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## How has Nigerian English affected English language teaching and learning in Cameroon?

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**Abstract:** Whether English has become an international lingua franca or not is no longer a conjecture. Evidence in science and technology as well as international business and communication can buttress this point. The bond (both geographical and intercultural) between Nigeria and Cameroon dates as far as the precolonial periods to the present date with consequent influences. The most recent influence is reminiscent of popular arts with the artistic hegemony exerted by the Nigerian movie industry and popular art forms in West and Central Africa. This has resulted in an unnoticeable invasion and spread of Nigerian English in this context. Using the accommodation theory by Howard Giles as a theoretical premise, this paper investigates the linguistic influence of Nigerian popular arts on English language learning and teaching in Cameroon. Qualitative data collection processes such as observation and interviews were adopted while content analysis frameworks were used for analysis. Findings reveal that learners have acquired new lexical items and expressions from Nigerian popular art forms and use them in their conversations; both within and without the classroom. An inventory of these words and expressions was made with a further lexico-semantic appraisal and pedagogic relevance drawn from the data. The study recommends the need for linguists to pay attention to outer cycle varieties and inherent influences rather than the dominant native and non-native dichotomy. From a pedagogic perspective, the study reiterates the need to use popular art forms in the teaching/learning process of English but this time around with context-specific forms and local coloration. or copy and paste your abstract of no more than 250 words. The abstract should provide a brief introduction, the objective/purpose of the study, the research method used the expected findings and results, and a conclusion. Avoid citations, abbreviations, and formulae.

**Keywords:** Cameroon English, ELT, Language learning, Nigerian English, Popular arts

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### 1. Introduction and background

The preponderance of research around a language that has been established as a world lingua franca has been eminent in the 21<sup>st</sup> Century (Kachru, 1985; Widdowson, 1997; Crystal, 2006; Dewey & Jenkins, 2010). Issues around norms, standards, and variation have surrounded the caucus of thought. While this is ongoing, it remains ubiquitous that linguistic dynamism is reminiscent of the language that continues to adapt and fit the contexts and constraints of its users. While discussing varieties, it has been observed that English is atypical for adapting to the peculiarities of different societies, thereby evolving and developing into independent varieties. Such Varieties of English have been identified and classified in different levels. Kachru's three concentric circle explanation of the phenomenon identifies the Inner Circle, the Outer Circle, and the Expanding Circle (Kachru, 1985). With regards to acquisition and use, Quirk (1985) classifies English into 3 sociological levels; including English as a Native language (ENL) in countries like Great Britain, the United States, Canada, Australia, and South Africa; English as a Second Language in countries like Anglophone Cameroon, Nigeria, India, Tanzania; and English as a Foreign Language in countries like Gabon, China and France to name just these few. As noted in this classification, Cameroon and Nigeria fall amongst countries in which English is used as a second language in Kachru's outer circle classification. It should however be noted that francophone Cameroonians do not neatly fall into this classification (Bobda, 2013; Kouega, 2019).

A third classification of English is normative; either as norm-producing, norm-developing or Norm-dependent respectively related to Kachru's circles previously discussed. While English is no longer the preserve of the norm-producing circles, it is now expanding and adapting to the subtleties of settler nations and abiding by the socio-cultural ramifications of norm-using communities. Issues around indigenization and nativisation abound (Schneider, 2009) but the boiling point is that there is no amount of control that can be exerted on non-native varieties to the extent of forcing

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them to equate native speaker norms. In effect, the center can no longer hold because non-native varieties have metamorphosed beyond levels of a simplistic dialectic interpretation or classification. Issues of identity and national pride (Mbibeh, 2013) are embedded in non-native varieties and cannot just be taken for granted.

While the literature on the implication of the movement of English from indigenous areas to settler nations and the adoption of different identities abound, the current research is peculiar in that it examines 2 non-native varieties of English with focus on how one variety has spread through popular art forms and is influencing another non-native variety. In effect, the study examines the spread of Nigerian English in Cameroon and establishes the implications for English language teaching and learning. One peculiarity is that the study identifies the channel of this spread which is popular art forms and identifies such lexical categories that have emanated from this spread and are currently being used in the Cameroonian context.

