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## Linguistic roles of surrogate language in the select literary texts

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**Abstract:** Language has verbal and nonverbal components and both of them complement each other in our daily communication. The former exists in spoken form and the latter uses body movement, musical instruments and sign language to convey meaning. Surrogate language is synonymous with nonverbal communication. This paper investigates the linguistic roles of surrogate language in the select literary texts. The study explores different media of surrogate language and states the roles of surrogate language in literary texts. This study adopts Katz, Blumler and Gurevitch's Uses and Gratifications Theory. This theory states that audience use the mass media for their own purposes such as information, entertainment, messages, announcements and advertisements. The researcher selected seven literary texts using non-probability sampling method with particular reference to purposive sampling. The researcher made use of both primary and secondary sources such as textbooks, journal articles, theses and dictionaries. The author read, selected and jotted down surrogate language for easy presentation and analysis. It has been found out that in surrogate language, blind people can hear the sounds of the musical instruments and understand, deaf people can see the eye contacts of the speakers without bothering about the speech.

**Keywords:** Drum language, Eye language, Linguistic roles, Nonverbal communication, Surrogate language

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### 1 Introduction

Language has verbal and nonverbal components and both of them complement each other in our daily communication. The former exists in spoken form and the latter uses body movement, musical instruments and sign language to convey meaning. Any nonverbal communication that uses body movement, musical instruments and sign language is tagged in this paper as *surrogate language*. A lot of meaning is encapsulated in the *nonverbal signs* which are expressed, according to Givens (2002: 11), by the movements of the body and the postures that enhance motivation. The movement of parts of the human body is vitally important in the literary texts because it complements what the spoken words do. The study of body movements, gestures and facial expressions is what is referred to as *kinesics* or *paralinguistics* and such 'forms of communication belong to *semiotics*' (McArthur, 1992: 560). It is a branch of semiotics because body movement encodes meaning.

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Apart from body language, literary texts are laced with copious instances of musical instruments which are capable of emitting different sounds or notes to achieve certain cultural significance. Nigerian literature has cornucopious instances of surrogate language which add rhythmical appeal to the texts. The surrogate language creates eerie atmosphere, announces the arrival of important persons, portrays the intrusion of enemies, signals the death of prominent persons and shows serene atmosphere. There is no doubt from the foregoing that there are multitudes of literatures on surrogate language. However, the available literatures have indicated that such surrogate languages were discussed without linking their linguistic roles to literary texts. The potentials of surrogate language in the Nigerian literary works have not been adequately explored and that is why this study seeks to discuss different media of surrogate language and state their roles in the literary texts.

## **2 Literature review**

This subsection deals with synopses of Achebe's *Things Fall Apart*, *Arrow of God*; Adichie's *Purple Hibiscus*, *Half of a Yellow Sun*; Gondo's *Atem-Tyo (Head-Crashing)*, *Suswam the Legitimate Candidate* and Chia's *Adan-Wade Kohol Ga (Adan-Wade Didn't Meet)*. It also reviews the concept of surrogate language and empirical studies on drum language and allied musical instruments and body language (eye language). The chapter concludes by establishing the research gap in the reviewed studies.

### **2.1 Conceptual and empirical review**

Nketia (1971: 699) affirms that many African societies have acknowledged the role of surrogate language in their daily communication. Givens (2002) avers that nonverbal communication involves the use of body language that does not need speech. Similarly, VandenBos (2015) defines nonverbal communication as a speechless communication. This act of communication involves the use of paralinguistic and semiotic devices in conveying information. Markovic (2017:17) classifies nonverbal communication into paralinguistics, proxemics, haptics, chronemics, physical appearance and kinesics. The above definitions of nonverbal communication include any communication that does not use speech or words but uses body language, facial expressions, signs, and so on. The use of body language, signs, facial expressions, talking drums, pressure drums, slit drums, whistle, tongue twisting, local 'xylophones', and other sounds employed by the range of cultures to replace speech in communicating is what is called *surrogate language*. The preceding critics classified nonverbal communication into body language, paralinguistics, kinesics, chronemics and proxemics. In this study, surrogate language has been dichotomised into body language and musical surrogate language.

