

TIVISMS AS SEMANTIC STYLISTIC DEVICES IN THE SELECT NOVELS

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Abstract

Literature is a reflection of the culture of a given people, and language is the medium through which such a culture is expressed. The study is concerned with unique expressions which express Tivness. It investigates the effectiveness of semantic devices in the select novels using denotative and connotative meanings. The data for this study is drawn from primary and secondary sources. Primary data include excerpts from Shija's *Whispers of Distant Drums* (2005), Tange's *The Legitimate Candidate* (1999), Gar's *The Blood of the Ram* (2009), Kwaghchimin's *A Star of Hope* (2010), Tijah's *Slow Men at Work* (2012) and Norya's *The Luminous Flame* (2014). The secondary sources are textbooks, journal articles, theses and dictionaries. The data were obtained through reading of the select novels, jotting down proverbs, figures of speech, transliterations, Tiv loanwords, glossaries, translations, code-mixing and code-switching, and grouping them into denotative and connotative meanings. It has been discovered that the meanings in the select novels depend on the understanding of the Tiv language because the select novels are laced with different sheds of meanings to reflect how Tiv people use language.

Keywords: Allusion, Code-Mixing, Proverbs, Semantic-Stylistic Devices, Tivisms, Translation

Introduction

Authors in a given speech community have certain lexical items and expressions that they foreground in their texts. These expressions are usually glossed or explained in the course of writing such literatures to help non-native speakers to understand the meanings of such 'un-English expressions.' More importantly, names of gods and deities, musical instruments, festivals, marriage systems, illnesses and historical

events are written in the language of the immediate community then translated into English or any universally accepted language. Some authors provide glossaries for such lexical items and italicise or quote such un-English expressions for clarity and emphasis. This style is prevalent in our indigenous and foreign languages and clearly shows the regions where such critical works are published. The language used in the select novels expresses the Tiv way of speaking and writing. Proverbs, loanwords, translations and figures of speech that express Tiv world-view are laced in the novels under study. These meaning-related features are too conspicuous to be ignored in a hurry. Writers of Tiv extractions have churned out a lot of literature such as prose-fictions, as well as, dramatic and poetic texts. In most of these works, a careful reader or scholar will notice how English is domesticated through the Tiv Language to spice or add flavour them.

The use of linguistic aspects and styles which are peculiar to the Tiv people is what is termed *Tivisms* in this study. Tivism is an abstract noun that is derived from the noun, Tiv, which has tripartite connotations: name of a major tribe in the Benue State of Nigeria, the language spoken in Nigeria and the southern part of Cameroon and the ancestral father of Tiv people. Tivisms cover words (*ate gazebo*, *bashi brass*, *yam-she* exchange marriage), exclamations or interjections (*Uwu!*, *Ayooo!*, *Kpash!*, *Ahooo!*, *Wuooo!*), phrases and sentences (*Ayatutu ka u nô?*, *Ka se!*). Tivisms also comprise the unique narrative, dramatic and poetic techniques that are used in literary works about Tiv people, culture and language. Examples of these literary or narrative techniques found in the novels under review are songs/poems, dances, music, riddles, epistolary styles, flashbacks, dreams, magico-rituals, witchcraft, and story-within-story techniques.

There is no doubt that the select novels share literary and linguistic features. However, this study only investigates proverbs, figures of speech, transliterations, Tiv loanwords, glossaries, translations, code-mixing and code-switching features that express Tiv culture. As rich as the select novels are, there are no scholarly studies,

particularly studies with the same focus as the present one on them hence the attempt to fill this gap.

Review of Related Literature

Stylistics is the scientific study of style. Crystal and Davy (1969) define style as linguistic idiosyncrasies of an individual; the language habits shared by a group of people at one time, or over a period of time; expressions that involve a value judgement and the language of literature. Crystal and Davy maintain that style is the language habit or idiolect of a particular author era or period such literary works are produced in the pre-colonial and post-colonial eras; Victorian Period [1880-1901], Elizabethan Age [1558-1603], Jacobean Age [1603-1625], Romantic Period [1785-1832] and choice and use of words (use of indigenous metaphors, proverbs, translations, euphemisms and vernacular style). Crystal and Davy's definition of style as the language habits shared by a group of people at one time, or over a period of time is vitally important in this study. The select novelists are Tiv people who speak Tiv language, know Tiv history and culture, thus, employ their acquired skills and experiences in their novels.