## **2. What is Nigerian and Cameroon English**

Literature abounds on the description of Nigerian English as well as Cameroon English from diverse levels of linguistic analysis (Tiffen, 1974; Eka, 1985; Jowitt, 1991; Bangbose, 1995). Nigeria is a multi-ethnic and multi-lingual nation where the English language like in other former British colonies was adopted as the official language of the nation after independence. For a country embedded with magnificent socio-cultural and linguistic diversity to adopt English as an official language needed a lot of adjustments which unfortunately were not considered at independence. Given the impossibility of effectively painting the local sociocultural realities in a foreign language like English, there was no other choice than for the language to succumb to pressure exerted by the social and cultural norms of the people. The need for the speakers to satisfy the communicative needs of the local context resulted in the indigenization of English into what we have today as Nigerian English which is embedded with the national color and identity. This notwithstanding, Nigeria, remains part of the global network and cannot stay without having influence from or exerting influence on others through intercultural communication and interaction. For this reason, English is not just a second language in Nigeria but one that is imperative for international and national communication. It is important for the survival of Nigeria as a nation and also for the maintenance of the Nigerian balance in the world economic order (Onuigbo & Eyisi, 2008: 72). It is for this reason that Oluikpe (1997: 18) and others are committed to the existence of a standard of English usage that is characteristically Nigerian.

For Nigerian English like all other outer cycle varieties, words come from the country's flora and fauna, local cuisine, dressing culture, traditional festivals and customs, means of transportation, political culture, and many more (Ugwuanyi, 2022). Some are semantic extensions of existing English words and others are borrowed from the indigenous languages. With the umbilical link between Nigerians and their English, there is no reason why the popular entertainment industry will be left behind. Nigerian artists have been able to share their culture, language, and newly derived words with the world through popular art. These words and expression used in music and movies ultimately impress their audience, which in turn spreads to its viewers with obvious implications some of which are examined in this paper from a sociolinguistic perspective.

Cameroon English as a non-native West African variety on its part is not very different from Nigerian English even though there may be a slight difference in the history. This paper will not belabor the definition of what Cameroon English is, but rather relies on previous studies that have described Cameroon English. When we refer to Cameroon English in this work, we mean the language as comprehensively described by the following authors like Mbassi-Manga (1983), Simo Bobda (1994), Kouega (2006), Mbangwana and Sala (2009), and Mforteh (2009) just to mention these few names from the different levels of linguistic analysis. Relying on the above authors, Mbibeh (2021) gives a comprehensive summary of what Cameroon English is all about. One key difference with Nigerian English is the interference of French which to a larger extent is lacking in Nigerian English. However, the sociolinguistic processes are significantly similar.

## **3. The Nigerian film and music industry**

Historically speaking, the Nigerian film industry is traced to have started later in the 19<sup>th</sup> century extending to the colonial era in the 20<sup>th</sup> Century. The first recorded Nigerian feature film known as *Palaver* was made in 1926 by Geoffrey Barkas. After this, the industry rapidly expanded and started producing films shot on Celluloid after the country gained its independence in 1960. The films in theatres increased in the late 1960s into the 1970s, especially productions from western Nigeria, owing to former theatre practitioners such as Hubert Ogunde and Moses Olaiya transitioning into the big screens (Uchenna, 2007). The cinema faced a decline in the 1980s but quickly picked stem in the 1990s, supposedly marked by the releases of the direct-to-video film *Living in Bondage*. The industry then started producing video films like; *Glamour Girls*, *Billionaire's Club*, *Karasika*, *Blood Money* just to mention a few. All these eventually transformed the film industry into *Nollywood*, a global movie powerhouse and one of the largest employers in the country. Nigerian film companies produce four to five films daily for an estimated audience of 24 million in Nigeria and similar figures in other African countries. The *Silverbird Group* was the first company to launch a series of modern cinema houses across all the cities of Nigeria. In the 2000s, the new Nigerian cinema showcased professional production values, talented actors, and complex stories.

According to the UN information from the year 2000 to 2010, the Nigerian film industry became the second largest film industry in the world in terms of the number of annual film productions, placing it ahead of the United States with the movies significantly influencing cultures. Key to this was the emergence of movie stars that became household names

on the continent. As of 2022 statistics from the Nigerian Movie Production Data, Nigerian cinema is rated as the third most valuable film industry in the world based on its worth and revenues generated. One key thing to note is the fact that the industry has a lot of influence on those who watch the movies from a socio-cultural perspective and this article is intended to empirically show the level of influence that is sociolinguistic.

