STYLISTIC STUDY OF THE LANGUAGE OF TIV CULT DISCOURSE: A CASE STUDY OF *ISHOR I KPEHEN* AND *WUHE KURAN*

BY

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DECLARATION

I hereby declare that this thesis entitled **"**Stylistic Study of the Language of Tiv Cults Discourse: A case study of *ishor i Kpehen* and *Wuhe kuran"* has been carried out by me in the Department of English and Literary Studies. The information derived from the literature has been duly acknowledged in the text and list of references provided. No part of this thesis was previously presented for another degree or diploma at this or any other institution.

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CERTIFICATION

This is to certify that this thesis titled "Stylistic study of the Language of Tiv Cults Discourse: A case study of *ishor i kpehen* and *wuhe kuran*" by **Iorwa, Esther Ashiemar** was conducted under our supervision.

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This thesis titled "Stylistic study of the Language of Tiv Cults Discourse: A case Study of *ishor i kpehen* and *wuhe kuran*" by **Iorwa, Esther Ashiemar** has met the regulations governing the award of the degree of Master of Arts (M.A) of the Ahmadu Bello University, Zaria, and is therefore approved for its literary presentation and contribution to knowledge.

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DEDICATION

This work titled "Stylistic Study of the Language of Tiv cult Discourse: A case study of *ishor i kpehen* and *Wuhe kuran***"** is dedicated to Almighty God and my Son and angel, Master Ali-Butu, David Tersoo.

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ABSTRACT

There are several complexities associated with the language used in Tiv cults that differentiate its language form from the conventional Tiv language. These complexities cut across vocabulary, sentence construction and the style in language use. This study therefore examines the language use in Tiv cult discourse with special interest on *ishor i kpehen* and *wuhe kuran* cults. The main sources of data for the study were primary sources which were obtained from oral interview and field observations. The primary data were transcribed with the aid of an expert in Tiv Language into English. The results of the finding show that the concept of divination among the Tiv is a sacred phenomenon and the vocabulary used in *ishor i kpehen* (consultation) is formal, simple and employs the use of less verbs, adjectives and adverbs but, with archaisms and active constructions while the vocabulary used in *wuhe kuran* (deliverance from ill-luck) is very formal, complex and characterized by archaisms and passive constructions. The results of the finding also show that the diviners (*orsho* and *orkuran wuhe*) employed several stylistic devices to manipulate words in the process of divination. The study shows that the language used in these Tiv cults is entirely different from that which is used in the conventional Tiv language. The results also show that the phonology of the two cults discourse is different from the conventional Tiv language and the use of this language is fast dying with the advent of civilization. The study shows the use of stylistics in Tiv cult discourse as stimulus from the diviners by manipulation of speech to totally change the psychological belief of the audience without question, but with satisfactory contextual belief that is achieve through words. The study shows that the language of Tiv cults has influence on the Tiv culture and belief system. The study therefore concludes that the language used in cult discourse is not meant for ordinary information; it is used to persuade the clients to accept the supernatural powers of the diviners and totally convince the clients to be submissive to the diviner's ideas.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

The possession of language is one of the most important attribute that distinguishes humans from other lower animals. Therefore, the need to understand the nature of language that makes humans human can not be over emphasized. In the philosophy expressed in the myths and religions of many people, language is the source of human life and power. The Human society is characterized by various ways of communication such as signs and symbols.The Human language is the most important method or vehicle of communication through which humans express themselves. Sapir (1921) affirms that language is "purely human, non-instinctive method of communicating ideas, emotions and desires by means of voluntarily produced symbols" To the Tiv in Nigeria, words hold the power to deliver humans from ill-luck and foretell evil and even death. This illustrates that humans live in a world of language.

Fromkin *et al* (2011) is of the view that much is still unknown about the nature of human languages, their grammar and use and that the science of linguistics is chiefly concerned with exploring human language, hence investigations by linguists and the analyses of spoken languages date back to at least 1600 BCE in Mesopotamia. Fromkin *op. cit.* further posit that wherever humans exist, language exists; this is so because, the importance of language is essential to every aspect and interaction in our everyday lives. We use language to inform the people around us of what we feel, what we desire, and question/understand the world around us. We communicate effectively with our words, gestures, and tone of voice in a multitude of situation. Through language, people can connect with other people and make sense of our experiences, this means that there are no "primitive" languages; all languages are equally complex and capable of

expressing an idea in the universe.The importance of language among people is not different, no matter what one's nationality is. A close look at other languages reveals that most languages are actually pretty similar, their differences are mainly in alphabet, pronunciation and grammar with the syntax generally staying the same. Language is used to show our understanding of the culture and lives of our fellow men in other lands. Similarly, there are grammatical categories such as nouns and verbs that are found in all languages.

This work therefore seeks to examine the linguistic properties of a language within a language (*ishor i kpehen* and *wuhe kuran*) with the view to upholding and strengthening the credibility of the facts above and extending their potency to the analysis of cult language. Language studies reveal that one of its basic features is that of communication which Adler and Rodman (2006) refer to as the process of human beings responding to the symbolic behaviour of other persons. Thus, Yule (2011) observes that humans are clearly able to reflect on language and its uses; he further asserts that the property of reflexivity accounts for the fact that we can use language to think and talk about language itself, making it one of the distinguishing features of human language. Boas as cited by Danesi (2004) discovers many things that suggested to him that languages serve people, above all else, as classificatory devices for coming to grips with their particular environmental and social realities. An example is the various terms the Eskimos had devised for the 'Seal.' Danesi *op.cit* notes that specialized vocabularies serve classificatory functions across the world, encoding realities that are perceived to be critical within particular cultures. This brings to mind the Whorfian Hypothesis (WH) henceforth which posits that language structures predispose native speakers to attend to certain concepts as being necessary. He further asserts that people cannot understand each other except a language is used to convey several expressions and meanings. There are ways in which the resources of any language can be used to communicate cross-culturally.

Danesi *op.cit* reports that though the seeds of WH were planted by Boas and his students, it was Edward Sapir who devoted his career to examine the extent to which the language of a culture shaped the thought patterns of its users. Sapir, he says, was fascinated by the fact that every culture developed its own particular lexical and grammatical categories that largely determined the ways in which individuals in the culture came to view the world:

> *Human beings do not live in the object world alone, nor above in the world of social activity as ordinarily understood, but are very much at the mercy of the particular language system which has become the medium of expression for their society. It is quite an illusion to imagine that one adjusts to reality essentially without the use of language and that language is merely an incidental means of solving specific problems of communications or reflection. The 'real world' is to a large extent unconsciously built upon the language habits of the group (Sapir, 1921).*

From the above, Whorf suggests that the function of language was to allow people to classify experience and thus, it was an organizing grid through which humans come to perceive and understand the world around them. The Tiv man, notwithstanding, has developed vocabulary suitable for his daily language use.

Discourse refers to the way language is manipulated to communicate certain effects or elicit specific response. A discourse is the study of language; it often refers to the speech patterns and usage of language, dialects and acceptable statements, within a community. It is a subject of study in people who live in secluded areas and share similar speech convention. There are different types of literary discourse such as; transactional, fictional, expressive, and poetic. Expressive literary discourse typically consists of creative non-fiction prose. This type of discourse highlights an individual's ability to express his personal point of view. Transactional discourse is the most common form of discourse used in business

correspondence, advertising, instruction manuals, and editorial articles. In most cases, it tends to propel the reader into action, such as purchasing a product or asking for more information. Fictional discourse tends to focus on how language is formed and used to communicate various abstract themes, philosophical ideologies, settings and imagery. Poetic discourse type of written communication includes most creative works, including fictional novels, poetry, fictional short story collections, and screenplays (Akers, 2014).

Within poetic discourse are many different types of genres or styles of writing which is the crux of this study. Therefore, Miall (2002) asserts that the features of a text are determined by its particular generic forms. Genre is said to embody certain social roles that governs the relationship between the text and the reader/respondent. Thus, Bawarshi (2002) puts it that "genre creates a kind of literary culture or poetic in which textual activity becomes meaningful". Bawarshi *op. cit* further stresses that, the genre constitutes a social reality in which the activity of all social participants are implicated. Genre is therefore said to provide an essential framework for understanding. Thus, Derrida (1980) posits that a text can not belong to no genre, it cannot be without or less a genre. Every text participates in one or several genres there is no genre-less text. Therefore, genre can be understood as the defining context for all textual behaviours literary and non literary constituting textual relations in such spheres as *ishor i Kpehen* and *wuhe kuran* cults of the Tiv people.

Stylistic devices are some sort of language tools which are used by poets, writers or a communicator to create novelty in uniqueness in the language. The uses of these devices make the language of the writer or communicator different from the language of others. Moreover, the exclusiveness and uniqueness of a writer lies in the stylistic devices in his literary work or speech. When a writer makes special use of language, his work of literature becomes very attractive and beautiful and people highly appreciate it

(Crystal and Davy, 1969a).The stylistic devices thus, are used to make a piece of work or speech of beauty so that readers while reading or listening to it could go through an aesthetic experience. These devices are the main ingredients that are used to garnish the language in *ishor ikpehen* and *wuhe kuran* cult's discourse which is the crux of this study.

Vocabulary in Language is the best evidence of the reality of culture, in the sense of a historically transmitted system of conceptions and attitudes, culture is, in principle, heterogeneous and changeable, but so is language.There are specific vocabulary that are used in Tiv cult discourse.A cult is a religious group or other organization with deviant and novel beliefs and practices however, whether any particular group's beliefs are deviant or sufficiently novel is often without a clear or consistent definition.The term cult was originally used to describe a group of people who worshipped a deity.Therefore,Yina (2012) is of the view that what constitutes cult discourse in Tiv language profoundly incorporates the linguistic elements semantically laden with an entangling web of cultural philosophies, logic, religion, therapy, divination and socio-psychological modes of thoughts and practices. Divination and therapy are the prominent features in the *ishor i kpehen* and *wuhe kuran* cult discourse.

The concept of *ishor i kpehen* and *wuhe kuran* are cultural practices that are transmitted from one generation to another and kept for posterity only through the instrument of Language. *Ishor i kpehen* cult is a traditional Tiv cult practice whereby a person with problems (sickness/ill-luck) consults *orkpehen ishor* (diviner) for revelations of the possible causes of his/her problems and the likely solutions. This art of divination (*ishor i kpehen*) is a sacred art and not every Tiv person is endowed with these supernatural powers, but only those that have special connections and relate with the gods or spirits that possess this supernatural powers of discovering hidden and secret things. This art of

divination (*ishor i kpehen*) is mostly practiced by elderly Tiv man/woman who usually employs a different style of Tiv language in this cult discourse. *Wuhe kuran* is also a traditional Tiv cult practice whereby an individual mostly elderly men/women are endowed with *akombo* (ritual powers) or *tsav* (witchcraft) or both and possess supernatural powers by his/her connections with the spirits/gods to cure or deliver other persons from sickness or ill-lucks. The *Orkuran wuhe* (diviner) also employs a different style of language to communicate with the spirits and his client. The accompanying rites and rituals of spirits invocation in these cults calls for a selective and peculiar style of language in the form of incantations and other spiritual acts in the discourse.

1.2 Statement of Research Problem

There are several complexities associated with the language use of Tiv cults that differentiate its language form and the use from conventional Tiv language. These complexities cut across vocabulary, sentence construction and even the style in language use. There is the need to therefore revive the motive behind these and the linguistic effects all these achieve in communication. Also interesting is the sacred nature of these cults' use of language, against this background, it is obvious that the issue of cult discourse which is topical in Tiv language is barely scratched and a neglected area that calls for serious and in-depth investigation.

the style used in these Tiv cults are entirely different from the conventional Tiv words or other Tiv cultural practices. However, it is observed that with civilization, these Tiv cults are fast becoming extinct. The language used in *ishor i kpehen* and *wuhe kuran* is one aspect of the cultural practices where the standard variety of the Tiv language is still being used. The words and. It is therefore necessary to preserve the fast eroding traditions and customs as well as language of the Tiv people.

Hagher (2013) and several other scholars of Tiv language and culture have done some works on the language of folktales (*Kwagh-Hir*) However, very little is done on the language of *ishor i kpehen* and *wuhe kuran*,these scholars restricted their interest in the entertainment aspect of the Tiv culture and the conventional Tiv language, there is therefore the need for an in-depth examination of the complexities of the language style employed in the rituals of *ishor i kpehen* and *wuhe kuran* cults and also to assess the purpose which the use of these complex grammar achieve in this Tiv cult discourse. This study seeks to examine the complexities of the language style used in these rituals. The study intends to do an in-depth stylistic analysis on the grammar and lexis as used in *Ishor ikpehen*and*Wuhe kuran*because theseare the varieties of the Tiv language that have remained unadulterated till date that needs to be preserved.

1.3 Research Questions

The study would therefore seek answers to the following research questions:

i. What are the linguistic devices employed in *ishor i kpehen and wuhe kuran*?

ii. How does the use of verbs, adjectives and adverbs achieve purpose in *ishor i kpehen* and *wuhe kuran* cult discourse?

iii. What are the differences and complexities in style of language as used in the Tiv language and the *ishor i kpehen* and *wuhe kuran* cult discourse?

1.4 Aim and Objectives of the Study

The aim of this study is to examine the style of language of the Tiv cult discourse with emphasis on *ishor i kpehen* and *wuhe kuran* cults. Thus, this stylistic study of the language of the Tiv cults will consider stylistic devices such as lexis, grammar, verbs, cohesion and context. This aim will be achieved through the following set objectives:

i. to examine the linguistic devices employed in *ishor i kpehen* and *wuhe kuran* cults.

ii to examine the purpose which the use of, adjectives and adverbs achieved in *ishori kpehen* and *wuhe kuran* cult; and

iii. to assess the differences and the complexity of sentence construction in Tiv language and *ishor i kpehen* and *wuhe kuran* cults.

1.5 Scope and Delimitation of the Study

The study gives a brief background to cult discourse and Tiv language with limitation to the Tiv cults: *Ishor i kpehen* and*Wuhe Kuran*. This research confines itself to the study of the stylistic study of the language of Tiv cult discourse with specific interest on *ishor i kpehen and wuhe kuran*, in spite of the whole scope of the culture begging research. This research is descriptive and is intended to investigates literary stylistics of the Tiv language, specifically in the area of stylistic devices, lexis, grammar, and context as used in *ishor i kpehen and wuhe kuran* among the Tiv people that reside in Benue, Nasarawa, plateau and Taraba States where the Tiv people are dorminately found.

1.6 Significance of the Study

There is a general conception among the non-native speakers of Tiv Language that the language is a homogenous entity where everybody in the society has exactly the same constructions, same pronunciation and same words for every single item. The main purpose of this study is to assess the stylistic devices of the Language of Tiv cults based on the fact that the standard form of the language is eroding away as a result of civilization and contact with other languages, this research becomes so important as to investigate the style of the language in *ishor i kpehen* and *Wuhe kuran* cults discourse with a view to explicating and preserving the sacred form and

complexity of the language as is still being spoken by cultists. The findings from the study will add to the body of knowledge by introducing a more rigorous analysis of the Tiv language and also assist in improving and conserving the Tiv language and culture.It has been discovered that some students of Nigerian tertiary institutions, especially those in the field of language usually have deficient knowledge about issues of the Benue people who have been barely covered by scholars. This problem is because of scarcity of literatures and the reality of a few excellent works on language studies in Tiv and so this work will serve those who will also want to venture into writing about the Tiv people as a source of research material.

CHAPTER TWO

LITERATURE REVEIW

2.1 Preamble

Language is a system of communication developed by a group of people to carry out their activities. Thus, Agemo (2011) is of the view that this system of communication consists of three different components of language.

a. Phonetics and phonology: Each language of the world has its own phonetics and phonology.

b. Lexis and Grammar-Syntax

c. Semantics- Meaning

Language is considered as one of the most important properties of man.This made man distinct from the other species. There is no doubt the society is what it is today because of communication through language.Language is thus used not only for communication within and outside one's neighborhood but it is also used to express emotions,desires and ideas. Thus, Sapir (1921) is of the view that language is purely human and non instinctive method of communicating ideas, emotions and desire, by means of voluntarily produced symbols

The second chapter of this work reviews other works that relate to this research with the intention of providing a basis for the importance of research on this topic and at the same time charting the course for achieving the goals of this study as an area of interest in linguistic research. The chapter is split into three parts viz; a conceptual review of related literature, a review of previous studies in this area and the third is the Theoretical framework.

