

Grapho-phonological Stylistic Devices in Select Tiv Novels

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Abstract

Literary and non-literature texts have stylistically significant features that are analysed using descriptive linguistic levels. These levels include: graphology, phonology, morphology, lexicology, syntax and semantics. These levels immensely contribute to the understanding of the entire texts. Aor (2022) investigates the significance of semantic devices in the select novels using Style as a Manner of Expression Mode. No grapho-phonological analysis has been undertaken on the selected texts. This study therefore investigates the effective use of grapho-phonological devices in the select novels Shija's (2005) *Whispers of Distant Drums*, Gar's (2009) *The Blood of the Ram*, Kwaghchimin's (2010) *A Star of Hope*, Tijah's (2012) *Slow Men at Work* and Norya's (2014) *The Luminous Flame*. It also investigates the roles of grapho-phonological deviations in the select novels. This study adopts Leech's (1969) model of foregrounding. The Prague scholar, Jan Mukarovsky (1891–1975), shaped the foregrounding into a scholarly literary concept that was later popularized by Paul Garvin in 1960s. This theory is realised by the use of parallelisms (repetitions) and deviations in the novels. This essay used the above five select novels as primary sources and textbooks, journal articles and theses as documentary sources. Graphological and phonological devices were obtained, discussed and related to their artistic uses. It was discovered that graphological devices add aesthetic appeals to the select texts by using different font sizes such as eight, ten, and eleven, typographical devices and orthographic features. Phonological devices breathe life into the dead mass of letters in the texts, while grapho-phonological stylistic devices result in multi-modal stylistics.

Keywords: *Graphological deviations, Grapho-Phonology, Fourth generation Nigerian novel, Parallelism, Phonology, Stylistics, Tiv novel.*

Introduction

Stylistics bridges the gap between language and literature. It studies style, language, linguistic choices, periods, idiosyncrasies and deviations in written and oral discourses.

This study investigates the role of grapho-phonological stylistic devices in Shija's (2005) *Whispers of Distant Drums*, Gar's (2009) *The Blood of the Ram*, Kwaghchimin's (2010) *A Star of Hope*, Tijah's (2012) *Slow Men at Work* and Norya's (2014) *The Luminous Flame*. The select novels are written by the authors of Tiv extraction who foreground the linguistic and cultural aspects of the Tiv people. All these novels have grapho-phonological features that are worth analysing and use allusions (especially historical or cultural), proverbs, transliterations and translations, borrowings, archaisms, surrogate language, antilanguage, Nigerian Pidgin English and effective use of figures of speech. The select novels also reflect Tiv cultural practices such as marriage systems, traditional attires, inquests, farming, music, dance and songs, traditional media of communication and dreams.

Background

The novels written by the authors of Tiv extraction, about Tiv people and culture have certain features they foreground. The language used in such novels is loaded with cultural metaphors, allusions, idioms, proverbs, translations and transliteration, borrowing of lexical items from English and Hausa words, code mixing, code switching, figures of speech and humour. Nyoon's *Abumeior Hembra geen* (2017) is a novel that discusses humorous events about the Tiv people. Again, novels written by the Tiv authors are often laced with dances, music, songs as seen in Chia's *Adan-Wade Kohol Ga* (2015) where these provided entertainment, multimodality, musicality and a source of competition. Iorchir and Tiv (2020) and Tiv (2021) also deploy songs to spur his characters, boost the morale, work hard, praise, express happiness and increase audience participation. Tiv novels are also replete with dreams, rituals, witchcraft and divination as evident in Tange's *The Legitimate Candidate* (1999), Iorchir and Tiv's

Ashim Tsugh Aver Inya Ga (2020), Tiv's *Kwagh Menger Sha Wo* (2021). Dreams foreshadow what will happen in the novels as the plots unfold. These dreams usually have negative connotations and are interpreted through divinations. Rituals are carried out to 'right' the land and pacify the supernatural powers.

The dominant themes in the Tiv literature are of leadership problems, violence, betrayal and social unrests. Tange's *The Legitimate Candidate* (1999) presents the issue of power tussle after the death of Gumnor Aberikya, the leader of Mbahondo, where Jindi Kumepir and Asua Kor fiercely competed for the vacant post. Jindi uses his niece Ende Abuku to eliminate Asua Kor with the promise that he will take Asua's wife, Kuhee. Unfortunately, Ende kills his uncle, Jindi, unknowingly. Similarly, Gondo's *Suswam the Legitimate Candidate* (2007), which is an adaptation of Tange's *The Legitimate Candidate*, further narrates how Suswam, Jindi Kumepir Gema Shange contest for Mbahondo's kingship and how Suswam is preferred to other contestants. Chia's *Adan-Wade Kohol Ga* (2015) is characterised by betrayal and conspiracy which culminate into the death of Wade, Adan-Wade, Tagude (Wade's wife) and Shido Agena, Adan-Wade's wife.