#### **4. The Nigerian music industry**

Nigeria has been described as 'the musical heartbeat of Africa' and the epicenter of African popular music (Servant 2003: 5). Similar to the film industry, it is the second largest in Africa generating over 2 billion Naira annually, thus providing a unique outlet for the country's talents, culture, and mannerisms according to the Premium Times (2023), The Nigerian music industry has grown exponentially in recent years with over 500 producers and a million productions according to data from the Nigerian National Bureau of statistics. It has been noted as one of the most vibrant and rapidly growing music industries in the world having a lot of influence in Africa and the world over (Adedeji, 2016). It is the beholder and epitome of Nigerian culture and a major contributor to the country's economy. With a vast array of genres ranging from *folkloric*, *gospel*, *highlife*, *Juju*, *Apala*, *afrobeat*, *fuji*, *hip-hop*, and *afro-fusion* to *gospel*, the industry has raised numerous stars and is currently home to many iconic and influential stars that thrill the world becoming more of a global phenomenon such as *Wizkid*, *Davido*, and *Burna Boy* just to name these few. Some popular songs like *African Queen* by 2face, "*if*" and *Assurance* by Davido, "*Essence*" by Wizkid, "*Do me*" by P Square and "*Buga*" by kiss Daniels amongst many others have thrilled the West African audience. Their music is enjoyed by people of all age groups and classes. The Cameroonian first lady is reported to love music from the Nigerian Artist Wizkid so much that she invited them to the presidential palace in 2020.

#### **5. Research problem and research questions**

The Nigerian movie and music industries have exponentially blossomed taking along with them the Nigerian culture and by implication Nigerian English in West and Central Africa. The historical and geographical proximity of both countries has facilitated the *mélange* and integration resulting in influences in various spheres including tradition, music, movie collaborations, and many more. The pressure on Cameroonian homes cannot be overemphasized and that is why it is observed that Cameroonians spend a lot of time watching and listening to Nigerian movies and music which are gradually replacing reading and other forms of language learning. The lifestyle of the actors and artists looks so appealing, especially to youths, who in turn, see them as role models; copying their dress, speech, and attitude. When this becomes habitual, some of the vocabularies and expressions of these entertainers are acquired and eventually find themselves in the lexicon of Cameroonian English learners as they consciously or unconsciously strive to emulate these idols. Some of the words and expressions are usually a deviation from Standard English words or completely new words, in which case, both the pronunciation and meanings are different from native speaker norms. This requires an investigation to determine from a pedagogic perspective how much impact these lexical items from Nigerian origin used in songs and movies have on the teaching and learning of the English language and possible recommendations on how this sociolinguistic reality could be addressed. Based on the above premise, this study set out to answer the following research questions

1. What are the new lexical items from Nigerian popular arts?
2. How does their use affect English language acquisition?

#### **6. Methodology**

Data collection processes were qualitative in nature including observation and interviews (Aspers et al., 2019; Yadave, 2022; Chukwuere, 2023). It seems intuitive that qualitative methodologies suit the complexity of the subject under investigation given their capability to understand detailed information from the participants' perspectives (Rosenthal, 2016). This drive to understand is what gives qualitative inquiry, its priority. That is why the qualitative research design was selected for this study. The data obtained from selected Nigerian films and songs and also from some Cameroonian teachers and learners were analyzed using content analysis frameworks. A convenient sampling technique was used to identify 10 very popular Nigerian songs and 10 movies to constitute the source of data. Equally 10 secondary school teachers and 40 students were conveniently identified to constitute the sample population of the study. These were selected through snowball including those who were willing to contribute to the study. With this method, it was possible to identify expressions students will conveniently use that originate from Nigerian popular art forms and to trace from teachers the implications to the teaching and learning of English. The study was based on key sociolinguistic theories that project language as used in society. From that perspective, the Accommodation theory by Howard Giles was used as a basis for data analysis.

#### **7. Analysis and Findings**

This section discusses key findings obtained from the data analyzed. Two key dimensions of the analysis include the identification of lexical items and expressions that originate from Nigerian popular art forms currently used in the Cameroonian context and the effect on English language teaching and learning in Cameroon.

##### **7.1. New Lexical Items and Meanings**

While the research used both interviews, observation and secondary data from Nigerian popular art forms, the data was collated and analysed as a whole. The items that met the frequency characteristic; that is, the items were recurrent in the

data from respondents and from the secondary sources and were understood and used in the context were noted. It is this data that is analysed and presented here. Most of the new lexical items listed by respondents correspond to those from secondary data collected from watching the identified films and listening to the selected music. The items identified were further analysed and classified into different lexicosemantic domains as either loan words, slangs, idioms, or semantic extension of English words.