2.2 Conceptual Review

This part reviews various related topics that range from Historical origin of Tiv, the Tiv-world view, Style and Stylistics, Levels of Stylistics, The Concept and features of Linguistic Stylistics, Tiv Language and Culture, The Act of Divination, The Relationship between Language and Culture, and The Language of Cult Discourse.

2.2.1 Tiv World View

In looking at the origin of the Tiv, the approach is not so much that of delving into dialectics as one of presenting an additional bird eye-view on who the Tivs are. Sources of information about the origin of Tiv are found both in oral and written literatures. It is difficult to pointedly say how the first Tiv man came on earth. Although different views are held about the Tiv origin, the version that commands popularity and currency is that which traces their origin to Bantu people who once inhabited the central African continent, migrated from the Shaba area of the present Democratic Republic of Congo to where they now live (South of the River Benue) as far back as the 16th and 17th centuries.The popularity and currency of this version is due to the assorted pieces of evidence supporting it. One of such pieces of evidence is Linguistics. Makar (1999) asserts that the Tiv father is known to be *Takuruku* who had a wife called *Aliwe.*There are conflicting views on this; Makar (1999) further posits that *Takuruku* and *Aliwe* gave birth to a son called *Tiv* who might have had other children; however, only two seem to have survived and are clearly known. The first is called *Ipusu.* He gave birth to, *Shitile, Ukum, Kparev, Tongov, Nanev* and *Utange*. The second son is called *Ichongo* who had the following sons; *Iharev, Masev, Nongov, Ikyurav, Turan, Ugondu. Ipusu* and *Ichongo* that lived together.

The descendants combined are now the entire Tiv People who according to the 1991 Nigerian Census number about 2.7 million. By this number, the Tiv are today one among the seven most numerical

ethnic groups in Nigeria (Makar, 1999). The population of Tiv is about four (4) million people (Makar, 1999). Farming is the main occupation of the Tiv people, they grow yams (as their stable food) cassava, maize, soya beans and groundnut. They occupy part of the present Benue, Taraba, Plateau and Nasarawa States. The Tiv are of the semi-Bantu Linguistic affinity which is classified under the Benue Congo sub-family of the Niger-Congo (Makar, 1999). Although, the Tiv people are traced to the same parentalhood, the geographical location and socio-cultural activities have influenced the variation noticeable in their use of language and such variations are still on the increase; they are at Phonological, Lexical, Syntactical as well as Semantical levels.

Tyough (2010) emphasized that the style of dance, physique use, instrument and vocabulary are objectively variable indices to link the Tiv people with the Bantu speaking people of Congo. *Tiv* land is bordered on the southeast by the Idoma tribe and northeast by Cross River state respectively. The main occupation of the Tiv people is subsistence farming; they regard yam farming as their birthright and commit themselves to its work with religious dedication. The Tiv people's farming productivity is what has earned Benue, the state where they are the most populace ethnic group, the official appellation of being the "Food basket of the Nation".

Following the influence of modernism, the Tiv people are today involved in white-collar jobs. Thus, Utov (1998) cited in Terungwa (2000) observes that the Tiv people are also active participants in the modern Afro and Euro-centric experiences of technology, science, education, medicine, arts, social sciences, communication and military. Tyough *op. cit* is of the view that the Tiv people are highly egalitarian people and no matter the degree of a person's prestige in the society, he granted influence but not authority; Property including utensils, animals and crops were regarded as been possessed in

common, but as predominately, is in the charge of the eldest male member for the benefit of the community. If a younger brother wants to sell an animal, he should first ask his elder in direct line and by not doing this, the younger commits no offence but a breach of etiquette. The only exception to this in Tiv was that wives were the personal property of a man when he is alive and members of the compound or village had no right of promiscuous intercourse with each other's wives. Bohannan and Bohannan (1953) commenting on the Grammar of Tiv, observes that one would hazard the conjecture that the Tiv are originally a Bantu speaking tribe who penetrated so far to the west as to become cut off from the main body, and isolated among Sudanic speaking tribes

Abraham (1940) holds and supports the view that the Tivs are of "Bantu Stock" and hence, the Bantu area of the Congo origin, the origin of Tiv people is traced to Congo. Greenberg (1976) classification of African Languages into families grouped Tiv as a sub-division of the Niger Congo family of languages. Downes (1933) acknowledges Tiv basically as Bantu people. Roy Clive Abraham carried out a linguistic study of Tiv and classified it as "a real Bantu not semi-Bantu language' stating that its vocabulary is more closely related to the Nyanza group of Bantu languages in East Africa.

Like other languages spoken across the globe, Tiv nation is influenced by its world-view. The word 'Tiv' is used in two contexts; one referring to people and the other language. Language shall be used to capture the actual context of usage. The uniqueness of the Tiv world must be constantly kept in mind in order to grasp the basis for their daily interactive behaviour, Philosophy, Psychology and egalitarian social structure, their courageous disposition and the independence of mind, their collective sensibilities are all entrenched in the quality of their daily interactive discourses, which match attitudinal behaviour. The idea of common genealogy expressed in other words as "*Ayatutu*" (we the Tiv) provides another

significant aspect of the Tiv world-view, that is the spirit of communality is shared by nearly all homogenous closely knit groups (Hagher,1979 cited in Terungwa, 2000).

Tiv language and socio-cultural practices are expressive of a world envisioned in two halves; the supernatural and the mundane. The supernatural is iconographed by visual relics, objects and artifacts relating to divination, therapy and propitiation rites and rituals. The mundane is replete with verbal indices of submission to, and worship of a divine pantheon. The tradition and culture of the people affect their linguistic repertoire. A clear case is that of colour terms which is built around nature. Green (*ndoor*) for instance is considered based on the greenish nature of trees and grasses around. The same applies to Yellow (*ayankyule*), Brown (*gema*), blue (*bulu*), and red (*nyian*). Among the Tiv, magico-religious practices are paramount (Wegh, 1994). He is of the view that the religion of the Tiv is a dynamic force held sacred and operates as the major influences in the life of man. He explains that the traditional religion of the Tiv finds expression rather in *Tsav* and *Akombo*. Wegh (1994) therefore explains these concepts thus:

> *Akombo are diseases which have symbols and which may be prevented or cured by magical practices, different in detail in each case. Submerged within the akombo is a series of ancestral cults and fertility rites. Each akombo has a group of masters who can prevent or cure the diseases in question with proper compensation. Tsav is a class of personal manna, or power, attained by the elders; the group makes use of their tsav for purposes good or bad to the community and to the individuals in it, these individuals are called mbatsav.*

Within the concepts of "*tsav*" and "*akombo*" is what is known as '*Ishor i kpehen*.' This is a common traditional practice in Tiv land used in investigating the cause of death (*ku*) of a loved one, the sickness (*akombo)* that one is suffering from, the cause of poor harvest and so on and the possible solutions to such inquiries. When a young man dies, the elders would send a team of their elders to go and

investigate (*kpehen Isho*) the cause of such a possible death; whether it is from the "*tyo*" (father's kinsmen) or from the "*gbia*" (mother's kinsmen). The "*Orsho*" (diviner) is believed to possess spiritual powers of interacting with the ancestral spirits which is the "oracle" who reveals to him (*Orsho)* the mission of the elders who then "*yaa sho*" (pay some amount of money) for the "*Orsho"* to commence the spiritual consultation. The language of *Ishor i kpehen* is completely metaphoric.The *orsho* (diviner) would always warn from the beginning that certain linguistic expression such as "*orkpe"* (The man has died) should be avoided: rather it should be "*a yem zende utamen*" (he has gone on a distant journey). What constitutes cult discourse as regard the crux of this study incorporates all verbal and visual artifacts symbolizing the urbane, the material and the metaphysical; many times these are ethereal forms of language with subliminal significations and references to the regiments of Tiv social structure and cosmology (Waapela, 2011).

The *Orsho* (diviner) recommends at the end of the day the nature of "*akombo*" (sickness) to seek cure for. Armed with these facts, the investigators go to the medicine man who is known to have "*kor*" (initiated) that type of *akombo*" for medication. Some examples of such *akombo* include *akombo udam* (Ogoja idols) and *akombo mbatugh* (idolatry) similarly, the *Orsho* (Diviner) carries out or performs other spiritual rites such as "*wuhe kuran*" (exorcism). It is a common belief among the Tiv people that misfortune *(kyorbo*) does exist and that it is caused by several factors which could be physical or spiritual. There are levels of *wuhe kuran* which are categorized based on the magnitude of such a problem. These levels are "*wuhe mbatugh*" (idolatry) and "*wuhe orkpen."(*Idol of the dead*).* The former can be performed anytime but the latter can only be performed on the dead or a supposedly dead patient usually naked lying like a dead person (Waapela, 2011). Traditional Tiv religious believers consulted say that this ritual is sacred and nobody accompanies the *Orsho* (Diviner) or come into

contact with them. The ritual which is an expression of language has a magic style different from that of i*shor I kpehen.*

Gbenda (2014) is of the view that the concept of judgment exists in Tiv world-view. Judgment is done by day and at night. In the former, the elders usually find out the cause of the death of a person and prevent its occurrence in the family while in the latter; there is revival and communion with the ancestors. *Kumun tamen* is the land of the dead or heaven where the dead travels to meet the great ancestor *Takuruku.* In Tiv culture, the idea of distant future emanates from their agricultural activities as they are fond of preparing for the future. Thus, a Tiv man is more concerned with the nature of his burial than the present life. The nature of his burial determines his peaceful rest and after life. In this regard, time is not just a composition of events that is experienced but also events not yet experienced.

2.2.2 Tiv Language and Culture

Culture plays another prominent role in the interplay of language and world view. Sapir (1949) looks at culture technically as any socially inherited element in the life of man, material and spiritual. Culture so defined, according to Sapir, is conterminous with man himself for even the lowliest savages lie in a complex network of traditionally conserved habits, usages, and attitudes. Growth and development in society are all, equally and indifferently, elements of culture, each being an outgrowth of the collective spiritual effort of man, each being retained for a given time not as the direct and automatic resultant of purely hereditary qualities but by means of the more or less consciously imitative processes summarized by the terms ‘tradition’ and ‘social inheritance’. By this, all human beings or, at any rate, all human groups are cultured, though in vastly different manners and grades of complexity.

The complex nature of human society shows that no two cultures could be the same. This Sapir *op. cit* says the very same element of civilization may be a vital strand in the culture of a people, and a well-nigh negligible factor in the culture of another by reiterating that:

> *The present concept of culture is apt to crop up particularly in connection with problems of nationality, with attempts to find embodied in the character and civilization of a given people some peculiar excellence, some distinguishing force, that is strikingly its own. Culture thus becomes nearly, synonymous with the 'Spirit' or 'genius' of a people --- rather to a psychologically, or Pseudo-Psychological, culture includes with this background a series of concrete to be peculiarly symptomatic of it culture, then, may be briefly defined as civilization in so far as it embodies the national genius.*

The view of Sapir notwithstanding, Wierzbicka (1997) cites Clifford (1979), as defining culture to mean the concept to which a historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions expressed in symbolic forms by means of which people communicate, perpetuate and develop their knowledge about and attitudes towards life. Wierzbicka *op. cit* stresses the need to invoke a little cultural homunculus built into everyone through the process of socialization to recognize the validity of 'a historically transmitted pattern of meanings embodied in symbols.

Tiv language is a language spoken by over two million people in Nigeria, with few speakers in Cameroon. The Tiv people have a tradition that is arranged in order of chiefs: 1st class chief (*Tor Tiv),* 2nd class chief (*Ter)* which is normally in each Local Government Traditional Council.They also have 3rd class chief (Tyoor) in charge of districts and kindred heads (*mbateregh*) they also have *Ator a Ukpande* (Tax Collectors) they can also be called village heads. Dada (2005) is of the view that culture is the way of life of a set of people living in an area. The phrase 'way of life' is a general set of ideas that include all what a man does. They include the Language spoken by the group of people; their mode

of dressing, their beliefs, moral, religion, art, music and their ability to adapt. Culture also includes the norms of the society. It is an age-long phenomenon which is passed down from generation to generation. However, modern technology has a great influence on culture thus, changing or modifying it.This is evident in the stupendous neglect of our cultural values; children born and bred by Tiv parents prefer speaking English language to the Tiv language. This is also evident in the flamboyant and popular Tiv Traditional attire, the "*Anger*" adored even by those alien to it. Educated sons and daughters of Tiv now dress like Europeans. *Anger, Tugudu, Chado,Ivavtyo, Gbevwa* which are some of the beautiful dresses cherished by their forefathers are now been abhorred by the educated youths. The swange dance which futures prominently on television have now been replaced with *Kukere, Makosa, Alingo, Azonto* and other foreign music.

One basic characteristic about culture is that it is learnt without any effort on the part of the learner, for instance if a child is born into a Tiv culture, the child is bound to dress and speak like the Tiv, such a child learns to live in the way of the people of his culture, learning of a culture is continuous for life. Every society has its own culture no matter how small.There are several cultures in Nigeria and Africa and Tiv culture is one of them.

In Tiv language, many letters *Abaacaa* (Alphabets) sound the same as in English, but some letters of the Tiv Language letters are pronounced or written differently.

Tiv	**English**
Jen	hunger
Ma	drink
Ya	eat/ home

Tiv words in general have nasal sounds. However, there are flats sounds: consonants sounds, vowel sounds and consonant-vowel sounds. Vowel sounds are made by allowing the breath to come out freely as the lips pursed. To make a consonant, the breath stream is partly blocked and the sound lowered or raised, as in English, a word as it is spelled may have different meanings depending on the way it is pronounced, example w*an ngu vaan* (The baby is crying) is different from *wan ngu vaan* (The child is coming)

Vowel sounds are usually short sounds. A long vowel is made by using two vowels together, use vowel sounds in the following manner /a/ sound is said as if it were /u/ in sun, not as /a/ in cat or at (Tyough,2010).

Short	**Long**
Va (come)	*vaa* (cry, weep ;)
*Vaan (*crying)	

It is difficult to pinpoint where articles sounds ‘a’ and ‘the’ should be used in Tiv language, the following words have the article ‘a’ or ‘an’ before them

Tiv	**English**
Alom	a rabbit
Bua	a cow
Abya	a hoe
Ijembe	an axe

Tiv Culture: Tiv culture can also be defined as the way of life of Tiv people of Benue and who are also found in Taraba, Nasarawa, and plateau states and in all these places that the Tiv People are found,their way of life (culture) is the same. Culture therefore entails people's modes of dressing, eating habits, value system, taboos and norms. Culture has direct correlation with traditional practices within a region. The Tiv culture is regarded as one of the richest heritage, both at home and abroad, but today their culture has been neglected as a result of influx of western culture and civilization. The variety of Tiv traditional dances includes "*swange*". The once cherished dialect *(zwa*) is now neglected, as most Tiv families especially those in the Diaspora, have long ignored the use of the dialect (*Zwa Tiv*) in their homes thereby alienating their children from their heritage. This has given rise to a trend where children and adults of Tiv extraction are completely oblivious of their language (Tiv people-Wikipedia,the free encyclopedia). Waapela (2011) discusses some of the Tiv major cultures as follows:

Tiv Marriage forms can be seen through different phases. The earliest marriage was *Yamshe* (Marriage by exchange) a man who needed a wife locates another man who also needs a wife, the men then exchanges their sisters or daughters as wives.The next marriage rite that the Tiv people practiced was the *Kwase-Ngohol/Tsuen/korun* (marriage by forceful capture). Akiga (1939) posits that, this particular marriage was usually done by some "scoundrel"(s) who could fall on a travelling couple and take the wife and sometimes even harass the husband. This form of marriage by which the Tiv themselves lost many of their women during their migration, caused many "inter clan wars" in Tiv land (Makar, 1999; Akiga, 1939). Akiga, *op .cit* also that the Tiv used to call *kwase u sha uikya* (marriage by purchase). Akiga further explains that" a woman was bought as a slave and later married; women of this kind were mostly purchased from more distant clans. Marriage is considered as symbols of adulthood in the Tiv Culture.