Furthermore, Gondo's *Atem-Tyo*, which is an adaptation of Shija's *Whispers of Distant Drums*, chronicles political thuggery, power tussle, arson, assassination and breaking of people's heads. It is a reminiscence of the killings that took place in Tiv land immediately Nigeria got her political independence. People were killed; houses, animals and farms were looted and destroyed. Udu's *Ikyav Saan Aga Saan* (2014) discusses the domestic violence that erupted in the house of Livinus, where Dooshima and Beki, his lovers, fought. After the fight, Beki ran to her father's house where she accused

Faasema, her husband, of being an irresponsible husband. Beki did not come back when Faasema visited her family, thus losing his wife and Livinus going scot-free. Terngu's *Adezungwen* (2020) presents a conflict between Agber Hueza and Abutu Jembe which began when they were in army. Agber was wounded in the battle so he beckoned on Abutu to rescue him but he refused. This conflict resulted in a feud where the families of these two retirees have been at loggerheads. However, Abutu's son, Bem, and Agber's daughter, Adezungwen, reconciled the two families through marriage.

The foregoing paragraphs have clearly shown that literary texts about Tiv and written by the authors of Tiv extraction hinge on politics which is characterised by violence, betrayal, thuggery, death as seen in the clash between Northern Advanced People's Party (NAPP) and Movement of the Masses (MOM), where both the young and the old were assassinated in Shija's *Whispers of Distant Drums*. In Gar's *The Blood of the Ram*, Dr Dakor's two children died mysteriously, he was denied being the governor of Benue State, his convoy was attacked and most of his supporters died. Kwaghchimin's *A Star of Hope* witnessed series of killings and poisoning of Tery by his political opponents. Tijah's *Slow Men at Work* examined students and office politics which led to Ageebie being unlawfully sacked. A previous study on the select texts such as Aor's (2022) investigates the significance of semantic devices in the select novels using Style as a Manner of Expression Mode. No linguistic-stylistics or grapho-phonological analysis has been undertaken on the select texts.

Linguistic-stylistics deploys levels of descriptive linguistics for the analysis of literary and non-literary texts. In this study, the researcher looks at the grapho-

phonological stylistic devices in Shija's (2005) *Whispers of Distant Drums*, Gar's (2009) *The Blood of the Ram*, Kwaghchimin's (2010) *A Star of Hope*, Tijah's (2012) *Slow Men at Work* and Norya's (2014) *The Luminous Flame*. These devices bring about prominence, aesthetic appeals, memorability and reasons why there are deviations in the select texts. It is unarguably clear that there is paucity of scholarly studies on the select novels which are written by the authors of Tiv extraction. The researchers discovered that only Aor (2022) investigates the significance of semantic devices in the select novels using Style as a Manner of Expression Mode. No grapho-phonological analysis has been undertaken on the select texts. Considering the effective use of graphic and phonic substances in the select novels, the researcher embarks on this study to foreground their stylistic relevance in the select texts.

Language and Literature

Language is a medium through which written and oral literatures are expressed. The field of linguistics that studies the language of literary text is called stylistics. That is why Simpson (2007, p.4) affirms that stylistics "emerges as a kind of hybrid activity which is subservient to its two 'parent' disciplines of linguistics and literary criticism." Widdowson (2013, p. 4) also asserts that stylistics is "an area of mediation between two disciplines" – language and literature. Eaglestone (2000, p. 110) maintains that the study of literature and language is "an opportunity to understand and encourage an even more open and multicultural society." Widdowson maintains that stylistics provides a way of mediating between two *subjects*: English language and literature. Widdowson's (2013) interface between language and literature as well as linguistics and literary criticism. This relationship is not only between discipline and discipline, subject and subject but also between subject and discipline and the reverse. In other words

Widdowson attests that stylistics serves as a means whereby literature and language as subjects can by a process of gradual approximation move towards both linguistics and literary criticism, and also a means whereby these disciplines can be pedagogically treated to yield different subjects.

The ultimate purpose of literary criticism is to interpret and evaluate literary writings as works of art and that the primary concern of the critic is to explicate the individual message of the writer in terms which make its significance clear to others. The task of a critic is to decipher a message encoded in an unfamiliar way, to express its meaning in familiar and communal terms and thereby to provide the private message with a public relevance. This activity is not essentially different from that of the critics of other art forms. They interpret non-verbal messages into a verbal form, whereas the literary critic deciphers messages from one verbal form and puts them into another. The critic must be sensitive to language but his concern is not principally with the way the signals of the artist are constructed but with the underlying message which an interpretation of these signals will reveal.