### 7.2. Loan/Borrowed Word

It was observed that 90% of respondents were comfortable using words and expressions borrowed from Nigerian local languages and used in Nigerian popular art forms as well as in Nigerian English. These expressions are used by artists for indigenisation purposes and as a trademark of their art or to win the admiration of the local audience. However, the unmediated linguistic effect is that Cameroonians who admire the art forms now find themselves using these items that are completely absent in Cameroon English. This can be observed as a subtle way that Nigerian English is penetrating the linguistic landscape of Cameroon, influencing the vocabulary and expression of speakers of Cameroon English. Words like *Igwe* (king, royal highest) *Ezemoh* (Chief priest), *Saar* (Boss/sir) and *Oyibo* (Whiteman) were noted to be very frequently used and even accepted in royal circles to the detriment of *mbeh* or *fon*, *Whiteman* respectively in Cameroon English. Other meanings were equally gotten in context for example the gestures of artists when using these words like *Tufiakwa* meaning (God forbid), *mamaput* meaning (roadside restaurant) as well as expressions like *nothing spoil* borrowed from Nigerian Pidgin English were also recurrent. The table below presents some of the expressions and the meanings attached to them. This finding is similar to that of a study by Atechi (2010) on the influx of Americanisms in Cameroon English where the urge to identify with the elitist American English is a key motivation to adopting American standards.

Table 2: List of Borrowed/ Loan Words

Loan/Borrowed words	Meanings	Respondent Meaning and Cameroonian equivalence
<i>Igwe</i>	King	King/Mbe
<i>Tufiakwa</i>	God forbid	God forbid/ over my dead body
<i>Onowoh</i>	Second in command	Second in command/ king makers/ Bah/ Ndeh
<i>Danfo</i>	Small bus	Coaster/19 seaters
<i>Ezemoh</i>	Chief priest	Chief priest
<i>Oyibo</i>	Whiteman	Sara/Whiteman
<i>Bros</i>	Brother	Bro/ Padiman
<i>Persin</i>	Person	Persin/person
<i>Comot</i>	Go out	Get out/ comot
<i>Sabi</i>	To know	Sabi/ to know
<i>Banga</i>	Hit song	Marijuana/ weed

Source: Field Data February 2023

### 7.3. Slangs

Slang use in popular arts is common. Slangs are defined in this work as popular expressions used by particular groups and most often identified with the particular group that uses the slangs such as students, friends, colleagues to name just these few. Though slangs are not classified in the confines of formal usage, Nigerian popular artists have adopted and use the slangs in films and music. The characteristics of slangs as temporary forms is no longer the case here, given that as the slangs are continuously used, they are getting into regular use in Nigerian English and transported to the Cameroonian context. The items identified on table 2 below are related to the slangs identified as recurrent in Nigerian Popular art forms and understood and used by speakers of Cameroon English.

Table 3: List of Slangs

Nigerian Slangs	Meanings	Respondents meanings/Cameroon English equivalence
<i>Sapa</i>	Poor	Chain/poor
<i>Eweee</i>	It's a pity	Na waah oh/ weah
<i>Shekpe</i>	Alcohol	Shake/ dance
<i>Omo</i>	Child/ my friend	Powdered soup
<i>Buga</i>	proud of ones achievements	Dance
<i>Shey</i>	Right	A local leader
<i>Abi</i>	Right!	Right!
<i>Yankee</i>	American/ abroad	Abroad
<i>Keke</i>	Bike	Okada/bike
<i>Jayee</i>	Enjoy	Enjoy/ chop life
<i>Kolo</i>	Mad	Crazy/ mad
<i>Form</i>	Pretence	Pretence/a structure
<i>Mullah</i>	Money	Money/ brother
<i>Saar</i>	Boss/sir	Sar/Patron/silly
<i>Banga</i>	Hit song	marijuana/

