the three scholars, Kachru (1982), Grieve (1966), and Prator (1968), shows there is Nigerian English. This study, while supporting Kachru, that there are standard features, used by the educated; and non-standard, used by the uneducated, also supports Grieve's opinion, that it is essential to code Nigerian English and adds that the coding should encompass the phonology of English.

The term Nigerian English in research is traceable to Banjo (1971) in his work titled 'Nigerian English'. It refers to the variety of English spoken in Nigeria as a member of the outer circle community users of the English language (Kachru, 1985). The reality

that the English language is becoming domesticated in various regions of the world, where the language is used, either as the outer or the expanded circle, initiated the term *Nigerian English*. Kachru (1985) in his concentric circle divided the users of the English language into Inner Circle (Europeans, Americans, and Australians); Outer Circle (Countries colonized by the British, such as Nigeria, Ghana, Singapore, South Africa, etc.), and the Expanding Circle (Countries which use the language as a Foreign language for global integration and diplomatic exchange, e.g. France, China, Brazil, Germany, Mexico, etc.).

The English language is also used as a lingua franca across the globe, and this refers to the use of the English language as a contact language among speakers from diverse first languages (Jenkins, 2009:143). To ensure mutual understanding and intelligibility, however, some pronunciation features, referred to as the Lingua Franca Cores (LFC) are suggested as follows:

(a) every consonant except /θ/, /ð/ and the dark /l/;

(b) contrasts between long and short vowels.

(c) consonant deletion in word-initial clusters and, some deletions permitted in world-medial and final positions; and,

(d) placement of nuclear tonic stress.

Others are vowel quality, reduced vowels, word stress, rhythm, and intonational tones. (Jenkins, 2009). It is believed that without strict adherence to the use of the native variety of the above features, people can communicate understandably since intelligibility is the fundamental purpose of communication.

Nigerian English resulted from the domestication of the English language, an aftermath of the widespread of the English language by the *Outer* and the *Expanding* circle of users of the language. Domestication across the globe led to globalization, yielding variations termed New Englishes. Within Nigeria, there are still Inter-regional variations resulting from variations in accents that distinguish one part of the country from another, based on the phonemic systems of the three major Nigerian languages; Igbo, Hausa, and Yorùbá; yielding the 'big three' or the major second language varieties (Eka, 1985): *Igbo English*, *Hausa English* and Yorùbá *English.* Other accents of Nigerian English have been recently researched, such as Isoko accent (Emmanuel-Ogbe & Akinjobi, 2020); Itsekiri accent (Edema, 2015) to mention just a few, as sub-regional variations of Nigerian English.

Cunningham (2012) observes Nigerian students in Sweden to determine their pronunciation intelligibility to native users of the English language and non-native English users, who are English language teachers at the university. These two sets of people were made to listen to the Nigerian students, and it was discovered that the listeners, who are used to interacting with Nigerian students, had a better understanding of these students' spoken English, than those who are not familiar with the Nigerian variety, and the native speakers do no better or worse than non-native listeners. Based on this observation, she concludes that the Nigerian English variety may not be adequate for

wider communication, and this necessitates that Nigerian students who desire to study abroad, equip themselves with a widely intelligible variety. What Cunningham is saying, in essence, is that Nigerian English could be understood by only a set of English users, and where other sets of English users are not acquainted with the Nigerian variety, there would be a communication barrier.

To buttress Cunningham submission, Ibrahim & Fadairo (2023) in a current study on UK based Nigerian Students examine their academic English adaptation and discovers that Nigerian students face challenges with the accent, speed and intonation of lecturers from diverse linguistic backgrounds. This supports the view that Nigerians need be well grounded in English language pronunciation to fit into the international communication community.

Nigerian English, though, might not be suitable for wider communication, yet cannot be considered inferior or denigrated, because it is a 'linguistically adequate and important carrier of sociolinguistic markers' (Cunningham, 2012:146). As observed by Adegbija, (2004:22) the day-to-day contact of the English language in Nigeria with the numerous indigenous languages has generated new ideas and modes of thought to be expressed in concepts quite different from the native English variety.

2.1 Codeswitching as a Causal of Nigerian English

In sociolinguistics, **code** refers to language or variety of language which may be the result of language contact. It is a system employed for communication between two or more interlocutors in any communication setting. Code can also be seen as a particular dialect or language, which is chosen on any given occasion and the communication system used between two or more parties (Wardhaugh & Fuller, 2021). In the communication process, the sender encodes the message, which is already processed in his/her cognition, using appropriate symbols (either auditory or written) before sending it to the receiver, who goes through the same process encountered by the sender, before giving feedback. Successful feedback is a product of an adequate choice of codes by the sender and the receiver. Any flaw either way renders communication incomprehensible. Communication in its totality is a social tool used to make a positive impression, or negative impression, to influence others, decrease social distance, and to achieve social goals (Giles et al., 2023). It is pertinent to add that code ranges from a small component as a morpheme to more all-encompassing and complex components like the whole gamut of language.

Codeswitching (CS) and Codemixing (CM) are some of the phenomena, that have culminated in what is today known as the New Englishes, resulting from political factors, (such as colonialism, emigration, invasion); industrialization (influence of trade and commerce); socio-cultural exposure (via television, the radio, films, music, magazines, and fashions); technological factors (new words required for new inventions) moral factors (the result of anti-racism and environmentalism) (Mantiri, 2010), and situational settings. It is also a reflection of early exposure to two or more languages, where the languages are used interchangeably in daily communicative activities, perceptible in the

social status of the interlocutors, situational settings, emotional state of being, etc.

CS and CM have been defined with mixed feelings. While some use the duo as synonyms and an entity that cannot be separated from each other (Salmon, 1990:466), some perceive them as two different entities, (Ritchie and Bhatia, 2013). It is the selection by bilinguals or multilingual of forms from an embedded variety in utterances of a matrix variety, during the same conversation (Myers-Scotton, 1993:3). Gardner-Chloros (2020), observes that, apart from occurring between languages, switches can also occur between varieties of the same language. As opined by Kachru (1983), even though codemixing and codeswitching are language contact phenomena, they are different. He sees codeswitching as the ability to switch from code A to code B, which is determined by function, situation, and participants, while codemixing on the other hand is the transfer of linguistic units from one code to another.

