



# Analysing loan blends and code mixing as main strategies to promote African languages in *Chimamada Ngozie Adichie's Americanah* (2013) and *Ngugi Wa Thiong'o's Matigari* (1987)

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Received: 08 Sep 2025; Received in revised form: 06 Oct 2025; Accepted: 11 Oct 2025; Available online: 15 Oct 2025  
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**Abstract**— This research work aims at describing the way with which « loan blends » and « Code mixing » are used as one of the strategies, among other ones, Ngugi Wa Thiong'o in *Matigari* (1987) and Chimamanda Ngozi Adichie in *Americanah* (2013) refer to so as to valorize and promote their mother tongues. Despite the huge linguistic diversity of the African continent, most of literary works are still written in foreign languages. Facing this issue, there is a good reason for which people can get worry on the threatening depreciation of indigenous African languages. To boost a better analysis of bilingualism effects in literary works under study, this research focuses on key notions and theories some linguists like Hoffmann and Holmes have worked on. Indeed, the study mainly focuses on loanblends and Code Mixing/Code switching. From the results obtained, it has been discovered that some African writers like Ngugi Wa Thiong'o and Chimamanda Ngozi Adichie definitely use a variety of strategies – including loanblends and code mixing – to valorize their local language leading thus to the preservation of the cultural identity of the African continent.



**Keywords**— Loan blends, code mixing, African languages, strategies, valorization.

**Résumé**— Ce travail de recherche vise à décrire la manière avec laquelle les « loan blends » et le « Code mixing » sont utilisés comme l'une des stratégies, parmi tant d'autres, utilisées par Ngugi Wa Thiong'o dans *Matigari* (1987) et Chimamanda Ngozi Adichie dans *Americanah* (2013) pour valoriser et promouvoir leurs langues maternelles. En dépit de l'immensité de la variété linguistique du continent africain, la plupart des œuvres littéraires sont encore écrites en langues étrangères. Face à cette constatation, il y a de quoi craindre la dépréciation menaçante des langues autochtones africaines. Pour booster une meilleure analyse des effets du bilinguisme au niveau des œuvres en étude, la présente recherche se focalise sur les notions clés et les théories de certains linguistes ayant travaillé dans ce domaine notamment les manifestations du loanblends, Code Mixing et du Code switching à savoir Hoffmann et Holmes. Des résultats obtenus, il est découvert que certains auteurs africains tels que Ngugi Wa Thiong'o et Chimamanda Ngozi Adichie utilisent résolument une variété de stratégies - y compris loanblends et code mixing – pour valoriser leurs langues locales amenant ainsi à la préservation de l'identité culturelle du continent africain.

**Mots-clés**— Emprunts linguistiques, code mixing, langues africaines, stratégies, valorisation.

## I. INTRODUCTION

African literature is influenced by various factors, including the rich and diverse cultural traditions of the continent, the colonial impact, the political and social struggles, and the experiences faced by the African people. To impact their literary works on a large audience, African writers and their publishers need to write and publish their work in the language of the colonizer - which is obviously more known thus more profitable than the local language. This fact puts aside or is very far to favor the valorization of the author's indigenous language. But it is noticeable that a range of African writers are actively working to upset this linguistic situation since languages, thus cultures, are not preserved. Among those brave or courageous writers, we may cite Ngugi Wa Thiong'o, Chinua Achebe, Chimamanda Ngozi Adichie, Paul Hazoumè... Only thinking and writing/expressing his emotions, ideology, ideas, concepts in a foreign language may mean expressing just a part of ourselves or still implicitly being under the leadership of the colonizer. Many writers are aware of this. As proof, the renowned Kenyan author Ngugi Wa Thiong'o who believes that African literature should be written in African languages, explains in his book *Decolonizing the mind* that writing in the language of the "oppressors" is just another form of neo colonization. One of the major debates in African literature and criticism is language choice. African writers are not then unanimous on the theme related to the choice of the language of the African literature. So, there are works in which some African writers choose their indigenous languages, denying foreign languages to produce their proper literature whereas others, however, still write in European languages for a wide cover.