Source: Field Data February 2023

While it was noted that the slangs were seldom used, unlike other expressions, in the respondents' discourse, it should be noted that many informants easily understood the meaning of this slang. Some slang of Nigerian origin like *banger*, *mullah*, *oga*, *abi* which already exist in Cameroon Pidgin English could easily be understood and used. Some polysemic slang like *banger* noted to be used by Nigerian artists to mean a *hit song or marijuana* was interpreted only as *marijuana* by respondents. The term *mulla/mullah* which means a trained Muslim leader was used by Nigerian artists to mean *money* and by respondents to mean *money* and *brother* (as used by the natives of the southwest region of Cameroon). In a study on the use of slang and colloquialisms in Cameroon English, Epoge (2012) describes this process in Cameroon English from a purely grammatical perspective identifying features of slang such as coinage, clipping, reduplication, double subjects, and so on. The current study does not focus essentially on slang but further identifies those expressions/slang that originate from Nigerian English and are used in Cameroon English.

#### 7.4. Idiomatic Expressions

These are expressions whose meaning cannot be deciphered through an analysis of the single constituents. Knowledge and use of idiomatic expressions are tantamount to native-like competence in the target language. A study of the corpus analysed shows that the respondents used idiomatic expressions from Nigerian popular arts to a limited extent although they could easily get the meaning. The table below presents some of the expressions identified.

Table 4: List of Idiomatic expressions

Idiomatic expressions	Correct meanings	Respondents' meanings
<i>Noting spoil</i>	It's all good or No Problem	the state of a product
<i>Chop breakfast</i>	Heartbreak	eating breakfast/heartbreak
<i>Better soup na money cookam</i>	Good investment for better outcome	using a lot of money to cook a beautiful meal
<i>Fall my hand</i>	Disappoint me	Disappointment
<i>E go better</i>	It is well	It is well

Source: Field Data February 2023

From table 3 above, it was observed that an overwhelming majority of the respondents were unable to give the meaning of these expressions, since most of them had connotative than denotative meanings attributed to the forms. To begin with, 39 out of the 50 that is 78% of the respondents were unable to give the right connotative meanings to these expressions. Amongst this set of respondents, 29 could give the conceptual meaning which did not represent their context usage in the Nigerian English vocabulary and 10 gave completely wrong meanings to these expressions. In addition, the rest of the 11 respondents that is 22% who were able to give the correct connotative meanings to the idiomatic expressions, just 5 respondents (10%) were confident of their responses and all of this set could only give meanings to four out of five idioms.

Despite the above observation, it is important to note that all idiomatic expressions above were identified by the respondents which is a first step towards adoption and use. Even if they were not able to freely use them like the other expression in their speech, it is important to note that they could at least identify them.

#### 7.5. Pronunciation

It was observed that most words were pronounced differently by respondents and some of which were English words differently pronounced by artists to approximate Nigerian English. Cameroonians who constituted the respondents were noted to copy the pronunciation from artists in what we can term negative transfer. The table below illustrates some words that were pronounced and even used differently by respondents in the interview, as opposed to the Cameroon English pronunciation.

Table 5: Words with different pronunciation

S/N	Artist Pronunciation	Respondent pronunciation
1	Saar /sa:/	Sar /sæ/
2	Pesin /pesin/	Persin /pusin/
3	Notin spoil /nútin spoy/	Notin spoil /nútin spoy/
4	Tufiakwa	/Tufiæka/
5	/Buga/ /buga/	/bɔgæ/
6	Omo /ɔmD/	/omɔ/

Source: Field Data February 2023

As seen in Table 4, the /a/ in saar and tufiakwa were shortened by 70% of the respondents and rather used the /æ/ sound. The /θ/ and /ŋ/ sounds in *thing* were replaced by /t/ and /n/ respectively by both respondents and Nigerian artists. The word *Saar* /sa:/ was pronounced as *sar* /sæ/ by respondents and the meaning equally changed. Nigerian artists use *saar* (meaning boss or sir in the same capacity as its original standard usage or meaning) and users in Cameroon maintain it mostly for very close colleagues who are their superiors, especially during informal discussions. When used with the long /a/ as is /sa:/ the meaning has rather changed its value to be more degrading in usage. It is more of an exclamation denoting regret.