CS is a situation where a speaker uses more than one language in a discussion. Interlocutors switch codes for specific purposes. For instance, two Yorùbá speaking Nigerians may be communicating but when an Igbo-speaking man enters, the situation demands they change the communication code to accommodate him, if he does not understand Yorùbá. It is the most preferred term in current sociolinguistic studies (Wardhaugh and Fuller 2021). CM, on the contrary, is the choice of words or phrases of another language within a language. This may be either *intra-sentential;* (the use of two or more languages within a sentence) or *inter-sentential*; (the use of more languages alternated above sentence level) or tag switching. CM is a third code generated consisting of various aspects of the two languages of the bilingual.

CS or CM is a demonstration of competence in two or more languages which enables the speaker to conveniently switch code variety as the situation demands, either for convergence or divergence reasons, abiding by grammatical rules of each. One significant line of demarcation between CS and CM is that the former is employed to create special socio-pragmatic significance. This is unlike CM, which is done out of linguistic requirements. CM is required sometimes as a result of cultural differences. Certain expressions in one culture may not have equivalence in the other language. Some research identifies single-word (insertions) and multiple-word (alternations) occurrences as two forms of CS rather than as distinct processes to be distinguished from each other (Salmon, 1990).

At times, CS is done unconsciously because of the constant concurrent use of the languages involved in communication by the interlocutors. With the present-day technological advancement, it is not necessary to have physical contact before languages can come in contact. The world is a global village, where people meet online to communicate, exhibiting their linguistic prowess and most of the time, using less formal codes. This makes it impossible for a Net-generation child or any speech community to be completely monolingual. For this study, however, CS is adopted as encompassing both CS and CM.

CS is a global phenomenon. It is not peculiar to a particular race or continent.

Studies have examined French/English, (Lev-Ari & Peperkamp, 2013); English/Korean (Samimi, 2017); English/Spanish, (Balukas & Koops, 2014 and Piccinini & Arvaniti, 2015); Hawaiian/Japanese (Anderson, Saheed & Vaux, 2017), Hindi-English (Hinglish) (Parshard et al, 2016; Rudra, et al. 2016) and host of others. In Nigeria, researchers have worked on Yorùbá/English bilinguals (Akande et al, 2011; Alebiosu, 2017) among others, even though they are mainly on lexical, morphological, and syntactic features of CS.

3.0 Methodology

This kind of study thrives on spontaneous or natural speeches and is the reason for the choice of Nollywood films, which are an epitome of real-life situations. The subjects are Natural (Compound) Bilingual Speakers (NBSs), Coordinate Bilingual Speakers (CBSs), or Subordinate Bilingual Speakers (SBSs). The NBSs are actors who have had substantial exposure to the English and Yorùbá languages from birth at home and have built their language repertoire to an acceptable proficiency level in the two languages under study. In the second category, CBSs have acquired one of the languages from birth as a mother tongue but learned the second language outside the home. This may be in school as a means of instruction, like the case of English language as a second language in Nigeria for the majority of the English language users. The third category, SBSs are proficient in one of the two languages under study with little proficiency in the other. This was discovered through a biographic survey of the actors.

The data were 50 extracted natural/spontaneous utterances of characters (10 from each), purposively selected five Yorùbá-medium English subtitled Nollywood films downloaded online from YouTube. The characters' ages range between 20 and 60 years. The speeches were carefully scripted using a playback speed of 0.5x and a replay where necessary for accuracy, to know which of the languages under study is matrix or embedded. The data were analyzed acoustically, and WASP/SFS was used to detect the phonological realizations in the CS. The collected data were transcribed and analyzed using Giles and Ogay's, 2007; Giles et al., 2023) Communicative Accommodation Theory; the Markedness Theory of Scottons (1993) and the Markedness Differential Hypothesis (MDH) (Eckman, 2008).

4.0 Data Analysis and Discussion

Below is the analysis of selected words in Intra-Sentential CS reflecting socio-phonological Variations.

4.1 Patterns of Phonological Variations Generated in the Selected Codeswitched English-Unit Utterances of the Characters

In the tables below are the variations generated in the codeswitched utterances of the selected characters. Each table shows the transcription of each variety, the educational status of the interlocutor, the sentence in which the word was used, the translation, and the film in which it was used.

4.1.1 Hospital

Table 1 Word 1: Hospital /ˈhɒs.pɪ. təl/

S/N	Variations	Transcription	Interlocutor	Edu. Status	Sentence	Translation	Film
I.	[s]ospital	[s]ɔ:spɪtᵊl]	CW	HLE	Mo ní kó jé kí n gbée lo **sospital**	I said she should let me take her to hospital.	HCW
II	Oospitu	[ɔ:spɪtu]	Sis-in-law	HLE	**Oospitu** ni bí ìí?	This is hospital!	HCW
III	Sospita	[sɔ:spɪta	CW's H	HLE	È bá ti gbé e lo **sospita**	You should have taken her to hospital.	HCW
IV	Osipítù	[sɔsipitu]	Gatekeeper	LLE	Se **bósipítù** ló sì ye kée gbé won lo.	But you're supposed to take her to hospital.	HCW
V	Hospital	[ɔ:spɪta]	CW	HLE	Ó yá darling, **hospital** yá.	Ready, darling, it's time to go to hospital.	HCW
VI	Hospital	/ˈhɒs.pɪ.tᵊl/	Sam	VHLE	She went to the **hospital**.	**********	ALM
VII	Loospital	[lɔ:spɪta]	Steve	VHLE	Doctor ni é, mo lè pè é ń sìn ín kóo lóo wà **loospit**	You're a doctor; I can call you now and you can say you're in the hospital.	TRS

					al.		
VIII	lo soospitu	**[l**ɔ:spɪtu]	Teresa	HLE	Mummy e wòó, e jé ká lo **soospitu** o.	Mummy, look; let's go to the hospital.	TRS
IX	Hospital	[ˈhɒs.pɪ.tᵊl]	Hannah's Mum	HLE	Hannah, just take the car key, go to her house, you and Musa and take the mother right to the **hospital**	**********	TRS
X	Hospital	**/ɒs.pɪ.tᵊl/**	Hannah's Mum	HLE	Yes, our family hospital.	**********	TRS
XI	d'ospital	**[**dɔ:spɪtu]	Staff	HLE	Ìgbà táa máa fi gbée **d'hospital** gan an, the doctor was able to revive him, but	When we took him to the hospital, the doctor was able to revive him, but his manhood was not working again.	JM

					nǹkan omokù nrin è ò sisé mó.		