It is obvious that most African writers are bilingual and this fact easily explains the phenomenon of bilingualism in their work. In fact, Wolfson (1989) states: "People who are bilingual often switch from one of their codes or languages to the other without being in the least aware of it". Anyway whatever how it may be viewed, there is something like an emergence of African languages through literature from Africa.

In the field of indigenous language preservation through literature, various scholars have investigated on the implicit ways used by authors that include Code mixing/Code switching and loan blends.

So in their research paper entitled "Code mixing and code switching as foregrounding techniques in Ojo-Ade and Sanusi selected novels, Otegbale, Emmanuel, & Ubiri (2023) specify that Code switching and code mixing are writing techniques that are used to pinpoint particular aspects of texts. The aim of their paper is to investigate the role of code mixing and code switching as foregrounding

techniques in Ojo-Ade and Sanusi' novels. They proceeded by close reading for the data collection. These data interpreted by Arnold's twentieth century theory of foregrounding has been used for the methodology of the data study and analysis. It is found that in the creation of texts, there is English and Yoruba single linguistic units and expressions also appearing under the form of proverbs reflecting socio-economic, socio-cultural and socio-political realities. The conclusion of this research is that insertion of other languages in writing texts at the level of code mixing and code switching not only as stylistic instruments for the cohesion and thematic issue foregrounding as well as the exposure of the author but also as aesthetics of the text.

In the same line, Haruna, Christopher & Halim (2016) has worked on Code mixing As a Sociolinguistic Device in Hausa Contemporary Literature. In their paper, it is recalled that the Nigerian country has a diverse linguistic system comprising over 170 million people and that the Hausa language is one the three major ones of the country. They also specify that Nigeria has many literary writers in both southern and northern part of the country. Therefore, the study aims at analyzing the role of code mixing in selected Hausa novels from writers of Hausa origin. Employing a quantitative method for the analysis of the selected code-mixing parts in the three novels under study, the scholars found that code mixing is one of the linguistic tools which are used for communicative purposes between characters in Hausa literary texts.

On the basis of these previous research works, this study examines how the strategies of loanblends and code mixing/code switching help highlighting African languages through a literature that is said to be African and is written in non-African languages! This fact leads to the main hypothesis which supposes that African writers contribute to the promotion of African languages by adopting implicit strategies in their works. More specifically the detailed hypotheses are stated as follows:

- There exists many demonstrations of African languages in literatures written in colonial languages.
- Post-colonialism African writers despite the linguistic policy, contribute to the improvement of indigenous languages status.
- Many strategies particularly Code mixing/Code switching and Loan-blends are noticed in African writings favouring the promotion of African indigenous languages.

With regard to the objectives, they are the following:

- to determine the reasons of including African languages in the writing

- to analyze how Code mixing/Code switching and Loan-blends are used as channels to promote and vulgarize African languages works in European languages.

## 1. PROBLEM STATEMENT

Several African literary works are written in foreign languages. This is what is generally noticed for most of African works especially the most renowned ones recommended for schools curricula. For example, most of the literary works which have been studied in secondary school and at university are written in French or English; but in a way or somehow they are reflecting African culture through the use of local African languages by the authors. The question now is to know how African writers succeed in mixing codes within their work. First of all, a glance on the history of languages in Africa may help in this field. Colonization consisting in establishing colonies is a historical fact which seems to have impacted many aspects of the African continent especially its cultural and linguistic development. As evidence for most African countries, the official language remains English, French or Spanish. Official languages seem to be like a reference, a tool to many areas (economy, politic, religion...) and the only way to empower people. Therefore, post-colonialism has emerged as an intellectual movement around the 20th century. It focuses more on the cruelty of the colonizer and the sad state of the colonized African people. The aspects that have covered by post colonialism are politics, history... and literature. Talking of African literature, one of the major issues is the language choice in the postcolonial literature. In the fear to avoid that African cultural, social, economical and religious matters be transmitted in literature in western languages, some linguistic attitudes or styles are adopted by African authors.