In recent times, the Tiv marriage by *"Kwase-Kemen"* (marriage with bride price) was introduced in 1927 by the colonial administrators and this took precedence over all other forms of marriages. They insisted that marriage should strictly be by the payment of bride price. The marriage contract is based on bride-price, in many cases the suitor often elopes with his fiancée. The bride-price and other things are usually done afterwards. These days the marriage is done, but the reverse is the case now as the suitor does not elope with his bride to be again but he goes to her family and gets the requirements list of all that is needed for the marriage rites and he is expected to get all the items before the bride is handed over to him to take home as his wife (Makar, 1999). Tyough (2010) is of the view that another common cultural practice among the Tiv people is when a woman gives birth (*maah wan*) the husband or his family comes to formally inform his in-laws about the birth of the child and as custom demands the husband is to bring along a pig or token when he comes to inform the in-laws, after which the mother-law is given permission to go with the son in-law to take care of her daughter, until the son in-law comes to inform them ,the mother in-law does not go to the daughter's house, even if the son in-law does not have a pig or token,he must come personally or the father comes to inform them the good news of the birth of their child.

Tyough *op. cit* opines that Funeral Rites are also cultural practices of the Tiv people, he explains that on the death of an elder man/woman, the daughters who are married are usually taxed to bring certain items for the burial of the elder, it could be monetary or otherwise, beginning from the eldest daughter of the deceased who in most cases is taxed to make the casket or tomb and then the elders will gather to ascertain the cause of the death before the interment is finally done, this is because in Tiv culture, there is no natural death, all deaths are linked to a killer. The culture also demands that if an elder man dies, the widow of the deceased does not leave the compound, she continuous to live in the late husband's

compound as before and she is supported by the heir of the family, who also becomes the custodian (*Orya*) of the widow and her marriageable daughters, Most times, this custodian is the deceased eldest son and where the deceased does not have a son or a grown up son, his brother becomes the custodian (*Orya*) of the family, this means that the custodian is responsible for their well being and when a suitor comes to marry any of the daughters, the custodian receives the bride price and if the son of the widow also wants to get married, the custodian *(Orya*) accompanies the widow's son to the bride's compound to perform the marriage rites.

Gbenda (2014) is of the opinon that the life of every human being in the visible world has an end. *Ku* (death) is the gateway to enter the invisible world of spirits and ancestors. The loss of physical presence often makes death very sorrowful. Zahan (1979) asserts that death tends to generate religious feeling and it is the unconscious foundation of Philosophical reflection. We have *Ku dedoo* (good death) and *Ku ubo* (bad death). The former goes with full funeral rites unlike the latter category.Funeral rites begin with advance message to *Takuruku* (great ancestor of Tiv people) using musical instruments called *Idyer or Ilu.* The great ancestor is usually informed of the death and the need to wait and receive the person in the ancestral world. On the day of burial, the body of the deceased is washed by elderly men/women to enable the person to get into the spirit world very neatly and well dressed, to be received in the world. The body is then covered with traditional cloths like *Anger, Tugudu, or Gbagir* and no coffin was used (Iortyom, 2001 cited in Gbenda, 2014). Under normal circumstances, the corpse would not stay more than twenty-four hours. In every traditional burial of the Tiv people, there is *Ku orun* (discussing death). The aim is to know the cause of death. This is normally done by the elders of a given community sometimes comprising both the *Ityo* (council of elders) and *Igba* (matrilineage) depending on the situation. It is a form of judgment on the nature of the deceased life and how it

affected others. If not killed by identified person or group, he may kill himself by using *Tsav* (spiritual talent) wrongly. The elders in the above cases warn relations about the danger of following the same fate as the deceased and where there is no consensus on the cause of the death the elders might opt for *ishor i kpehen* (the cult) which will now tell the real cause of the death.

Tiv Entertainment: Music and communication is another aspect of the Tiv culture that cannot be taken away from the Tiv man irrespective of the level of civilization. Waapela (2011) identifies the following locally made musical instruments which were traditionally used for political and ceremonial communication and most of these instruments are still in use by the Tiv people till date.

i. **Kakaki (Trumpet):** This is an instrument used to convey special messages to the people of the community, such messages as the news of a new born child of the king, his naming ceremony, the crowning of a new king, to gather people and also the king's marriage ceremony. When there is an enemy attack on the community, a warning sound of the *kakaki* is blown to alert those whom can defend the society and every citizen to be at alert.

ii. **Akya (Local Flute):** This is used together with *agbande* (drums) combined with *Ageda* at festivals to pass a message across to the people for the display of culture.

iii **Gbande (drum):** *Agbande* (drums) (plural of *gbande*) This is a set of crafted wooden musical instrument used at festivals, this is particularly large and it is played by the young men of the community, the special drum beats communicates special messages and music for the festivals to come and during the festivals, this usually signifies a royal occasions such as coronation and funeral.

iv. **Kolugh ku Bua (Cow horn):** This is an instrument made out of cow horns, which is used among the Tiv people for the dissemination of information.In the customs and tradition of the Tiv people, indigenous communication is not only vertical, from the rulers to the subject, it is also horizontal. Individuals communicate with society through physical and metaphysical means. A farm owner for instance may mount a charm conspicuously on his farm in order to stress private ownership and to scare off human intruders. Unlike the mass media, access to the native media is culturally determined and not economically. In Tiv culture, only the selected group of young men or the elders can disseminate information generally. Many of the Tiv communities in Benue, Nasarawa, plateau and Taraba states still use these instruments to convey messages to the people of their community and it is helping a great deal, since there is a language barrier to the people with the introduction of the western world means of communication, using the western language (English) to convey information.These musical instruments are also used to compose music for various forms of entertainment such as dancing (*Ama a vinen)* such as the popular *swange* dance (Waapela, 2011).

There are other forms of entertainment among the Tiv people such as *Kwagh-hir*, which is a dynamic theatre of the Tiv people of central Nigeria. It is a popular art form in Tiv land. It features both giant puppets and smaller ones which are manipulatable on mobile platforms. *Kwagh-hir* also displays both animal and human representations.An elderly man usually tends to be the leader of the *Kwagh-hir* group the *Ter u Kwagh-hir (*father of *Kwagh-hir) (*Waapela, 2011).

The Relationship between Language and Culture: Human being is a social creature. In fact, man is a receiver and sender of messages who assembles and distributes information (Greimas, 1970). Sapir (1949) posits that every cultural pattern and every single act of social behaviour involves communication in either an explicit or implicit sense.The tool for this communication is language. Language is defined by Crystal (1971; 1992) as the systematic, conventional use of sounds, signs or written symbols in a human society for communication and self expression. Emmitt and Pollock (1997) also believe that language is a system of arbitrary signs which is accepted by a group and society of users. It is taken delivery of a specific purpose in relation to the communal world of clients. Butler (1985) declares that the purpose of language use is to communicate with others, to think, and to shape one's standpoint and outlook on life. Indeed, language figures human thoughts. Saussure (1972) defines language as the system of differences. In this sense, he believes in the difference of meaning of a sound-image or written shape in different languages. If words stood for pre-existing concepts, they would all have exact equivalents in meaning from one language to the next; but this is not true (Saussure, 1972). That is to say, the concept of a sound-image or symbol in different languages is different.

Culture is the whole communication system that binds and allows operation of a set of people called the public. Thus, culture can be defined as a system of rules of communication and interaction that allows a society occurs, preserved, and preserved. Culture gives meaning to all business and human movements,culture is also interpreted as the activities and the creation of the mind (reason) people like: faithand art.Based on this understanding, we can say that only humans have culture, this is due to the fact that living things are people who have sense and reason to generate culture. Therefore the notion of culture can also be viewed from the corner of Scientific Anthropology. In this regard, culture is defined

as the entirety of the conduct and results of regular human behaviour by the administration that must be acquired behaviours by learning and all are arranged in life (Adeyanju, 1989. Culture is therefore, understood as a learned behaviour and conducted by a group of people; cultures are obtained from others by learning from the community. Culture also includes everything that is the result of creativity, initiative, and the work of humans in an effort to improve the standard of living and adapt to their environment. As a system, culture needs to be seen from the embodiment of human life associated with the ideas, behaviours, and materials that are influenced by various aspects.

Taylor (1974) an anthropologist, is of the view that culture is a complex definition which includes beliefs, arts, skills, moralities, laws, traditions and behaviors that an individual, as a member of a society, gets from his own society. Bashagi and Yilmaz (2015) consider civilization and culture the same and they believe the two terms have been used synonymously. For them, they both indicate different levels of the same subject. Civilization indicates the great development of a civilized society; culture indicates the same subject too, each society has its own special culture either simple or complex. If culture is to be taken seriously, it seems that people require not only sufficient food but also well-cooked food.

Goodenough (1996) posits that culture is a systematic association of people that have a certain way of life. Therefore, culture is the only distinction between human and animals. Of course, animals live in association, but it is a special kind. There are, indeed, a lot of sharing characteristics between human beings and animals such as associative life, responsibility towards children and so on, but culture is for human beings only. Eliot (1961) considers culture as a capital and means for developing all cultures and knowledge in order to terminate all human sharing problems, for helping economical stabilization

and political security. Spencer and Gregory (1964) calls culture the milieu of super organic and highlights the separation of culture from physical and natural factors. He believes that the super organic factor is only for man, whereas; the other two factors are the same for man and animal. Elements of culture such as language, rituals, clothes, science, beliefs and values connect people together (Roohul-Amini, 1989). Culture is learnt through relation with other people. Therefore, culture is not natural, inborn and will-less; it is a social product. Some factors are considerable and momentous in this transmission such as information and knowledge in a society, social changes, social relations and mass media. Thus, culture transmits generation by generation, the elements are carried from one place to another place, it is divided into some sub-cultures and it is finally the victim of crises. Words are the most significant tools of cultural symbols. That is to say, poems, stories, fictions, epics and myths are the main ingredients and components of a culture in a society.

Berry (1975) is of the view that language expresses universal realities in symbols. On the whole, the elements of culture are the entirety of socially transmitted and common behaviour patterns, prototypes, samples, arts, beliefs, institutions, and all other products of human work and thought expressed through the medium of language. The concept of Ishor i *kpehen* and *Wuhe kuran* are cultural practices transmitted from one generation and kept for posterity only through the instrumentation of language. Certain expressions such as '*isho kondo (*innocence ascend*), ibo ishen*' (guilt descend) are synonymous with such practices and rituals. Thus, Tiv culture like any other is expressed through language.

2.2.3 Theory of Style and Stylistics

The concept of Style has had a troubled history in the modern period both within and outside literary study. It has commonly been argued that we use the term 'Style' without knowing its meaning. According to Leech (1969), Style is the way in which something is spoken, written or performed

narrowly interpreted, it refers to word use, sentence structures and figures of speech. More broadly, Style is considered to be a manifestation of the person speaking or writing. He further refers to 'Style' as *elocutio*; a Latin term which means style and also mean *lexis* in Greek. *Elocutio* is the style and diction of a language. Stylistics is a word derived from style; it is a discipline which studies different styles. It can refer to the study of proper use of words or language in proper places. Widdowson (1992) defines stylistics as the study of Literary Discourse from a Linguistic orientation. He goes further by saying that what distinguishes Stylistics from Literary Criticism on the one hand, and Linguistics on the other, is that it is essentially a means of linking the two and has (as yet at least) no autonomous domain of its own. The term Style also refers to the way in which language is used in a given context, by a given person, for a given purpose.

The Swiss linguist Saussure distinguished between langue and parole, langue being the code or system of rules common to speakers of a language (such as English), and parole being the particular uses of this system, or selection from this system that speakers or writers make on this or that occasion (Leech and Short, 2007). Style then according to Leech and Short pertains to parole; it is selection from a total linguistic repertoire that constitutes style. According to Fakuade (1982), style is a controlled and guided manner of creating text: the controlling and guiding elements being the author's social and cultural environment, his message and his audience and of course the author himself. Stylistics is essentially the study of Linguistic style. It is an area of mediation between language and literature. It investigates all aspects of grammar and meaning especially in formal contexts and it is as much a Linguistic analysis of literary texts as it is a literary evaluation of language (Ufot, 2004). He further states that in Stylistics, literature is truly language in action. Although, Stylistics aims at highlighting aspects of language use,

it is more than that because a purely linguistic criticism of literature has its limitation. Ufot *op. cit* cites Halliday (1967) as saying:

> *Linguistics is not and will never be the whole of literary analysis and only the literary analyst – not the linguist – can determine the place of linguistics in literary studies. But if a text is to be described at all, then it should be described properly; and this means by the theories and methods developed in linguistics the subject whose task is precisely to show how language works.*

Mey (2004) is of the veiw that characteristically Stylistics deals with the interpretation of texts by focusing in detail on relevant distinctive linguistic features, patterns, structures, or levels and on their significance and effects on readers. It draws its terminology and models from various appropriate branches of linguistics, and one of the commonest collocations and metaphors associated with it is tool box or tool kit, usually expressed through language. One major concern of Stylistics is to check or validate intuitions by detailed analysis, but Stylistics is also a dialogue between literary reader and linguistic observer in which insight not merely objectivity is the goal. Fowler (1986) is of the view that Stylistics was linguistic criticisms reflecting not only the fact that primacy is assigned to language, but also the goal of Stylistic studies is not simply a mechanistic description of the formal features of texts for their own sake, whether phonological, grammatical, or lexical – a common myth about the early years of Stylistics in Britain in the 1960s Mey *op. cit.* This presupposes that Stylistics as a field can be applied not only to Linguistic Studies but also to Literary Studies. Fowler *op cit* further explains that Linguistic Criticism implicates Stylistics with Literary Criticism and Practical Criticism with focus on relating analysis to textual interpretation. However, both Literary Criticism and Stylistics can thus be seen as sub-disciplines of Hermeneutics. Stylistics is as much focused on how texts mean, as on what they mean, even though the goal may well be a specific literary-critical reading.

Stylistic Criticism merges some aspects of both and treats literature as "Discourse". Thus, Stylistics is not just grammar or Syntax which is limited to the level of the individual sentence. It takes its analysis above the sentence into strings of sentences; Ufot op. cit. Campbell acknowledged this point in Hendricks (1976). He says:

> *Syntax regards only the composition of many words into one sentence; style, at the same time that it attends to this, regards further the composition of many sentences into one discourse. Although, Stylistics is still relatively a new discipline, Stylistic Criticism of literature being even more so, a substantial body of definitions has been produced.*

In order to develop a coherent and logically effective theory for this research, it shall pull together a number of these definitions of Style and Stylistics. Hendricks (1976) posits that Stylistics is a discipline which aims at characterizing a writer's systematically recurring choices in language use, which transcend any one given text. This recurring choice in language use which is paramount to style is observable in Fabb (2002) definition which sees Style as describing the choices which language makes available to a user, above and beyond the choices necessary for the simple expression of a meaning. According to Enkvist in Dressler ed. (1978) as cited by Ufot (2004):

> *Style is comparison, a relation; a differential. The total impression of the style of a text may often arise from a complex network of such comparison which are performed by matching a text against a whole set of experiences of other texts, similar and different that emanate from a spectrum of contexts, situations and backgrounds.*

The comparison in the above definition is also noticeable in Crystal's definition. Crystal (1998) refers to Style as the relations among the particular parts in a language activity especially the level of formality they adopt (colloquial and formal,).In establishing the relationship between Stylistics and

Pedagogy, in the teaching of representational language and how this works within a text, in both native speaker and non-native speaker contexts, Short in Mcrae and Clark (2004) postulate that;

> *Stylistic analysis, unlike more traditional forms of practical criticism, is not interested primarily in coming up with new and startling interpretations of the texts it examines. Rather, its main aim is to explicate how our understanding of a text is achieved by examining in detail the linguistic organization of a text and how a reader needs to interact with that linguistic organization to make sense of it. Often, such a detailed examination of a text does reveal new aspects of interpretation or helps us to see more clearly how a text achieves what it does. But the main purpose of stylistics is to show how interpretation is achieved and hence provide support for a particular view of the work under discussion. (Short, 1995).*

Fabb (2002) in a similar view looked at the educational role of stylistics in the teaching of literature to people learning English. Widdowson (1992) states that;

> The idea that ELT could be integrated with the teaching of literature: literary texts were thought to provide real texts which gave opportunities to explore subtle aspects of language in use or by their marked use of certain stylistic features could draw attention to the workings of language.

