

Cohesion in Native Poetry: An Analysis of English-Translated Tiv-Gbangi Oral Verses

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Abstract

This paper seeks to establish the use of cohesive linkages in the Tiv oral verse. Some Gbangi songs by Pevikyaa Zegi, one of Tiv's most famous living poets, artists and singers are purposively selected for analysis. Like the oral verse of most peoples of Africa, Tiv poetry is incorporated into the tribe's way of life and deals with its day to day issues and problems of life (Jenkwe, 1998:1). The actual basis for meaning making in Tiv oral verse which also culminates into style is clearly demonstrated by the beauty with which language is used and the success attained in the experiment of using words, followed by the compatibility of language elements in exciting contexts. What qualifies Tiv poetry and gives it, its overall meaning and success is its independence on style. Cohesion of elements of language with the accompaniment of other figurative usages defines style in the Tiv oral verse. The study therefore, evaluates the lexical and grammatical devices which indicate connection between different units of the extracted texts translated for investigation. In doing this, the study adopts Halliday and Hasan's (1976) theory of cohesion to support the analysis of the functions of connection in the texts. Halliday and Hasan contend that the main thing that determines whether a set of sentences or a piece of language do or do not constitute a text depends on the relationships which exist within and between the sentences which make up the text. They therefore, identify types of cohesion as reference, lexical, conjunction, substitution, and ellipsis. Our investigation reveals that different kinds of cohesion exist in the Tiv oral verse and are contributive of the exciting style achieved by the Tiv Poet. The study concludes that without the expanded systemic functions undertaken by cohesive usages in the text, what Halliday and Hasan call texture would not have been felt and the verses would have lacked solidity, organization, interconnection and interrelationship of language elements. With cohesion in the texts, a listener receives a system of information as indestructible continuum.

Keywords: Cohesion, Oral verse, Poetry, Tiv-Gbangi verse and Translation

Introduction

The Tiv's social ambience tied by multifaceted cultural practices is unique particularly with evidence to a rich reservoir of folkways. The Tiv like many other tribes in Africa has harvested bulk of her literatures through this reservoir. More foremost with the oral culture which comprises songs, tales, legends, proverbs, and riddles, the Tiv have been able to describe the social ways of its people to a height of irresistible recognition. These practices have a sense of national pride in Nigeria most especially the *swange* tradition which occupies a frontline attention as Nigeria's cultural group, promoting the nation beyond the shores of its territory. Mbunda (2007:179) shades more light on the contribution of the oral culture to Nigeria when he submits that:

a study of the tradition of a nation like Nigeria must take into account ethnicity, an awareness of, and a sense of belonging to one's ethnic group and putting into practice its cherished values that can foster cultural identity and engender a sense of national pride.

Attention has been drawn over the decades to the contributory roles of the oral culture of the traditional African societies to modern civilization. Hardly can a nation be uniquely explained without the basis of its cultural practices. This ignites a strong sense of nationalism in the people and survival of a nation at large. It will be fallacious to conceive ways of enhancing Nigerian national identity without taking into account the social, material and oral culture of ethnic groups that constitute Nigeria (Mbunda 2007:179). Hence, the people's cultures have continued to form bedrock for literature because of the characteristic richness in linguistic resources imbedded in it.

For the Tiv nation where rich cultural evidence is enacted, folklores, particularly songs, is one possible avenue, the poetry of the native people is celebrated. The poetic style of the people is receivable in the verses that grow up to make the songs. As argued by Jenkwe (1998:2), in Tiv songs, often, what appears superficially to be a mere song, displays strong traits of poetic ingenuity- that is in terms of emotional intensity, elevated, compressed, expression, figurativeness and so on. He further maintains that, all Tiv songs like most others, are basically and conceptually poetic.