Stylistics has several nomenclatures as literary linguistics, literary semantics, literary pragmatics, poetics, modern stylistics, the new stylistics, modern rhetoric and several others. Crystal and Davy (1969), McArthur (1996), Binkert (1997), Galperin (1981) and Simpson (2004) see stylistics as a branch of applied linguistics. According to Wales (2001) it is a branch of textlinguistics and Stockwell (2006) refers to stylistics as an aspect of hermeneutics. Finch (2003) sees stylistics as a theory that is used in analysing literary and non-literary texts. Toolan (1996) and Yul-Ifode (2001) still look at stylistics as a branch of literature. Semino (2011) simply consider stylistics as context and Simpson (2004, 2014) defines stylistics as choice and method of textual interpretation. Turner (1973) and Chapman (1973) assert that stylistics is a branch of sociolinguistics or variation in language, Cuddon (2003) calls it a science whereas Gibbons and Whiteley (2018) opine that stylistics is the use of theories of linguistics and frameworks for

analysing literary works. Scholars have varying opinions about the status of stylistics; it has been viewed as an autonomous discipline by some researchers and other critics consider it as sub-department of either Linguistics or Literature. Aor (2019, p. 28) is of a strong opinion that stylistics is ‘an autonomous discipline, linking or yoking Linguistics and Literature.’

Simpson (2004 and 2014) identifies semantics, phonology/phonetics, graphology, morphology, syntax/grammar, lexical analysis/lexicology and pragmatics/discourse analysis as levels of stylistic analysis. Simpson maintains that linguistic devices of written and spoken texts explain why certain aspects of meaning are necessary. This study is within the purview of semantic expressive stylistic means. Semantics is the study of the meanings of words, phrases, clauses and sentences (Palmer, 1981; Saeed, 2003; Hurford, Heasley and Smith, 2007). Aor (2019:247) observes that semantic ‘stylistic devices relate to various aspects of meaning’ and the analysis of meaning is important in stylistics. That is why Tan (2002:170) avers that ‘it is the detailed analysis of the text in relation to meaning and effect that is the *modus vivendi* of stylistic analysis.’ The select novels have synonyms and antonyms, idioms, phrasal verbs, Nigerian Pidgins as well as slangy expressions and sociolinguistic codes. However, the authors delimit this study to semantic devices like proverbs, figures of speech, transliterations, Tiv loanwords, glossaries, translations, code-mixing and code-switching.

Theoretical Framework

The authors adopted denotational and connotation theories of meaning in this study. Generally, semantics is said to be the study of the meanings of words, phrases, clauses, sentences and the entire discourse (Aor, 2019). Therefore, linguistic meaning is very essential in the studies that involve the interpretation of utterances or discourses. The meaning of words or expressions is the content or message that signs or words convey. McArthur (ed.) (1992) asserts that the word *denotation* was derived in the sixteenth century from the Latin prefix *de-*

meaning 'apart' and the suffix *-notation/notationis* meaning 'marking.' Denotational meaning expresses the relation between a linguistic expression and what it denotes in given sentences. Denotative meaning is the main meaning of a linguistic form which words refer to. This type of meaning is also known as dictionary, literal and cognitive meanings.

Connotation meaning is acquired through associations or references. Crystal (2008) affirms that connotative meaning is a suggested meaning that relies on emotional associations. Crystal (2008, p.103) maintains that connotative meaning is also called 'affective and emotive.' Denotational and connotation theories of meaning are sacrosanct in this study because both literal and extended meanings are employed. The denotational theory of meaning treats Tiv loanwords, glossaries, translations, code-mixing and code-switching while the connotation theory of meaning takes care of proverbs, transliterations and figures of speech employed. The use of these two theories of meaning covers the scope of this study.

Research Methodology

This study sampled Shija's *Whispers of Distant Drums* (2005), Tange's *The Legitimate Candidate* (1999), Gar's *The Blood of the Ram* (2009), Kwaghchimin's *A Star of Hope* (2010), Tijah's *Slow Men at Work* (2012) and Norya's *The Luminous Flame* (2014) using purposive sampling. The above six sampled novels have similar structures. They were published by Tiv authors, have Tivisms in form of semantic stylistic devices such as proverbs, translations, transliterations, glossaries, Tiv loanwords, figures of speech, code-mixing and code-switching. These novels discuss politics, abject poverty, power tussle, violence and fighting among political parties, individuals and tribes.

This study used both primary and secondary sources. Primary data consist of *Whispers of Distant Drums*, *The Legitimate Candidate*, *The Blood of the Ram*, *A Star of Hope*, *Slow Men at Work* and *The Luminous Flame*. The secondary sources are textbooks, journal articles, theses and dictionaries. These secondary sources help in the review of related literature. The data for this study were obtained through reading of the

select novels. After reading the select novels, the author jotted down proverbs, figures of speech and transliterations, Tiv loanwords, glossaries, translations, code-mixing and code-switching then analysed them into denotative and connotative meanings.