Widdowson, therefore, looks at Stylistics as:

> *...The study of literary Discourse from a linguistic orientation and that what distinguishes Stylistics from Literary Criticism on the one hand and Linguistics on the other is that it is essentially a means of linking the two. Stylistics involves both literarycriticism and Linguistics, as its morphological make-up suggests: the 'style' component relating it to the former and the 'istics' component to the latter.*

Widdowson further states that 'the value of Stylistics is that, it can provide the means whereby the learner can relate a piece of literary writing with his own experience of language and so extend that experience. Green (2006) is of the veiw that Stylistics and Literary theory appear to have a common

ground which is language. Stylistics is seen as a theory of literature that explicitly deals with locating, and describing the particular language of literature. He emphasizes that Stylistics has its roots in the elocution of Aristotelian rhetorical studies. From the rhetorical tradition, Green *op.cit* is of the opinion that Elocution dealt with the appropriateness of the expression and the relevance of its Stylistic choices. Thus, it is a focus on the language of the expression in a particular way to do with how the text means, rather than what it means.

In contrast to Stylistics, Green (2006) also posits that Literary theory is a broad area of investigation covering linguistic, social, cultural, political, economic, hermeneutic, empirical, and psychological issues surround the production and consumption of literary texts. According to Mey (2004), the term 'Stylistic' was introduced by Baky (1909), a student of Ferdinand de Saussure. Stylistics arose partly because of the need in Literary criticism to work with a set of agreed upon and defined terms for the analysis and description of a particular kind of language, the language of literature.Green (2006) further asserts that Stylistics has concentrated on literary texts, although the concept of style extends beyond the literary. With this concentration on the language of the text, stylistics has some affinities with a certain kind of Literary Criticism known as 'Practical Criticism'. This critical approach, according to Green, grew out of the work of I.A. Richards in the 1920s with focus on the mechanics of the text and its language features.

In the 1960s, Stylistics was given a boost from developments in descriptive linguistics, particularly grammar. Michael Halliday's work "Language and Style' first of all his scale and category grammar and his concept of register as a situational use of language" proved a key point in Britain and Australia. Halliday's Systemic Functional grammar persistently provides 'the most popular tools in Stylistic

Analysis because of its comprehensive set of lexico-grammatical categories that label mental processes, verbal and material actions and so are able to tackle full-length naturalistic texts more easily than generative grammar; Wales (2006). However, the goal of Stylistics is to describe the linguistic features of the object of analysis in such a way as to demonstrate their functional significance for the interpretation of the text (Wales, 2001).

Osgood (1960) in Fakuade (1998) also defines style as an individual's deviation from norms for the situations in which he is encoding, these deviations being the statistical problems of the structural features for which there exists some degree of choice in his code. Style may also refer to some or all of the language habits shared by a group of people at one time, or over a period of time, as when we talk about the style of the Augustan Poets or the style of Old English Heroic Poetry (Crystal and Davy, 1969b).Like other languages in other parts of Nigeria and the world,the Tiv people of Nigeria also have style and one of such styles is the language style of *ishor i kpehen* and *wuhe kuran* cults which is the focus of this study.

The dominant Linguistic theory throughout the 1960s and 1970s was undoubtedly that of Noam Chomsky and his followers. The Chomskyan influence is seen particularly in the work of Levin (1962) and Ohmann (1964). Style is seen by Levin and Ohmann as a transformational option selected from a core form. In spite of this central notion of transformation which could easily be related to notions of style, Chomsky's work was seen as too abstract for the text-driven concern of stylistician (Green, 2006). However, with the development in the 1970s of disciplines such as Discourse Analysis and Pragmatics in linguistics on one hand and Reception Aesthetics and Reader-Response Criticism in Literary theory on the other, Stylistics shifted its focus to the text in its Interactive Discourse Context

(Functional Stylistics, Discourse Stylistics or Contextualized Stylistics), and to the reader as constructing the meaning of the text, rather than the decoder of a given message or single and eternal truth encoded by the writer (Wales, 2006).

Green *op. cit* considering Discourse Analysis in its broadest sense sees Stylistics as simply the variety of Discourse Analysis dealing with Literary Discourse; thus, Leech *et al* (1983) posits that Stylisticians have tended to draw eclectically from developments in Discourse Analysis and the related field of pragmatics, Speech Act Theory, Politeness Theory, and Critical Discourse Analysis are now the staples of stylistic approaches.In theory therefore, Stylistics offer common ground for those perennially separate groups of literature and language specialists. Jakobson (1960) states that a linguist deaf to the poetic function of language and a literary scholar to linguistic problems and unconversant with linguistic methods is equally flagrant anachronisms. To get to the linguistic features of this variety of language, Ayeomoni (2002) notes that there are various linguistic options or approaches that could be explored. The options include the Text Linguistic Approach, Discourse Analysis, General and Linguistic Stylistic Approaches. In this study however, the procedure of general Stylistic analysis is adopted for the following reasons: in the first place, Stylistics itself is described as a linguistic study of different styles (Chapman, 1973; Ayeomoni, 2002; Babajide, 2002; Romano, 2000; Williams, 2002). It is a product of social situation, implying that there is a common relationship between language use and socio-political situations. Stylistics in this wise, is taken as an integral part of Sociolinguistics, in the sense that it studies humans in relation to their society.Carter (1988) proposes that Practical Stylistics is a process of literary text analysis which starts from a basic assumption that the primary interpretative procedures used in the reading of a literary text are linguistic procedure. He added that Stylistic

Analysis can provide the means whereby the study of literature can relate a piece of literary writing to his own experience of language and so can extend that experience.

European linguistic tradition has always seen the study of the purely structural aspects of language as bound up with the study of its aesthetic aspects; for instance, in the middle of the twentieth century, the Great Russian linguist Roman Jakobson contributed equally to Theoretical Linguistics and to the critical examination of literary works.Stylistics is the study and interpretation of texts in regards to their linguistic and tonal style. As a discipline, it links Literary Criticism to Linguistics. It does not function as an autonomous domain on its own, but it can be applied to an understanding of literature, journalism as well as linguistics. Sources of study in Stylistics may range from canonical works of writing to popular texts and from advertising copy to news, non-fiction, popular culture, as well as to political and religious discourse. Leech *et al* (1983*)* observe that Stylistics as a conceptual discipline may attempt to establish principles capable of explaining particular choices made by individuals and social groups in their use of language, such as in the literary production and reception of genre, the study of folkart, in the study of spoken dialects and registers, and can be applied to areas such as Discourse Analysis as well as Literary Criticism.

Leech *et al* (1983) are also of the view that common features of style include the use of dialogue,including regional accents and individual dialects (or idiolects),the use of grammar, such as the observation of active voice and passive voice, the distribution of sentence lengths, the use of particular language registers, and so on. In addition, stylistics is a distinctive term that may be used to determine the connections between the form and effects within a particular variety of language. Therefore, stylistics looks at what is 'going on' within the language; what the linguistic associations are

that the style of language reveals. The Analysis of Literary style goes back to the study of classical rhetoric, though modern stylistics has its roots in Russian Formalism and the related Prague School of the early twentieth century.In 1909, Charles Bally's *Traité de stylistique française* had proposed stylistics as a distinct academic discipline to complement Saussurean linguistics. For him, Saussure's linguistics by itself could not fully describe the language of personal expression. Bally's programme fitted well with the aims of the Prague School. Taking forward the ideas of the Russian Formalists, the Prague School built on the concept of fore grounding, where it is assumed that poetic language is considered to stand apart from non-literary background language, by means of deviation from the norms of everyday language or *parallelism*. According to the Prague School, however, this background language is not constant, and the relationship between poetic and everyday language is therefore always shifting, this underscores the sort of distinctness of the language used in *ishor i kpehen* and *Wuhe kuran* cults from the mainstream Tiv.

Roman Jakobson who had been an active member of the Russian Formalists and the Prague School, before emigrating to America in the 1940s, brought together Russian Formalism and American New Criticism in his Closing Statement at a conference on Stylistics at Indiana University in 1958. Published as *Linguistics and Poetics* in 1960, Jakobson's lecture is often credited with being the first coherent formulation of stylistics, and his argument was that the study of poetic language should be a sub-branch of linguistics. The *poetic function* was one of six general functions of language he described in the lecture.

In The Cambridge Encyclopedia of Language, Crystal observes that, in practice, most stylistic analysis has attempted to deal with the complex and 'valued' language within literature, i.e. 'Literary Stylistics'.

He goes on to say that in such examination the scope is sometimes narrowed to concentrate on the more striking features of literary language, for instance, its 'deviant' and abnormal features, rather than the broader structures that are found in whole texts or discourses. The compact language of poetry is more likely to reveal the secrets of its construction to the stylistician than is the language of plays and novels (Crystal, 1987). Carter (1988) sub-categorized it into 5 sections:

i. **Linguistic Stylistics:** In several respects, Linguistic Stylistics is the purest form of Stylistics in that its practitioners attempt to derive from the study of style and language variation some refinement of models for the analysis of language and thus contribute to the development of Linguistic theory.

ii. **Literary Stylistics**: A distinguishing feature here is the provision of a basis for fuller understanding, appreciation and interpretation of a vowedly literary text. Although a precision of analysis mode available by stylistic methods offers a challenge to established methods of close reading or Practical Criticism of texts, the procedures of Literary stylistics remain traditional in character in spite of developments in Literary theory which challenge assumptions about the role of language in depicting literary realities.

iii. **Style and Discourse**: Work in Stylistics within this category acknowledges that style is not an exclusively literary phenomenon and addresses itself to the description and characterization of stylistic effects in a wide range of discourse types. Fowler (1986) calls it Linguistic Criticism.

iv. **Pedagogical Stylistics**: There are a number of issues deriving from deep-rooted divisions between linguistic and literary critics but which still require to be considered; which emerge in the context of debates concerning the pedagogical relevance of Stylistics.

v. Stylistics and the foreign language learner:Perhaps because questions of language and learning are more widely addressed in the domain of foreign language learning than in the no less important area of mother tongue language development, issues of pedagogy in relation to Stylistics, literature and language study can be more easily surveyed. However, there is a growing recognition that integration of language and literature can be of mutual benefit in the context of foreign or second language education and that a situation of literary education; Conducted by exposure to a canon of texts in English literature mainly through a method of lecture may be in need of modification on a number of counts. Carter (1989) observes that it is generally recognized that, the style of a work can depend on linguistic effects produced at a number of different linguistic levels often simultaneously and that one fairly crucial factor is our expectations concerning the literary form or genre employed.

Levels of Stylistic Analysis: The levels of Linguistic Stylistics Analysis are identified as:

i. **Graphology:** In the works of Crystal and Davy (1969) cited in Agemo (2011), graphology is the analogous study of a language writing system or orthography as seen in the various kinds of handwriting or topography. Leech (1969) believes that graphology transcends orthography. Graphology refers to the whole writing system: punctuation and paragraphing as well as spacing. Agemo (2011) added that a graphological discussion of style among other features entails the foregrounding of quotation marks, ellipses periods, hyphens, contracted forms, special structures, the full stop, the colon, the comma, the semicolon, the question mark, the dash, lower case letters, gothic and bold prints, capitalization, small print, spacing, italics.

ii. **Phonology**: Ofuya (2007) is of the view that Phonology describes the ways in which speech sounds are organized in English into a system. Lodge (2009) believes that Phonology is the study of linguistic systems, specifically the way in which sound represents differences of

meaning in a language. Phonology in Stylistics usually deals with analyzing sound patterns in a piece, the systemic use of sounds to form words and utterances in language.Phonological devices are obtained through the repetition exhibited. For example in rhyme elements, alliteration, consonance, assonance and phonaesthesia (secondary onomatopoeia) are those sounds, which are felt to be appropriate to the meaning of their words.

The repetition of sounds of words helps in linking related words to reinforce meaning. It provides tone and musical colour and it aids memorability.Phonology also refers to the representation of the sounds and sound patterns in a speaker's mental grammar or to the study of the sound patterns in a language or in human language in general, it is phonology that permits a speaker to produce sounds that form meaningful utterances, to recognize a foreign accent and also to know what is or not a sound in one's language, to also know that the different phonetic strings may represent the same morpheme. When two or more languages are in direct contact with one another, they may exhibit sharp grammatical Syntax, Phonological contrast but they can still form closely connected functional communication network. The present study of Tiv cults discourse is possible with the aid of Phonology, this is because the *Orkpehen shor* and *Orkuran wuhe (Diviners)* are able to produce meaningful sounds that are uttered and understood by Diviners alone and not understood by those who are not in these cults.

iv. Lexico-Syntax: This is a word formed by the combination of two different words "Lexis" and "Syntax". Lexis is the total vocabularies that make up a language or the body of words known and used by a particular person. Tallerman (1998) asserts that Sentence construction means how words are grouped together to make phrases and sentences. It is also used to mean

the study of the syntactic properties of languages; in this sense it is used in the same way as we use 'Stylistics' to mean the study of literary style. Lexico-Syntactic patterns may be obtained through various means which include unusual or inverted word order, omission of words and repetition.Lexico-Syntactic choices are obtained through devices such as piling of usual collocates, unusual collocates (words) archaic words, particular parts of speech,metaphor, simile and oxymoron. This particular level of stylistic study is relevant to this study because the language style of *ishor i kpehen* and *wuhe kuran* cults has a lot of parts of speech and unusual utterances that is used to further make sure what they say and how they say things stays with just the *Orkpehen shor* and *Orkuran wuhe* even those who come to them (clients) don't understand their language because of the ambiguity of the language style.

2.2.7 The Act of Divination

Divination, according to the Encyclopaedia Brittanica (123) is the act or art of predicting future events or of discovering hidden or secret things by supernatural power. The belief in divination is founded on the idea of the continuity of human life beyond the grave, and on the existence of spiritual beings more powerful than mortals, even though the idea of a Supreme Deity may not have been reached. In every land, there is a striving after knowledge that transcends sensible things that cannot be acquired by ordinary means. Divination is also considered as the practice of determining the hidden significance or cause of events, sometimes fore telling the future, and also taking away badluck by various natural, psychological, and other techniques,found in all civilizations, both ancient and modern, it is encountered most frequently in contemporary mass society in the form of horoscopes, astrology, crystal gazing, tarot cards.

Divinatory practices and the beliefs underguiding them are greater in scope than discerning the will of the gods and the fatalistic view of the human condition that inspired so much of early Mediterranean religious thought. In some societies, divination is a practice to which many persons frequently resort, but never in terms of discovering the will of the gods. The idea of a godly providence controlling human affairs in such societies is unusual, although humbler spirits are often thought to intervene in troublesome ways (Wolfgang, 1978). While divination is most commonly practiced in the modern Western world in the form of horoscopic astrology, other forms were and continue to be of equal importance for other cultures including the Tiv culture.

On the nature and significance of divination, the Encyclopaedia Britannica (123) still notes that it is universally concerned with practical problems, private or public and seeks information upon which practical decisions can be made; but the source of such information is not conceived as mundane, and the technique of getting it is necessarily fanciful. The mantic (divinatory) arts are many, and a broad understanding can emerge only from a survey of actual practices in various cultural settings. A short definition, however, may be offered as a preliminary guide: divination is the effort to gain information of a mundane sort by means conceived as transcending the mundane.

On a sensitive or contentious issue, an extraordinary credibility is desired, and the ultimate reliability of an oracle reflects the political standing of its owner—the king's oracle, for example, is viewed as the final authority, and the royal court is scrupulously organized to guard this vessel of power (divinatory and other) from contamination. Few societies are as enthusiastically given to divination as the Zande, who routinely employs it to explore their thoughts and who will not consider any important undertakings without oracular confirmation in advance. Among the Zande, the ordinary person could

be considered a divinatory specialist. In Tiv, divination is reserved for special crises, and a recognized expert must be consulted to guarantee an authentic answer to the situation.

The Function of Divination: The function of divination needs to be understood in its motivational context. It is not enough to say that information won from the diviner serves to allay uncertainty, locate blame, or overcome misfortune. Clients seek out a diviner when they are unsure how to behave when there is illness, drought, death, or the fear of death; when there is suspicion of malevolence, theft, or breach of faith; when dreams or other symptoms are disturbing or the signs of the time seem bad. Divination serves the purpose of circumscription, of marking out and delimiting the area of concern: the nature of the crisis is defined; the source of anxiety is named. Concern becomes allegation, bafflement decision. The diviner may function as a stage manager, speeding up the action, rejecting false moves in advance, or indicating the secret fear or the hidden motive. Where divinatory practice is a recognized resource, the individual who ignores it is considered arbitrary, and one who heeds it needs no further justification. In this sense, the ultimate function of divination is the legitimating of problematic decisions.