Much attempts targeted at investigating style in most African verses have been streamlined to the figurativeness which is normally the objective of the literary critic. On the part of the linguistic critic as the

case with this study, the patterns that exist and subsist within the verses are of equal paramount importance. The job of the linguistic critic goes far beyond investigating style within the fences of figures of language. He is inextricably motivated in a search for elements of language which generally achieve the style- i.e. the nature of semantic bearings, syntactic patterns and graphological features etc. The nature of the Tiv oral verse art, as espoused in *gbangi* songs are investigated by their cohesive ties. This is the major objective of this paper. And for other related objectives, the study seeks to comprehend the reasons for such unity of elements and what the poet achieves by that. The next segment of the paper looks at the Tiv-Gbangi oral tradition.

Tiv-Gbangi Oral Tradition

In the Tiv traditional society, folklores or songs are a common phenomenon for entertainment and transmission of messages (media) to the people. The subject matter of the Tiv Folklores encompasses all aspects of the tribe's traditional life. The message prominently deals with poverty, politics, sex, death, corruption and the traditional religion (tsav and akombo) etc. The entertainment style is usually composed of music, song and dance incorporated into one adoptive system with a standard name. There exist a number of these entertainment groups which I will refer to here as genres of the Tiv songs or music and dance. A lot of such song and dance groups emerged at different points in the Tiv's historical life as a people. Specific reasons gave birth to this group of singers with also specific themes. There was the *Ibiamegh* dance group, now in extinct, with its audience as (asagbaior, meaning the wealthy people). When it was time for them to *un de iviom*, that is, a celebration of success in life, this group offered the entertainment as a sign of wealthy celebration. Thus *Ibiamegh* was only played for the rich. There is also the *anza ior*, literally "the people's character", then the *kpingi*, a form of semi-nude dance with themes of the songs as sex, packaged in vulgar language. *Baka* and *swange* too emerged with mixture of themes encompassing poverty, politics, sex, praises, and morality. The major fans of these two groups are youth and the advanced people who are youthful at heart. These two groups, till date, are the major forms of entertainment among the Tiv people. Although, most of the earlier mentioned entertainment groups are faintly in existence, they are not as pronounced as *Baka* and *Swange* dancers.

The Gbangi song and dance which is the object of attention in this paper has existed for decades and has its major patronage from the elites or the advanced aged persons and a selection of youth who are matured at heart. According to Gbilekaa (2013:228), the *gbangi* dance was created by the *Iharev* people in what is today the Makurdi Local Government. The dance, he states, was found in the forties. Gbilekaa further posits that it was *gbangi* that later metamorphosed into *swange* as a tool for protest against oppressive leadership in Tivland. He further maintains that songs played for the dance were used by youth and were targeted at elders whom they felt ruled poorly. Like the *gbangi* dance, all Tiv entertainment groups integrate their songs together with dance for varied audience. Some of the composers of *gbangi* songs in Tivland are Nevnyum Kaor Chila and Pevikyaa Zegi who are all alive. Singers like Atule Hon, King One Abua belong to the *kpingi* cycle. The composers of *gbangi* verses mirror the entire spectrum of social life of the people. Their themes address issues in history, beliefs, tradition, changing mood, aspiration, poverty, praises to leaders and satiric expressions and so on. The style in *gbangi* song is eclectic. The subject matters in the songs keep interchanging and brilliantly crossing over to others without any major damage to the tempo of flow. It is in this wise; the paper investigates how elements of language grow differently but purposively hang together in a single or stretch of progression. That is the language elements that contribute to cohesion or a balanced connectivity of the verses and ensure their organization. The next segment of the paper explains the methodology.

Methodology

The study is a corpus based analysis. The data which constitutes the corpus was extracted in its native form by tape recorder, subsequently translated into English and analyzed. The corpus is made up of two songs or stretch of oral verses and translated. The two samples are adequate because they are a lengthy deliberation of the Tiv artists and have offered a useful data that is adequate. The English translation was subjected under investigation with a view to establishing how cohesive elements contribute to the unity of the verse for overall meaning. As such, Halliday and Hasan (1976) theory of cohesion was adopted to support the findings of the study.

Language of Poetry

Poetry is often regarded as a mystery, and in some respect it is one. No one is quite sure where poetry comes from, one is quite sure exactly what it is, and no one knows really, how everyone is able to write it (Koch 1998: 1). But as Dada (2004: 22) submits, the way of poetry is through language. Robbins (1997:2) says poetry communicates human emotions and it is the voice of the heart.