This situation leads to the following research questions:

- Why do they promote African languages and culture through their works?
- How do some African authors contribute to the African languages promotion?

## II. METHODOLOGY

To find answers to the objectives of this study, analyses of the two novels will be made followed by detailed discussions of the findings. In fact, analyses will be based on loan-blends and code mixing cases revealed in the novels. In a nutshell, all the linguistic strategies used by some African authors to make known and valorize African culture. The methodological approach adapted in this work is the mixed approach through which there will be a critical reading of the two novels under study here followed by a

data collection, analyses, interpretation and discussion. The choice of the two novels is based on the fact that the intention is to study two different literary works from different periods, origin, sex and authors just to check if the strategies for valorization of languages depend on any of the characteristics just mentioned above.

The corpus in this research study will serve as sampling since the study is focusing on one case among many others. Obviously, the main objective of this research methodology is to find figures, ways, proofs, examples...to find answers to the questions raised. With regard to the search of appropriate answers or findings to issues raised in the problem statement, the two ways a researcher use is to focus on the previous works other scientists have made to redeem a likely conclusion and undertake one's own research on the basis on these gatherings to try to reinforce the proposed justification or explanation. To provide genuine key answer, organization of data collection and analysis is important.

## III. THEORETICAL FRAMEWORK

This part of the work defines the key notions/aspects related to literature and language used in literary works. The notions studied provide with clear view on the basic elements related to Code, Code mixing, Code switching and Loan-blends noticeable in African works particularly in *Americanah* and *Matigari*.

Therefore, the linguistic aspects studied in the two literary works are related to **loan blends and code mixing** among many other strategies, defined here as mechanisms, to promote, protect, valorize and perpetuate African languages. The study will demonstrate how African languages are valorized through lists of strategies cases and comparison of the density of these cases in each novel under study.

### 3.1. Bilingualism

It is thought and also said that "nowhere records only one spoken language". (Wolfson, 1989: 257). The Bilingualism literally means "two languages" i.e. two languages are in contact. Bilingualists are then people who can speak two languages fluently. Most of literate people are said to be bilingualists as they master their mother tongue in addition to the language of the official language. Moreover bilingualists are people who have been taught two languages and are able to peak them (the two languages). Bilingualism generally leads to the concepts of Code mixing and Code switching. Before going further in the two concepts, let us have a glance on what code is. Therefore, bilingualism involves languages mixture which explains this affirmation of Ayeomoni (2012): "However, despite government and individual efforts to plan and

allocate distinct role to each of these languages in well stated domains the phenomena of borrowing, interference, code switching, domestication of foreign languages particularly the English language are still a hindrance”.

### 3.2. Code

A code is the set of signs forming a message transmitted from one point to another to convey an idea. In communications, a code is a rule for converting a piece of information (for example, a letter, word, or phrase) into another form or representation, not necessarily of the same sort. (Hasan, 2019:3). By the way, a view of the meaning of Code mixing and code switching will also be very helpful.

### 3.3. Code mixing

Code mixing, as the term refers to, is the use of one or more languages from one language into another. According to Muysken (2000), a mixed code is a way of speaking which shows evidence of substantial amounts of morpho-syntactic and/or lexical material from at least two different languages. It is a linguistic form and socio-cultural meaning code mixing. Code mixing is the change of one language to another in the same utterance or in the same oral or written text. This phenomenon is common in societies in which two or more languages are in use.

### 3.4. Code switching

Hasan (2019) defines Code switching as “the juxtaposition of elements from two (or more) languages or dialects”. While code mixing deals with the change of morpheme, word and phrase, code switching deals with the change of clause, sentence and utterance. Code mixing takes place without change of topic and may involve various language levels of language such as phonology, morphology, grammatical structures or lexical items. Code mixing and code switching are sometimes used interchangeably.