Varieties of Divination: Dramatic effect is important; divination takes many forms and employs a wealth of devices. In a general way, it may be said that inductive divination employs non human phenomena, either artificial or natural, as signs that can be unambiguously read. The prime condition is that the signs appear to be genuine, not manipulated. Interpretive divination commonly combines the use of non human phenomena with human action, employing devices so complex, subtle, or fluid that the special gifts of the diviner seem required if the meaning is to be known. It is here that divination takes its most characteristically dramatic forms. Intuitive divination usually places little reliance upon

artificial trappings, except for dramatic effect. Excellent performers may exhibit gifts that are in a different context, would have made them effective actors, writers, or political leaders. Where diviners can produce other voices, they can generate the impression that the gods or spirits are speaking.The sphere of human existence is affected, as has previously been stated, by acts of commission by evil minded persons, or by the evils brought in by sinners consciously or unconsciously. The former acts are recognized as evil magic *Tsav* (Witchcraft) and are called *kwagh bo* (evil things), whilst the latter are called *asorobo* (sins). These acts have mechanical results which may be averted by acts of magic, and thus it is that, the Tiv have acquired a means of communicating with spirits in order to obtain the key to the evils expressed by them, or to discover a guilty person whose presence is a menace to society.

Divining was originally a simple process which was performed by the family elder, or rather in his presence as a witness; this was the process of '*ikegh tubun*'(the administering of sasswood to the chicken, answers in the affirmative or negative being read from the resulting death or otherwise of the chicken). Diviners according to Downes (1933) are to large extent specialists; though some are the actual *Tors* (elders) the majority has a position specially 'acquired, either by inheritance or by personal effort. A father will instruct his son; others will journey any distance and pay enormous fees in order to acquire the knowledge, from a man of reputation'. As aesthetic as the scenes may be, this research is concerned with the language use. The diviners have the reputation of great skills in getting through to the spirits. The divining instrument used generally by the Tiv is called *agbende*. This instrument is composed in pairs of four elliptical, slightly concave, pieces of shell seeds of the native mango tree (*ive*) which are about one and a half inches long by one inch, one side shiny and the other side dull; sometimes bones are used. The process of divining varies a little in areas, but the scheme is identical generally. First, the diviner calls on his family ancestors; the *Ukum* for instance, call as follows:

'*Amandi, Akumun, Uga, Aon*do, *Ngo a yen shin ya*. *Amandi, Akumun, Uga, Aondo, Ngo a yen shin ya* (Amandi, Akumun, Uga, Aondo, mother should go to the earth). Bohannan and Bohannan (1953) are of the view that *akombo* can be ritually manipulated, if it has seized someone, it can be washed away, a ritual means the process of removing the *akombo* to render the victim capable of benefitting from medical treatment. Washing *akombo* is a simple ritual performed by the *orakombo*. Its main symbolism involves washing away the danger, evil or quilt (*ibo*) in a stream by means of a scapegoat, usually a chicken. The ceremony ends with a set of ritual motions (*chia*, both low tones) and the invocation (*chia*, both high tones) 'evil descend, evil descend, right ascend, right ascend' (*ibo i sen, ibo i sen, isho kondo, isho kondo*). These are complex words which portray Tiv life. The chant is called '*tachia'* which can be translated as 'throwing' the sacredness.

The study is concerned with the cultural practices of *Ishor i Kpehen* and *Wuhe kuran* amongs the Tiv people. These cultural practices are performed by the instrumentation of language in the divination process where the diviner consults the deities. The belief in signs and potency of the spiritual communication with man through the medium of phenomena is a very prominent feature of Tiv thought. If a python (*Kyume*), a bush lizard (*avange)*, a chameleon (*hum gaga*) enters a house; if a frog sits on the road or in the compound and does not move when approached; it is a sign of a bad omen that calls for divination.

2.3 Review of Previous Studies

This aspect reviews other related works carried out by various authors on Linguistic Stylistic. It is widely noted that linguistic studies on the Stylistics of Tiv cult Language are very few that notwithstanding, a significant number of authors have contributed to the study of the language as a

whole and there are numerous studies on linguistic stylistics generally. Roman Jakobson, an active member of the Russian Formalists and the Prague School, brought together Russian Formalism and American New Criticism in his Closing statement at a Conference on Stylistics at Indiana University in 1958 Published as Linguistics and Poetics in 1960. Jakobson's lecture is often credited with being the first coherent formulation of Stylistics, and his argument was that the study of poetic language should be a sub-branch of linguistics. The poetic function was one of six general functions of language he described in the lecture. Jakobson's work is the watershed for stylistic studies of literary genreswhich is the crux of this study; this is because this study is also a stylistic study and it is concerned with literary genres.

Michael Halliday is an important figure in the development of British stylistics. His 1971 study on Linguistic Function and Literary Style: An Inquiry into the Language of William Golding's the Inheritors is a key essay. One of Halliday's contributions has been the use of the term register to explain the connections between language and its context. This work seeks to uphold Halliday's conviction as the linguistic function and literary style of the cult languages (*ishor i kpehen and wuhe kuran*). For Halliday, register is distinct from dialect. Dialect refers to the habitual language of a particular user in a specific geographical or social context. Register describes the choices made by the user, choices which depend on three variables: field ("what the participants are actually engaged in doing", for instance, discussing a specific subject or topic), tenor (who is taking part in the exchange) and mode (the use to which the language is being put).

Fowler (1996; 1992) observes that different fields produce different language, most obviously at the level of vocabulary. The linguist David Crystal points out that Halliday's 'tenor' stands as a roughly

equivalent term for ‘style’, which is a more specific alternative used by linguists to avoid ambiguity (Crystal, 1985). Halliday’s third category, mode, is what he refers to as the symbolic organisation of the situation. Downes (1933) recognises two distinct aspects within the category of mode and suggests that not only does it describe the relation to the medium: written, spoken, and so on, but also describes the genre of the text. Halliday refers to genre as pre-coded language, that has not simply been used before, but that predetermines the selection of textual meanings. The linguist William Downes makes the point that the principal characteristic of register, no matter how peculiar or diverse, is that it is obvious and immediately recognisable (Downes.1933).

In Cambridge Encyclopaedia of Language, Crystal (1997) observes that, in practice, most stylistic analysis has attempted to deal with the complex and ‘valued’ language within literature, i.e. ‘literary stylistics’. He goes on to say that in such examination the scope is sometimes narrowed to concentrate on the more striking features of literary language, for instance, its ‘deviant’ and abnormal features, rather than the broader structures that are found in whole texts or discourses. For example, the compact language of poetry is more likely to reveal the secrets of its construction to the stylistician than is the language of plays and novels (Crystal, 1997).

Yina (2011) in his book Semiotics of Tiv Oral Poetry considers the language of Tiv cult as poetic. He is of the view that what constitutes cult poetry in Tiv fundamentally is the incorporation of the Philosophical and Sociocultural modes of expression that relates to Tiv belief systems and Tiv social structure. He emphasizes that cultural artefacts are very important symbolic indices in the poetic description or representations of supernatural forces in the rendition of cult poetry and used literary devices in his analysis.*Ishor i Kpehen* and *wuhe kuran* cults are some of the important Philosophical

and Socio-cultural belief in Tiv nation which has a peculiar style that requires an assessment.Yina (2012) in another research entitled "A Linguistic Symbology of Tiv cult Discourse" stresses that what constitute cult discourse in Tiv profoundly is the incorporation of linguistic elements semantically laden with an entangling web of cultural, philosophies, logic, religion therapy, divination and socio-psychological modes of thoughts and practices. He states that a linguistic symbology naturally focuses on the cultural perspective of the semantic elements in communication as significant systemic pegs with philosophical, ideological, psychological, moral and social values. Using semantics, he analyses Tiv cult discourse into two dimensional planes: The divination and therapeutic religious poetry and the conversational prose. This work also investigates the language of the Tiv cult discourse, with emphasis mainly on use of grammar as the basis for its analysis.

Gbenda (2014*)* in his study of "Eschatology in Tiv Traditional Religious Culture: An Interpretive Enquiry"is of the view that Tiv eschatological ideas, beliefs, and practices find expressions in their cultural and religious life. They are expressed in their understanding of man, rites of passage, songs, music and dance, works of art, use of time, space, proverbs, burial rites, and ancestral veneration. Tiv eschatology is expressed in all that the Tiv people do with time, space, proverbs, and oral traditions, in works of art, songs, music and dance, Tiv ideas of judgment (*ijir orun*), resurrection and communion with the living and dead are indigenous ideas without any direct or indirect Christian influence. The *ishor i kpehen* and *wuhe kuran* cult discourse are also some of the Tiv oral Traditions that have no direct or indirect influence with the coming of Christianity and Islam. It is therefore pertinent to examine the expressions of the language style of these Tiv cults discourse especially the stylistic aspects of the language which is the focus of this study.

From the foregoing, we can observe that the numerous models by different linguists or scholars on the study of stylistics in language were mostly interested on stylistic analysis of text languages than any other aspect, most of their works were basically on foreign languages unlike this study which is concentrating on one of the indigenous languages based on Phonological, Lexical, Syntactical and Semantical stylistics in the language in question–(Tiv). This is to show that our indigenous languages also are with style.The researcher believes that, the term stylistic study of Tiv Cult discourse is a reality in this language- (Tiv). Previous studies have shown that the language of this cult (*ishor i kpehen and wuhe kuran*) varies from the language Tiv people speak to one another. It is also hoped that the work will be of interest to Linguist and Educationist since it is on an indigenous language and it involves not only phonological aspect of Tiv Cult Discourse, but also the lexical as well as semantic aspect. This should not be seen as an extensive study but just a stepping stone to further research.

2.4 Theoretical Framework

Spencer and Gregory (1964) are of the opinion that artists are products of their own culture and since culture and language are free-swimming pool to all artists, some features generally labeled as stylistic are not personal or individual at all. At the beginning of this work, a wide variety of stylistic views was considered with their gamut of models with divergent goals and terminologies. The complex nature of the Tiv language like any other human language makes it paramount for analysis to be made from different positions over the years.Therefore, this research shall instead of adopting a single model for its stylistic analysis, employ an eclectic approach.

From the various discussions made on Stylistics, culture and the relationship between language and culture, a correlationship will have to be established in this research considering the fact that comprehension of culture cannot be attained unless there is an understanding of the phonological,

semantic, syntactic or lexical functions of the language. It is a general knowledge that language being a highly organized phenomenon is primarily restricted to the human species that is why Firth (1969) is of the view that "language and personality are built into the body…we must expect therefore, that linguistic science will also find it necessary to postulate the maintenance of linguistic patterns and systems within which there is order, structure and function".

Style may refer to some or all the language habits of one person as when we talk of Shakesphere's style or when we discuss the question of disputed authorship. More often, it refers in this way to a selection of language habits, the occasioned Linguistic idiosyncrasies which characterize an individual uniqueness. Therefore style may refer to some or all of the language habits shared by a group of people at one time or even a period of time (Crystal and Davy 1969a). Stylistics is the study of style, thus, Lyon (1995) defines stylistics as a variation in the use of language. That is two utterances in the same language may convey approximately the same information but are different in their linguistic structures and can be said to differ in structure. Enkvist *et al* (1964) are of the view that style is a choice between alternative expressions. Osgood (1960) sees style as an individual's deviation from norms for the statistical properties of those structural features for which there exist some degrees of choice in his code. This study developed an interdisciplinary as an eclectic framework which is derived from Crystal and Davy (1969) theoretical framework for stylistic analysis and eclectic approach.

Crystal and Davy (1969a) are of the view that Stylistic devices are some sort of language tools which are used to create novelty and uniqueness in the language. They are also of the view that the use of these Stylistc devices makess a piece of work or speech very beautiful and attractive so that they create an aesthetic experience to the reader or listener. Crystal and Davy (1969a) therefore identified the following Stylistic Devices which this research is anchored on:

i. Phonological Stylistic Devices

ii. Synthatical Stylistic Devices

iii. Sematic Stylistic Devices and

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Preamble

This chapter focuses on the methodology, which includes the process of data collection, types and sources of data and the analysis of data.The components of this chapter includes: desk review method (materials from relevant literatures are obtained) in addition oral interviews and field observations were also conducted to gather adequate data for analysis.The lexico-syntactic patterns and choices, phonological, semantic and levels of stylistic analysis formed the basis of the analysis.

3.2 Types and Sources of Data

The main data for this research was the recorded oral interview, The researcher chosed the method of oral interview for selecting information because the people interviewed were elderly men who can not read and write nor understand any language other than Tiv, and this was appropriate for both the researcher and the subject.This data was obtained mainly from primary sources and secondary sources of data were obtained to compliment the primary data.

3.2.1 Primary Sources of Data

This study was confined to the study of cult discourse among the Tiv people in Nigeria.The main source of primary data for the study was oral interview with the Diviners (*orkphenen ishor* and *orkuran wuhe*) and those who came to inquire from the diviner

3.2.2 Secondary Sources of Data

The secondary sources of data were collected to conpliment the primary data. The main sources of secondary data were from consultation of relevant textbooks and other documented records which provided for the theoretical framework of the study. Materials on Tiv and their belief systems were consulted from relevant literatures such as journals, textbooks and from the internet.

3.3 Method of Data Collection

The sample population used for this research was mostly the elderly men who can not read and write and also have no exposure to western civilization.This was because the information required was to be obtained through unscheduled interview, this was done in order to ensure that the information about the style of these cults discourse was obtained only from those who have in-depth knowledge of the cults and are native speakers. The study targeted a population size of twenty elderly men, *Mbaashorov* (plural form of *Orsho* that is the diviners) and *mbakuran wuhe* (plural of *Orkuran wuhe)* respectively for the study across the major Tiv clans that inhabit part of the middle belt especially Benue State and some parts of Plateau, Taraba and Nasarawa states. This is because the practice in any of these clans is common to their kinsmen in Benue, Plateau, Taraba and Nasarawa States.

The Researcher obtained information about *ishor i kpehen* and *wuhe kuran* from twenty elderly men from rural areas where this practice is common across the Tiv clans. The researcher also visited different scenes of *ishor i kpehen* and *wuhe kuran* where she had oral interviews with the *Orsho* and *orkuran wuhe* (Diviners) as well as their chiefs to gather her primary data. Apart from the oral interview, the researcher also consulted literatures on Tiv language and culture to obtain background knowledge on the history of the Tiv people as well as their way of life. The major problem encountered

during the oral interviews with *Mbaasorov* and *Mbakuran wuhe* (diviners) was that they were not comfortable and free in talking to me because I was a lady, that most details of their ritual acts are sacred to the female folks.

3.4 Data Analysis

The data for this study were collected sequentially from the Tiv major clans. It is on this basis that the collected raw data were carefully studied by the researcher before it was transcribed with the aid of experts in Tiv Language into English Language for analysis. The following types of Stylistics patterns/devices are analyzed in the discourse of the *ishor i kpehen* and *wuhe kuran* cults:

i. Lexico-Syntactic devices

ii. Semantic stylistic devices

iii. Phonological stylistic devices

In each of the sentences in *ishor i kpehen* and *wuhe kuran* cults the various stylistic tools in the sentences are analyzed to clearly bring out the various stylistic patterns or devices in these two Tiv cults discourse.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.1 Preamble

The need to carry out a study on the phonological, lexical, syntactic, semantic and morphological levels of Stylistics has been emphasized. These levels create a lot of differences from the conventional Tiv language. This chapter therefore is concerned with the presentations and analysis of data obtained during the study. The style of language used in *ishor i kpehen* and *wuhe kuran* constitute the thrust of this chapter. The recorded versions are transcribed by an expert in Tiv language into English language sentences and presented for analysis.

4.2 Data Presentation

Data were obtained for this study from the major Tiv clans to ascertain that these cults exist in all the Tiv clans and in all these clans, their style of language is same, however the data obtained and presented for analysis in this study are from *Orsho* in North Bank, Makurdi, Benue State and *Orkuran wuhe* from Gawa in Takum Local Government Area, Taraba State.The recordings were live coverage of people who came to consult the diviner to find out about possible causes of sickness, death and badluck and also to clear the causes of their problem.

4.2.1 *Ishor i kpehen* Cult

Table 4.1 shows the data on *ishor i kpehen* where the *Orshor* (diviner) makes consultations with the spirits in strange language and related to his clients the revelations from the gods or spirits. *Ishor i kpehen* contains a total of ten sentences which are highly manipulated.