The literary critic, according to Widdowson (2013, p. 5), is primarily concerned with 'messages and his interest in codes lies in the meanings they convey in particular instances of use.' The linguist, on the other hand, is primarily concerned with the codes themselves and particular messages are of interest in so far as they exemplify how the codes are constructed. Given a piece of literature, a poem for example, the linguist will be interested in finding out how it exemplifies the language system, and if it contains curiosities of usage how these curiosities might be accounted for in grammatical terms. This is not to say that the linguist will necessarily ignore the meanings

which the poem conveys and indeed, it may well be the case that the linguist's analysis of the language of a poem is dependent on some prior intuitive interpretation of what the poem is about. But although interpretation may be an aid to his analysis it is not its aim. The literary critic, however, takes interpretation as his aim. He is interested in finding out what aesthetic experience or perception of reality the poem is attempting to convey and his observation of how the language system is used will serve only as a means to this end. The purpose of stylistics is to link the two approaches by extending the linguist's literary intuitions and the critic's linguistic observations and making their relationship explicit.

The linguist then directs his attention primarily to how a piece of literature exemplifies the language system. The literary critic searches for underlying significance, for the essential artistic vision that the poem embodies and we will say that he treats literary works as *messages*. Between these two is an approach to literature which attempts to show specifically how elements of a linguistic text combine to create messages, how, in other words, pieces of literary writing function as a form of communication.

This paper is within a purview of graphology and phonology and that the graphological and phonological levels of descriptive linguistics are closely related. Leech (1969) affirms that graphology is 'the whole writing' that comprises punctuation, paragraphing and spelling. He maintains that English graphology imitates phonology and that 'the written version of the language is a visual coding of its spoken version.' He also asserts that graphology and phonology belong to realisation as its level of analysis as seen in the Table 1 below.

Table 1: Leech's (1969, p. 39) Three Main Levels of Descriptive Linguistics: Realisation, Form and Semantics

REALISATION	FORM	SEMANTICS
Phonology	Grammar and Lexicon	(Denotative or Cognitive Meaning)
Graphology		

The table shows how to pronounce and write the forms of the language that is, how to give them physical realisation and also what they mean. Thus, three main types of rule have to be known: rules of FORM, of REALISATION (phonological or graphological), and SEMANTICS. The same three-level model applies both to the productive and receptive processes of language: to listening and reading as much as to speaking and writing.

Phonology studies the phonemes and suprasegmental aspects of the spoken language. Most letters of alphabet and phonemes are similar. Errors in spellings of words will affect phonetic realisations of such words. Phonology produces phonic substance whereas graphology provides graphic substance. Crystal (2008, p. 220) avers that graphic substance refers to 'the written or printed form of language seen as a set of physically definable visual properties,' that is, marks that are inscribed on a surface, while phonic substance deals with the analysis of the phonetic aspects of the language.

McArthur (1992, p. 452) defines graphology as the 'branch of linguistics that studies writing and print as systems of signs, and parallels phonology as the study of speech.' Similarly, Missikova (2003) and Mills (2011) refer to graphology as the study of a writing system of a language or orthography as seen in its handwriting and typography. Other linguists like Halliday, Angus and Peter (1964), Leech (1969), Yoshifumi (1997), Alabi (1999) and Leech and Short (2007) identify italicisation, hyphenation, boldface, indentation, spelling, capitalisation, spacing, paragraphing, use of diacritics, pictures, font

sizes, colour, diagrams, arrangement of texts, quotation marks, elliptical periods, contracted forms, the full stops, the colon, the comma, the semi-colon, the question mark, the dash, lower case letters, gothic and bold print, small print as graphological devices.

Phonological aspects of a given text are not easily discernible in written texts. However, Leech and Short (2007, p. 105) observe that 'although a written text has no phonological level of style as such, we cannot ignore, in a treatment of levels of language, the phonological potentials of the written word.' They maintain that phonological choices form a distinct level of style in both oral and written literature in which the implicit sound pattern can always be made explicit in reading aloud. To a large extent, this implicit phonology is determined by choices of words and structures at the syntactic level, where it can be regarded as an important ingredient of stylistic value. Phono-stylistic devices are alliteration, assonance, onomatopoeia and idiophones, rhyme and rhythm, pun, elision, epenthesis, assimilation, stress and intonation, anaphora, epistrophe, symplote, repetition and foregrounding of capital letters.