Drums are therefore important cultural and communicative tools in Nigerian literature. According to Crystal (2008), drum language emits tonal and rhythmical speech sounds which convey meaning. Crystal (2008) further posits that the signals of drum language are made up of pre-patterned utterances that result in rich traditional communication system. Zemp and Soro (2010) contend that surrogate language is vitally important to linguists, ethnolinguists and ethnomusicologists. They confirm that the development of forms of communication based on sounds produced by instrumental means appears to have received equally widespread attention. According to Carrington (1949), drums comprise hollowed wooden drums and skinned drums. Stern (1957) opines that African drummed language imitates the tonality of tonal languages. Finnegan (2012: 467) dichotomises drum communication into pre-patterned code and represented spoken language thus representing tonal and rhythmical structures of a true speech.

Jewett (1977: 2) demonstrates that drum languages are a sophisticated form of communication that are of educational value. Ushe (2005) attests that drum language is a strong musical instrument that helps the Tiv of Nigeria to invoke the ancestors. Meyer and Gautheron (2006: 573) emphasise the potentials of the speech that is whistled speech. They stress that the communication that involves whistling is genuine in its own right. The drum is used often in traditional societies to send messages across. The only message from the Asafo drums is purely exhortatory, urging the brave to 'come out.' It is meant to appeal to the sentiments of 'responsible men' and those who are men' (Konadu, 2007:85) to regard what they are about to engage in as a patriotic act. Konadu uses drum language to reflect the culture and means of communication of the people. It also enlivens the story and raises the quality of the work as a good piece of realistic fiction.

Arhine (2009) explores Fante air-blown instruments called *mnen* which are loosely translated as 'trumpets, horns or flutes'. These instruments communicate messages which are understood by people of Fante. According to Ushe (2010) and Ushe (2013: 96), the talking drum is the traditional musical instrument that announces impending danger, marriages and deaths among the Tiv people. Any person from Tiv extraction that is of age intuitively knows that the echoing of *indyer* talking drum portrays the death of an elderly person. Again, Ushe (2015) observes that the talking drum transmits information about impending dangers and heralding the arrival of strangers. Ugbagir and Agber's (2015) study explore the significance of Tiv talking drum as a nonverbal communication medium. Kquofi, Sam and Glover (2015) look at the aesthetic, philosophical and psychological effects of Asafo talking drum. Ozaydin (2018) reveals that spoken words can be transmitted sensibly articulately using whistled speech. Akinbo (2019: 11) proposes an 'articulatory and acoustic study of the representation of Yorùbá tones in *gangan* (a talking drum).' Agha, Oderanti and Alao (2021) attest that drumming in Nigeria has a communicative and cultural significance. They identify five uses of talking drum to include: communication, proverbial/ didactic purposes, entertainment, cultural propagation and advertisement purposes. Ros (2021) emphasises that traditional musical instruments are correlation to speech. Hudu (2021) maintains that the use of talking drum and double bell produce speechless which can only be understood by specialists. McPherson (2021) analyses the surrogate language balafon emits. Durojaye, Knowles, Patten, Garcia and

McBeath (2021) aver that *dùndùn* is a musical instrument in south-west of Nigerian and it fits as a ‘speech surrogate in Africa.’ Carter-Enyi et al. (2021) use flute as a speech surrogate in Igbo culture.

The above reviews centred on the surrogate language, identified the roles of talking drums, whistled language, belled language and other struck and blown instruments. No author discussed the usefulness of surrogate language to literary texts. Again, the classification of surrogate language included drummed and whistled languages. There was paucity of critical studies on the body language (eye language). Looking at the relegation of the potentials of the linguistic functions of drummed, whistled and eye languages, this paper intends to discuss different media of surrogate language and state their linguistic roles in the select literary texts.