Table 4.1 Data on *Ishor i kpehen* (Consultation*)*

Raw data on *ishor i kpehen*	English translation by an expert in Tiv
Enchantment: *Se sugh jov i sha wo, man momiwata u iir, man momiwata u nyian. Se sugh jov Jebo Ode man jov Ogbomosho. Se mba sughun jov Darva. Ka ku yorough kpor kpor shin Ityo wua a wuaa? Alue Ityo na awua awua ga yo, kaa ne se.* ***Revelation:*** *I tese kwagh nyoon shin uya, ityough ki nanden kua vanger. I tese er kwagh nyoon gba shin nguhwar jighirii.* *Solution: We ayem yo, ker or a er un icigh ki ikyura i mbatugh man iyese i mbatugh. I kura un wuhe; or nan wa un icigh ki akombo Dam. I ker kwagh u twer ken ngo na utamen, i too kwagh u ngo na i tile amin,i oo un akombo dam.*	**Enchantment:** Wegreet the spirit of the mountain, the dark-complexioned mermaid spirit and the white mermaid spirit. We greet the spirit from *Ijebu Ode* and that of Ogbomosho. We greet specially the indigenous *Darva spirit*. Is it really death? Have the kinsmen actually killed him or not? If they have not killed him, then reveal to us. **Revelation**s: The spirits revealed pains in the stomach, headache and heartache. It shows that the sickness started from the leg. **Solutions**: When you go, look for a herbalist to prepare medication for *Ikyura I Mbatugh* (*Akombo*) and *iyese I Mbatugh* (the evil scorpion of the night) as well as deliverance from ill-luck (*wuhe kuran).* He should also prepare medication for *Akombo* udam. Also, investigate *twer (*idol that cripples someone) from his grandmother using anything belonging to the mother for deliverance from *Akombo Udam.*

Source: Fieldwork (2014)

Plate I shows the *Orshor* in action with his clients in his sacred place where he makes consultations with the spirits (gods). The place of *Orshor* is considered a sacred and holy environment where there is direct contact with the spirits, in this sacred place of consultation nobody is allowed in with foot wears. The floor of the place is also entirely different; there is a mirror through which the spirits (gods) reveals problems and the solutions of the issues which the client has come to seek answers. It is only the

Orshor that has the supernatural powers and connections to see these revelations through the sacred mirror and then convey them to the client.



Source: Fieldwork (2014)

Plate 1: *Orkpehen shor* (Diviner) in action attending to his client (*ishor i kpehen***)**

4.3.2 *Wuhe Kuran* Cult

Table 4.2 shows the raw data on *wuhe kuran.* The data contains a total of fourteen sentences in a manipulated and complex language. The diviner (*Orkuran wuhe*) makes series of incantations in strange language evoking the ill-lucks or sickness.

Table 4.2*Wuhe Kuran (*Deliverance from ill -luck or sickness)

Raw data on wuhe kuran	English translation by an expert in Tiv
Iti yough er anna? Iti yan er Iorzua. *Iyange i nyian ne, mngu kuran Iorzua ikyoo ibo yor kera chicha chii chii. Mnenge a nenge ashe ga myam a yam vea mba tarev. Mngu yilan man sun mba tarev mba sha ityough ki tar man mba shin ityo tar.* *Sev av, Iorzua nder uduen ke wuon kpera ityough sha too he hunda, vuer chi u mba tsav haa un iyor, u too ikyor ibo, m oor ikyor ibo la kera chicha. Her la tsegherga, sev av, Iorzua, nder due ke wuon, ngo kyegh da mou sha iiu kar ndughur iyor, vuer chi u mbatsav haa un iyor u too ikyor ibo, oon yam we ikyor ibo la kera chicha ciir.* *Her la tsegherga, kwase nenge a won u nan, Iorzua faga da er asenge anan too ikyor ibo, oon yam we ikyor ibo la chicha.* *Sev av Iorzua mou zende aver vuer chi u mbatsav he gbenda too ikyor ibo, oon we ikyor ibo la nyian kera chicha ciir.* *Her la tserga, sev av Iorzua due zende mbatsav dugh or kpen kar a mi humbe u or kpen ta u iyor utoo ikyor ibo, oon yam we ikyor ibo la kera ciir.* *Kashami, shi mngu kibii u yilan mba tarev mba shin ifi u Benue, mba shin Gwer, mba shin Gbaya, mba shin Uhur, mba shin Kpabele, mba shin Ako, mba shin Akelepka, man mba shin Gber Usou me aluer vuer chi u mbatsav haa Iorzua iyor shin ka humbe u mbatsav kpaa, aluer ka kwase kpa a er asenge a nan shien u nan due won kpaa, mngu oon we ikyor ibo kera chiir. Ikyor i bugh waghen waghen; ikyor i wange waan.* *Mnenge a nenge sha a she ga, m yam a yam vea mba tarev. Uwer wan kwase, iyange wan nonso, ibo shen isho kondo.*	What is your name? My name is *Iorzua.* Today, I am delivering you (*Iorzua*) from all ill-luck. I didn't just venture into it, but inherited it from my ancestors. I am calling and extending special greetings to my ancestors from the North, South, East and West. Once upon a time, you (*Iorzua*) woke up and upon coming out made head contact with the threshold of the thatched roof and the witchcraft powder poured on you thereby incurring ill-luck, I deliver you from it today. Not just that, you woke up and a hen incubating eggs shook herself and witchcraft powder poured on you thereby incurring ill-luck, I deliver you from all of it today. In addition, you met and made love to woman in her menstrual period and incurred ill-luck, I deliver you from it today. One day you travelled and stepped over witchcraft powder on the road and incurred ill-luck, I deliver you from all of it today. Not just that, witches exhumed a dead body and the breeze of death blew over you thereby incurring ill-luck; I deliver you from all of it today. Therefore, I once again call and invoke you, marine spirits from the River Benue, *Gwer,Gbaya, Uhur, Kpabele, Ako, Akelakpa and Gber Usu* that if witchcraft powder poured on him, breeze of death or you made love to a woman in her menstrual period, I deliver you from all the ill-luck and hence pronounce good luck upon you. I didn't just venture into it but inherited it from my ancestors. Moon female daughter, sun male child; guilt descend, innocence ascend

Source: Fieldwork (2014)

Plate II shows the *Orkuran wuhe* in action in his shrine where his client knelt down and he uses a life and healthy chicken to turn round the client's head with incantations to evoke the evil spirits or ill-luck from the client



Source: Fieldwork (2014)

Plate 11: *Orkuran wuhe* (Diviner) in action delivering his client fromill-luck or sicknes

4.3 Textual Analysis

The data presented on the two Tiv cults discourse (*ishor i kpehen* and *wuhe kuran*)is analyzed as follows.

4.3.1 Lexico- Syntactic Patterns

The Lexico-synactic patterns used in these cults discourse is analysed as follows:

a. In Ishor i Kpehen

The incantations on Table 4.1 for *ishor i kpehen* contains a total of ten sentences as follows:

Enchantment

(1) *Se sugh jov i sha wo, man momiwata u iir, man momiwata u nyian.* We greet the spirit of the mountain, the dark-complexioned mermaid spirit and the white mermaid spirit.

(2) *Se sugh jov Jebo Ode man jov Ogbomosho.* We greet the spirit from *Ijebu Ode* and that of Ogbomosho.

(3) *Se mba sughun jov Darva.* We greet specially the indigenous *Darva spirit*.

(4) *Ka ku yorough kpor kpor shin ityo wua a wuaa?*Is it really death? Have the kinsmen actually killed him or not?

(5) *Alue ityo na awua awua ga yo, kaa ne se.* If they have not killed him, then reveal to us.

Revelation

(6) *I tese kwagh nyoon shin uya, ityough ki nanden kua vanger.*The spirits reveal pains in the stomach, headache and heartache.

(7) *I tese er kwagh nyoon gba shin nguhwar jighirii.*It shows that the sickness started from the leg.

Solution

(8) *We ayem yo, ker or a er un icigh ki ikyura i mbatugh man iyese i mbatugh.*When you go, look for a herbalist to prepare medication for *ikyura i Mbatugh* (*Akombo*) and *iyese i Mbatugh* (the evil scorpion of the night).

(9) *I kura un wuhe; or nan wa un icigh ki akombo Dam.*As well he should be deliveredfrom ill-luck (*kuranwuhe).* He should also prepare medication for *Akombo* udam.

(10) *I ker kwagh u twer ken ngo na utamen, i too kwagh u ngo na i tile amin, i oo un akombo dam.* Also, investigate *twer (*idol that cripples someone)from his grandmother using anything belonging to her for deliverance from *Akombo dam.*

Ishor i kpehen contains a total of ten sentences out of which six are simple sentences and the remaining four are compound sentences as shown on Table 4.1.The sentences begin with extreme complexity (1) to considerable simplicity and then complexity (9, 10). This complexity is not progressive seeing there is no repetition of coordination. However, a few cohesive devices are used such as;*man* (1), *man* (2), *kua* (6). The discourse uses unilateral inclusive language: *se sugh (we greet),kaa ne se(tell us). Se (us) is* indicative of the fact that the O*rsho* is involved in the process seeing; it is through him that the message will be passed. With this, all sentences are in the active voice.

The lexico-sytactic patterns used in these cults discourse are as follows;

a. Anastrophe: This is the inversion of words order. Examples are sentence 1 to 7 on Table 4.1. In these sentences, the arrangement of the words is altered. They are not in the natural Tiv order; in sentences 1 to 3 the diviner inverts the word order to show the respect and supremacy of the spirits. In sentence 4 to 5 the diviner (cultist) inverts the words order to show prowess of

the spirit and to show how powerful he is able to communicate with the spirits. In sentences 6 to 7, he shows how considerate the spirits cooperated and reveal things to the cultist. The language is used by the cultist to secure emphasis and to focus his client's attention and also to convince him to accept his supernatural powers and connections with the spirits.

b. Ellipsis: Alabi (2007) is of the view that Ellipsis entails the deliberate omission of a word or words, which are readily implied by the content: It is used to create brevity reemphasis or ambiguity. Examples of ellipsis are sentences 8 to 10. In the sentences on table 4.1 there are some words or group of words in Tiv that are deliberately omitted or readily implied by the content. In sentence 8, the words that are readily implied are *or,a,er*. In sentences 9 and 10 the readily implied words are *iker ornan wagh un ichigh……., i ker kwagh…. i too…..* All these are readily implied words in Tiv Language. The sentences begin with extreme complexity (1) to considerate simplicity and then complexity (9-10). The complexity is not progressive since there is no repetition of coordinates; however a few cohesive devices are used *man* (1), *man* (2), *kua* (6). The discourse uses unilateral inclusive language *se sugh, kaa ne se, se* is indicative of the fact that the O*rsho* is involved in the process since it is through him that the message will be passed. All sentences are in the active voice.

c. Allusion*:* It is a figure of speech that makes a reference to, or representation of a place, event, literary work, myth or work of art, either directly or by implication. Or a reference to a person or event, maybe literary, historical, biblical in order to emphasize, to give credibility, to show off one's education. In *ishor ikpehen cult* discourse the diviner made use of allusion in sentences 1-3, on table 4.1 that is, *se sugh jov i sha wo, man momiwata u iir, man momiwata unyian (1) se sugh jov jebo ode,man jov Ogbomosho(2) and se mba sughun jov darva (3) (*we greet the spirit of the manmaid spirit(1) we greet the spirit from jebo ode and Ogbomosho

spirit(2) we greet specially the indigenous Darva spirit). The diviner of *ishor i kpehen* made use of these allusions to emphasze and show the importance of these spirit and his supernatural powers to have connections with these spirit that acknowledge his greetings and request

a. **In *Wuhe Kuran***

The incantations for *Wuhe kuran* on Table 4.2 contain a total of fourteen sentences. The breakdown of this show that five of the sentences are simple, one is compound and eight of these are complex sentences as shown below**.**

(1) *Iti yough er anna?* What is your name?

(2) *Iti yan er Iorzua. My name is Iorzua*

(3) *Iyange I nyian ne, mngu kuran Iorzua ikyoo ibo yor kera chicha chii chii.*Today, I am delivering you (*Iorzua*) from all ill-luck.

(4) *Mnenge a nenge ashe ga myam a yam vea mba tarev.* I didn't just venture into it, but inherited it from my ancestors.

(5) *Mngu yilan man sughun mba tarev mba sha ityough ki tar man mba shin ityo tar.*I am calling and extending special greetings to my ancestors from the North, South, East and West.

(6) *Sev av, Iorzua nder uduen ke wuon kpera ityough sha too he hunda, vuer chi u mba tsav haa un iyor, u too ikyor ibo, m oor ikyor ibo la kera chicha.* Once upon a time, you (*Iorzua*) woke up and upon coming out made head contact with the threshold of the thatched roof and the witchcraft powder poured on you thereby incurring ill-luck, I deliver you from it today.

(7) *Her la tsegherga, sev av, Iorzua, nder due ke wuon, ngo kyegh da mou sha iiu kar ndughur iyor, vuer chi u mbatsav haa un iyor u too ikyor ibo, oon yam we ikyor ibo la kera chi ciir.*Not just

that, you woke up and a hen incubating eggs shook herself and witchcraft powder poured on you thereby incurring ill-luck, I deliver you from all of it today

(8) *Her la tsegherga, kwase nenge a won u nan, Iorzua faga da er asenge anan too ikyor ibo, oon yam we ikyor ibo la chichir.* In addition, you met and made love to woman in her menstrual period and incurred ill-luck, I deliver you from it today.

(9) *Sev av Iorzua mou zende aver vuer chi u mbatsav he gbenda too ikyor ibo, oon we ikyor ibo la nyian kera chicha ciir.*One day you travelled and stepped over witchcraft powder on the road and incurred ill-luck, I deliver you from all of it today.

(10) *Her la tsegherga, sev av Iorzua due zende mbatsav dugh orkpen kar a mi humbe u or kpen ta u iyor utoo ikyor ibo, oon yam we ikyor ibo la kera ciir.*Not just that, witches exhumed a dead body and the breeze of death blew over you thereby incurring ill-luck; I deliver you from all of it today.

(11) *Kashami, shi mngu kibii u yilan mba tarev mba shin ifi u Benue, mba shin Gwer, mba shin Gbaya, mba shin Uhur, mba shin Kpabele, mba shin Ako, mba shin Akelepka, man mba shin Gber mn sor me aluer vuer chi u mbatsav haa Iorzua iyor shin ka humbe u mbatsav kpaa, aluer ka kwase kpa a er asenge a nan shien u nan due won kpaa, mngu oon we ikyor ibo kera chicirr* Therefore, I once again call and invoke you, marine spirits from the River Benue, *Gwer,Gbaya, Uhur, Kpabele, Ako, Akelakpa and Gber Usu* that if witchcraft powder poured on him, breeze of death or you made love to a woman in her menstrual period, I deliver you from all the ill-luck.

(12) *Ikyor I bugh waghen waghen; ikyor I wange waan.*Hence pronounce good luck upon you.

(13) *Mnenge a nenge sha ashe ga, m yam a yam vea mba tarev.*I didn't just venture into it but inherited it from my ancestors.

(14) *Uwer wan kwase, iyange wan nonso, ibo shen isho kondo.*Moon female daughter, sun male child; guilt descend, innocence ascend.