Relevance of Graphological Devices in Tiv Novels

Effective use of Capitalisation and Bold Print

Capitalisation is a graphological device in which letters, words, phrases, sentences and paragraphs are foregrounded by using uppercases for stylistic reasons. The texts have many instances of capitalisation which are graphologically and phonologically significant. Capital letters are used for writing proper nouns, first letter of every sentence, acronyms/abbreviations and so on. Shija(2005) uses capital letters for forming acronyms and abbreviations such as NAPP (Northern Advanced People's Party), MOM

(Movement of the Masses) and for highlighting newspaper headline: ‘SCHOOL GIRLS MANHANDLE TEACHER’ (Shija, 2005, p. 111). Gar (2009) capitalises abbreviated words such as NBTE, BCC, SSCE, GRA and NDLEA without their corresponding full words for the purposes of economy and foregrounding. Kwaghchimim (2010) writes **CHAPTER ONE – CHAPTER SEVENTEEN** in capitals and bold prints, **GLOSSARY OF WORDS**, graffiti: ‘**TERY MONE, OUR PRESIDENT,**’ poster: **WE LOVE YOU, WE LOVE YOU** and abbreviations **MC** and **NDP**. Tijah (2012) highlights first words that come at the beginning of the chapters of his novel by capitalising them– **AGEEBEE**, **AT**, **THE** and **HIS**. Tijah also writes slogans: ‘**VOTE AGEEBEE! VOTE DYNAMISM!!/VOTE ACCOUNTABILITY!!!**’ and notices: **NO VISITORS UNTIL 10:00 A.M.** and **SLOWMEN AT WORK** in capital letters.

Norya (2014) foregrounds three words that start the first sentences of his chapters in capital letters and dropping the first capital letters. For instance, **THE DAWN OF, IT HAD BEEN** and **TERY PRESSED** are in capitals, bold print and the first letters – **T, I** and **T**– are dropped. Effective deployment of capital letters suggests a number of phonetic factors such as abnormal loudness, slow-motion delivery, stressing of every syllable. The above authors used bold and italicised capitals to overstate, overemphasise and overstress their points. The significant point is that an initial capital is a form of emphasis or highlighting in writing, and therefore can be used as a visual correlative of emphasis in speech.

Italicisation

Italicisation is the use of italics, printed letters that link to the right, to indicate titles of books, vernacular words of expressions, and so on. Italics provide visual aid of drawing attention to the prominent words,

phrases or sentences while reading. The novels under discussion have multitudinous use of italics for indicating loanwords: *Baja* (foreigners), *Damkor* (Hausa-Fulani), *kenti* (canteen), *Adogon* (railway) and all Tiv songs (Shija, 2005). Gar italicises all Tiv proverbs – ‘*Mbaker or shakwagh u a doo nan yô, man kailu bee kwagh*’ – ‘You trap a man using something he likes, and it is usually a minor thing’ (Gar, 2009, pp. 9 and 172); titles of book such as *Murder in the Cathedral*, loanwords – *ikpagher*(amulet), *da baya, da baya* (backward, backwards) and *maganî*(medicine). Kwaghchimim writes all Tiv words: *Igbe, vegahombo* and *akombo-adam*, pidginised expression: ‘*Ogaiget something wel I wan tell you o*’(Kwaghchimim, 2010, p. 144);Tiv songs, proverbial expressions and loanwords – *anger, burukutu, tugudu* are written in italics. Tijah and Norya also italicise all quoted speeches, borrowed words, songs, proverbs and titles of books and newspapers – *The Outsider* and *Frontline*. These italicised words, phrases and sentences draw attention to the stylistically significant features in the select novels.

Asterisking as a Prominent Feature

Asterisking is another prominent visual device that the select novelists employed in their texts, exception of Norya who uses arrow-like device instead of asterisk [∗]. An asterisk is used in linguistics to mark any linguistic construction that is ungrammatical. Anywhere an asterisk appears, it draws attention to itself. As a distinguished feature of the select novels, asterisks are used to indicate a new story or a sub-plot. Asterisks show when old discourses end and the new ones commence. They are vitally important hence sighting them tells readers that they are going to read fresh stories. They act as visual interlude in the select texts. Asterisks used in the novels under study occupy a space of their own. In the select texts, Shija uses six asterisks [*****]on pages 27, 121and 238 and seven [*****] on page 15). Again, there is an overkill of asterisks in Gar’s novel because

of different sub-plots and events. He maintains three asterisks [***] throughout his novel. He employs asterisks in thirty-four places. Similarly, Kwaghchimmin uses three asterisks [***] ten times in his novel. Furthermore, Tijah subscribes to four asterisks [****] twelve times. Finally, Norya utilizes another graphological device of indicating different episodes. This device is used thirty times. Generally, asterisks enhance graphological foregrounding in the texts.

