

## An Analysis of the Categories of English Words and Phrases Used in Selected Hausa Home Videos

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### Abstract

This paper examines the presence and usage of English words and phrases in selected Hausa home videos titled: Zuri'a (Family, 2012), and (La miraj (The Barren, 2013). Hausa is an Afro-asiatic language spoken by millions of people across West Africa and the Sahel region. It is one of the most widely spoken languages in the region and is also lingua franca of West Africa. The purpose of this study is to analyze two selected Hausa home videos, identify and categorize the English words and phrases used in the videos. The study utilized a qualitative research approach to analyze the selected home videos. The data collected was analyzed by coding the English words and phrases according to a descriptive classification system. The study identified a number of expressions which were code-mixed in Hausa and English. These were extracted and used as data, and subsequently some native speakers and Hausa translators were involved in the editing of the data. The study also discovered that the English words and phrases used in Hausa home videos were heavily influenced by the political, social, administrative and cultural lifestyle of the region which is reflective of the values and norms of the Hausa society. Overall, this study provides an overview of the categories of English words and phrases used in selected Hausa home videos. The findings from the study can be used to improve English language education in the region, as well as gain a better understanding of the Hausa language and its influence on English.

**Keywords:** code-mixing, Hausa, home videos, phrases.

### Introduction

The aim of this paper is to analyze the categories of English words and phrases used in selected Hausa home videos and to chart the historical development of Hausa home videos. The study intends to apply Kachru's (1983) and Sethi's (2018) sociolinguistics code-mixing paradigm to explain how English lexical items and phrases are used in Hausa home videos. Gerald and Juliet (2017:3), and Abdulkadir (2021:89) observed that multiple linguistic and cultural infiltrations define modern Hausa. According to them, the linguistic and cultural infiltrations include: the replacement of some already existing Hausa lexical items by English lexical items which leads to the disappearance of the replaced lexical items, and cultural

infiltrations which involves the creation of an entirely or partially new vocabulary which were not pre-existing in the language but which emerged as a result of cultural contact between the Hausa and the Western culture represented by the English language. Ikara (1975:27), corroborated the above statement when he wrote that:

The contact of English and Hausa demonstrates, quite unambiguously, how English as a communicative tool, has transmitted in some way, the different forms of western culture to Hausa society, and has, consequently, been instrumental in the continuing change and reconstruction of the Hausa language. The latter is being constantly

brought up-to-date to accommodate and express the new Western experience – new ways of life, new ideas and concepts, new objects and institutions, new mores and practices, new beliefs and attitudes previously unknown to the Hausa society.

The phenomenon has greatly affected the way and manner Hausa language is used by the Hausa speakers. This study, therefore, is set to analyze, through the process of code-mixing, the types of English words and phrases that are commonly used in Hausa home videos and how they are being used. It is expected that the study would contribute to the sparse body of knowledge of Hausa language by providing an invaluable insight into the relationship between the use of English words and phrases in Hausa home videos and the Hausa language. In addition, it is hoped that it would inform the development of language education policies in Nigeria and other countries with similar language use, as well as provide a tool for the study of sociolinguistic aspects of the Hausa language.

### **The Introduction of Hausa Video Film in Northern Nigeria**

The Hausa film has been described as a “culmination of Hausa entertainment because it

contains music, drama and dance”. The term has been further defined as “as an attempt to represent the Hausa society...” Kurawa (2010:173). Identifying the actual date on which the Hausa film began is not that easy. However, Gidan Dabino in Ali (2004:30) claimed that Kano was the first location where Hausa films were exhibited between 1980 and 1984. This event was the result of the activities of drama groups, literary movements, non-governmental organization in the form of youths and social clubs, writers clubs, cultural association etc, many of which emerged in reaction to the colonial and post-colonial domination of the film industry by foreign interests represented by the Lebanese and Indians.