The lexico-Syntactic Patterns used in *wuhe kuran* cult discourse are as follows:

a. Anastrophe: Alabi (2007) is of the view that Anastrophe is the inversion of the natural or usual word.The use of anastrophe secures emphasis and focuses the readers'/hearers' attention. The arrangement of words in the fourteen sentences in *wuhe kuran* cult as shown Table 4.2 is altered. They are not arranged in the natural Tiv order just like the *ishor i kpehen*. In sentences 3 to 5 the Diviner inverts the words to show his supernatural connections with the spirit and his ability to command or request other spirits to obey him. In sentences 6 to 10 the diviner also inverted words and presented them to show his supernatural ability to know what has happened to *Iorzua* sometimes ago or how he incurred the badluck or sickness. The Diviner portrayed himself as a supernatural being with special connections with the unknown spirits that can obey his request or order. In sentences 12 to 14, on table 4.2, he reaffirms his powers by manipulation of words to convince his client of his ability to cure him/her the bad luck or sickness. He clearly shows in sentences 11 by his use of words that he knows the location of the spirit that can cure Iorzua of badluck

b. Ellipsis: In sentences 4 to 14 of whe kuran as shown on table 4.2, there are some words or group of word that are deliberately omitted or implied by the content. In sentence 4 the words that are readily implied are *nege* and *yam*. In sentence 5 the implied words are *yilan* and *sughun*, in sentence 6 the implied words are *nder, kpera, too, moor*. Sentence7 the implied words are *her la tsegherga, nder,ndughun, utoo,oon yam*. Sentence 8 implied words are *Her la tsegherga,kwase nenege a won u nan, da er asenge, too ikyoribo,oon yam*. Sentence 9 implied

words are *mouzende, aver, too iyorbo*. In sentence 10 implied words are *Her la tsegherga, due zende, dugh, kar, ta un ikyor ib, oon yam*. In sentence 11 implied words are shi *mngu, yilan,a er asenge,mngu oon we ikyorbo*. In sentence 12 implied words are ikyor *I bugh waghen, waghen, waghen, ikyor I wange waan*. In sentence 13 implied words are *mnenge a nenge, myam a yam vea, mbatarev* and in sentence 14 the implied words *ibo* sen and *isho kondo.*

c. Juxaposition: This is the placing of two items side by side to create a certain effects, reveal an attitude or accomplish a purpose. The juxtaposition used in *wuhe kuran* cult discourse is *ibosen, isho kondo* (guilt descend, innocence ascend) in sentence 14of *wuhe kuran,* shown on Table 4.2. The purpose for this Juxtaposition is for comparison of good and bad.

Generally, the sentences on Table 4.2 vary from extreme simplicity to considerable complexity (sentences 1 to14), but the complexity tends to be of a progressive kind through the repetition of coordinate, particularly linked constructions:

> *Sev av, Iorzua nder uduen ke wuon kpera ityough sha too he hunda, vuer chi u mba tsav haa un iyor, u too ikyor ibo, m oor ikyor ibo la kera chicha. Her la tsegherga, sev av, Iorzua, nder due ke wuon, ngo kyegh da mou sha iiu kar ndughur iyor, vuer chi u mbatsav haa un iyor u too ikyor ibo, oon yam we ikyor ibo la kera chicha ciir.*

Coordination has been used so effectively in the discourse both at the word and clause levels.

E.g yilan man sughun, … ki tar man … iyto tar.

Her la tsegherga, sev av, Iorzua, nder due ke wuon, ngo kyegh da mou sha iiu kar ndughur iyor, vuer chi u mbatsav haa un iyor u too ikyor ibo, oon yam we ikyor ibo la kera chi ciir.

In this way, the discourse tends to emphasize movement in itself as well as movement directed to a particular goal or purpose. It is significant that some of the clauses which do occur have an inanimate object and human subjects. *Vuer chi u mbatsav haa u iyor* … (6, 7 and 9).

....*Mbatsav dugh or kpen kar a mihumbe u orkpen* ta u iyor … (10)

Almost the entire discourse is passivized. The patient who is in the second person and the object is used in the subject position while the main subject (the deliverer) is used in the object position.

4.3.2 Semantic Stylistic Devices

The Tiv cult discourse of *ishor i kpehen* and *wuhe kuran* makes use of some of the following semantic stylistic devices as follows:

a. Personification: Alabi (2007) observes that personification invests abstractions or inanimate object with human qualities. In other words a quality associated with man is given toa non living phenomenon thereby making it looks like a person. It is also called prosopoeia and personification stairs emotions. Examples of this in the *wuhe kuran* cult discourse are *uwer wan kwase (*moon lady) and *iyange wan nonso* (sun boy, male son) sentence 14 on table 4.2 The Diviner of *wuhe kuran* (*Orkuran wuhe*) does this to stair the emotions of his client and make them believe that he could even differentiate a female moon from a male sun and both beckons when he calls.

b. Hyperbole: Alabi (2007) observes that Hyperbole is the use of exaggerated words, a figurative expression in which a fact or a situation is blown out of proportion. It is an overstatement of a fact in the course of emphasizing it or as a result of over enthusiasm for it. Hyperbole gives emphasis or produces humour. Examples in this cult discourse are:*se sugh ijov*in sentences 1 and 2 on table 4.1 are examples of hyperbole. In *ishor i kpehen* cult

discourse and *wuhe kuran* sentence 5, on table 4.2 *mngu yilan mau sughun mbatareu mbasin tyogh ki tar maa mbasin ityo tar,* (I am calling and extending special greeting to my ancestor from the north, east and west), *mbatsav dugh orkpen kar a min humbe u orkpa ta iyor* (witches exhumed a dead body and the breeze of death blew over you) in sentence 10 on table 4.2 are examples of hyperbole. The diviner use these exaggerated words to convince his client to believe or accept his supernatural abilities and connections with the spirits.

c. Euphemism: This is a device in which pleasant words or expressions are used to say something unpleasant. This device could also be used when somebody wants to avoid mentioning a particular word directly. We don't have many examples in this cults but one instance of its use is noticeable. In *wuhe kuran* cult the diviner uses Iorzua *er asenge anan* (Iorzua played with her) on table 4.2 the diviner uses this expression to avoid saying directly that the victim had sexual intercourse with a woman in her menstrual period.

4. 3.3. Phonological Stylistic Devices

Phonology is very important in the study of language because differences to any language are mostly found in the use of accent/sound by various clans or groups which are said to belong to a particular mother language such as Tiv. According to Hartmann and Storck (1972), Phonology is the study of speech sound of a given language and their functions within the sound system of that language. Osisanwo (1992) went further to say that in the contemporary usage the term covers not only the field of phonetics, but also the study of sound change in the history of a given language. This study intends to illustrate how differences in the selected Tiv cults (*ishor i kpehen* and *wuhe kuran cults)* are as a result of vowel change of this diviners.

From the analysis, it is clear that the phonology of the two cults discourse are certainly different because of the sounds that accompany its production for instance in the *ishor i kpehen* cult the diviner makes use of this sounds table 4.2; *Se sugh jov i sha wo, man momiwata u iir, man momiwata u nyian. Se sugh jov Jebo Ode man jov Ogbomosho, jighirii.*This is an observation that is made about the phonological differences between this cult language and the conventional Tiv language is that the diviner uses words like *jighirii* whereas the conventional Tiv speaker uses *jighriri* and the *orkpehen shor (*diviner*)* starts with producing words that appease just the gods and the above is an illustration that phonology is the production of speech sounds for a clan or a group of people for the purpose of communication. The differences from the data presented on Tables 4.1 and 4.2 is seen at the level of accents, it has been noted that the diviners of this cults discourse tend to differ from the conventional Tiv language, the diviner is distinguished for its rapidity and it also contains additional sub-accent but this does not affect communication in any way among the Tiv people. Some of the phonological devices that are used in these cults discourse are as follows:

a. Alliteration (**Initial Rhyme**): This is generally taken to be the repetition of the initial consonant in two or more adjacent words. Example in *ishor i kpehen* cults, the following are alliterated *mbatugh man iyese imbatugh,ker kwagh,kpor kpor on table 4.1* and in *wuhe kuran* cult discourse the following are alliterated on table 4.2; *waghen waghen, sha a she ga,se av,jov*

b Repetition: There are used by the Diviners of the *ishor i kpehen* to show mphasis and to produce effects to the client examples are *se sugh jov* is been repeated about three times, *I tese kwagh nyoon* shin repeated twice, *wuaa wuaa* is repeated by the *Orkpehen shor as shown on table 4.1 Her la tsegherga* is repeated three to four times. In *wuhe kura; oon we*

ikyorbo, nyian chi cirr, mba shi is repeated nine times in *wuhe kuran* ,*ikyoribo* is repeated more than ten times by the *Orkuran wuhe* in *wuhe kuran* cult as shown on Table 4.2.

4.3.4 Verbs used in *wuhe kuran* and *ishor i kpehen*

The role of verbs in the opening sentence in paragraph one of *wuhe kuran* there are verbs such as *uduen (*coming out*), kpera(*touch), *haa(*put*), toor(*take) and *oor* (deliver) on table 4.2 These verbs are repeated in the second sentence given a different atmosphere- *due* (come out), *da mou (*stood up*), kar (*pass*),ndughur* (shook*), haa* (put*), too (*take) and *oon (*delivering*).* Similarly, the verbs *faga (*don't know*), er* (do) are added to *toor (*take*)* and *oon* (delivering) in the third sentence of the third paragraph. The second sentence in the paragraph has the verbs *mou (move), too (take)* and *oon (delivery).* The third sentence here contains the use of verbs such as *due (*come out), *dugh(*remove*), kar*(pass), *ta(*pour*), utoo*(you incured*)* and *oon (*delivering*).* As shown on table 4.2. The verbs all serve to create an atmosphere of constant action and reminder of the different situations which are likely to have orchestrated the *ikyor ibo* (badluck).

In *ishor i kpehen* the verb sugh (greet) is used in the first three sentences with the third in its continuous form. Other verbs used in the discourse include *wua a wuaa (*actually killed*) awua awua (*they kill*), kaa, tese(show), gba (*fall*), ker*(look for*), er(*do*), kura*(deliver*), wa(*put*), ker,(*look for*),too(*carry*), tile(*wait*), oon* (delivering) in sentences 4 to 10 as shown on Table 4.1. These verbs create the verisimilitude of sacredness evoking spiritual powers to reveal answers to the challenges for which clients have come to seek help.

4.3.5 Lexical Analysis

The Lexis used in *ishor i kpehen* and *wuhe kuran* are analysed in this work. Lexical (linguistics) items refer to the words of a language (that is words and phrases). Lexical items are also referred to as the vocabulary. Vocabulary is simply the stock of words which are available to speaker or writer. According to Hartman and Storck (1972), the term vocabulary may refer to all words such as dialect, register or terminology. The number of words contained in different languages variy according to the specialized needs of speakers and quality of available dictionaries. In English the total vocabulary has been estimated at over one million words (Hartman and Storck, 1972).This study therefore attempts to demonstrate that there are lexical elements in the Tiv cults discourse.The vocabulary in *wuhe kuran* is formal and complex with a slightly literary or archaic flavour. For example in *wuhe kuran*;*Uwer wan kwase(*you lady/girl*), iyange wan nomso*(certain day a young boy*) ibo shen (*guilt descend*), isho kondo, isho kondo* (innocence accend) as shown on Table 4.2 This type of lexical choices are implicative of the pre-elocutionary effect it has on the patient. Here, guilt is being replaced by innocence indicating that the patient is delivered from *ikyor ibo* (badluck).The discourse contains a higher usage of verbs comparative to adjectives and adverbs; that are used in the discourse. This is because the diviners try as much as possible to avoid calling names of the gods directly.

Adjectives	**Adverbs**
U mbatsav	*ciir ciir*
U mbatsav	*chicha*
U mbatsav	*chichi ciir*
U mbatsav	*chichi*
U orkpen	*chichi ciir*

The adjectives point to the source of the '*vuer chi' (*powder of medicine*),* while the adverbs explain the extent of the action of *'oor'* or '*oon*' i.e. the deliverance.Similarly,in *Ishor i kpehen*the vocabulary is formal and simple. It contains pigments of literary archaism flavoured for example, jov *i sha wo, momiwata u iir/nyian,jov Jebo ode, jov* Ogbomosho, *jov Darva; ikyura mbatugh, iyesei mbatugh, akombo dam.*The lexical choices in *ishor i kpehen* creates the spiritual atmosphere of the powers being consulted and through whom the result should be revealed. Only very few adjectives and adverbs are used in the discourse: *u iir, u nyian and jighirii* respectively as shown on table 4.1. This action is indicative of the fact that *ishor i kpehen* is not descriptive and so less usage of descriptive words while *wuhe kuran* is descriptive and so more use of descriptive words are employed.

4.4 Differences between the language style used in *ishor i kpehen* and *wuhe kuran* cults discourse and the conventional Tiv language

The Language use in ordinary Tiv and these cults discourse is the same Tiv language that is heared by every Tiv citizen and non Tiv speakers, but not understood by all and the differences are in style where the conventional Tiv words are manipulated to convince or attract the attention of the clients. In *ishor i kpehen* cult the manipulated words and the language style are different from conventional Tiv language are as follows.

In sentence 1, in *ishor i kpehen* on Table 4.1*; Se sugh jov i sha wo, man momiwata uirr, man, momiwata uyian* (we greet the spirit of the mountain, the dark complexioned mermaid spirit and the red mermaid spirit) is quite different from the conventional Tiv language, this is because the conventional Tiv language will have the above sentence thus, *Se sugh mbatarev* (We greet the spirits beyond). The diviner (*Orkpehen shor*) manipulated the words by identifying the various categories of spirits, *Jov i*

sha wo, momiwata u iir, man mamiwata u nyian (Mountain spirits, dark complexion and the red complexion mermaid) The conventional Tiv language is not manipulative. It is only the *Orshor* (diviner) that can identify these categories of spirits by his special connection.

In sentences 2 and 3 on Figure 4.1, the diviner also identified the spirits as (1) *jov jebo ode,* (2) *jov Ogbomosho* (3)*jov Darva* which the conventional Tiv language would still be *Se sugh mbatarev* (we greet the spirits of the beyond). In sentences 6 and 7 of *the ishor i kpehen* as shown on Table 4.1, the diviner uses sentence *Itese kwagh nyoon shin uya, ityough ki nanden kua vanger*. The conventional Tiv language will have this sentence as *mn nenge a kwagh nyoon shin uya, ityough ki nanden man vanger u nyoon*.

In sentence 10 of *ishor i kpehen,* on Table 4.1 the diviner (*Orkpehen shor*) speaks thus,*i ker kwagh u twer ken ngo na utamen, I too kwagh u ngo na itile amin, I oon akombo udam,twer*(get anything from his grandmother using anything belonging to her for deliverance from *Akombo udam).* The conventional Tiv language speaker or learner of Tiv language will use the sentence thus, I *ker kwagh u twer ken igba na, i too kwagh u ngo na i tile amin, i kurun wuhe u akombo udam* (investigate, look/findcurefrom his grandmother).

In *wuhe kuran* cult, the language styles that are different from the conventional Tiv language are as follows: In sentence 3 of *wuhe kuran* as shown on Table 4.2,the *Orkuran wuhe* used the word *iyange i nyian ne, mugu kuran ikyor ibo yor kera chi chirr* (Today I am delivering *Iorzua* from all ill-luck). This sentence is different and much complex than the conventional Tiv language which is *nyian ne mngu kuran* Iorzua *ikyoo ibo yor kera chi cirr.*In sentence 5 of *wuhe kuran*, as shown on table 4.2 the *Orkuran wuhe* said*; mngu yilan man sughun mbatarev mba sha ityo ki tar man mba shin ityo tar* (I am

calling and extending special greeting to my ancestors from the north, south and east). In conventional Tiv it is *mngu sughun mbatarev*. This is because conventionally *mbatarev* are not categorized to the north, south and east.

In sentence 6 *of wuhe kuran; Se av, Iorzua nder uduen ke wouon kpera ityo sha too he hunda, vuer chi u mbatsav han un iyor, utoo ikyor ibo, m oor ikyor ibo la kera chicha*. (Once upon a time, lorzua woke up and upon coming out made head contact with the threshold of the thatched roof and the witchcraft powder poured on you thereby incurring ill-luck, deliver from it today). In conventional Tiv this sentence (6) is *Se av lorzua nder uduen ken woon man ta ityough sha hen ihunda, vuer chi u mbatsav haa un iyor, a too ikyor ibo, mngu kuran we ikyor ibo la yor nyian kera chicha*. The language style use in *wuhe kuran* is very brief but complex, while in conventional Tiv it is a long sentence but easy to comprehend.

In sentence 7 of *wuhe kuran* as shown on Table 4.2; *Her la tsegherga, sev av, lorzua nder due ke wuon, ngo kyegh da mou sha iiu kar ndughur iyor, vuer ci u mbatsav han un iyor u too ikyor ibo, oon yam we kyor ibo la kera chi ciir*. (Not just that, you woke up and a hen incubating eggs shook herself and witchcraft powder poured on you thereby incurring ill-luck, I deliver you from all of it today). In conventional Tiv, this sentence (7) is read as *shi sev av, Iorzua nder duen ke wuon yough ngo kyegh da mou sha iiu kar ndughur iyor, vuer chi u mbatsav haa un iyor a too ikyor ibo, nyian ne mgu kuran we ikyor ibo la yor kera chicha ciiron table 4.2*. The *Orkuran wuhe* manipulated the words by saying that *her la tsegherga …* to create emphasis instead of simply saying *shi* which is like continuation of sentence 6. The *Orkuran wuhe* used the words *oon yam we* instead of *nyian ne mngu kuran we….* All

these words mean the same thing, but very complexly constructed in the cult language and much difficult to understand by ordinary Tiv speaker/listener.

