Answers Unit 14

1. Useful publications for answering this question include:

   Heeschen, Volker, and Wulf Schiefenhövel. 1983. *Wörterbuch der Eipo-Sprache: Eipo - Deutsch - Englisch*. Berlin: Reimer.

   Heeschen, Volker. 1998. *An ethnographic grammar of the Eipo language*. Berlin: Reimer.

   Heeschen, V. 1980. "Requesting, giving, and taking: The relationship between verbal and nonverbal behavior in the speech community of the Eipo, Irian Jaya (West New Guinea)," in: Key, M. R. (ed.). *The relationship of verbal and nonverbal communication*. The Hague: Mouton. 139-165.

   The Eipo are described as a warlike people living in a relatively flat social hierarchy who may have developed their way of life in the remote tropical highlands of New Guinea for over 50,000 years. When much of the published research on their ways of life was undertaken in the 1970s, they numbered around 800 people, which puts their language among the world's most endangered ones.

2. The first thing to remember when analysing Money Boy's lyrics is that many of the terms are not borrowed from general English, but from a specific sub-variety, the language of rap and hip-hop. *Fed* does not have the meaning it has in general American English: "agent of the Federal Bureau of Investigation" (FBI). It has become a slang expression for any kind of policeman anywhere. The entire expression "falls diese Feds watchen" could be considered an intertextual allusion to an English original "those Feds are watching." Here are the second-person past singular forms of the verbs: *du passtest, flipptest, wipptest, watchtest, liktest, postet*. I have my own opinion on them, but would respect yours, just as I do not claim that there is any single correct answer to the evaluative portion of the question.

3. *Things Fall Apart* is the older work and focuses on cultural contacts between Europeans and traditional African communities, in particular the Igbo. One common strategy that is used to give readers a sense of the cultural distance between the two worlds is the literal translation of Igbo idioms into English. Note that this strategy is geared to the needs of international (rather than local) readers, as Igbo readers living in Nigeria usually do not need such cultural pointers. *Anthills*, which is set in modern urban Africa, additionally draws on the local English-lexifier Pidgin, also known as 'Broken' or 'Naijá', to establish an authentic sense of the vitality and chaos of contemporary urban African life.

4. The central issue here is **prestige**. English and French equally enjoy overt prestige as Canada's official languages – at least in theory and in their

standard varieties. National institutions, such as national parks and the Post Office, present themselves bilingually, whether or not there are large numbers of francophones in a particular Province or not. In spite of these efforts, French tends to be marginalised outside of the Province of Quebec/Québec, leading to a power differential in which francophones need English to fully participate in social, economic and cultural life. In the border country just outside Québec, the Anglo-Canadian narrator cannot get it right. Her school French is no longer fluent, but even if it was, the overt prestige of standard French may not count for much in this remote back-country region. To be accepted as an insider, she would have had to use the local French vernacular, with its covert prestige. Note that foreigners, including English-speaking foreigners, are not expected to be fully competent in the rules of these local linguistic battles. Pretending to be an American would thus have been the safe strategy.