Data Presentation and Analysis

There are many Tivisms that the select novels subscribe to. However, this study discusses the following devices under denotational and connotation meanings:

- a. Denotational theory of meaning covers proverbs, figures of speech and transliterations.
- b. Connotation theory of meaning covers Tiv loanwords, glossaries, translations, code-mixing and code-switching.

Tivisms in the select Novels using Denotational Theory of Meaning *Proverbs as Semantic Stylistic Device in the select Novels*

Proverbs are wise sayings that are injected into literary works to add flavour. Novels that resonate with indigenous proverbs are rated as true Nigerian literature. Akindele and Adegbite (2005:46) affirm that proverbs give ‘socio-cultural roots to English in the Nigerian context particularly to its vernacular style.’ Akindele and Adegbite observe that African proverbs are introduced with the following strategies: ‘Our people have a saying;’ ‘as our people say;’ ‘it is our fathers who said;’ ‘we have a saying;’ ‘we always say’ and ‘the elders have said.’

Tiv cultural nuances or Tivisms are expressed through the use of proverbs. Shija (2005, p. 4) uses ‘...the blind do not allow two successful frying pans of groundnuts to get burnt on the heart’ to warn people to be cautious in whatever they do. Again, Shija (2005, p. 26) injects ‘Our people say, when the whirlwind starts it starts with *Igbe*’ to inform people that everything has its root cause. The proverb that says ‘...one who bites the finger that feeds him’ (Shija, 2005, p. 51) means to treat somebody that helped you badly. Furthermore, to give support to somebody is proverbially expressed as ‘I have blocked the upper part of the stream, that is why I am draining the lower part of it’ (Shija, 2005,

p. 57); 'We have a saying that an old man does not refuse his fellow a cow's gullet' (Shija, 2005, p. 59) to mean assistance or good gesture is reciprocal. If you refused to partake in anything, do not enjoy whatever that comes is expressed proverbially as 'refusing to eat the meat of a billy-goat but opting to devour its liver' (Shija, 2005, p. 61); 'A dwarfish cow does not, however, go about with the sheep' (Shija, 2005, p. 64) means befriend somebody with whom you share similar qualities. Shija (2005, p. 64) employs 'This time around, it is virtually a situation of a mother toad instructing her little one on how to succeed while the little crocodile hides and listens' (Shija, 2005, p. 65) to mean to be mindful of whom we divulge our secrets to. Procrastination is the thief of time is expressed in Tiv as 'we say if you procrastinate, the beetle would escape with your rope' (Shija, 2005, p. 65).

Shija (2005, p. 65) also employs '...the heap of excrement has exceeded the buttocks' to express helplessness or hopelessness. 'But where does a talkative weaver-bird ever make a nest?' (Shija, 2005, p. 73) implies any person that is not doing the needful will not achieve anything. Shija (2005 p. 79) deploys 'our people say, if your drum is not loud enough, you beat it hard and shake your buttocks' to encourage people to keep on trying. Also, Shija (2005, p. 79) expresses the liberty that someone has in his household to operate as 'our people also say that no matter your ugliness, when a decision is taken to bring a new bride into your mother's closet, you fuck that the woman.' 'But our people say, the child which says its mother will not sleep must also get ready to spend bitter sleepless nights' Shija (2005, p. 177) warns people not cause any discomfiture for it will boomerang. To invite trouble for oneself is proverbially rendered as 'they have knocked their heads against a bee-hive (Shija 2005, p. 177). Shija foregrounds some of the above proverbs by starting them with the phrase, 'Our people say...' to show that they are commonly owned.

In *The Legitimate Candidate*, Tange (2009) uses the following proverbs to underscore the significance of Tiv culture in the novel. He says 'it was our fathers who said that one does not give somebody a wife, plus a bed' (Tange, 2009, p.15) to mean that you will only help someone

but not to solve one's entire problems. Furthermore, 'one doesn't start running from the beast without knowing its direction of attack, otherwise one might even run into the beast itself' (Tange, 2009, p. 85). This means we should be focused on we want to do. 'A person should not continue shivering with cold when there is fire before him (Tange, 2009, p. 95). Here, we are encouraged to make maximum use of any opportunity that presents itself. Similarly, 'our people say that the dog relishes eating excrement only when hot' (Tange, 2009, p. 116) emphasizes that we should take prompt action when something happens. There is a cause or reason behind any action as seen in 'the owl does not fly in the day-time for the fun of it' (Tange, 2009, p.116).