#### 7.6. The Effect on English Language Acquisition and Teaching

The data analysis above reveals that speakers including learners have acquired new lexical items and expressions from Nigerian popular art forms and use them in their conversations both within and without the school environment. This paper has presented an inventory of these words and expressions. Findings thereof show that both Nigerian and

Cameroonian varieties of English exhibit linguistic processes such as semantic extensions, code-mixing, and borrowings that learners and speakers of English in Cameroon cannot underestimate. The effect of these tendencies in the pedagogic domain is incontestable. Data related to this perspective was collected from respondents who attest from a dual dimension that the presence of Nigerian English in the context of Cameroon has pedagogic implications which range from negative to positive. In terms of statistics, 33% of respondents agreed that these new lexical items coming from Nigerian movies and songs have a significant effect on language learning. Generally, respondents think there was more of a negative effect on learners than a positive one, and 5% thought it had a positive effect while 10% were neutral. Whether personal or not, the boiling point is that there is an effect.

From a linguistic perspective, the implication is that there is enrichment of the vocabulary of Cameroon English. All the words from Nigerian English that are now finding expression in Cameroon English only add to the corpus of Cameroon English thereby enriching both the linguistic and lexical repertoire of Cameroon English. Of course, it is not evidently very visible at the initial stages, but as many more speakers adopt these items and use them in daily conversation so do the words integrate Cameroon English expression.

Considering the popularity of Nigerian movies in Cameroon and by extension Nigerian English as represented in Nigerian movies, students have a consequent tendency to adopt the more popular Nigerianisms. Using the more popular Nigerian English expressions gives more fame to the speaker than the less popular Cameroonian expressions. This is corroborated by Mbibeh (2013) who relates the yearning and use of American English terminologies in Cameroon as related to the prestige enjoyed by American English variety as used by American Stars. Teachers confess that they find these expressions in students' scripts and given that they themselves have become used to them as teachers, they do not have any option but to consider them acceptable. At times they would ask that the expressions be used in quotes to indicate they are borrowed. Despite that, it is important to note that purist pedagogues may not be very tolerant to some of the expressions thereby causing a pedagogic enigma that needs to be resolved. Whether to accept these Nigerian expressions or not in the classroom is a matter of conjecture and cannot be resolved by a simple pronouncement. If the primary use of language is communication and if speakers begin to use certain expressions and understand each other while using such, then it is plausible for the pedagogue from a sociolinguistic perspective to adhere to language that is more communicative.

Exposure to Nigerian English at tender ages without consequent exposure to Cameroon English means young learners and children will acquire these structures naturally and will not be able to draw the line between Nigerian English structures and British or Cameroon English structures. From a contact linguistic perspective, the structures will finally get to a point where they will no longer be considered or known to originate from Nigerian English. At that point, the expressions can only be identified by lexicologists as borrowed words. The speaker who needs language to communicate and has acquired these expressions naturally from birth will hardly pause to think about the origin of the words. In effect, that is not and it is not even supposed to be their business.

This study further observed that adopting these Nigerian English expressions from popular art forms actually increases the vocabulary of Cameroonian learners, exposes learners to new varieties of English, and equally improves their listening and speaking skills as discussed above. While this is unarguably relevant and evident, 42% of respondents think that the enormous adoption of the Nigerian style is detrimental to the acquisition of English and rather has a negative effect. This to them is very visible at the level of pronunciation. According to the respondents Cameroon English expressions approximate received pronunciation more than the Nigerian English pronunciation. This could lead to failure in exams especially with the phonological domain which is not very flexible because currently what is taught in the Cameroonian classroom is Received Pronunciation (RP). Even if the teaching of RP is a fallacy as postulated by Nguefack (2009) and more of a pretense (Mbibeh, 2023) the admiration of RP by Cameroonian English language teachers cannot be eliminated. It is still there and needs to be further examined. This is why teachers of English may want to guard against yet Nigerian English intrusion, especially from a phonological perspective in the classroom.

## **5. Conclusion**

This study set out to trace the influence of Nigerian English as used in Nigerian popular art forms on English language learning and teaching in Cameroon. Data collection processes were essentially qualitative in nature including observations and interviews. The data obtained from selected Nigerian films and songs and also from some Cameroonian teachers and learners were analyzed using content analysis frameworks. The study findings reveal that learners have acquired new lexical items and expressions from Nigerian popular art forms and use them in their conversations both within and without the school. An inventory of these words and expressions was also made. These findings show that both varieties exhibit semantic extensions and shifts with linguistic processes such as code-switching, code mixing, and borrowings. The study recommended that teachers should help learners during vocabulary lessons, draw relationships and differences between varieties including not just the native and non-native dichotomy but also the variations between nonnative varieties that come into contact. It is equally recommended that parents expose their children to educative movies and songs, as it generally improves their speaking and listening skills.

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