### **Code-switching and Code-mixing**

Bakomba (1988 and 1989:278) defines code-switching as “the mixing of words, phrases and sentences from two different grammatical (sub) systems across sentence boundaries within the same speech event”. He further defines code-mixing as “the embedding of various linguistic units such as affixes (bound morphemes) word (unbound morphemes), phrases and clauses from a cooperative activity where the participants, in order to infer what is intended, must reconcile what they hear with what they understand”.

### **Varieties of code-switching and code-mixing**

Hoffman (1992:92) and Romaine (1994:57) have identified and classified code-switching into three, each different from the other in its place of occurrence: (A). Intra-sentential switching occurs within a clause or sentence. It is normally characterized by a switch from one language variety to another within a single utterance. This is exemplified in the film ‘Wasila 1’

(1). Na kiraka ne dan na gaya maka I am now free. – Wasila-Moda

‘I just call to inform you that I am now free’.

B). Inter-sentential switching occur between a clause or sentence boundary i.e. outside the sentence or the clause level. This is shown in the extract below from the film ‘Khaleesat 1’.

(2). You are very stupid. Kin yaudare ni.

‘You are very stupid. You have deceived me’.

C). Tag switches refers to the use of tag, exclamation, or certain forms of phrases into an utterance of another Yusuf (2012:94). These switches can be found in the following films ‘Khaleest 1’ and ‘Wasia 1’

(3). Okay, zan tafi office- Khaleesat- Ibrahim

‘Okay, I will leave for office’.

- (4). Look! Karki tsaida ni. Sai na dawo – Jamilu-Wasila  
Look! Do not delay me. Till I return.

### **Model of Code-mixing**

One of the recent models of analysis on code-mixing is that developed by Kachru (1983:90-93) and elaborated by Sethi (2018:7). The model of analysis which was based on code-mixing in Hindi-English, was predicated on the formal system of rank scale which they referred to as hierarchy. According to them, “in this hierarchy, mixing of simple lexical items ranks lowest and mixing of sentences ranks highest”. The rank scale structure is presented below:

- (1). Noun phrase insertion
- (2). Verb phrase insertion
- (3). Unit hybridization
- (4). Sentence insertion
- (5). Idiom and collocation insertion
- (6). Inflection, attachment and reduplication

This illustration, from now on, will be based on Sethi’s (2018) code-mixing and code-switching of English in Punjabi language. However, in order to grasp a better understanding of CS and CM patterns, he has included in his analysis, single word-nouns and single word-verbs insertions in the language as demonstrated below:

#### **Single word-noun insertion:**

1. Jidan tu maari BOLLYWOOD vich ENTRY saare ne RECORD jaane tutt ne.  
‘The day you make entry into Bollywood all record will break’.

#### **Single word-verb insertion:**

2. CHOOSE tu velaitiya aa.  
‘You choose a foreigner’.

**Noun phrase and verb phrase insertions:** This involves the insertion of a linguistic unit (above a word) i.e. a noun phrase or a verb phrase from another language in a sentence. The following noun phrases were extracted Hindi-English and Punjabi-English. (Both Hindi and Punjabi are mutually intelligible languages).

#### **Noun phrase:**

3. BLACK SUIT wich lagdi kamal - ‘Looks terrific in black suit’.

#### **Verb phrase:**

4. Made in India lagdi Ae – ‘You look like an Indian’.

**Unit hybridization:** Kachru (1983:157) describes a hybrid as “a mixed form which is composed of elements from two or more different languages”. A hybrid comprises elements from two different languages plus at least one element from a local language brought together through the process of amalgamation. A unit hybridization has been found in the production of both compound verbs and compound nouns in Punjabi and Hindi languages. For instance, in the formation of phrasal verbs as a unit of hybridization, single verbs (‘do’ verbs) like ‘kard’, ‘karta’ etc, are inserted alongside Punjabi light verbs:

5. Sanu REFUSED Keeta- ‘You refused me’.

The instance of insertion of a compound noun as a unit hybridization is as follows:

6. Mere bol jevein CAMERA TRICKS – ‘My words are like camera tricks’.

**Sentence insertion:** At the sentential level, mixing could be observed in the following construction:

7. Kudiye mainu saar khabar, mere peeche ki ke kardi ae tu  
HAAN TU...  
YES I'M TALKING TO YOU  
'Girl I'm aware of everything, what you do behind my back'.  
Yes you...  
'Yes I'm talking to you'.