### 3.5. Hoffman’s theory of Code mixing

Charlotte Hoffman, a reader of Sociolinguistics at the University of Salford in United Kingdom (1991), distinguishes code mixing through syntactic pathways which are intra sentential code mixing, intra-lexical code and a change of pronunciation. More precisely, there are six types of Code switching which are: intra-sentential switching, intra lexical switching, (involving a change of pronunciation), inter sentential switching, emblematic switching, and establishing continuity with the previous speaker. Hoffmann’s theory on Code Mixing/Code Switching

### 3.6. Loan-blends

They are combined words from both English and Ibo. According to “In such a nominal group, the English word functions as the head word while the Igbo item

functions as the modifier” (Koussouhon, 2009: 86). This style of writing favors the mixing of two languages in contact and therefore two cultures.

## IV. DATA PRESENTATION

The implicit immersion of loan blend and code mixing/code switching is really noticeable through the two novels. There is a mixture of cultures thus Igbo/Yoruba and English from one side and Kikuyu/Swahili and English from the other side. The results obtained when applying Hoffmann’s theory on *Americanah* and *Matigari* are as follow:

### 4.1. Applying Hoffmann’s theory for the Analysis of Code mixing/Code switching in *Americanah*

#### 4.1.1. Intra - sentential switching: Code-Mixing

Chimamanda inserts many Igbo words or expressions in the novel promoting the Igbo language. She starts referring to her language of origin at the very beginning part of her literary work in the dedication which goes like this:

“This book is for our next generation, ndi na-abia n’iru: Toks, Chisom, Amaka, Chinedum, Kamsiyonna and Arinze”. Here, “ndi na-abia n’iru” precises what she previously said in English. It means: “the generation in front, that is coming”.

Intra-sentential switching characterized by insertion of words or expression from another language (L2) into the same sentence previously made in (L1) is then well noticed throughout the novel. Here are the cases found:

*Kedu* in “Ceiling, *kedu*? Hope all is well....” (p 19).

*kedu ebe I no* in “Darling, *kedu ebe I no*?” (p 21).

*dashiki* in “.....hungry-looking in his worn *dashiki*, and wondered how much....” (p. 40)

*Ama m atu inu* in “*Ama m atu inu* I even know proverbs” (p 61).

*Voodoo* in “Before too much *voodoo*” (p.13); *Voodoo* is also used in “You better not kill my dog with *voodoo*” (p 152).

*oga* in “God bless you, *oga*!” “*Oga*” is also used in the following pages in the novel: pp 76, 77, 84

*kobo* in “Mummy, but you know Auntie Uju is not paying one *kobo* to live there.” (p 49). Another case is on (p 91).

*ma* in “Thank you , *ma*” p 69; *ma* is also repeated many times in the novel. (pp 71, 72, 73).

*chelu* in “Mummy, *chelu*, let’s hear” (p. 71)

“*mumu*” in “Why are you looking like a *mumu*?” (p 81)

“*Okada*” in “Obinze got on the next *okada* and was...” (p 65).

“*mechago*” in “Dike, I *mechago*?” (p 109)

“*gonnas* and *wannas*” in “Ifemelu sensed, from...his *gonnas* and *wannas*”. (p 115)

*obi ocha* in “Obinze often used to describe the people he liked: *obi ocha*”. (p 147)

*acata* in “Nigerians call us *acata*, right?” (p. 319)

*Aunty*” has been used throughout the novel like “*ma*”.

#### 4.1.2. Inter-sentential switching: Code Switching

In the same way, inter-sentential switching characterized by the shift from a previous language (L1) to another language (L2) between two sentences or phrases has also been noticed in *Americanah*. The cases of inter-sentential switching found are:

Ha, o di egwu, in “Ha, o di egwu, for where?” (p 24).