## 2.2 Uses and Gratifications Theory

This study adopts Katz, Blumler and Gurevitch’s Uses and Gratifications Theory which was propounded in the 1970s. According to the theory, audience uses the media of communication for different purposes such as information, entertainments, messages, announcements, advertisements and jingles. According to this theory, the audience responds to media in a self-confirmatory way. Therefore, the audience selects certain items because they serve as a source of entertainment or provide needs. The thrust of this theory is that people utilise media for their needs and not that media perform what people want (Danesi, 2009). Pearce (2009: 979) also affirms that cultural backgrounds, beliefs, values and institutions encouraged the use of media-consumption gratification. This theory is vitally important in this study because the use of surrogate language is understood by the characters in the select texts and they respond accordingly. These media of communication are culture-specific hence the use of *ekwe* (talking drum), *ogene* (iron gong), *ichakas* (gourd vessel rattles) are specific to Igbo who know their cultural roles. The deployment of talking drums (*indyer*, *ilyu* and *gbagede*) and trumpet (*ikpyamkor* or *igida*) are peculiar to the Tiv literary works.

## 3. Research methodology

Achebe’s *Things Fall Apart*, *Arrow of God*; Adichie’s *Purple Hibiscus*, *Half of a Yellow Sun*; Gondo’s *Atem-Tyo (Head-Crashing)*, *Suswam the Legitimate Candidate* and Chia’s *Adan-Wade Kohol Ga (Adan-Wade Didn’t Meet)* are selected because they have drummed, whistled and eye languages. That is why using non-probability sampling method with particular reference to purposive or judgmental sampling is also used. The researcher made use of primary and secondary sources for data collection. The aforementioned texts serve as primary data and textbooks, journal articles and dictionaries are secondary data which were used at the review section of this paper. As for the analysis of data, instances of talking drums, use of whistles, bells, iron gongs and eye languages were read, selected and jotted down for easy presentation and analysis. The linguistic functions of surrogate language have also been explained.

## 4. Finding and Discussions

The thrust of this study is the discussion of media of surrogate language and their linguistic functions. Data presentation of this study is segmented into:

- i. Drum and allied musical instruments (talking drums, whistles, bells and iron gongs) and body language (eye language).
- ii. Linguistic functions of surrogate language in the literary texts.

### *Drum and Allied Musical Instruments as Surrogate Language*

Literary texts are laced with instances of drummed instruments which contribute to surrogate speech. This mode of communication is vitally important even in the contemporary literary works. Finnegan (2012: 470) states that drum language used in oral literature aids in transmitting important information. The effective use of talking drums by Achebe, Adichie and Gondo has been critically examined. Drums and flutes spur Okonkwo and Amalinze the Cat in the wrestling bout. This means that with the rhythms of drums and flutes both contenders demonstrate their wrestling acrobatics so as to bring victory to their communities. Achebe (2008: 3) lucidly captures this thus: ‘The drum beat and flutes sang and the spectators held their breath.’ These musical instruments spur Okonkwo and Amalinze the Cat to wrestle with their whole energy. Again, drummers beat their drum to encourage wrestlers to fight fiercely and at the end of the fight Obierika’s son, Maduka, is victorious and he is carried shoulder-high (Achebe, 2008).

In most Nigerian societies, the death of elderly persons is communicated through the use of talking drum or *ekwe*. According to Igboanusi (2002: 103), an *ekwe* is a ‘wooden musical instrument, hollow inside.’ In Achebe’s (2008: 96) *Things Fall Apart*, an *ekwe* talking sounds ‘*Go-di-di-go-go-di-go. Di- go-go-di-go*’ and Achebe remarks that ‘one of the things every man learned was the language of the hollowed-out wooden instrument.’ From the sound of an *ekwe* talking drum every person knows that a prominent person passes on in Umuofia. The death of an elder or a titled man is conveyed when ‘the ancient drums of death beat, guns and cannon were fired...’ (Achebe, 2008: 96). The deployment of guns and cannon during the death of an Umuofian indicates the manliness and powerfulness of the deceased. ‘*Diim! Diim!* boomed the cannon at intervals’ (Achebe, 2008: 96).