There was an ellision of the initial glottal sound in all the realizations of the word 'hospital'. If it were a monolingual speech, Mrs. Abiodun (CW) is proficient in pronunciation enough to produce the 'h' initial sound, but because it was used in CS, a hybridization occurred. This is because in Yorùbá, expressions such as 'si hospital' (as we have in 's'ójà' for *sí ojà*, s'Ékòó for *sí Èkó,* etc.) are usually reduced in connected speech other than in writing. All, regardless of their level of education, deleted the initial voiceless glottal fricative sound /h/ The English word becomes acclimatized to the environment where it occurred, for easy pronunciation. A phonological process is technically referred to as *Assimilation* (Gut, 2014).

As can be seen in T1 above, various factors affect the actor's choices of words in code switches, such as educational status, language background, mood, situational setting, relationship with interlocutors, etc. There is a tendency for people of lower status who are domestic staff, such as house helps, gatekeepers, and drivers imitate their bosses for upward convergence while the boss too at times, comes down to the level of the domestic staff, consciously or unconsciously engages in downward convergence leading to variations in pronunciation. The actor in a particular scene should be able to identify with the voices and intonation of co-actors (Adeyemo, 2022). This is reflected in words I-XI, as analyzed in T1 above. In sentence I, the CW realized a near-native pronunciation of the final syllable of the word 'hospital'; even in the hybridized word 'sospital', but when the word was used as a single entity as contained in sentence V, the final word in the sentence which is Yorùbá affected its pronunciation as it was realized [ɔ:spɪta].

Apart from that, the woman, Mrs. Abiodun in *HCW*, was in a *confused* and *helpless* situation, because of the unusual sudden sickness the husband developed. Mrs. Abiodun, in a *relaxed* situation, has realized the final schwa and final lateral consonant in the *hospital* on a few occasions, even after her sex escapade with Concubine 1; for example, '*Ó lóun ò lo sóospital'*. Apart from that, it was discovered that when the word is used within a sentence in CS, it is more difficult to realize the final syllable as near native than when it comes last. As we can see in T1VI, the utterance in which the word '*hospital*' was used by Sam and it was realized as a BrE variety; and this happens to be the only place it was used in the film, *ALM*. Sam made the utterance in response to Temi's question, *'Sam ki lo de ti mummy o tii de lataaro.'* The word in T1VII-X is from the film, *TRS*. In T1VII, Steve, in response to his doctor friend's request, gave the utterance and pronounced it as [lɔ:spɪta]. Steve, who was based abroad, considering his level of education and exposure, would not likely pronounce the word as [ɔ:spɪta] in a monolingual English speech. In T1IX, Mum Hannah in the film TRS, pronounced the

word 'hospital' BrEP /ˈhɒs.pɪ.tᵊl/. But, in the next utterance as a response to her daughter's question, 'Our family hospital?', she pronounced the word with a difference, in the sense that the glottal sound /h/ was deleted, realizing it as [ɒs.pɪ.tᵊl]. The same applies to T1XI used in JM. One of Majek's colleagues gave the utterance, hybridizing 'de'and 'hospital' resulting in deglottalization of the first syllable.

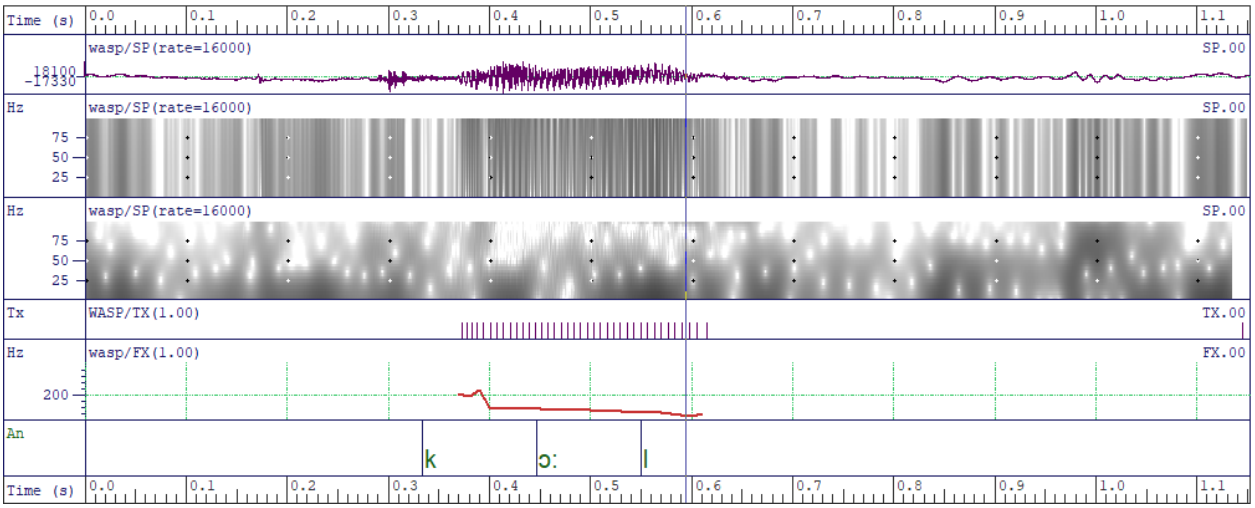
4.1.2 Call

Table 2: Word 2: 'call' /kɔːl/

S/N	Variations	Transcription	Interlocutor	Edu Status	Utterance	Film
I	Call	/kɔːl/	Sam	HLE	Too ba fee **call** waa **call**. Waa maa drive waa maa **call** Ibo lo ti waa loo make **call** (call)	ALM
II	Call	[kɔːli]	Sam's Mum	HLE	Ki n ma gbe **call** e mo? (call[i])	ALM
III.	Call	[kɔːlu]	Alimi (Driver)	LLE	To ba ti pe yin, e ma gbe **call** e mo (call[u])	ALM