*Asa! Ugo!* in “Sunshine in the evening! *Asa! Ugo!*” (p 22)

*O di egwu!* in “you should have heard your father’s big word now! *O di egwu!*” (p. 47)

Ngwa in “Ngwa, go and iron it” (p 49)

*Ndo* in “Ifem, I don’t know what got into me. *Ndo*” (p 83).

*Adi m ime* in « *Adi m ime* », she said simply. (p 83)

*gini* in “What? *gini*? Ifemelu asked”. (p 119)

The recapitulation of the findings with regard to the different types of code switching/code mixing in *Americanah* is displayed in the following table:

Table n° 1: different types of code switching/code mixing in *Americanah*

N°	TYPES OF SWITCHING	NUMBER	PERCENTAGE (%)
1	Intra - sentential switching	16	69.56
2	Inter-sentential switching	07	30.43
	<b>Total</b>	<b>23</b>	<b>100</b>

The representation of the results obtained from the table above is shown in the graph below:

## Types of Code Switching/Code Mixing in *Americanah*



Graph n°1: Code Switching/Code mixing in *Americanah*

## 4.2. Applying Hoffmann’s theory for the Analysis of Code mixing/Code switching in *Matigari*

### 4.2.1. Intra - sentential switching: Code mixing

Ngugi mixed in this version of *Matigari*, Gikuyu and English. So intra-sentential switching under the form of loan or borrowing words have been noticed throughout the novel. The cases of this type of code switching or code mixing are as follow:

*Ugali* in “*Ugali* and Roast Meat and Stew; Greens and Maize...” (p 23) and in “The other policeman .....cooking *ugali*”. (p. 80).

*Lasso* in “...her flower-patterned *lasso* around her shoulders...” (p. 28).

*Mzee* in “Hey, *mzee*, the Black man shouted...” (p 44).

*Matatu* introduced in “He travelled in *matatu*...lorries” (p 84) and in “If we can find a bus or a *matatu*, we can first.....nightfall.” (p. 144). *Matatu* has also been used on p. 145.

*Uvumi* in “*Uvumi*-rumour...” (p 104).

*Sababu* in “They may arrest anyone...without *sababu*”. (P 125).

### 4.2.2. Inter - sentential switching: Code switching

In the same way, inter-sentential switching has also been noticed in *Matigari*. The cases of inter-sentential switching found are:

*Shauri Yako* in “Their voices were partly drowned blaring out a song: *Shauri Yako*” (p. 25).

*Wewe mwenda wazimu* in “*Wewe mwenda wazimu*, the policeman with the dog told...” (p 32).

*Hakuna Njia!* in “*Hakuna Njia*. Ha, ha, ha...” (p 44).

*Wapi ule mwivi* in “*Wapi ule mwivi?* One of the.....asked”. (p 51)

*Ni ule mzee! Ni ule mzee!* in “*Ni ule mzee! Ni ule mzee!* One...said” (p 51).

*Wewe punda milia!* in “*Wewe punda milia!* One ...him” (p 52).

“*Lakini Watona cha mtema kuni*” (p. 108)

“*Kiama Kiria Kirathana*” (p 119).

*Mbwa Kali* in “At each gate... *Mbwa Kali*” (p. 149).

*Maendeleo ya muafirika maendeleo ya wanawake* in “*Maendeleo ya muafirika maendeleo ya wanawake ....And that is not the end of the story.*” (p. 153)