One strong denominator of poetry is language that is not ordinary before the eyes and that can even throw a reader of a poetic piece in a journey of mental struggles. On his part, Riddell (2010:1) maintains that poetry above all else, is a special language, a special way of saying both the physical and the metaphysical in its registers, its content, frame of reference and application. That is a spiritual language of some sort like the language of music and its best modes of expression which possesses a lasting resonance which outlives by far, the moment of its creation and performance.

Given its special place as a genre of literature, linguistic criticism has helped in explicating its obscure place in literature by looking at its texture and many more variables possessed by it. Through language, the reader is able to descend into the highly rigid strata of language it wears. Poetry is inspired by deep thinking which can only be grasped with equally an alternative resourceful knowledge of language.

The Theory of Cohesion

Cohesion is a theory that explains the relationship that exists within language elements of a sentence or a text. A stretch of language which hangs together and which communicates something in a context becomes a text. Hoey (1991:3) sees cohesion as the way certain words or grammatical features of a sentence can connect to its predecessors and successors in a text. He views a text as organized and partitioned number of sentences a reader can look at its surrounding for interpretation. For Syal and Jindal (2008:133) what indicate the relationship of language elements in a text are systemic connectors. They argue that such connectors are time relators, place relators, additive conjuncts and adversative conjuncts. Put differently, Fakuade (1998:25) states that cohesion occurs where the interpretation of some elements in a discourse is dependent on that of another.

With regards to Halliday and Hasan (1976:8) whose theory of cohesion is adopted in this study, cohesion can be an expanded systemic function that improves semiotic relation between an element in the text and other element that is crucial to the interpretation of the text itself. They maintain that what determines whether a set of sentences do or do not constitute a text depend on the relationship which exists within and between the sentences which make up the text. The relations, they call texture. Halliday and Hasan further view cohesion as the relations that exist between linguistic features as they combine to contribute to the unity and texture of a passage. They identify four (4) ways in which cohesion can exist in a passage.

Reference: There are lexical elements whose meaning can only be discussed by referring or pointing to other words in the text. Reference cohesion exists when the name of something or someone is given at the beginning and thereafter referred or renamed with a suitable pronoun. For example, the sentence: It will cost Romeo much to acquire a new house. He will buy it in millions. In the two sentences, the pronoun 'He' refers back to the noun 'Romeo' and the pronoun 'It' equally refers back to the noun 'House.' This kind of cohesion, according to Halliday and Hasan is an anaphoric reference. And the one in which the pronoun is given first and later the noun or name they call cataphoric reference.

Substitution: Cohesion is formed by substitution when a lexical element is replaced by another item. Cohesion formed by substitution is a grammatical relation rather than a semantic relation. The following sentences are good examples: (1) I need turkey for Christmas celebration, It must be big one. (2) Life is good for those who cherish it. Also in the two sentences, the noun 'one' substitutes the noun 'turkey' in the first sentence while the pronoun 'it' substitutes the abstract noun 'life' in the second sentence.

Ellipsis: Cohesion formed by ellipsis is when some words or phrases are simply omitted and the missing part is reconstructed meaningfully with the help of earlier information or sentence. This example explains the point: Mummy traveled to Kaduna, Daddy to Abuja. The verb 'traveled' has been omitted in the second clause without the meaning being altered.

Conjunction: Cohesion by conjunction is a semantic relation and not by themselves, those cohesive elements but by virtue of their specific meaning. Here some linguistic elements stand as linking words to other elements of language. Halliday and Hasan identify four conjunctive elements as additive, adversative, causal and temporal. He provides the following examples: For the whole day, he climbed up the steep mountainside, almost without stopping:

- and in all this time, he met no one (additive)

- yet he was hardly aware of being tired (adversative)
- soby night time the valley was far below (causal)
- then, so duck fell, he sat down to rest (temporal)

The following corpus presented below shall be analyzed in the light of the above cohesive principles and also retain opportunity to use other principles useful for the analysis.