Prominence of Quotations

Inverted commas play prominent roles of highlighting someone else's speech, nicknaming, indicating words or expressions used in ironic ways and deviational registers. Both single and double quotes are used in the novels under study. All the selected novels use quotation marks for direct speeches, borrowed words, expressions and Tiv proverbs. Shija (2005) uses 'unripe' to mean 'premature'; "Mr Horse," "Crab's legs," "The house rat" are Agom's nicknames; "Hare" Tyongi's nickname; "broom" (Tseboo's little jeep). Also, "Sense Man" (Gar, 2009) is a nickname for someone who takes or sells marijuana or any hard drugs. Gar quotes "co-wives," "boy," "father," "foreign" wife because they are connotatively used. "Co-wives" refer to married woman; "boy" (men); "father" (Gbilaigba was not AsueDakor's biological father) and "foreign" wife (non-tribal wife). Kwaghchimmin quotes "thing" for euphemistic reason. Tiv people consider *imborvyungu*, ancestral pipe or teraphim, as a taboo word. Euphemistically, Norya quotes "bodyguard" to mean thugs; "gentlemen" to mean they are not gentle and "new garage" because the garage is not new.

Bracketing

As used in this study, bracketing is the use of brackets to enclose words, phrases, clauses and sentences. The enclosed words, phrases, clauses and sentences are explanations or

afterthoughts are inserted into passages that are grammatically complete without them. These parentheses are graphologically marked off by the use of brackets. In the select texts, brackets are used for enclosing acronyms or abbreviations of phrases used for the first time. These instances are found in Shija's (2005) novel – Northern Advanced People's Party (NAPP) and Movement of the Masses (MOM)); Kwaghchimmin's novel – West African School Certificate Examinations (WASCE), National Democratic Party (NDP), Tijah's *Slow Men at Work* has Movement for Progressive Nigeria (MPN), Youth Solidarity on South Africa (YUSSA), Association of Nigerian Seadogs (ANS), Committee of the Civil Service (COCS) and Norya's *The Luminous Flame* has Casmid Glass Manufacturing Industry (CGMI). All the novels use brackets for additional afterthoughts: explanations and nouns in apposition.

The Roles of Phonological Devices in the Select Novels

There are variegated phonological devices that Shija, Gar, Kwaghchimmin, Tijah and Norya deploy in their fictional texts. These phonic substances represent sound configurations such as onomatopoeias, alliterations, assonances, anaphoras, epistrophes, puns, rhymes, rhythms, elisions and epenthesis. The study identifies and states the roles of onomatopoeias, anaphoras, rhymes, assonances and alliterations.

Onomatopoeia as a Prominent Phonostylistic Device

The novels use words that echo their meanings. These words describe sounds, movements, feelings, perceptions and so on. The richness of this device is manifested in the various ejaculations and drumming which foreground friendly and unfriendly atmospheres in the novels under study. Shija(2010, p. 200) uses drummed

onomatopoeias to announce the death of Nyam Tsegba:

Tiv Version/English Version

Akperaka gba gede gede gede gede

Akperaka sounds gede gede gede gede

Takuruku Takuruku Takuruku

Takuruku Takuruku Takuruku

Akpe do dodo

He died completely (do-do-do)

Akpe kpum kpum kpum

He died completely (kpum kpum kpum)

Shijautilises non-lexical onomatopoeias which are direct imitation of what an object sounds, how somebody exclaims and how somebody walks. The above excerpt is a graphic representation of what a talking drum communicates. Phrases like ‘*gede gede gede gede*,’ ‘*do dodo*’ and ‘*kpum kpum kpum*’ are onomatopoeias.

Furthermore, Shija also uses onomatopoeias to suggest the action that people, musical instruments and animals perform. Some examples are: ‘Party slogans were *chanted*; trumpets *boosted*, flutes *sang*, drums *throbbed*; metal gongs *clanged* and solo voices *howled* in jumbled pandemonium’ (Shija, 2005, p. 69). The italicised verbs suggest various sounds that the above musical instruments emitted. Again, ‘The drumming, singing, trumpeting, fluting and shouting...’ (Shija, 2005, p. 75) are verbs that have been nominalised to suggest different sounds. Shija also laced his novel with exclamatory onomatopoeias ‘*Aye, aye...aye*’ (Shija, 2005, p. 252). ‘*Ayoo! Ayoo!*’ (Shija, 2005, p. 71). Shija also resorts to using gun onomatopoeia to show how Adagi is ruthlessly killed. Shija (2005, p. 239) captures this thus: ‘Kpua! Kpua! ...the two shots at rocket speed pierced the wealthy farmer with metals and the atmosphere, with profound reverberation.’ Gar’s and Kwaghchimin’s novels are fraught with laughing onomatopoeias as in ‘Hi-hi, ha! (Gar, 2009,

p.163) and ‘Ha hahaha’ (Kwaghchimin, 2010, p. 121).

Use of Anaphora as a Phono-stylistic Device

There are phrases that are repeated at the beginning of lines. These repeated lines enhance phonological foregrounding. The reiterations of words and phrases draw attention to the texts where they are found. Anaphora creates memorability and rhythmicality in prose-fiction and poems. Gar (2009, p. 83) employs anaphoric device which is excerpted below:

Tiv Version/English Version

Or a vôr ka kwase u Gbilaigba!