In the Tiv cosmology, just like the Igbo, talking drum announces the death of the old. In Gondo’s *Atem Tyo (Head-Cracking)*, wooden drum – *indyer* – announces the death of Nyam Tsegba who is hacked down by the Northern Youth Brigade. This scenario is captured in Gondo (2006: 67-8) below:

*Akperaka gba gede gede gede gede*

*Takuruku Takuruku Takuruku*

*Takuruku Anyam Azega tile jigh jigh*

Akperaka sounds *gede gede gede gede*

Takuruku Takuruku Takuruku

Takuruku Anyam Azega stands still

<i>Tile keghen anngyo</i>	Stands and waits for your relation
<i>Ngu van sha kume u tamen</i>	He is coming from treat hit
<i>Tor Nyam Tsegba kpe,</i>	Tor Nyam Tsegba kpe died
<i>Tor Nyam Tsegba kpe</i>	Tor Nyam Tsegba kpe died
<i>Tor Nyam Tsegba kpe</i>	Tor Nyam Tsegba kpe died
<i>Ayem ityough tingir</i>	He went head long
<i>Akpe do do do</i>	He died completely
<i>Akpe kpum kpum kpum</i>	He died completely

Talking drum clearly tells the readers about the passing on of Nyam Tsegba who is hacked down by his political opponents. In the contemporary times, too, this mode of communication is vogue in the Tiv land. Modernism has not tampered with this ancestral surrogate language that is culturally loaded. Furthermore, the death of Gumnor Aberikya is also made known through the use of ‘*indyer* – wooden drum’ (Gondo, 2007: 27):

<i>Akperaka gba gede gede gede</i>	Akperaka sounds <i>gede gede gede</i>
<i>Takuruku Takuruku Takuruku</i>	Takuruku Takuruku Takuruku
<i>Takuruku Anyam Azega tile jigh jigh</i>	Takuruku Anyam Azega stands still
<i>Tile keghen anngyo</i>	Stands and waits for your relation
<i>Ngu van sha kume u tamen</i>	He is coming from treat hit
<i>Tor Gumnor Aberikya kpe</i>	Tor Gumnor Aberikya died
<i>Tor Gumnor Aberikya kpe</i>	Tor Gumnor Aberikya died
<i>Tor Gumnor Aberikya kpe</i>	Tor Gumnor Aberikya died
<i>Ayem ityough tingir</i>	He went head long
<i>Akpe kpum kpum kpum</i>	He died completely

Most Tiv people are familiar with its sounds. The beauty of this traditional musical instrument can cover several kilometres and its audibility conveys the intended messages. Speaking on the efficacy of talking drum in the Tiv cosmology, Hagher (2003: 27) opines that during burial ceremony of a distinguished titled Tiv man who has been initiated into all the cults of the Tiv, a drum is played in his honour. The talking drums are widely used more than other surrogate language media in the Tiv cultural setting. Conversely, the sounding of the talking drum warns every person to go to their abode. Achebe (2010: 300) captures this thus: ‘the *ekwe-ogbazulobodo* sounded *kome kome kokome kome kokome* and continued for a while warning anyone still awake to hurry up to bed and put out every light because light and *ogbazulobodo* were mortal enemies.’ After giving stern warning, the beating of *ekwe* stops. Another powerful talking instrument relaying messages is the *ogene* or iron gong. Igboanus (2002) defines it as a musical instrument made of metal or iron which is opened at one end. *Ogene* is used by the town criers when he makes his rounds to proclaim or convey an important announcement or information. This musical instrument is common in Igbo literary works as seen in Achebe’s and Adichie’s novels. In Adichie’s (2003: 93-94) *Purple Hibiscus*, little boys play music with metal *ogenes* and wooden *ichakas* and follow *mmuo* and elderly men surround and ring a shrill bell as *mmuo* walk. The *ogenes*, *ichakas* and *bells* are media of surrogate language used as a means of communication. These musical instruments apart from the communicative function, provide melodious and rhythmical effects in the novel under study. In Adichie’s (2006), a town crier announces to the people of Abba to attend the meeting by 4 p.m. in Amaeze Square, by striking his *ogene* – *Gom-gom-gom* (2006: 229-230).