Tange (2009, pp. 55, 118, 119 and 120) deploys 'it is the co-operation of two stones that cracks a nut,' 'two heads, they say, are better than one'; 'You know if Mbagbera had not sat together, they could not have perfected in designing metals' and 'The river was selfish and went alone, that is why it has bends' to foreground the importance of co-operation, unity, togetherness and oneness. Also, Tange's (2009, p. 124) 'imagine having a fish that has wandered into your trap and allowing it to swim back into the open water....' encourages us to grasp any opportunity that comes our way without letting it go. 'The fruits that ripen and fall by themselves produce better seeds' Tange (2009, p. 141) means that patience is a good virtue. 'You must understand that the hunter doesn't whistle when trailing an animal,' (Tange, 2009, p. 142) implies that you do not expose your plan before executing it. Tange (2009, p. 190) employs 'the excrement had oozed past the buttocks' to mean that there is no remedy for something that has already happened. Majority of these proverbs encourage us to be united, be cautious, persevere and be decisive in our endeavours.

Gar (2009, p. 9) says that '*Mba ker or sha kwagh u a doo nan yo, man i lu bee kwagh,*' which translates as 'You trap a man using something he likes, and it is usually minor thing.' The import of this proverb is that we should not be known to be too attached to anything. Kwaghchimim (2010, p. 13) uses this proverb 'If the rat had known it would die, it wouldn't have followed the aroma of the fried corn to the

trap' to warn us about temptations. Kwaghchimin (2010, p. 12) also deploys 'Our people would say, it rains and the trees take bath' to emphasise the opportunity that comes our way. By using 'It's no use testing a cap on a knee when there is a head,' Kwaghchimin (2010, p. 54) means everything should be in its rightful place. 'There has never been smoke without fires' (Kwaghchimin, 2010, p. 41) shows that everything has a cause and 'our people say, it's the child that comes to the door that is welcomed' (Kwaghchimin, 2010, p. 89) explains that we should make efforts or attempts.

There is a deluge of proverbs in Norya's novel. Norya (2014, p. 23) injects 'our people say no matter how high the airplane flies in the sky, it must touch ground eventually' to show that wherever one goes, one must eventually come back to his root. 'When a banana stem grows old it gives way for the young shoot to take over' (Kwaghchimin, 2010, p. 44) underscores the perpetuation of one's family. The proverb preaches perseverance in the midst of obstacles. The proverb encourages one who is afflicted by adversities to remain focused; that the end will be good in 'our people say 'the *yiase* tree' that is twisted by the wind is the tree that is eventually used to carve a state drums (Kwaghchimin, 2010, p. 47). 'Our people say *zer gbem hembra kpaagh*' (Kwaghchimin, 2010, p. 56) means persistence often brings success. '*Ahi nga hian orapirashe atsenga ahar ga*' is translated as 'two pots of groundnuts cannot be overcooked by a blind man' Kwaghchimin (2010, p. 115) and '*Ishôhô ngi gbe yevese a tetan tsô ga*' translated as 'a toad does not run during the day for nothing' (Kwaghchimin (2010, p. 34). It means one should be cautious when something happens. Most proverbs in Norya are written in Tiv then translated into English.

Proverbs enhance the richness of the select novels and illustrate that the characters have reservoir of Tiv proverbial expressions. It is therefore clear that the use of proverbs serves as a linguistic tool for measuring characters' proficiency in the Tiv language. The above proverbs are loaded with Tiv cultural nuances thus providing a vernacular style in the texts under review.

Figures of Speech as Tivisms in the select Novels

Tivism is also expressed using figures of speech or tropes which contribute to embellishing the novels under discussion. Figures of speech add style and creativity, beauty and colour, simplicity and freshness, vigour and precision, originality and familiarity, emphasis, contrast, visual and aural aesthetic appeals, embellishment, euphemistic purposes and comparison. They also contribute to connotative meanings in the select novels. The authors select only figures of speech that have relevance to the understanding of the Tiv cultural and linguistic aspects of the chosen novels.

Use of Allusions

Allusion is a reference to historical, cultural, religious (biblical), literary and classical events. The allusions used in the select novels have historical, cultural and religious undertones. Historical allusion is reference to events that happened in the past. Cultural allusions are events, behaviour, dressings, music, songs and so on that refer to the culture of a given people. Biblical allusions are references to the Holy Bible. For example, Shija (2005, p. 25) makes references to historical events thus:

Look at what they did to Tor Abagi, the Clan Head of Shangev-Tiev. Here was a great warrior; son of the Great Lion, Rider of the invincible air, the one who stood alone and slaughtered a thousand resilient warriors in the war we fought against *Ugee* that bitter war. Tor Abagi the son Kpanju, whose angry eyes flashed like lightning, whose thuds trumped like the clap of thunder.