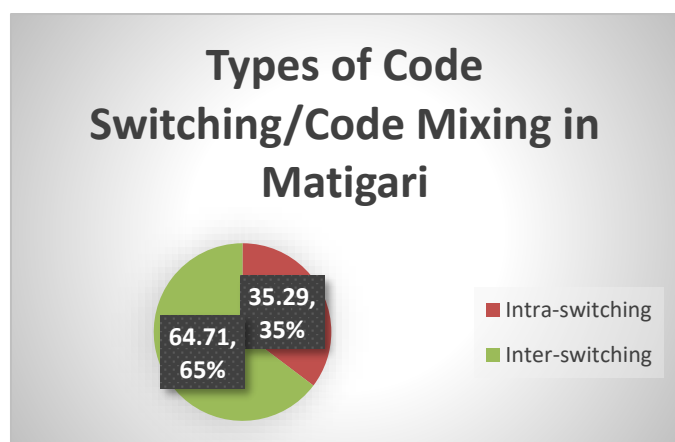
*Sisi mbwa kali* in “A few others were growling ..... *Sisi mbwa kali*” (p. 174).

The recapitulation of the findings with regard to the different types of code switching/code mixing in *Matigari* is displayed in the following table:

Table no 2: different types of code switching/code mixing in *Matigari*

N <sup>o</sup>	TYPES OF SWITCHING	NUMBER	PERCENTAGE (%)
1	Intra - sentential switching	06	35.29
2	Inter-sentential switching	11	64.71
	<b>Total</b>	<b>17</b>	<b>100</b>

The representation of the results obtained from the table above is shown in the graph below:



Graph n° 2: Code Switching/Code mixing in *Matigari*

### 4.3. Loan-blends cases in the two novels

Apart from intrasentential and intersentential code switching, there is also other cases of borrowings characterized by the combination of local languages with the foreign language to provide a cultural connotation to the compound words. It is the case of loan-blends.

Some cases of loan-blend cases are noticeable in the two novels under study.

#### 4.3.1. Loan-blends in *Americanah*

There are two cases of loan-blend finds in *Americanah* which are:

Onugbu soup in “.....for pounded yam and onugbu soup....”. (p 28).

Aje-butter! in “Aje-butter! University boy!...” (p 41)

It is important to note that “*Onugbu*” here just gives precision on the type of soup described in the text and indicates thus a type of Nigerian typical meal.

#### 4.3.2. Loan-blends in *Matigari*

The cases of loan-blends that occur in *Matigari* are as followed:

*mûgumo* tree in “...I buried my weapons under the roots of a *mûgumo* tree.” (p. 62).

*leleshwa* bush in “...Gûthera and Mûriûki were sitting under a *leleshwa* bush trying in vain...”. (p. 136).

*Esso* filling-station in “*Matigari* hurried towards the *Esso* filling-station...” (p 158).

The name “*mugûmo*” is attached to the English noun “tree” which is a strong tree that dominates other trees and is immortal. This tree is a traditional symbol of Kikuyu society. *Mugumo* trees are places for religious ceremonies, home to ancestral spirits and under which elders worship the Kikuyu God whose name is Ngai. It is under this type of tree that *Matigari* buried his weapons.

*Leleshwa* refers to the name given to a bush, in Kenya, to particularize the area all the events occur.

*Esso* refers to the filling station which is located in Kenya. Its name fully indicates it and puts the readers in the universe of any Kenyan street.

## V. DISCUSSION OF THE FINDINGS

Linguistic study of the two novels under study definitely shows that some African authors use a variety of strategies to valorize their local languages leading thus to the preservation to the cultural identity of the African continent to reveal more the meaning of the story Chimamanda is conveying to her readers. Therefore, the context of culture is largely valorized through a set of relevant linguistic features.

Among these strategies, there are: code mixing and various strategies including, loan-blends and Words borrowing (loan words). Implicitly, African local languages are known by millions of readers in Africa and all over the world.

### 5.1. Why do African writers promote African languages and culture through their works?

Language is one of the major issue regarding African literature but it seems authors write in the language that the majority may understand. African writers most of the time write in foreign languages. Some of them, willing to promote their local languages, mix them strategically in their works. African writers include African languages in their writing for the following reasons:

- Firstly, English, French and Spanish (which are the main foreign languages) have long been and are till now (and for long time again) being valorized to the detriment of indigenous languages. As said above, when a language dies, its culture dies too. No one, no people would like to lose its language, the language of his ancestors. So everyone tries to "save" his language and even wishes to see the local language emerged. This is one of the main reason which motivates African writers to include their local language in their works.