In sentence 8: *Her la tsegherga, kwase nenge a won u nan,* Iorzua *faga da er asenge anan too ikyor ibo, oon yam we ikyor ibo la chicirr* (in addition/also you met and made love to a woman in her menstrual period and incurred ill-luck, I deliver you from it today).on table 4.2. This sentence sounds different and more complex in comprehension than the conventional Tiv language which is; *Shi Iorzua faga da yav/tsa a kwase hen shie unan lu duen won/awambe yough man too ikyor ibo, nyian ne mngu kuran we ikyor ibo la iyor chicha cii.* This sentence is much precise and less complex in the conventional Tiv than in the way it is in the cult discourse. The *Orkuran wuhe* manipulated the words such as *her la tsegherga* …which is simply *shi, kwase nenge a won unan*……..which is *kwase lu duen won/awambe…..; oon yam …*which is *mngu kuran we…* in conventional Tiv language.

In sentence 10 of *wuhe kuran on table 4, Sev av* Iorzua *mou zende aver uver chi u mbatsav hen gbenda too ikyor ibo, oon we ikyor ibo la nyian kera chi ciir* (One day Iorzua travelled and stepped over a witchcraft powder on the road and incurred ill-luck, I deliver you all of it today). This is also different from the conventional Tiv; *Yange sev av Iorzua lu yemen/zan zende da aver vuer chi u mbatsav hen gbenda a too ikyor ibo, nyian ne mngu kuran we ikyor ibo la yor kera chi ciir.*In this sentence (10) the *Orkuran wuhe* manipulated the words *ser av…*, *Iorzua mou zende…* and *oon yam…* which in conventional Tiv language it is *yange ser av…, Iorzua lu zan/yemen…* and *mngu kuran…* respectively. These words are manipulated in a complex language style to create a serious psychological impact on the clients.

In sentence 11 of *wuhe kuran* cult on Table 4.2 ; *Kashanmi, shi mngu kibii u yilan mbatarev mba shin ifi u Benue, mba shin Gwer, mba shin Gbaya, mba shin Uhur, mba shin Kpadele, mba shin Ako, mba shin Akelekpa, man mba shin Gber mn sor me aluer vuer chi. u mbatsav haa Iorzua iyor shin ka humbe u mbatsav kpaa, alver ka kwase kpa a er asenge anan shien u nan due won kpaa, mngu oon we ikyor ibo la kera chirchir.* These incantations by the *Orkuran wuhe* are quite different from conventional Tiv language. The style of language and words used are different. In conventional Tiv language an ordinary person cannot easily categorized *mbatarev* (ancestral/spirits) as *mbatarev mba shin Ifi u Benue, Gwer, Gbaya, Uhur, Kpabele, Ako, Akelepka* and *Gber.* In conventional Tiv: *Kashami, shi mngu kibii u yilan mbatarev, mn sor me a luer ka vuer chi u mbatsav u haa Iorzua iyor, shin ka humbe u mbatsav kpaa, shin ka kwase u duen awambe/won kpaa a yav/tsa a nan kpaa, nyian ne mngu kuran we ikyor ibo la iyor kera chi cirr.* This sentence is much more straight forward and easy to understand than the complex language used by the *Orkuran wuhe.* Finally, in sentence 14 of *wuhe kuran* as shown on Table 4.2: *Uwer wan kwase, iyange wan nonso, ibo shen isho kondo (*moon female daughter, sun male child; guilt descend, innocence ascend). This sentence is a complete cult language and not common in conventional Tiv language. It is only the cultists that know the moon as the female and sun as the male and can command guilt to descend and innocence to ascend. In the conventional Tiv language the sentence will *uwer man iyange* (moon and sun) *ibo iyem isho va (*guilt go andinnocence come).

4.5 Discussion of Results

The results of the findings show that the diviners make use of unusual inverted words order in form of Anastrophe in a way that interrupts the normal syntactic flow of the sentence to secure emphasis and focus the client attention. In *Ishor i kpehen* cult discourse shown on Table 4.1, sentences 1 – 3 are in inverted order to show the respect and supremacy of the spirit. In sentences 4 – 5 the diviner inverted

the words order to show the prowess of the spirit and to show how powerful he is to communicate with the spirit. Sentences 6 – 7 reveal the ability of the spirit to cooperate and reveal uncommon occurrences to the cultist alone.

In *wuhe kuran* cult discourse as shown on Table 4.2, the arrangement of the words is also altered different from the normal Tiv order. In sentences 3 – 5 the diviner inverted the words to show his supernatural connections with the spirit and his ability to command other spirits to obey him. In sentences 6 – 10 also inverted words and presented them to prove his supernatural ability to know what has happened to his client sometime ago or how he incurred the bad luck. The diviner portrayed himself by his careful choice of words as powerful being with special connections with the unknown spirits that can respond to his request. The diviner also re-affirms his powers by careful use of words.The manipulation of words by the diviner in *ishor i kpehen* and *wuhe kuran* is aimed at convincing the client of the diviner to accept and believe all that the diviner says. The inverted or manipulated words tend to confuse and convince the client to accept the revelations from the diviner.

In *wuhe kuran* cult the diviner (*Orkuran wuhe*) employed the use of Ellipsis. In sentences 1 to 14 of *wuhe kuran* shown on Table 4.2, there are some words or group of words that are deliberated omitted or implied in context. The sentences in *wuhe kuran* vary from extreme simplicity to considerable complexity and the complexity tends to be of progressive kind through repetition of coordinates particularly linked constructions. The discourse in *wuhe kuran* clearly emphasized movement in itself and movement directed to a particular goal which is aimed at capturing the attention and the belief of the client of the diviner. Some of the clauses in *wuhe kuran* do have an inanimate object and human objects like sentences 6, 7 and 9, example *vuerchi u mbatsav haa u iyor* (the powder of the witchcraft

poured on him) and 10 *mbatsav dugh orkpen kar a-min humbe u orkpen ta u iyor* (witches exhumed a dead body and the breeze of the dead body blew over you). All these sentences are carefully constructed in such a way to create fear and spirit of submission to the client in order to convince the client to accept the deliverance.

The results of the findings also show that under lexico-syntactic choices, the diviner employed some choices such as personification and hyperbole. In *wuhe kuran* cult discourse, personification was employed in sentence 14, as *uwer wan kwase* (moon, lady)and *iyange wan nonso* (sun, male son) as shown on Table 4.2. The moon and the sun are not human beings and therefore cannot be lady and male son. However, the diviner used this personification in *wuhe kuran* to stair the emotions of his clients and make them believe his supernatural powers to even differentiate a female moon from a male sun and the ability for the moon and the sun to respond when he calls. The result also shows that hyperbole which is the use of exaggerated words was employed in *ishor i kpehen* and *wuhe kuran* cult discourse. *Se sugh ijov* (we greet the god) in sentences 1 and 2 are examples of hyperbole in *ishor kpehen,*and in sentence 5 of *wuhe kuran, mngu yilan man sughun mbatarav mbasin tyough ki tar man mbasin tyotar* (I am calling and extending special greetings to my ancestors from the north, east and west) and *mbatsav dugh orkpen kar amin humbe u orkpen ta u iyor* (witches exhumed a dead body and the breeze of the dead body blew over you) in sentence 10 are good examples of hyperbole. The words are exaggerated and carefully manipulated by the diviner (*Orkuran wuhe)* to convince the audience and belief of the clients to accept his supernatural connections with the spirits to reveal and cure bad lucks.

The results of the findings further show that the Phonological devices employed in the two cults discourse differ because of the sound that accompanies its product. Example in *ishor i kpehen* cult, the

use of sounds like *se sugh jov i sha wo, man mamiwata uiir man momiwata u nyian. Se sugh ijov jebo ode man jov Ogbomosho jighirri.* shown on table 4.1. The Phonological difference between the cult language and conventional Tiv language is the choice of words like *jighirri* instead of *jighilii.* The result also shows that the diviner (*Orkpehen shor*) started his sentence in *ishor i kpehen* with words or sound that appease the gods to listen to him and cooperate with him. Other Phonological devices such as Alliteration (rhyming scheme) are used in linking words to reinforce meaning. Example of alliteration used in *ishor i kpehen* are *mbatugh man iyese imbatugh* and in *wuhe kuran waghen waghen, sha a she ga* (sentences 12 and 13). The diviner employed these rhyme to create emphasis for attention. Repetition of words or sentences was employed in *ishor i kpehen* such as*se sugh jov* is repeated about three times, *itese kwagh nyoon* and *wuaa wuaa* also repeated in *ishor i kpehen* to again create emphasis and seriousness to focus the client's attention to the divination process.In *wuhe kuran* sentences such as *Her la tsegherga* were repeated several times in the discourse too.

The results show that there is a clear difference between the languagestyle used in conventional Tiv language and the rituals of *ishor i kpehen* and and *wuhe kuran* as shown on table 4.1 and table 4.2. In *wuhe kuran* the verbs used create an atmosphere of authority of sacredness of evoking spiritual powers to answer sacred issues. These verbs portray the supernatural powers in the diviner to evoke evil spirits or other spiritual attacks. These verbs are more authoritative than the conventional Tiv language. The language used is purely a literary discourse which is a manipulation of language to communicate a certain effects or elicit a specific response or perception from the client. The results of the findings show that the vocabulary used in the *ishor i kpehen* and *wuhe kuran* cults are different from those used in the conventional Tiv language and there are not commonly used by the common Tiv person or learners of Tiv language except the few old men that are endowed with the spirit of divination

especially in the rural areas. It is also clear that the two cults share different names for lexical items. There is therefore a great fear of near extinction of this language and the cultural heritage in the near future this is because the younger generations are no longer exposed to the use of this language, belief and the entire culture.

Generally, the choice of words by the diviners plays a very important role in meaning making. It helps the clients to understand the intention and the message of the diviners. Stylistics, by this analysis has carefully shown that there is a distinction between the language used in these cults and the conventional Tiv language. The language is manipulated in ways that signal it different from the conventional Tiv language.

CHAPTER FIVE

SUMMARY AND CONCLUSION

5.1 Preamble

Stylistics is a feature that is identifiable with almost every language; Tiv language is not an exception from this phenomenon. It is the interest of the researcher in highlighting such style in Tiv language that has informed this study. This chapter therefore summarizes the whole study, draws implications of the findings and consequent conclusion; it also discusses the limitation of the study with areas for further research.

5.2 Summary

This research has been preoccupied with the analysis of the stylistic features of the language of Tiv cult Discourse with special emphasis on *ishor i kpehen* and *wuhe kuran*as one of the cultural heritage of the Tiv people. The study adopted the textual method under which recorded data for *ishor i kpehen* and *wuhe kuran* were obtained for analysis. The result of the findings show that the language of *ishor i kpehen* and *wuhe kuran* as Tiv cults are used as a medium of expression of culture built on belief system of the people. Language is an issue, a strong force and part of every well crafted conversation. It indeed makes or mars the strength of an idea or belief. It is through language that the mystification takes place and the targeted audiences are psychologically encouraged to embrace the indoctrinated ideas without any alternative thought.

The results show that the language of the Tiv cult discourse particularly in *ishor i kpehen* begins with complex to considerably simplicity.The complexity does not show progressiveness because of the unlinked constructions. The language used in *wuhe kuran* on the other hand vary from extreme

simplicity to considerable complexity that tends to show progressiveness through its well articulated repetitions of coordinated and linked constructions. The vocabulary employed in *ishor i kpehen* is formal and simple while the one in *wuhe kuran* is also formal but complex and characterized by archaisms with passive constructions that tends to psychologically convince the audience. The study has tried to find out a systematic way of understanding the stylistic features of the language of Tiv cult discourse and also tried to provide answers to the research problems that were set up. The study reveals that different stylistic devices such as lexico-syntactic, Semantic stylistic devices, Phonological devices and are employed in the language of *ishor i kpehen* and *wuhe kuran* cult discourse. The study examines the complexities associated with the use of Tiv cult that differentiate the language form and the use from conventional Tiv language, with a view to explicating and preserving the sacred form and complexity of the language as still being spoken by the cultist. The results of the study show that the language style employed in *ishor i kpehen* and *wuhe kuran* cults discourse is different from the conventional Tiv language, the cultist employed different stylistic devices to manipulate the Tiv words to appear strange to their clients.

5.3 Conclusion

The Stylistic study of Tiv cult discourse reveals that the language used is not meant for ordinary information it is used to persuade people to accept the supernatural powers of the diviners a common reaction to this therefore is to totally be convince and submissive to the diviners' ideas. On the basis of this research, we can conclude that for a stimulus from the diviner to be relevant it has to attract the targeted audience's attention first. This stimulus from the cultist or diviners involves large processing efforts which totally change the psychological belief of the audience without question but with a total satisfactory contextual belief. This is the case with consideration of the stylistic study of the language

of Tiv cult discourse as observed in the study. This is because the concept of divination among the Tiv is a sacred phenomenon.

The study investigated the style of language used in the discourse of *ishor i kpehen* and *wuhe kuran cults* with a view to arriving at the differences in style in the selected discourses. Based on the findings therefore, the study concludes that the sentences used in *wuhe kuran* are complex considering the repeated coordinates and linked constructions. This is also because it is a monologue. The sentences in *ishor i kpehen* are equally complex but simple because of its unlinked construction. This is because it is a dialogue. The study also reveals that the cultist employed different stylistic devices to manipulate Tiv words in *ishor i kpehen* and *wuhe kuran* cults discourse thereby making the language of these cults discourse sound different form the conventional Tiv language but with the same meaning. The manipulations of words in the language of these cults discourse make it to be complex and also difficult to comprehend by the clients or other Tiv citizens.

The study also concludes that the high frequency of verbs used in *wuhe kuran* is indicative of the action involved while the less number of verb used is indicative of less action as is the case of *ishor i kpehen*. Vocabulary as an essential language tool is used formally and complexitically with archaisms in *wuhe kuran*. The vocabulary used in *ishor i kpehen* is formal and simple; also with archaisms. It is concluded in this study that active constructions are used in *ishor i kpehen* while passive constructions are used in *wuhe kuran*. Considering the fact that the stylistic discourse used in these Tiv cults are different from the conventional Tiv language and the advent of civilization with rapid modernization which resulted to the disappearing tendency of these practices that employ the use of this cult language, the fear of near extinct of this aspects of the Tiv language cannot be over-stressed.

5.4 Implications of the Study to the Tiv People

This study has direct implications to the Tiv people because the realization of how optimal relevance can be achieved in the language as a medium of cultural reservation is fairly explained, this could facilitate the effective promotions of the Tiv language in its traditional and cultural context and the need to preserve the original form of Tiv language as it is still been used in the Tiv cult discourse. The more the audience can recognize the linguistic and contextual differences in this language the better the communication gap across linguistic and cultural gaps will be bridged. Another implication of this study to the Tiv speaking people and other Nigerian language speakers is evident in the area of language preservation to ensure that the language form use in these Tiv cults discourse have special meanings which are fast becoming extinct due to Europeanization. Therefore, the Tiv people and other speakers of Nigerian languages need to act fast to prevent their mother tongue from total extinction.

5.5 Limitation of the Study

The Stylistic study of the language of Tiv cult discourse may not be the only answer to the problems of language use in Tiv generally. However, this could be a way forward in understanding the dynamics of how language works. There could be significant qualitative differences in choice of language in style among other Tiv cultures that are outside the scope of this study. A systematic stylistic study of words and sentence structures used in the language of Tiv cults discourse may however throw light on the exact differences of language choice among the Tiv people of Nigeria. Furthermore, emphasis was not given to the study of pictures and artifacts in the research. All the same the findings show that manipulation of words is employed in the language of the two Tiv cults discourse.

5.6 Suggestions for Further Research

Considering the scope of this study there is still enough scope for undertaking further research in area of language used in *ishor i kpehen* and *wuhe kuran* since this work focused mainly on Stylistic features of the language of the Tiv cults discourse. A further in-depth study can also be undertaken on aspects of both linguistic and non linguistic such as typography, audio and visual effects such as pictures and artifacts can be another area for possible research.

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