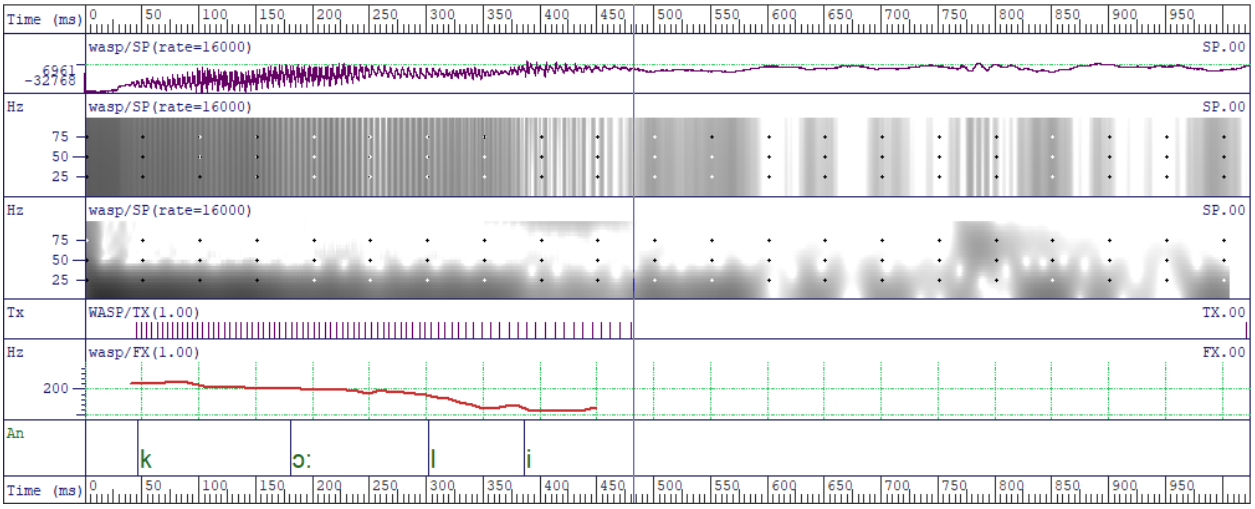
Acoustic Representation of the Variations of the Word 'Call'

Fig. 2(a) Variety 1: Call /kɔːl/



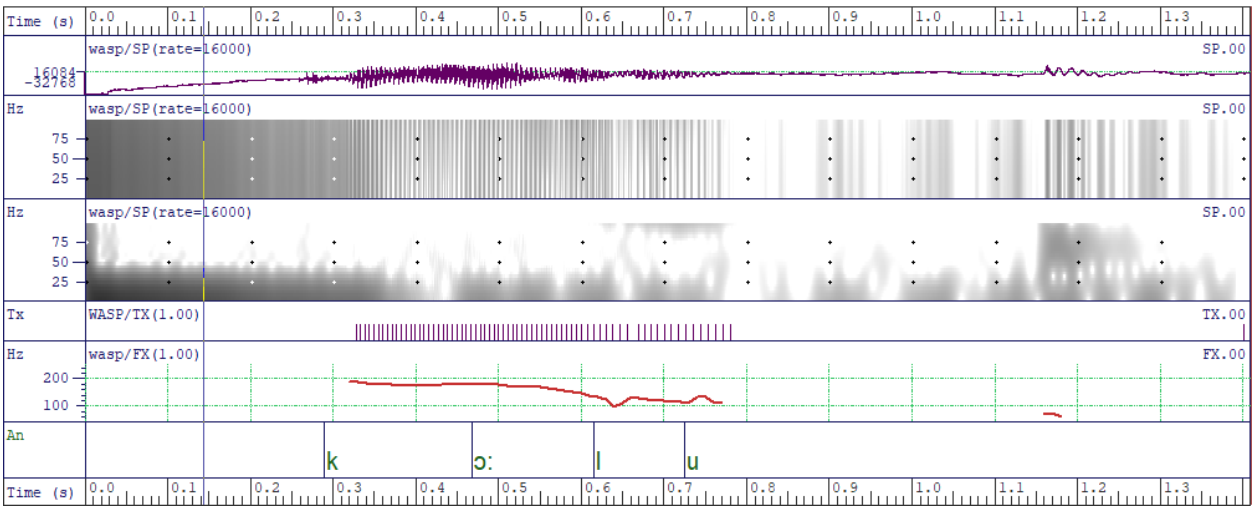
The Duration (s) for variety I is 1.1520; Voiced (s) 0.2424; F0Median (Hz) 154.1733; F0IQR (Hz) 13.1442 and FxMean (Hz) 154.3423.

Fig. 2(b) Variety 2: Call [kɔːli]



Variety II has Duration (s) 1.0240; Voiced (s) 0.4358; F0Median (Hz) 196.5296; F0IQR (Hz) 65.0911 and FxMean (Hz) 183.173.

Fig. 2 (c) Variety 3: Call [kɔ:lu]



Variety III has Duration (s)1.4080; Voiced (s) 0.4529; F0Median (Hz) 164.3894; F0IQR (Hz) 53.3684 and FxMean (Hz)158.9104.

In T2II, extracted from *ALM*, we see another pronunciation variety of the word ***call***. Madam Ronke, because of her status, pronounced the word with [i] epenthesis (which is more common in Yorùbá-English, among the educated in codeswitching). The same actor used in *MCW* as Mrs. Abiodun (CW) also played Ronke (Sam's Mum) in *ALM*. The rationale behind this is that she is an ardent user of codeswitching. While because of her status, she didn't pronounce it as 'koolu', yet she was not careful enough to avoid the [i] epenthesis. However, there is another instance where she used the word *call* without epenthesis. Her use of the epenthesis might not be unconnected with the

participant-participant factor.