**Advantages of code-mixing:** Code-mixing has several advantages among the Hausa speakers. The following are some of its notable advantages:

**Filling of lexical gaps:** Code-mixing could be used in filling lexical gaps with lexical items that are absent in a language, Hudson (2011) in Ifeoma et al (2011:68). Code-mixing serves the advantage of filling lexical gaps in Hausa with the vocabulary items that are absent in the language, especially the specialized vocabulary or lexical items related to science and technology.

**Referential function:** Code-mixing performs a referential function in language, especially where a topic is thought to be appropriately discussed in another language Appel and Muysken (1989:118). For instance, code mixing could occur in quotation where a title of a book or a novel is involved. Quotation is used in book titles and novels where their direct Hausa equivalents may be difficult to find or where translation may only lead to haphazard quotation of the title.

**Social prestige:** Among the reasons attributed to code-mixing is the desire to identify with a certain social class or group to which an individual wishes to belong. According to Holmes (2007:218), "One of the functions for switching or mixing is to mark in-group solidarity and exhibit unity in the group".

**Phatic and metalinguistic:** In phatic or metaphorical function, speakers switch code to emphasize on the parts of the conversation which are important, and in metalinguistic function, speakers switch code in order to impress, harass or intimidate other participants, Appel and Muysken (1987:118-119).

### **Theoretical framework**

The study's theoretical foundation is sociolinguistics, specifically, the concept of code-mixing as put forward by Kachru (1983) and Sethi (2018). This model is chosen as the frame of analysis for this study because it addresses a variety of issues related to code-mixing such as single word-noun and word-verb insertions, verb phrase and noun phrase insertions etc. Interestingly, this study's primary concern is on the examination of basic lexical items such as single verbs and single nouns insertions, noun phrase and verb phrase insertions as well as sentence insertions.

### **Data sources and collection**

Most of the data gathered for this research were obtained directly from Hausa home videos and visual sources from where the characters' dialogues and actions were taken.

Language usage was closely monitored and contain admixture of Hausa and English expressions taken out and utilized as data. Afterwards, various Hausa native speakers and qualified translators worked on updating the data.

### **Sampling procedure**

Samples were taken from a range of alternatives provided by the Hausa home videos depicting the political, social, economic and cultural challenges within the Hausa society. Each of the several compact discs with corresponding titles contains the issues. Three of the five (5) CDs that were recovered were chosen as samples, and out them two were chosen to represent the whole. The chosen CDs were closely examined, with transcriptions made both in Hausa and English.

### **The Analytical Procedure**

The data items include words and phrases

that the characters in different situations blended together in Hausa and English. Therefore, the analytical method follows Kachru's (1983) and

Sethi's (2018) procedure for the extraction of important components as well as their translation and description.

### Data Analysis

#### VCD 1

##### Video Compact Disc One

###### Title: Zuri'a (Family)

This film portrays a record of conversation in Hausa-English code-switching and mixing among different members of the family who have come to visit an ill-member of the family on admission in a hospital. The corpus represents the collected data where the code-switched and code-mixed elements are written in capitals and the transcript and transcribed elements are enclosed in inverted commas. The following extracts from the film illustrate the single word-noun and single word-verb insertions in Hausa-English constructions,

###### Single word-noun insertion:

1, Za'a yi BIRTHDAY yau..

'There will be a birthday today.'

###### Single word-verb insertion:

2, Sisters' din ka na makaranta suna MISSING na ka, ka na nan.

'Your sisters are at school missing you, and you're here.'

###### Noun phrase insertion:

3, Ba ni za kaiwa HAPPY BIRTHDAY ba Teddy di na za kaiwa HAPPY BIRTHDAY.

'You're not to say happy birthday to me, but to my Teddy.'