In Achebe’s (2008: 8) *Things Fall Apart*, *ogene*’s boom: ‘*Gome, gome, gome, gome*’ asks every Umuofian to gather at the market-place tomorrow morning. Furthermore, the *ogene* booms in Achebe (2008: 70) ‘*Gome, gome, gome, gome ...*’ to announce the coming of the *egwugwu* and indicates that children and women should go to their hideouts. This is informative and sets a wave of expectation in the crowd. Again, the village town crier beats his sonorous *ogene*, calls Umuofians to a meeting in the market-place after the meal (Achebe, 2008:156) to discuss what to do after the release of Umuofian elders. In Achebe’s (2010: 11) *Arrow of God*, the town crier beats his *ogene* GOME GOME GOME GOME... and immediately children’s voices took up the news on all sides. *Onwa atuo!... onwa atuo!... onwa atuo!...* He put the stick back into the iron gong and leaned it on the wall. Festivals are also announced by the use of *ogene*. GOME GOME GOME GOME. ‘Ora Obodo, listen! Ezeulu has asked me to announce that the Festival of the Pumpkin Leaves will take place on the coming Nkwo’ (Achebe, 2010: 92-3). The town crier repeats this message up to three times to emphasise its importance. Once *ogene* echoes every person knows that an important message is going to be delivered. This time is to announce the forthcoming Festival of Pumpkin Leaves.

Apart from talking drums (*ekwe* and *indyer*), iron gongs (*ogenes*), wind-blown instruments (flutes and trumpets) have been used in the select texts. In Chia’s (2015: 88-9) *Adan-Wade Kohol Ga*, the eponymous character, Adan-Wade, expresses his orphanhood in his trumpet:

<i>We alu wancôvol</i>	If you are an orphan
<i>Man we alu yev yô</i>	And you are still young
<i>Za kohol igba you</i>	Flee to your mother’s kinsmen
<i>Vea koso u dedo</i>	They will feed you sumptuously
<i>U gande u hingir or</i>	To grow into adulthood

<i>We alu wancôvol</i>	If you are an orphan
<i>Man u gande or yô</i>	And you have grown into adulthood
<i>Lu hen ityô you</i>	Remain in your clan
<i>Vea koso u ga</i>	They may not feed you
<i>Kpa u koso iyol you</i>	But you will feed yourself
<i>Aluer wancôvol vese</i>	If an orphan is raised
<i>Ka hen igba na yô</i>	In his mother's kinsmen
<i>A hide hen ityô na</i>	And he came back to his kinsmen
<i>Igba do yev tseghe</i>	Mother's kinsmen is only good in childhood
<i>I do ken ganden ga</i>	It is not good in adulthood
<i>M vese ken igba yam</i>	I grew up in my mother's kinsmen
<i>M fa mlu u ken igba</i>	I knew what is it in mother's kinsmen
<i>Ityô do kuma ga</i>	Father's kinssmen is not good enough
<i>Kpa kpan lu her ga</i>	But there is not slave there
<i>Tor kpa lun her ga</i>	Neither is there a king there

Adan-Wade clearly states that at tender age, one can stay with one's mother's kinsmen without any issue. However, when one grows up it is not good to stay with one's mother's kinsmen. Being a trumpeter, Adan-Wade melodiously and nostalgically conveys his return to his clan. He states that someone may be poor in his own clan but such a person may not be discriminated against. You can be involved in a decision-making whereas you cannot express yourself when you stay with your mother's people. This message indicates that Adan-Wade wants to go back to his kinsmen. In addition to that, Awua Atsem (a suitor) and his companions rehearse in Shiminenge Agena's house with their trumpet (Chia, 2015: 100):