- Secondly, another reason is the willing to raise indigenous languages up. This complex of languages inferiority seems to put back African culture which is in a way or another, very rich. Africa is a linguistic and culturally rich continent. Literature which is a channel of transmission of values, history, etc and culture. Since literature is a carrier of culture, African authors take advantage of it to drive through the insertion of local languages words/expressions words in written works thus the valorization and promotion of these language. A promoted language favours its culture promotion. African authors contribute to the African language promotion by putting their readers in the sociocultural context of Africa.

Thirdly, authors use and valorize their indigenous languages for some purposes including a well description of the physical environment of the scene where the action occurs.

Authors find it judicious to refer to languages inferences to well describe the African contexts. To reach this purpose, they refer to the words of their language to show things and describe how things are in African areas. Let's take this example of places description in Arrow of God of Chinua Achebe.

"His *obi* was built differently from other men's huts. There was the usual, long threshold in front but also a shorter one on the right as you entered. The eaves on this additional entrance were cut back so that sitting on the floor Ezeulu could watch that part of the sky where the moon had its door." (p.1)

The word "*obi*" which is an Ibo word has been "borrowed" by Achebe and inserted into the English text in the process of a place description. Far in the sentence, Achebe uses the word hut which helps guessing the meaning of "*obi*". Hut means a very simple house built in campaign and made up with local building materials. The Ibo name used reinforces this context: the context of village. Village life living is proper to Africa.

Sometimes, even if there is not any language mixing or interferences, the description itself is done such a way reader may easily find themselves in the context of typical African villages. When there is an inclusion of words from the local language then the readers is fully involved in the context so desired by the writer. Here is an example drawn *Think Fall Apart*. "All cooking pots, calabashes and wooden bowls were thoroughly washed, especially the wooden mortar in which yam was pounded". (p.26).

### 5.2. How do some African authors contribute to the African languages promotion?

Many strategies are used by some African writers to include, valorize and promote their languages in the African literature. Some of them in study in this research paper are more explained below:

#### ✓ The use of Code mixing/Code switching caused by bilingualism.

As examples of bilingualism, let's study this example:

- "Ifemelu: "Dike, I mechago?"
- Aunt Uju: "Please don't speak Igbo to him." Aunt Uju said. "Two languages will confuse him".
- Ifemelu: "What are you talking about, Aunt? We spoke two languages growing up."
- Aunt Uju: "This is America. It's different." (Chimamanda, 2017:109)

Here Chimamanda organises her novel in such a way that when dealing with conversations between Nigerians or while relating the part of the story in the Nigerian context, she relays on both her local language which is Ibo and the foreign language which is English. This part above firstly shows the bilingualism culture in Nigeria which is part of education. This conversation takes place in America, of course far from Nigeria. But the interactants are Nigerians: Aunt Uju and her niece Ifemelu. It is a familiar context favourable for a language mixing due to their bilingualism status. Both the interactants are used to this type of language since their childhood: the indigenous and foreign languages that make more sense. Ifemelu and her aunt are Ibo, they grew up in Ibo family and Chimamanda shows it well in her writing. Through this way, she wants to focus on the familiarity aspect among the family members. Ifemelu consider Dike like her son. So there is a strong feeling between Ifemelu and Dike. Even if Dike is not her son, Ifemelu considers him as hers. The son of my brother or sister is my son. There is then a strong familiarity among them. This is the African mentality and culture.

Since Igbo is their local language, Ifemelu automatically mixed the two language: “Dike, I mechago?” (p.109).

Speeches are made in the novel depending on the context. Indeed, Chimamanda adopts a language mixing style with the interactants from Nigeria more precisely from Ibo area. Ifemelu, the main character of the novel, interacts differently according to the origin of her respondent.