Abagi was a Clan Head of Shangev-Tiev who was forcefully accused by his brothers and hanged without proper investigation in the colonial era. Historical reference is also made to 'Moji Azagile, a man from Jeechira known for his outspokenness and Abuul Benga, a man from Ukan known for his ability to tame humanity to slavery' (Shija, 2005, p. 26). Moji Azagile and Abuul Benga were traditional rulers in Jeechira and Ukan known for their rhetorical capabilities and

ruthlessness, respectively. There are allusions to *Inyambuan*, *Ijov* and *Haakaa* which were anti-witchcraft movements, in Shija. Gumh (2012) affirms that the *Haakaa* (throw away witchcraft emblems) and the *Inyambuan* (meat has turned sour) uprisings happened in Tivland in 1927 and 1939. These movements came to cleanse Tivland of *tsav*, or witchcraft. Kwaghchimin (2010, p. 25) mentions Takuruku, the ancestral father of Tiv thus 'Indyer announces joyful moments of marriage or sorrowful moments of death calls on Takuruku, our great ancestor.'

Gar (2012, p. 20) alludes to 'the ancient Tiv practice of wife inheritance' where Wan Gyegwe, the bride of Sase Dakor, later becomes the wife of Gbilaigba through widow inheritance. Widow inheritance is a cultural cum historical allusion. Gar also alludes to '*yamshe*, marriage by exchange of females' (Gar, 2012, p, 21) that was in vogue in the pre-colonial era. Similarly, Kwaghchimin (2010, p.78) summarises the Tiv marriage system thus: 'You know we started this marriage sort of thing with trade by barter, we later went into paying bride price in cash.' After the abolition of exchange marriage, Tiv people started using *bashi*, bars of brass, for the payment of bride price.

Synecdoches

Synecdoche is a figure of speech in which a part stands for a whole. Synecdochic examples reflect Tiv worldview or Tivism. Tange (2009, pp. 7, 122 and 122) uses *head*, *heads* and *hands* to stand for a king and many people as seen in: 'Many *heads* popped out of the huts to greet him;' 'he wouldn't mind even sacrificing a few *heads* on the battlefield;' 'the clan *head* of Mbahondo had gone to his ancestors' and 'it ought to be grabbed with both *hands*.' Tijah (2012, p. 141) uses *face* to refer to a child or offspring - 'There is pride in seeing one's *face*.' Also, Shija (2005, pp. 81 and 153) uses *eyes* in - 'Mr Agom was aware of many *eyes* watching' and 'All *eyes* turned towards the door to welcome the headmaster...' to stand for many people. Shija (2005, p. 59) employs *ear* in 'That's why our *ears* now filled....'

Furthermore, the select novels employ seasons to stand for years to be in synch with the Tiv milieu that is depicted. A season represents one year. Therefore, two, three, four seasons stand for two, three, four years, respectively. Shija (2005, p. 59) asks, 'How many *seasons* have passed?' and the response is 'Four.' 'Adagi to use the land for only *five seasons...*' (Shija (2005, p. 59) and 'There were *several seasons* ago' (Shija (2005, p. 64). Gar (2012, p. 23) also says that 'Dakor's two sons were not alike in anything, although only *three farming seasons* separated them in age.' *Three farming seasons* stand for three years.' In Tange's (2009, pp. 13 and 29) 'I never really forgot that little conversation we had *many moons* back' and 'It was now *three moons* since he last visited the chief,' *moons* stand for days and *three moons* represent three days. Zegejav tells Wanzer to give Asua 'another *calabash* of wine' (Tange's (2009, p.36). *Calabash*, a unit of measure, stands for the liquor inside it.

Euphemism

Euphemism is a polite, decent and pleasant way of saying something that is impolite, indecent and unpleasant. The commonest euphemisms used in the select novels are death euphemisms. Death is a tabooed subject in the Tiv cosmology therefore the select novels avoid mentioning *died* and *death*. Instead of saying Gumnor and the Clan Head of Mbahondo died, Tange (2009, pp., 75 and 146) euphemistically says, '... Gumnor *passed away*' and '... the clan head of Mbahondo *had gone to his ancestors*.' Shija (2005, p. 206) says that 'Kuleve *had gone on a long journey* in the land of Damkors.' The question in Norya (2014, p. 35), 'Is it how you will abandon your siblings when I *pass on*?' is euphemistically clothed. The word 'die' has been ignored. Kwaghchimin (2010, p. 142) avoids saying armed robbers but euphemistically refers to them as '...the gentlemen of the highways off the road.' Finally, a character in Tijah (2012, p.142) says, "I missed my *period about two months ago...*" to mean she has been pregnant for two months. Allusions, synecdoches and euphemisms heavily reflect how

Tiv people express themselves in spoken and written discourses. Their choice is deliberate hence they are vitally important.