<i>Shimi wameoo</i>	My Shimi
<i>Antamenor</i>	(If) an old man
<i>A kemeu yô venda</i>	Paid a bride-price on you, turn it down
<i>Gum-kwaseoo</i>	Young lady ooo
<i>Antamenor</i>	(If) an old man
<i>A kemeu yo vendaa</i>	Paid a bride-price on you, turn it down

Shiminenge Agena, a very beautiful lady attracted many suitors who wished to take her hand in marriage. All the suitors come at suitable moments to woo her but what they do is to engage in a musical competition. That is why Awua Atsem and his entourage sing and warn Shiminenge that even if an elderly person pays a bride-price on her, she should turn down the offer. *Adan-Wade* also tries to outshine his rivals by blowing his trumpet and his companions respond:

<i>Ka an nan tsuuv er u lam a mo</i>	Who deceived to talk to me?
<i>Mo wanye u doon kasev shima</i>	I, the young man, who is loved by women
<i>Or u nan tsuuv er u lam a mo</i>	Whosoever that deceived to talk to me
<i>Mo wanye u doon kasev shima.</i>	I, the young man, who is loved by women.

Gondo uses trumpet to communicate his message and this surrogate language accompanies dances. Tem Door, the trumpeter, sings a song where Suswam is mentioned in Gondo's (2007:22) by blowing his trumpet:

<i>Nam gbenda me za,</i>	Give me way let me go
<i>Nam gbenda me za, sha Suswam</i>	Give me way let me go to Suswam
<i>Kpam or la henda lali kyekye</i>	That noble man rode Raleigh bicycle
<i>Kpoolough va nyôr</i>	Arrived with speed
<i>Ahoo ooooo</i>	Ahoo ooooo
<i>Kpamor Suswam wuha due ve</i>	Noble man Suswam dressed and appeared
<i>Ayar ya ngur ooo</i>	Ayar ya ngur ooo
<i>Ka uno,</i>	Who are they?
<i>Se lebela Suswam due yange la or wa wegh ga.</i>	We are Suswam's labourers that emerged without a rival

The use of trumpet in the last example adds colour to the other instruments that are used in the rehearsal. When Suswam is sighted by the trumpeter, he swiftly and loudly sings the song where Suswam is mentioned. He extols Suswam's virtues so as to get something in return. So far, it is clear that copious instances of surrogate language convey the intended meaning graphically than spoken speech. Generally, the aforementioned instruments are used to convey messages such as the death of prominent persons, announcing general meetings, telling people to remain indoors, and so on.

### **Body Language as a Surrogate Language**

VandenBos (2015: 137) refers to body language as a wordless communication that uses body movements and gestures. Kuhnke (2016: 2) affirms that, body language communicates feelings, temperaments without using words. This

presupposes that your spoken words transmit information such as facts and data whereas your body reveals your emotions and attitudes. Your actions and attitude speak louder than words. Additionally, gestures, postures and expressions convey the messages that you want to communicate. More importantly, observing and interpreting other people's actions or emotions enable you to understand and respond to the behaviour of people. People's 'moods, attitudes and emotions reveal themselves through nonverbal communication' (Kuhnke, 2017: 4). Significantly, 'nonverbal communication is often more sincere than our verbal one' (Marvic, 2017: 4).

This study looks at eye language as surrogate language. Eye contact comes in when two or more persons look at one another's eyes for the purpose of communication. This form of surrogate communication serves as a phatic communion and it adds variety to the verbal communication. Eye language enhances emotional meanings in real life situations and in literary texts, too, it helps the users to maintain their secrets – hence words are not used. Fictional characters' body language can be 'read' as sign which has semiotic interpretations. Eye language and other forms of nonverbal communication in literature has 'symbolic meanings' in the literary texts; it adds verisimilitude and 'authenticity to the action portrayed' (Korte, 1997: 4).