T2III was realized by Alimi, the driver. The production of the word with a [u] final epenthesis was a result of his low level of education (LLE). The final consonant is taboo in Yorùbá language; therefore, it is marked. This calls for epenthesis in most cases, but the common epenthesis among the educated is the [i] epenthesis as we have in the case of Madam Ronke (Alimi's Madam/Boss).

Sam in *ALM* also used the word *call* severally, but without epenthesis, most especially when he was in the car with Alimi and the latter was busy receiving calls on motion while driving. To caution him, Sam said:

Sam: I've told you times without a number. Tóo bá féé ***call*** *wàá* ***call****, wàá park ni. Wàá máa drive wàá máa* ***call****, it's risky now. And besides, it's against the law. Tán bá arrest e ńsìín, òtò ni ǹkan táa tún máa máa fà ńsìín. Alimi! Ibo ló ti wáá loo make* ***call****? What's wrong with this man? Alimi!*

There are four instances of the use of ***call*** in the above extract, but without a single case of epenthesis discovered. With this, we can deduce that while participant-participant factors may influence pronunciation, the language background of the speaker also matters a lot in determining code choice. It is easier for Yorùbá-English speakers with English as a first language, to maintain the near-native pronunciation even in codeswitching as can be seen in the case of Sam who is a British-born and bred in the film.

Looking at the films analyzed above critically, it would be discovered that phonological variations arising from CS are fewer in *TRS, ALM,* and *ALAK* than in *HCW*. This is because *HCW* is more of the vertical communicative setting while *ALAK* has more of a horizontal setting, but *ALM* is a mixture of both vertical and horizontal; a sociological factor that is a determinant of code shifting. Apart from that, though the English language is embedded in the films, the percentage of the English language used in *ALAK* and *ALM* contributes to the low level of phonological variations generated in the English usage of the actors compared to *HCW*.

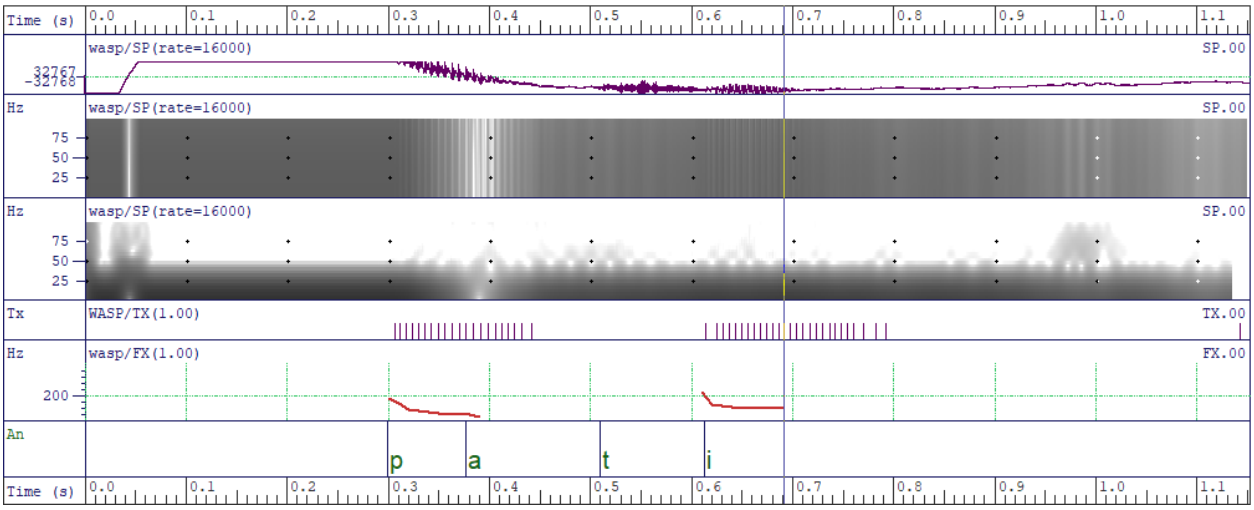
The same applies to the film *TRS*. There is only one domestic staff in *TRS,* and this is evident in the variations generated. In the only scene where Musa, Hannah's driver, features, he codeswitched in Yoruba and Arabic without a single English word. It could be deduced that this resulted from his very low level of education. Other domestic staff in other films codeswitched with English expressions, despite their low level of education. Apart from that, there are fewer characters in the film than *HCW*, *ALK,* and *ALM*. Most of the characters are above the mid-level of education. That notwithstanding, there are still variations in pronunciation, which are primarily due to CS resulting from language contact.

4.1.3 Party

Table 3 Word 3: 'Party' /ˈ paː.ti/

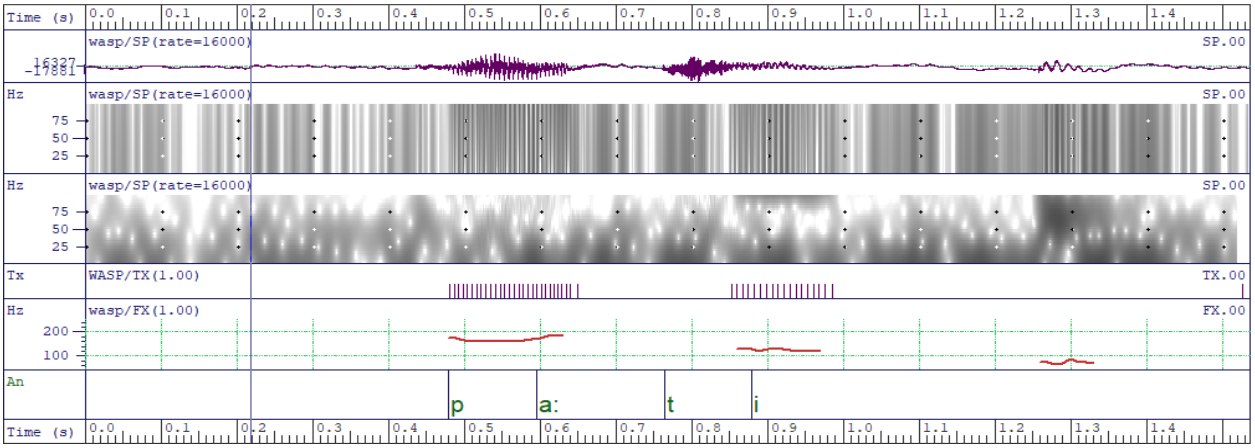
S/N	Variations	Transcription	Interlocutor	Edu. Status	Utterances	Translation	Film
I.	Party	[pati]	Tobi	HLE	And, so what? Ijo wo lee mora to ti di pe won n pe o si **party**?	And so, what? When did you know each other that he is inviting you to a party?	HCW
II	Party	/ˈ pa:.ti/	Tobi	HLE	And must you be at the **party**?	----------	HCW
III	Party	[patii]	Sholape	HLE	Too ba ti n bo, ma mu Majek wa **party** wa o.	When you're coming, don't bring Majek to our party o.	JM