###### Verb phrase insertion:

4, Tunda rana mu ke ta kokarin PUTTING THINGS IN ORDER ke kuma kinzo kin bata mana.

'Since morning we've been trying to put things in order, you've just come and spoilt everything.'

###### Sentence insertion:

5, I PROMISE YOU ba zan kara makara ba.

'I promise you ba zan kara makara ba.'

#### VCD 2

##### Video Compact Disc 2

###### Title: La Miraj (The Barren)

The film introduces us to a childless couple in a desperate situation and almost turn apart by frustration and disillusionment due to lack of child birth. The problem that is linked to the woman. In their desperate effort to get a child of their own, they come across a doctor, a gynecologist who offers to help them. Through their conversation with the doctor, we are able to observe a lot of code-mixing. The topic or subject of discussion (pregnancy) in the conversation begins with the use of less technical/professional terms such as 'doctor', 'gynecologist', 'madam', 'patient', 'record' etc, whose equivalent terms could be found in the Hausa language, to a more technical/professional terms such as: 'spermatozoa', 'artificial insemination', 'inborn fertilization'. 'surrogate mother', etc whose equivalent terms might be difficult to find in the language.

###### Single word-noun insertion:

1, Tunda kika ce haka akwai wani abokina DOCTOR ne. Yana da asibiti. Kuma GYNECOLOGIST ne.

Na san in muka je wurin shi, asirin mu arufe yake.

‘If that is what you said, there is a friend of mine who is a doctor, a gynecologist. He has a hospital.

‘I know if we go to him, our secret will be hidden’.

**Single verb- insertion:**

2, Amma fa gaskiya kun TAKING dina by surprise.

‘But truly, you have taking me by surprise’.

**Noun phrase insertion:**

3, Akwai hanyoyi dawa. For example, ‘ARTIFICIAL INSEMINATION’, ‘INBORN FERTILIZATION’, ‘THAT OF TUBE’, and ‘SURROGATE MOTHER’.

‘There are many ways. For example, artificial insemination, inborn fertilization, that of tube, and surrogate mother’.

**Verb phrase insertion:**

Kamar yadda nagani nan spermatozoa dinki IS STRONG ENOUGH yayi fertilization, amma dai aah...madam kin taba shan wasu drugs da zasu hana ki daukar ciki?

‘As I have seen here, your spermatozoa is strong enough for fertilization, but ehh...madam have ever taken any pregnancy preventive drugs?’

**Sentence insertion:**

4, Salim, YOU ARE WELCOME, YOU ARE WELCOME. Bismillah.Sannu da zuwa kai! kai!! kai!!! You are welcome...

‘Salim, you are welcome. You are welcome. Bismillah (In the name of God). You are welcome.

Oh! Oh!! Oh!!! You are welcome...’

**Findings**

The outcome of this study has made two important discoveries in English and Hausa code-switching and mixing phenomenon. Firstly, it has identified Hausa video film as an excellent source not only of English lexical transfer into the language, but also the channel through which foreign cultural norms and values infiltrate into the society. The English cultural values imported into the Hausa language have, to a larger or lesser extent, affected the cultural norms and values (mindsets) of the society and influenced the way the speakers think, talk and communicate with others. Secondly, the research has discovered that the Hausa-English code-mixing has contributed to the creation of an entirely or partially new vocabulary items hitherto non-existing in the Hausa language.

**Recommendation**

Given the narrow scope of this study, we recommend conducting additional research in the

field of English-Hausa contact. Many researches still need to be conducted, especially in this relatively new field of study involving Hausa home videos.

**Conclusion**

The purpose of this research was to examine the rise of Hausa home videos and how they affected the Hausa language. Additionally, an attempt was made to talk about a few sociolinguistic concerns related to borrowing, code-switching and code-mixing. More effort was put into determining and discussing the many purposes of code-mixing among the native Hausa speakers as well as its impact on the Hausa language. Comparably, instances of English lexical borrowings, such as the different samples taken from the Hausa video compact discs, were examined, discussed and then re-arranged in relation to their original context before being presented from a sociolinguistic standpoint.

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