In order to exclude Eugene Achike and Beatrice Achike in Jaja and Kambili's discussions, the latter develop surrogate language known in Igbo as '*asusu anya*, a language of the eyes' (Adichie, 2003). Papa looks sideways to see if Jaja and Kambili are singing and nods approvingly when he sees their sealed lips (Adichie, 2003: 37). Papa does not want them to sing in Igbo language and he nods to show his happiness. Kambili asks Jaja with her eyes to know if he remembers the lie to Papa-Nnukwu, and he nods (Adichie, 2003: 113). Both eyes and head are used to convey the intended meanings. 'My eyes met Jaja's. His eyes were watery, full of suggestions. No! I told him, with a tight blink. It was not right. You did not participate in the singing, and neither did Jaja' (Adichie, 2003:113). 'Yes,' he (Jaja) said, and his eyes said that he knew I did not find the words in our eye language to tell him how my throat tightened at the thought of five days without his father's voice' (Adichie, 2003:116). Jaja and Kambili can use their eye language to escape thorough beating. Their parents do not understand their antilanguage so they can use it achievement self-interest as well as adding another medium of communication the text under study.

Eye language is also utilized in Chia's (2015) *Adan-Wade Kohol Ga*. Through the effective use of eye language, Wade's kin's are able to discover the cause of Wade's younger brother's death. In Chia's (2015: 11) novel, Anzenke invites his kinsmen to a meeting and they all attend. It is a question and answer session. Anzenke therefore catechizes Wade thus: '*Wade rumun ulun a dyako shon yô, Anzenke kpeghe ityô shi mena ijer i or ka a hii unengen a iwanger sha kwagh. Tsô a gema a kenger anterev, shima lu un ker geng sha nomsoor. Ve kpa shiv vev tese er ve hii u zuan a iwanger sha ku u anter ve Abum.*'

This dialogue is translated:

'Wade accepted being in the custody of that inheritance, Anzenke nodded his head and swallowed his saliva that when someone started seeing the truth about something. He then looked at his kinsmen; his heart was throbbing as a man. Their countenances showed that they have started getting the truth about the death of their kinsman Abum.'

The nodding and eye contacts of his kinsmen indicated that they know the source of Abum's death. Furthermore, as Anzenke scornfully looks at Wade, they all understand its meaning. This is captured as: '*Er (Anzenke) kenger Wade gohonoon la anterev kav ken asema, nahan ve rumun gigh er ka imo i dedo je a kaa la* (Chia, 2015: 13). This is translated as: 'As Anzenke scornfully looked at Wade, his kinsmen perceived within their minds, then they unanimously accepted as it was a good counsel.'

### **Linguistic functions of surrogate language in the literary texts**

Linguistics, the scientific study of meaning, utilizes surrogate language in her expansive fields. Surrogate language has graphological, phonological, psycholinguistic, semiotic, cultural linguistic functions. Graphologically, the representation of surrogate language on paper reflects its sound. Effective deployment of capitalisation, hyphenation, exclamation reflects how iron gong, talking drum and cannon echo. The capitalisation of 'GOME GOME GOME' draws attention to the message it conveys. These upper cases portray the loudness of *ogene*. Leech and Short (1981) posit that the uppercase emphasises or highlights words, phrases and sentences in writing. Similarly, Aor (2019:158) maintains that 'one of the roles of capitalisation is the rhythm it adds to the texts.' He affirms that the capitalised words are prominent and they are loudly uttered. This loudness brings about emphasis and emphasis brings about aestheticism. Also, the hyphenation of syllables shows the concatenation of the said message and the effective employment of exclamations marks in '*Diim! Diim! Diim!*' of the cannon shows surprise and loudness.