Whoever that gets tired is the wife of Gbilaigba!

Or a vôr ka kwase u Agon Jov!

Whoever that gets tired is the wife of Agon John

Or a vôr kwase u Gbilaigba!

Whoever that gets tired is the wife of Gbilaigba!

Or a vôr ka kwase u Agon Jov!

Whoever that gets tired is the wife of Agon John

The above song is replete with anaphora. Tiv and English versions have anaphora – *Or a vôr ka kwase u...*’ and ‘whoever that gets tired is the wife of...’ respectively. The above lines have visual and auditory appeals. Again, the above song has alternate external rhyme scheme as: *a, b, a* and *b*. Anaphora and rhyme bring about euphony and rhythmical aesthetics to the above song.

Rhyme as a Phono-stylistic Expressive Device

According to Spurr (2006, p. 377), a rhyme is ‘the quality by which the same sounds in different words link those words, usually at the end of successive poetic lines, giving unity to the poem’s structure.’ Bradford (2005, p. 17) attests that rhyme ‘binds lines

together into larger structural units'. The novels under discussion have both internal and external rhymes. Shija has these internal rhymes as seen in the italicised letters: *been* /bi:n/ and *seen* /si:n/, *deep* /di:p/ *sleep* /sli:p /; *there* /ðeə/ and *were* /weə/; Gar has *will* /wil/ and *still* /stil/, *took*/tʊk/ and *look* /lok/; Tijah uses *away* /ə`wei/ and *anyway*/eniwei/ and *fetid* and *tepid* /fetid/ and /tepid/ as internal rhymes. Kwaghchimim (2010, p. 8) employs external rhyme in *A Star of Hope* as in the following examples:

Tiv Version/English Version

Mnyam chiem er Uke mile I
have dreamed that the strangers have
gone
Ooh Uke mile
Oh the strangers have gone
Shima yam ngi awambe awambe
My heart is bloody
Oon, ngi awambe awambe
Yes it is bloody

The rhyme scheme of the above excerpt is *a*, *a*, *b* and *b*, that is, *mile* and *mile* have *aa* rhyming scheme whereas *awambe* and *awambe* have *bb* rhyming scheme. Furthermore, Shija (2010, p. 143). The repetition of final words brings about the beauty and cadence in the above song.

Assonance

Vowels are repeated for musicality, euphony and rhythm. Nørgaard, Montoro and Busse (2010, p. 50) state that assonance is a stylistic device consisting of the repetition of the same vowel sound in nearby words, usually in stressed syllables. As a cohesive effect, assonance tends to tie words together if they occur in a sequence of nearby words. Shija (2005, p. 191) repeats /i:/sound in 'No teacher had *been seen*...' /ti:ʃə...bi:nsi:n/; Gar (2009, p.86) uses assonance in 'freeze *seemed* /fri:zsi:md/' for emphasis. The same /i:/ sound is repeated in Kwaghchimim (2010,

pp. 39, 40 and 89): '...*see breeze*...' /si: bri:z/, '...*keep peace*...' /ki:ppi:s/ and '... the *seat*, go in *peace* and bring us that *seat*...' /i:/ sound is also foregrounded in Tijah (2012, p. 153) as seen in '...*keep treating me*...' /ki:ptri:tɪŋmi:/ and Norya (2014, p. 66) reiterates /i:/ in '...*breeze seeping*...' /bri:zsi:pɪŋ/. The repetition of /i:/ in all the select novels foregrounds the phonological role of the close, front and long vowel /i:/. This reiteration constitutes half rhyme and adds rhythmical appeals to the entire novels.

Alliterations

In his words, Trask (1996, p.15) defines alliteration as a 'phonological device used where we have the repeated use of the same initial consonant sound in a string of words in a connected text.' Wales (2011, pp. 14-5) refers to alliteration as 'the repetition of the initial consonant in two or more words.' Wales further states that 'the foregrounding of the sounds can be used for emphasis, and to aid memorability.' In poetry, alliteration is characteristically used also for onomatopoeic effects, to suggest by the association of sounds what is being described. It is an important sound device that all the select authors subscribe to. Some instances of alliteration in the novels under discussion are:

- i. '... his *father*...*fulfilled*...*fine*...*office*...' (Shija, 2005, p.98).
- ii. '...*fight* he *fought* with his *father's*...' (Shija, 2005, p. 102).
- iii. '...*he* was sure *he had*...*his* audience...' (Shija, 2005, p. 109).
- iv. '*He had*...*he*...*his*...*him*...' (Shija, 2005, p.101).
- v. '... *she* sure that *she* ... *show* the same interest *she*...' (Shija, 2005, p. 209).

The first two examples reiterate voiceless labio-dental /f/, third and fourth examples repeat voiceless glottal sound /h/ and the

last example gives prominence to voiceless palate-alveolar /ʃ/.