Fig. 3 (a) Variety 1: Party [pati]



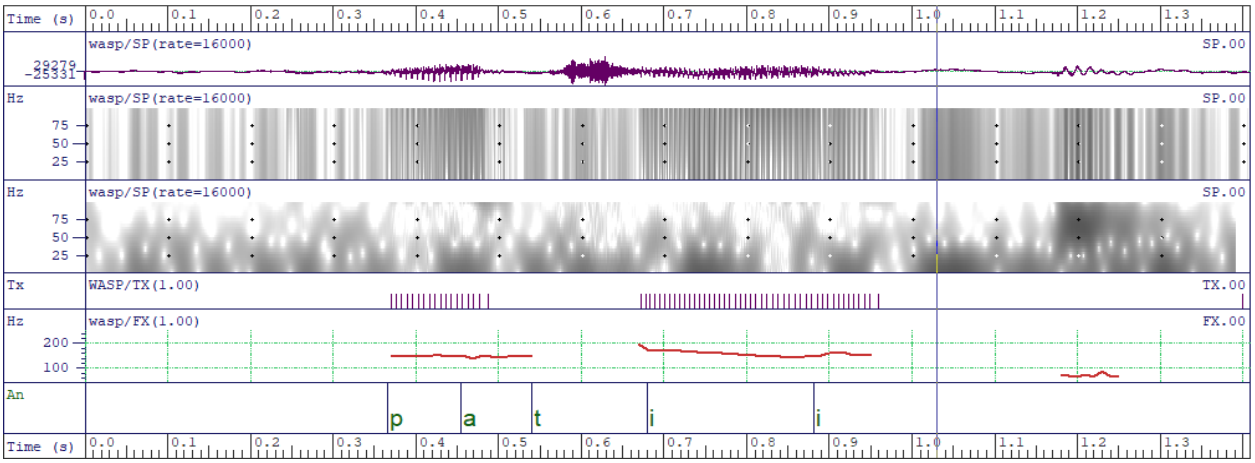
The duration of Variety I is 1.1520; the Voiced (s) is 0.3131; F0Median (Hz) 161.8826; the F0IQR (Hz) is 21.2950 while it has FxMean (Hz) of 151.5103.

Fig. 3 (b) Variety 2: Party /ˈ pa:.ti/



Variety II duration is 1.5360; Voiced (s) 0.3005; F0Median (Hz) 129.7590; F0IQR (Hz) 43.6806 and FxMean (Hz)154.0492.

Fig. 3 (c) Variety 3: Party [patii]



The duration for variety III is 1.4080; Voiced (s) 0.4038; F0Median (Hz) 149.8202; F0IQR (Hz) 12.2895 while FxMean (Hz) 155.1520.

Three variations of the word 'party' were discovered in the films. In *ALM*, Tobi used the expression when his fiancée, Temi, told him that she was invited to Sam's birthday party. What happened here was the choice of the unmarked variety [pati] of the English word 'party' as an embedded language in the CS utterance. They used CS, an unmarked variety as a mark of identity. Both are educated Yorùbá-English bilinguals, who have Yorùbá as L1 and English as L2. The lexical environment of the ML word in the CS rubbed on the EL, leading to phonological variation.

In the monolingual sentence, the BrEP variety was used by Tobi, despite that the word occurred twice in the same stretch of utterance. Tobi's realization of the word 'party' differently, among others, responds to our research question 2. The variation here occurred because of the resistance of the base language to the interference from the Embedded language as posited by Myers-Scotton, (1993). This also shows the capacity

of a bilingual to process two languages in his mind at the same time.

In another dimension, in JM, the word 'Party' was pronounced with an elongated final vowel [i] representing a sound of warning. The lengthening of the final syllable was to warn Adebisi not to bring Majek to the party. This is very common in Yorùbá-English CS.

4.1.4 Sister

Table 4 Word 3: Sister /'sɪstə ˌ /

S/N	Variations	Transcription	Interlocutor	Edu. Status	Utterances	Translation	Film
I.	Sister	[síístà]		HLE			HCW
II	Sister	[sìistá]	Farida's Sister	HLE	E woo, **Sister** mi, e ma je ki n paro fun yin.	Look my **sister**, let me not lie to you.	HCW
III	Sister	[sista]	Bisi	HLE	Sebi result nkan to sele nibii birthday big sister e, ohun naa lelei.	But this is the result of what happened at your big **sister's** party.	JM

4.1.5 Uncle

Table 4 Word 4: Uncle /ˈʌŋ.kəl/

S/N	Variations	Transcription	Interlocutor	Edu. Status	Utterances	Translation	Film
I.	Uncle	[ɔnku]	Bisi's Sister	HLE	Se bóo mo **Uncle** Tony; **Uncle** wa yen.	You know **uncle** Tony?	JM
II	Uncle	[ɔnˈku]	Bisi's Sister	HLE	**Uncle** wa yen.	That our **Uncle**	JM

Another notable stress placement variation was observed in the word 'sister' in HCW. In Yorùbá-English, the word *sister* is pronounced differently depending on the way it is

used and its meaning. It is pronounced [síístà] [˙ ˙ ˍ] [H+H+L] by most Yorùbá-English bilinguals in a monolingual speech. When it is used in CS to refer to either a younger or elder sister in a stretch of utterance (most especially by the young ones) e.g. *Sister mi ni* (She is my sister), it is pronounced as [sìistá] [ˍ ˍ ˉ] [L+L+H]. But, when it is used as a title to refer to an elder sister or as an honorific, what we have is [sista] [---] [M+M+M] e.g. *Sister Bola.*

In the same vein, in T4I, the word 'uncle' used in *JM* was pronounced without stress on both syllables when used as a title and an adjective, e.g. Uncle James [uncle] [---] [M+M+M]. But, when used only as a name in isolation to refer to or seek attention of someone, who is a blood relation; or, as an honorific for someone not closely related with; or, even a total stranger, it is pronounced [unCLE] [--ˉ] M+M+H where the second syllable is stressed. It means there are two variants of the word in Yorùbá-English CS. The two pronunciations are quite different from the BrEP. The word 'partial' in T10X was also stressed on the second syllable in CS expression as contrary to stress on the first syllable in BrE (*See Olofin, 2023*).