Phonologically, surrogate language shows onomatopoeicity, repetition of words or phrases, epenthesis, alliteration and rhyme. The repetition of letters, words, phrases and sentences creates loudness and memorability as seen in: '*Tor Nyam Tsegba kpe/ Tor Nyam Tsegba kpe/ Tor Nyam Tsegba kpe*' which is translated as: 'Tor Nyam Tsegba kpe died/ Tor Nyam Tsegba kpe died/Tor Nyam Tsegba kpe died'. Some sounds echo their meanings as seen in: 'Akperaka sounds *gede gede gede gede*' – a sound made by talking drum, '*Akpe kpum kpum kpum*' which refers to 'He died completely.' It is this onomatopoeicity that enriches the message conveyed by talking drums. Consonant sounds are also repeated for emphasis as in *Takuruku Takuruku Takuruku*. Generally, the echoic nature of talking drums and blown instruments are laced with alliterations. Another kind of repetition is rhyme. This is graphically presented below:

*Ka an nan tsuuv er u lam a mo*      Who deceived to talk to me?  
*Mo wanye u doon kasev shima*      I, the young man, who is loved by women

*Or u nan tsuuv er u lam a mo* Whosoever that deceived to talk to me  
*Mo wanye u doon kasev shima.* I, the young man, who is loved by women

The Tiv version of the above excerpt has alternate rhyming scheme such as: *a, b, a, b* configuration. This gives poetic, musical and rhythmical appeals of the surrogate language in the select novels.

In semiotics, the use of surrogate language is very effective. Semiotics, the science of signs, considers all musical instruments, weapons, body language, sign language, onomatopoeias to have meanings. The aforementioned language surrogates have their in-depth meanings. These surrogates may represent various cultures and every culture has peculiar musical instruments she uses to communicate with her ancestors. The significance of these in the select texts mirrors the communities in which these media of language are used. The deployment of such surrogates complements verbal speech and gives other form of communication that is self-explanatory. Semioticians will give varied interpretations of these communication media in their domains. In cultural linguistics, surrogate language may signal certain behavioural patterns to enhance specific meanings. Surrogate language is used in story-telling when audience fully participates by clapping, drumming, dancing and demonstrating. The story is meaningful when paralinguistic devices are richly employed. Paralinguistic devices such as shouting, laughing, crying, waving, beckoning can help in meaningful delivery.

In psycholinguistics or psychology of language, body language has a lot of meanings it conveys. A trained psycholinguist can interpret several body language signs through observation of people's behaviour. Psycholinguistically, emotions are also instances of surrogate language. Looking at the body movement of an individual is enough to explain what they feel. This is the application of psycholinguistic skills to nonverbally interpret how an individual feels. The linguistic functions of surrogate language are so vast that this study cannot accommodate all of them.

## 5. Conclusion

There is no doubt that literature reflects the language and culture of our various societies. This is because literature is expressed in the language that people use. This language has verbal and nonverbal components. This study vividly expresses the superiority of linguistic surrogacy over its spoken counterpart. The massive deployment of musical surrogates and eye language result in different media of communication in the select texts. These musical instruments announce the death of prominent persons in the society; they inform the populace about various meetings; they even tell women and children to go into their houses when *egwugwus* approach and rattles, bells *ichakas* are musical instruments accompanying *mmuo*. Body language communicates various gestures and emotions in literary texts. Linguistically, this study has graphological, phonological, semiotic, cultural linguistic and psycholinguistic roles to perform. The study shows the supremacy of surrogate language over their verbal counterpart. The study also reveals that drummed language transmits information in ancient and contemporary literature. Furthermore, the paper links surrogate language with semiotics, cultural studies, ethnomusicology and psycholinguistics. Surrogate language serves as oral, aural and visual metaphors in the select texts. It is clear from the foregoing that the texts under review have visual, aural and oral underpinnings. The texts can be read – orality, heard – aurality and it can be seen – visuality. Blind people can hear the sounds of the musical instruments and understand, deaf people can see the eye contacts of the speakers.

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