Transliterations as Tivisms in the select Novels

Transliteration is one of the dominant devices that qualifies this study as literary output of Tiv novels. Though written in English language, the select novels express speech mannerism of the Tiv people. On the use of transliteration in prose-fiction, Mphahlele (1962) affirms that 'it is better for an African writer to think and feel in his own language and then look for an English transliteration approximating the original.'

- i. 'They take place behind our back' (Tange 2009, p. 60).
- ii. 'Are my eyes deceiving me or what?' (Tange 2009, p. 113).
- iii. 'You've got me, Jindi (Tange 2009, p. 115).
- iv. 'When has it become our tradition to climb on the heads our brothers in the quest for political power?' (Tange 2009, p. 178).
- v. '...including buying up some people' (Shija, 2005, p. 28).
- vi. '...the gurgling water in the cow's gullet...' (Shija, 2005, p. 66).
- vii. 'At last I have not eaten anybody's thing' (Shija, 2005, p. 102).
- viii. 'I salute my paternal people/the paternal people salute a worthy....' (Shija, 2005, p. 106).
- ix. "Wan Daba tells Dakor, 'Go and bring me my wife, let me see her and die!'" Gar (2009).
- x. 'Well, I have found myself on a knife's edge' (Kwaghchimmin 2010, p. 106).

The select novels are written in English but the meanings of phrases and sentences have been *tivised*, given Tiv connotations or interpretations. The *tivisation*, the transliteration, of the above examples shows that novelists of Tiv extraction have a common linguistic experiences at their disposal. Example one means to do or say something in one's absence; example two implies that the character is not recognizing another character; example three means you understood what I said; example four refers to conspiring against

somebody and example five means bribing or hiring people. Furthermore, in example six, 'cow's throat' is a transliterated phrase for a culvert. Example seven is a refusal to collect kickbacks or bribes; example eight expresses how Tiv people greet their kinsmen, example nine suggests that Dakor should pay bride price on Wan Gyegwe and bring her (daughter-in-law) to Wan Daba and example ten means to have a serious problem. Transliteration of sentences foregrounds the significance of Tivisms in the select novels.

Semantic Stylistic Device in the select Novels using Connotation Theory of Meaning

Tiv loanwords Tivisms in the select Novels

The beauty of the select novels is the admixture of loanwords which constitutes vernacular style. Language of literature is laced with colloquial and lexical items from indigenous languages. The select novels are replete or resonate with words and phrases that portray the Tiv cultural world-view. This presupposes that loanwords suggest cultural context relevant to the interpretation of the select novels. The use of loanwords adds local colour to the texts under discussion. Black (2006) avers that loanwords showcase identity of the character and contribute to characterisation in the select novels. Yu (2017) maintains that in fiction, loanwords differentiate between the standard and non-standard languages. English words that could have been used were replaced with Tiv loanwords to foreground their meanings.

Certain words that relate to magico-ritual are written in Tiv then glossed into English. These words are Tange's 'Atsuku cult' (2009, p. 2) which is an oracle believed to bring luck to the owner, *swende* (Tange, 2009, p. 199), unnatural death and *Mku*, a ritual performed to exorcise evil spirits. Others are Gar's (2009, p. 28) *ikpagher* or talisman; Kwaghchimín's (2010, pp. 2 and 64) *igbe*, *vegh akombo* and *akombo-adam* all of which are Tiv traditional rituals and *akpiti*, a paralytic sickness. Words belonging to anti-witchcraft movements are written in Tiv -

Inyambuan (meat has gone sour), *Haakaa* (throw away witchcraft artefacts) and *Ijov* (sprite or fairy) (Shija, 2005, p. 26).