- vi. ‘...*these*...he told *them* all *they* wanted to know, *their* questions *that they*...’ (Gar, 2009, p.17).
- vii. ‘...*that they* know each *other*, and *there*...’ (Gar, 2009, p.158).
- viii. ‘*They* were *the* first settlers along *the* great road *that* led to *the*...’ (Gar, 2009, p. 158).
- ix. ‘...*them* of *their* land and replace *them*, and *then they*...’ (Kwaghchim, 2010, p. 43).
- x. ‘... *w*ell-*w*ishers *w*ere...’ (Norya, 2014, p. 9).

Examples xi – ix give force and prominence to the voiced inter-dental fricative /ð/ and last example alliterates voiced bilabial approximant /w/.

Roles of Grapho-Phonological Deviations

There are graphological, phonological, syntactic, lexical and semantic deviations that the novels under discussion are laced with. Some of these deviations are stylistically marked while others are committed because the authors could not control them. This section looks at the decapitalisation of words, capitalisation of improper nouns, misspellings, inconsistencies in spellings, wrong separation of words, amalgamation of words, epentheses, elisions, metathesis, non-italicisation of un-English words and non-hyphenation of words.

There are instances where proper nouns and words that begin every sentence are decapitalised. In Kwaghchim (2010, p133), letter *w* is decapitalised in this sentence: ‘*w*hat about the money?’ Furthermore, small *c* is used instead of a capital *C* in ‘chief Momo,’ *w*annune starts with a small *w* and *u*ke begins with a lowercase *u* instead of an uppercase *U*. Conversely, improper nouns are capitalised in Shija’s (2005, pp. 19 and 141) ‘...*R*abbit...,’ a *p*egged and ‘...*B*illy-goat...’ Both capital *R*

and *B* should have been written with small *r* and *b* respectively.

Again, Kwaghchim (2010, pp, 154, 69 and 75) capitalizes *A* in...*A*gricultural, *E* in ‘...*E*ncouraged, *C* in Colonial masters) and *W* in ‘...our thoughts *W*hile vanitism.’ Norya (2014, pp. 22, 24 and 61) indiscriminately capitalizes *S* in the phrase: ‘on the bank of Streams...,’ deliberate writing ‘...in *K*itchen with capital letter *K* and ‘...*N*ational cake...’ which begins with an uppercase *N* should not be capitalised. These deviations can be corrected to enhance the beauty of the select novels.

Misspellings of words are common in the select texts. Shija (2005, pp. 18, 33, 86 and 218) writes *attributes* as ‘sttribtues,’ *ikyurior* and *hii* (nation and insult) as ‘*ikuior*...*hil*,’ *in spite of*...in the place of ‘*in spire of*,’ *tiny chips* in lieu of ‘...*tinny chips*,’ *coup d’ tat* in place of ‘*coup de’tate*,’ *preceding day* for ‘*proceeding day*’ and *burst out* for ‘*bust out*.’ In addition, Kwaghchim (2010, pp. 21, 21, 48 and 137) misspells ‘transport fair’ for *transport fare*, *suit* is wrongly spelt as ‘*suite*’ as in ‘He loves dressing in *suite*...,’ ‘*vein*’ for *vain* as in ‘...my efforts would be in *vein*...’ and ‘*Moneuvered*’ for *Maneuvered*. Furthermore, Norya (2014, pp. 40, 41, 53 and 62) wrongly spells ‘*varnished*’ instead of *vanished*, ‘*earlSier*’ instead of *earlier*, ‘*hasted*’ instead of *hastened* and *ridicule* should be used instead of ‘*redicule*.’

Furthermore, there are epentheses in the select novels. Both vowels are epenthesised or inserted. These epentheses measure the linguistic backgrounds of the characters and the carelessness of the authors. Shija (2005, pp. 84, 166, 167 and 171) doubles letter *U* in *Uura* instead *Ura* or *Wura* (rain), inserts letter *i* in ‘*Tyio*’ and ‘*Tyiongi*’ instead of *Tyo*(head) and *Tyongi* and an epenthesis of *o* in ‘*Tyongoi*’ in lieu of *Tyongi*. Additionally, Gar (2009) doubles *d* in ‘*Ddo*’ in the place of *do* (gambling), insertion of *y* in ‘*w*ithy for *w*ith’

instead of writing it as *with*, insertion of *s* before *the* as seen in ‘...sthe’ and the insertion of *s* in ‘informations’ which should be only *information*. Kwaghchimmin (2010, 7 and 157) doubles *r* in ‘burry’ instead of *bury* and addition of letter *y* in ‘pre-empty’ in the place of *pre-empt*.