4.1.6 Motor

Table 4 Word 4: Motor /ˈməutəʳ/

S/N	Var.	Transcr.	Interlocutor	Edu. Status	Utterance	Translation	Film
I	Mótò	[mɔ̃to]	CW	HLE	Mi ò lè tèlé e lo sínú **Mótò** now.	I can't follow you to the **motor car** now.	HCW
II	Mótò	[mɔ̃to]	Conc 3	HLE	So, jé kálo sínú **mótò** yen ká lo mówó.	So, let's go to that **car** and take money	HCW
III	Mótò	[mɔ̃to]	Gate keeper	LLE.	Gbé **mótò** e.	Take your **car.**	HCW
IV	Mótò	[mɔ̃to]	Driver	VLLE	Mo fée mú fóònù mi nínú **mótò**	I want to take phone from the **car**.	HCW
V	Mótò	[mɔ̃to]	Alak	HLE	Se **mótò** yin ree?	Is this your **car?**	ALAK
VI	Mótò	[mɔ̃to]	Ibidun	HLE	Ko si **mótò** ti Yetunde o le wa	There is no **car** Yetunde canot drive.	ALAK
VII	Mótò	[mɔ̃to]	Kudi	HLE	Mi o n wa **mótò** n temi	I don't drive **car.**	ALAK

VIII	Mótò	[mɔ̃to]	Alimi	LLE	Sebi mo loo ra battery si **motor** uncle Sam ni.	I went to buy battery for Uncle Sam's **car**.	ALM
IX	Mótò	[mɔ̃to]	Larry	HLE	Se **moto** Baba e lelei?	Is this your father's car?	TRS
X	Mótò	[mɔ̃to]	Doctor	VHLE	Ee sakiyesi boya nigba kan ri boya o ti ni **moto** or domestic accident	You didn't notice may be sometimetimes ago she had motor or domestic accident.	TRS
XI	Mótò	[mɔ̃to]	Majek's Colleague	HLE	**Moto** tan gbe fun Majekodunmi, omo yen ti gbaa lowo e.	The car that was given to Majekodunmi, that girl has collected it from him.	JM
XII	Mótò	[mɔ̃to]	Househelp	LLE	E woo aunti, **moto** oga niyen but lataaro na ti jade	See, Aunt, that is my master's car; but he has gone out since morning.	JM

The word **motor** is a form of back clipping, where the compound word *motor car* is reduced by deleting the second word. *Motor* is used in British English informally, as a synonym for *car*. Regardless of the speaker's level of education, the word was pronounced the same with just one variation through the films, contrary to other cases where there are variations. ***Mótò*** is a core borrowed word (Poplack, 1993) making it unmarked in the Yorùbá speaking communities. Yorùbás find it more comfortable to espouse **mótò** in place of a *car* or *motor car*, and this might not be unconnected with why it features and was pronounced the same in all the films and everywhere it occurs in CS. This is not because there is no equivalence in Yorùbá; the Yorùbá name for a *motor* is *okò*, while for a *motor car*, we have '*okò ayókélé'*. These equivalents are hardly used in speeches of both literates and illiterates, old and young. Even in the film ALK, which symbolizes a high level of educated environment, the word **mótò** was used 16 times. Yetunde (Alakada) herself, the fake US returnee, and her roommates used the expression **mótò** in all cases the word was codeswitched. In monolingual speech, what is common is 'Put it in my car'. You hardly hear expressions such as '*Put it in my motor*' or '*Put it in my motor car'* except in some children's expressions such as 'See my Daddy's **motor**' [mɔ̃to] which they must have picked from adults using the word in codeswitching. This was evident in the response of the man who offered Yetunde a ride in their conversation:

Alak: Se **moto** yin ree ni.
Man: Yah. This is my **car**.
As shown in the variation above, the word **motor'** /mɔ̃to/ is a unique word. Despite the usage by various people with different social statuses, the pronunciation is the same in the data- evidence that it is a core-borrowed word into the Yorùbá language, and of course, qualified as a conventional item in the Nigerian English lexicon. This is an example of how bilinguals realize the English words or expressions used in CS differently from when speaking English in a monolingual context.

In the film *Teresa* the word motor was used seven (7) times. The pronunciation was not different from the previous films examined. But the interesting thing is the pronunciation of motor as [mɔ̃to] by Hannah's family medical doctor, who was taking care of Mama Teresa, in the expression, *'Ee sakiyesi boya nigba kan ri boya o ti ni* ***moto*** *or domestic accident'*. As a pre-modifier of the word 'accident', it was expected that the word would be pronounced /ˈməutəʳ/ based on its position in the utterance. Even in a codeswitched utterance, what is usually heard from the educated is /ˈməutəʳ/ accident. The doctor's pronunciation of [mɔ̃to] in that context reveals the word as being a part of the Nigerian English lexicon embraced by both the educated and the uneducated. This is not to say that there are not Nigerian users of the English language, who are proficient in the language, and who would be careful to pronounce it near-British in such context. In JM, there are only two instances of the word '**motor**'. While it was used as a noun and subject of the utterance T6XI, it was used as a possessive adjective '**motor** oga' in T6XII.