Furthermore, names of Tiv traditional attires are borrowed into novels written by Tiv authors. These words are Shija's (2005, p. 56) '*tugudu*' cloth for burying dead bodies and Kwaghchimin's (2010, 30) '*anger*' black and white cloth. Also, names of musical instruments are loaned from Tiv and they include '*Indyer*' (Tange, 2009, p. 8) talking drum, *Ajo* (Shija, 2005, p. 103) hour-glass drum. Marriage terminologies are also seen in the novels written by the Tiv authors, such as '*yamshe*' (Tange, 2009, p. 78; Gar, 2009, p. 21) exchange marriage, '*ingyôr*' female relation and '*bashi*' brass, as a unit of money (Gar, 2009, p. 21). Other lexical items include *Ukiliki* or junior wife, *ate* meaning reception hut or gazebo, *Aôndo* refers to God and *iwumbu* means cudgel (Tange, 2009). *Atem Tyo* is head crushing and *burukutu* is a local liquor (Shija, 2005). *Tor-kpande* is Chief-tax-collector and *gbaga* refers to a prostitute. *Ior i ver iyol!* People should give way and *Or ya* is head of the family (Gar, 2009). *Orne*, this person and *angereke*, gossip (Tijah, 2012) and Norya's (2014) *agbajen* which is a locally made raffia chair and *iwenge* refers to the waist and *iwen*, a stone. These loanwords and expressions are stylistically marked hence they reflect Tiv culture. Most of these words and expressions have equivalents in English but the authors deliberately used them for stylistic reasons. The injection of loanwords in the select novels captures what the authors want to say verbatim.

Translations as Tivisms in the select Novels

The use of translations in Nigerian novels is an age-long tradition that portrays the linguistic dexterity of the chosen novelists to explain or gloss un-English loanwords and expressions. It also points out that the select novelists love their language and the fusion of Tiv expressions is in consonance with what Wali (2007, p. 283) enunciates that 'an African writer who thinks and feels in his (or her) own language must write in that language'. The preponderance of Tiv words and

expressions in the select novels is therefore a clarion call that the select authors answer. Translation is therefore a linguistic tool that explains the meaning of words, phrases, sentences, paragraphs and discourses. Instances of translations in the select novels are:

- i. 'Suswam refers to a sharp-edged reed that grows in the swamps which is hard to tackle' (Tange, 2009, p.43).
- ii. 'Each age-grade, *kwav* had its own court' (Tange, 2009, p.80).
- iii. 'Asua proved his meddle and arose to become the commander (Kurtya) of army of Mbahondo' (Tange, 2009, p.108).
- iv. '...the chief's common room (*ate*)...' (Tange, 2009, p.133).
- v. 'The symbol of authority was represented by *Swem*, a pot which was tied round with fresh leaves' (Tange, 2009, p.189).
- vi. 'Ayoo! Iortim! *Or nan too ve nan nem ga la ikpongo tswar i nan neoo*' (That the person who does not pour it out for me to drink has ballooned arse!) (Shija, 2009, p.158).
- vii. 'Welcome darling *U hide vee?*' (Tijah, 2012, p.152).
- viii. 'Yes hygiene *ker Africa ga*, Africans are ignorant of the rules of hygiene' (Tijah, 2012, p.139).
- ix. 'Terungwa my son, *msugh u za van*, welcome home!' (Norya, 2014, p. 8).
- x. '*Kwaghyan doom ayoosu ga*, it is not good to talk while you have food in your mouth (Norya, 2014, p. 15).
- xi. *Kwagh ka er man i ôr kwagh amin ye*, something happens before they talk about it (Norya, 2014, p. 16).
- xii. *Ka or u a ye ican, a va mase tor ye*, one who is poor today may become king one day (Norya, 2014, p. 51).
- xiii. "Good," Karshima said, "Atim, my *Tien*, my mother's elder brother..." (Kwaghchimin, 2010, p.100).

The examples have different shades of translation. Number defines *Suswam*; *kwav* means age-grade in number two and it is italicised; commander also means (Kurtya) in number three and it is bracketed and common room is synonymous with (*ate*) in number four. Tiv

expressions and proverbs have equally been translated into English. Words and their translations have been discussed under loanwords, code-mixing and switching.

Use of Glossaries in the select Novels

The Legitimate Candidate, *The Blood of the Ram* and *A Star of Hope* have glossaries that explain lexical items, phrases, indigenous proverbs and entire songs. These glossaries provide definitions and explanations to Tiv words and sentences so as to ease the understanding of the select novels. Some examples of this technique are seen below:

- i. *Atsuku* – oracle, believed to bring luck to the owner (Tange, 2009, p. 207).
- ii. *Idugh* – fidelity test for married woman (Tange, 2009, p. 207).
- iii. *Ifan* – the pouring of libation (Tange, 2009, p. 207).
- iv. *Kerasongo* – a delicious specie of mushroom (Tange, 2009, p. 207).
- v. *Tia* – a fine (Tange, 2009, p. 208).
- vi. *Tyekpe* – a large multipurpose calabash (Tange, 2009, p. 207).
- vii. *Ingyôr* – a sister entrusted into a brother or uncle's care (Kwaghchim, 2010, p. 163).
- viii. *Kunekune* – Whiteman (Kwaghchim, 2010, p. 163).
- ix. *Indyer* – town crier (Kwaghchim, 2010, p. 163).
- x. *Swende* – violent or sudden death, considered unnatural (Gar, 2009, p. 172).
- xi. *Gbaga* – a prostitute (Gar, 2009, p. 173).
- xii. *Tsav ka vande yeren* – the essence of witchcraft is, hide-first (Gar, 2009, p. 174).
- xiii. *Kulaiyol* – self-protection (Gar, 2009, p. 175).