Another grapho-phonological deviation is elision of letters or sounds and syllables in the select novels. Shija (2005) omits *n* ‘outspokenness’ (26) and ‘know for’(82), letter *e* in ‘pipe-born’ (88), ‘thy had come’(116), ‘troups’ (162), deletion of *r* in ‘nea’(183) and ‘.head’ in (heard) (244), clipping of *A* in ‘Too’ for *Atoo* and ‘Kperaka’ (200) for *Akperaka* and letter *g* in a word ‘malina’ (gmalina) (157). Kwaghchimmin (2010) elides letter *f* in *off* as in ‘I am better of than...’ (106) which should be written with double *f*, deletion of letter *h* in ‘tank’: ‘Tanks for your compliment...’ (111), absence of *d* in ‘surprise’: ‘I am surprise...’(112); Norya (2014) excludes *n* in ‘challeges’ *challenges* (51) and omission of letter *e* in ‘born out’ (23). Elisions used in the select texts reduce syllables and the number of letters per words.

There is a minute instance of metatheses, transposition or swapping of letters, in Shija’s (2005, p. 15) novel such as ‘...Borthers!’ instead of *Brothers!* and Gar (2009) uses ‘quite city’ for *quiet city*. Inconsistencies in spellings are also found in Shija and Kwaghchimmin. Few of such instances are Shija’s (2010) ‘*Danchiki*’ (254) and ‘*Danchiki*’ (255) and ‘Wan Zaki’ and ‘Wan-Zaki’(88). He uses a hyphen to separate the above words and writes them in other places without a hyphen. Similarly, Kwaghchimmin (2010) writes ‘Kunekune’ (English Language) (15) (with a capital K, not italicised), ‘*Kunekune*’ (15) (italicised without a capital K), ‘*kunekune*’(16) (italicised with small letters), ‘*Kune-Kune*’ (16) (with capital Ks, italicised and hyphenated) and *KuneKune*(26) (with capital Ks, italicised and no hyphen).

Several examples of wrong separation of words are found in Kwaghchimmin’s (2010) such as ‘your self’(108) for *yourself*, ‘under took’(110) for *undertook*, ‘my self’(141), ‘over worked’(54) instead of *overworked*, ‘any thing’(61) instead of *anything*, ‘down trodden’(96) for *downtrodden*, ‘news paper’(105) for *newspaper*, ‘can not’ (105) for *cannot* and ‘any body’ (34) instead of *anybody*. The stylistic effect of the above hyphenated words is to ease their pronunciations and syllabifications. Conversely, Kwaghchimmin (2010) does not hyphenate words that need to be hyphenated. These words include: ‘God fearing’ (145), ‘vice chancellor’ (81), ‘semi forest’ (30) and ‘hard working’ (30), ‘sub clan’ (14) and ‘non indigene’ (16). These words should be written as God-fearing, Vice-Chancellor, semi-forest, hard-working, sub-clan and non –indigene. Phonemic substitution is also prevalent in the select texts. Shija (2005) uses ‘devicæd’ instead of *devised*. Kwaghchimmin (2010) replaces *o* in ‘downed’ (31) instead of *a* ‘dawned’ (31), substitutes /ɔ:/ in “Short up” (39) in the place of /ʌ/ in the place of *Shut up* and letter *u* in ‘imburivyungu’ (35) instead of letter *o* as in *imborvyungu*. Norya (2014, p.30) swaps letter *a* with letter *e* in ‘okey’ which should have been written as *okay*. These grapho-phonological deviations mostly reflect the amateurish style of the select authors and occasionally the characters’ linguistic backgrounds.

Findings

In this research work, it has been found that grapho-phonological stylistic devices result in multi-modal stylistics hence graphic and phonic substances are used. Graphological devices add aesthetic appeals to the select texts by using different font sizes such as eight, ten, eleven, typographical devices and orthographic features. Phonological devices breathe life into the dead mass of letters in the select novels. Grapho-phonological deviations identified in this study are

basically as a result of the select novelists inability to demonstrate their linguistic and literary expertise. Thus, it is discovered that there are links between graphology and phonology and this could be in terms of graphic and phonic substances having linguistic and literary interpretations.

Conclusion

The significance of grapho-phonological devices in the select texts cannot be gainsaid. These devices add aesthetic appeals to the select texts by using different font sizes, typographical devices and orthographic features. They also add prominence by drawing attention to the portions that are foregrounded. Typographical features bring clarity, legibility, readability, comprehension to the select novels. The deployment of various typefaces and their variants (italic, capital, boldface) helps to communicate tone and emphasis. Deliberate misspellings of words show the linguistic levels of the characters and these affect the phonological structure of the novels as well. The capitalisation of entire words, phrases and sentences draws attention and signify that a character is shouting or talking loudly. Phonological devices breathe life into the dead mass of letters in the select novels. Grapho-phonological stylistic devices result in multi-modal stylistics hence graphic and phonic substances are used.

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