4.2.0 Sociolinguistic Factors Responsible for the Generated Features

Various sociolinguistic factors are found to be responsible for the IGEP in the five examined films. These are:

i. **Educational Status of the Actors**

This determined the pattern of variation generated by the characters in the films. For instance, the pattern *[kɔ :lu].* with final [u] epenthesis generated by a driver (VLLE in *HCW*) and *[kɔ :li]* by his madam with HLE. While the real educational background of the characters reflects in their pronunciations in a few cases, in some cases it does not affect the character's pronunciations. This is because, the characters, as impersonators, are made to act whatever role they are given depending on how versatile they are.

ii. **Age**

In the five films, less than five of the characters under study were between 50 and 60 years old. This set of actors, whenever they speak, codeswitched less than the other age categories of actors, who were within the range of 20-45, and of course younger. For example, Mr. Abiodun's mother in *HCW* and Mama Yetunde in *ALK* hardly codeswitched. Most of their conversations were in Yorùbá with just a few intra-sentential CS.

iii. **Socio-cultural Background of the Characters**

Socio-cultural background is a pronunciation marker. An example is the way Sam, in *ALM*, used English monolingual speech in most of his conversations, because he was born and bred in Europe, with dual nationality in the film. Even when he had to codeswitch, he still produced the English-unit utterances, 'call' /kɔ:l/.

iv. **Participants in the Conversation**

The people involved in a communication setting sometimes determine the pronunciation of the codeswitched English-unit utterances. In the film *ALK*, we saw how Yetunde changed codes whenever she presented herself as an American any time she was outside her home. But, when she was at home, she used her local dialect which was even reflected in her CS. The same applies to Mr. Abiodun in *HCW*. Mrs. Abiodun codeswitched more than any other character in the film, and this automatically influenced her husband's utterances, any time they were both engaged in conversations. On the contrary, whenever Mr. Abiodun was communicating with his mother and sisters, he hardly codeswitched; he used Yorùbá monolingual speech. This is in line with Communication Accommodation Theory (CAT) (Giles, 2016; Giles, Edwards & Walther, 2023) which believes that speakers choose codes based on whether they want to converge or diverge. Both Yetunde in ALK and Mr. Abiodun in HCW converge, when they need to speak with their family members, while Yetunde diverges, whenever she wants to disguise herself as a rich American-born Nigerian.

Apart from that, the speakers portrayed the fact that they are rational actors whose choice of codes was determined by what motivated them, which are a set of rights and obligations they wanted to implement; described as marked, unmarked, or explanatory (Myers-Scottons, 1993). The characters referenced above used their L1 (Yorùbá) to show intimacy with their family members. Yetunde used the L1 to express her emotions at the onset of the film, where a stranger asked her for direction. She rained abuses on the lady as a transferred aggression, consequent upon the conversation she had with her boyfriend; while she used the English language as a marked code, each time she needed to shift her identity to an American, as a craving for status or social acceptance and exhibition of westernization (Kachru, 1989). This was seen in most of her conversations on the phone, with her mother, in L1 (unmarked), when no one was around her; and the way she suddenly changed to L2 (marked), unexpected by her mother then, when she discovered her roommates or any other person, who was familiar with her forged identity was around.

v. **The Intelocutors Mood**

Another important discovered sociological factor is the mood of the interlocutor. For instance, in *HCW*, Farida, Mr. Abiodun's sister, used epenthesis resulting from disappointment, resentment and despise, for her sister-in-law's infidelity i.e. ***Hospitu*** *nibí ìí, doctor rèé,* ***nursi*** *rèé, wọ́n fẹ́ẹ́ lo* ***treati patient*****i** *nta ni*. Here, the English words were pronounced **[ɔ sɪ pɪ .tʊ];** [nɔ :sɪ]; [tri:tɪ] and [peʃ entɪ] respectively;

instead of, /ˈ hɒs.pɪ .tᵊl/; /ˈ nɜ :s/; /ˈ tri:t/ and /ˈ peɪ ʃ ᵊnt/.

vi. **Phonotactic Differences**

Apart from sociological factors, the disparity in phonotactics of the two languages under study also influenced the characters' code choices. Phonotactic differences make some features marked for ESL users, leading to phonological modifications for convenience as discovered in the data discussed earlier.

For example:

(a) Yorùbá forbids final consonant syllables, leading to epenthesis. E.g. **[kɔ:lu]** for /kɔ:l/.

(b) Some phonemes are substituted because they are unavailable in the Yorùbá language phonotactics and therefore marked. E.g. **[mɔ̃to]** for /ˈməutəʳ/.

(c) Consonant clusters are averse in Yorùbá, e.g. **[ɔsipitu]** for /ˈ hɒ s.pɪ .tᵊl/.

The more marked a feature is in the target language, compared to the native language, the more difficult it is for the ESL learners and users generally, as observed by MDH. This led to some variations discovered in the films.

5.0 Conclusion

The use and functions of the English language in Nigeria go beyond domestic purposes. It is a dominant language given prominence over every other indigenous language, for every formal activity; both national and international. The domesticated variety, referred to as Nigerian English, though, is gaining wider publicity, cannot still replace British English yet, most especially, as a variety for educational purposes. The IGEPs in this study are typical examples of Nigerian English Pronunciations, whether the educated or the uneducated variety. Both the old and the young watch films and come across these IGEPs in most of the Yorùbá -medium subtitled in English films they watch. They hear the same in conversations among people in every daily activity, and almost every setting. If teachers and students fail to demarcate the BrEP and IGEP, there may be a problem; most especially, that the current syllabus still gives credence to the BrEP for educational mobility. In all examinations, right from secondary school to the university level, as well as international admissions, the BrEP is still used in determining the proficiency level of students. Based on this, ESL users of the English language cannot joke with the BrEP.

On the other hand, the fact that there is Nigerian English cannot be denied, and its usage, most especially in the Nigerian context cannot be stopped. What is important is to expose pupils/students generally to these two varieties, for them to know the different contexts each of the varieties should be used. The concern of this study, therefore, is to call the attention of ESL learners in Nigeria to these IGEPs, to avoid them in their academic writing. Also, ESL users generally limit this to domestic purposes, since not all varieties are intelligible to all listeners internationally.

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