Code-mixing/Code-switching as Tivisms in the select Novels

Speakers and writers of two or more dialects or languages can use more than one dialect or language in their novels. They may mix two or more codes or speak them separately. The former is referred to

as code-mixing and the later means code-switching. O'Grady, Archibald and Katamba (2011) define code-switching as the admixture of two languages in a given discourse. Code-switching or code-mixing is stylistically significant because it allows writers or speakers express or write in the languages they use. Code-mixing and code-switching portray that the writers have good command of their languages.

Code-switching and code-mixing is marked by italicising Tiv words, phrases and sentences. These examples are: 'Nothing more than the *Mku* ritual, which you must perform...' 'May *Aôndo* bless you....' and 'Chile was playing a game of *shiva* with Ikwuen... (Tange, 2009, pp. 99, 100 and 140). *Mku* is a kind of ritual that brings good luck. *Aôndo* means God in Tiv and *shiva* is a Tiv traditional game. 'My son, it is good that you have come back from *tar buter*... (Norya, 2014, p. 14). The phrase *tar buter* means Whiteman's country. 'When the women returned from the farms, *ruam* was quickly pounded, and the *Orbuter* was seen to eat heartily, from the same plate with Dakor' (Gar, 2009, pp. 102-3) and 'Rev. Bergsma told them about the love of *Yesu Kristu*, the son the Great *Aôndo*, who would come one day to take away all good people, to a wonderful place in the sky' (Gar, 2009, pp. 103-4). *Ruam* is pounded yam; *Orbuter* means Whiteman, *Yesu Kristu* is Jesus Christ and *Aôndo* is God.

'When I ask, who are the *Ayatutu*?' (Shija, 2005, p. 58). *Ayatutu* refers to Tiv people who eat food while it is hot. It is a kind of a slogan that is used in the gatherings of Tiv people. Its full version is: *Ayatutu ka unô? Ka se!* Which is translated as: Who are the *Ayatutu*? We are the ones. 'It is raining, but the fairy-queen is busy drumming an *ajo* in the backyard' (Shija, 2005, p. 103). *Ajo* is an hour-glass drum. 'Ageebee called out loudly: "*Dooshima! Dooshima!! Dooshima ngu gaa?*" (Tijah, 2012, p. 136). '*Dooshima ngu gaa?*' means Dooshima where are you? What have you been doing? Sleeping! Yes! At this hour of the day! *M de ga m...*" (Tijah, 2012, p. 136). The elliptical statement is rendered in Tiv to express Ageebee's annoyance. '*M de ga m...*' means 'if I have not restrained myself (I would have beaten you).'

Switching and mixing of codes help in character delineation and indicate the geo-linguistic location of the novels under discussion. Code-mixing and code-switching promote linguo-communal solidarity among those that belong to the same speech community such as Tiv. Code-switching and code-mixing amplify or emphasise our utterances. They quote what characters say verbatim. They express anger, confidentiality and solidarity. They flavour or spice our discourses. They mark off side comments from the main narrations. Code-mixing and code-switching serve as glossaries of un-English words and expressions hence they explain them. Code-mixing and code-switching add aesthetic appeals hence they are italicised, bracketed, quoted and underlined. This adds graphic substance to the select novels.

Conclusion and Recommendations

Tivisms as semantic stylistic devices used in the select novels characterize what Tiv people express in oral and written discourses. These semantic devices have cultural relevance in the understanding of the novels under review. Tiv loanwords spice the narrative structures of the select novels thus foregrounding the significance of these lexical items. Tivisms are also loaded in the multitudinous deployment of proverbial expressions which clearly indicate that Tiv people have advanced communication system. These proverbs express cultural nuances of the Tiv people and they measure the linguistic capabilities of characters in the select novels. Figurative expressions have cultural and linguistic implications hence they advance the settings and plots of the select novels. Code-mixing and code-switching also reflect picturesque descriptions of how Tiv writers and speakers sandwich words and expressions in their normal discourse. This study is recommended to stylisticians, semanticists, grammarians, linguists who wish to embark on stylistic and semantic analyses. This study will also be of relevance to cultural linguists hence the meanings in the select novels reflect the culture of the Tiv people.

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