Chimamanda expresses here the impact of Ibo culture on young Nigerian students when they are together sharing ideas in a very familiar way.

However, when the context changes, the language style changes too. As example in the following passage, Ifemelu is talking to her first husband Curt (from his real name Curtis). Curt is a White American from Potomac who loves in Baltimore. So no more Nigerian context. Chimamanda reports conversations in the couple in a formal English. No more mixing or language interference since Ifemelu now deals with someone from different nationality and culture.

Curt told her, “Stop stressing, babe. It’s a really cool and brave look.”

“I don’t want my hair to be brave.”

“I mean like stylish, chic.” He paused. “You look beautiful.”

“I look like a boy”. (p.209).

It is the same case in the following example in which Ifemely is talking with her second boyfriend, a Black American whose name is Blaine. They are both (Blaine and Ifemelu) Black but from very different origins or areas, then

from different cultures! In such situations, Chimamanda reports their conversations in formal English even in their intimate moments like with Curt.

“She wanted to say, “Blaine, people lie.” But she said, “I’m sorry.”

“Why?” He was looking at her as though she had reached in and torn away his innocence, and for a moment she hated him, this man who ate her apple cores and turned even that into something of a moral act.

“I don’t know why, Blaine. I just didn’t feel up to it. I didn’t think you would mind too much.”

“You just didn’t feel up to it?”

“I’m sorry. I should have told you about the lunch.”

“How is this lunch suddenly so important? You hardly even know this Boubacar’s colleague!” he said, incredulous. (p. 345).

However, when Ifemelu faces her formal boyfriend, Obinze from Nigeria, the style of conversation changes as they are both Ibo! They are coming from the same area and are like brothers! In Africa, when you meet someone who tells you that he/she comes from the same village or area with you, there is automatically a feeling of brotherhood. In exchanges, speaking habits are shared, languages mixed or same languages spoken to express more easily facts. So then when the author of *Americanah*, shows this fact in her novel with examples of familiar conversations between Ifemelu and Obinze which are more familiar than the unilanguage exchange presented above:

#### ✓ The use of loanblends

Loanblends which are compound words made up with words from two different languages have special role to provide a specific connotation or meaning to the overall designated aspect. The linkage of two words from different languages leads to two cultures union. When the loanblend “egusi soup” is considered for example, the word “soup” is well understood by the reader who is used to read in English since he or she is reading a literary work in English. At this level, the reader can be native or not. However, its association with “egusi” will require more thinking even curiosity to understand the type of soup for non-igbo or non-African readers. By this way, one will undertake research in this field if he is so desire. Go ahead to the discovery of Igbo, African culture!

The various answers provided to the research questions implicitly bring elements that confirm the different assumptions. In fact, the ideas developed show that it really exists a range of demonstrations of African languages in

African literature written in western languages. When including by all ways their languages in their writings, post-colonial authors contribute to the improvement of the status of these languages which are being neglected to the benefit of western languages.

## VI. CONCLUSION

African writers through their works have the « power » to valorize their local languages. This has started with a range of authors who use various strategies to show, valorize, maintain and thus promote African languages. The study of some literary works reveals the wonderful and huge aspect of the African culture through the usage of words. Facing this critical situation of language use in African literature, how to do to solve this issue? Based on the different analyses, comments and interpretation made on the findings related to loanblend, code mixing/code switching cases in *Americanah* and *Matigari*, it can be concluded that various strategies are used by African writers based on the purpose of their writings, the target readers, and other factors. It seems times have come to give chance to African languages to be taken into account in the arena of foreign languages use in colonized countries. Is it not time to consider all languages the same way? What hinders indigenous languages to move ahead? The possible ways to put or consider these languages in the key parts of the society like Administration, schools, services are to be aware of this fact and as proof and engage in a continuous sensitization. A language represents a whole community, the history of a nation, the culture of a nation, a region or a whole continent. There is no reason to put aside any of languages which are by the way very dynamic.

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