TEXT A: Corpus Presentation and Translation

Tiv	English Translation
1. De me za shin Hajiya Tyo Tor	Let me visit Hajiya Tyo Tor
2. Wan Tyo Tor Najime	Daughter of Tyo Tor Najime
3. Ngom-Aya Mama ngu shin Makurdi	My old mother, mummy is in Makurdi
4. Helegh mfa can ngi ga	There, poverty, I know is absent
5. Mama a nongo a mo o!	Mummy shall help me o!
6. Peter Mase, u ngov a sev	Peter Mase, those our mothers,
7. Mba alu ikyar a gba se	When we are caught by fate
8. lor I Benue se yila o	We the people of Benue shall call upon
9. Ka mba Mama Kwaghzugh Naikyo	Are them like Mama Kwaghzugh Naikyo
10. Ke mbaterem Ukume!	From Mbaterem Ukum!
11. A mba Grace Ukange	Them like Grace Ukange
12. Shin Gwer oo!	In Gwer oo!
13. Wan Masev	Daughter of the Masev
14. Helegh mfa can ngi ga	There, poverty, I know is absent
15. Mama a nongo a mo o!	Mummy shall help me o!
16. Madam Oradi, Ordue Nongo Gire	Madam Oradi, Ordue Nongo Gire
17. Shima na ka I kwase ga	Her heart is not of the woman
18. Mama gom o!	My mother, my mummy o!
19. Ka er alu zeren Abeda	It is because she wears the wrapper
20. Ve lor le sugh un kwase ier	That people might greet her a woman
21. Wan a nongo Gire	Daughter of Nongo Gire
22. I eren na ve I nomsu or	Because her actions and those of a man
23. I kaha ze e!	Can hardly be differentiated.

Analysis of Cohesive Ties in TEXT A

As earlier indicated in the review on cohesion in English, different types of cohesion exist in language. With regards to Halliday and Hasan (1976) and Hoey (1991) cohesion in language can be lexical, by reference, substitution, ellipsis, and by conjunction. The translated text above will be experimented given the standards set above.

*Lexical Cohesion in Text A

Lexical cohesion occurs in the text where some lexical items (words) are dependent or synonyms of other words. Examples of these words can be seen in the following *gbangi* verses:

Example 1: the first three (3) lines in the text above contain words which refer to one or a single individual, using four different elements (names) thereby forming a lexical cohesion.

The lines are:

1. Let me visit Hajiya Tyo Tor
2. Daughter of Tyo Tor Najime
3. My mother, mummy is in Makurdi

The 'visit' of Hajiya Tyo Tor is announced in line (1) and thereafter, the same individual is referred in three other ways as 'Daughter of Tyo Tor Najime' and 'my mother', 'then 'mummy.' The function of lexical cohesion in the verses enables the poet to define his subject with depth. With this multiple names, the poet seeks to depict the exploits of his heroes, thereby recognizing their greatness.

Example 2: Another relevant example of lexical cohesion occurs in line (6) where the poet identifies his heroes, using 4 lines subsequently in different light.

The lines are:

6. Peter Mase, those our mothers
9. Are them like Mama kwaghzugh Naikyo
11. Them like Grace Ukange

13. Daughter of the Masev

The treatment of lexical cohesion in the above example is interwoven with reference cohesion. Since it is the idea of the study to treat them separately, the referring issues shall be left for lexical issues in this segment. Lexical cohesion exists in the four verses above. 'Those our mothers' in line (6) is thereafter interpreted in several ways as, 'Mama Kwaghzugh Naikyo (9), 'Grace Ukange' (11) 'Daughter of the Masev' (13). In addition to that the collective pronoun 'them' in (9), (11) thereof, also mean 'those our mothers'. This forms a lexical tie. The poem is basically about great women achievers. Apart from such uniformity, the poet is able to manage his characters in straight forward language by also initiating the pronoun.

Example 3:

In line (16) the poet makes mention of 'Madam Oradi, Ordue Nongo Gire', that is the name of his referent with accompanying names of her great grand fathers. In line (17) the poet says "Her heart is not of the woman." 'Her' and 'woman' in line (17) form lexical ties with the entire line (16). The poet goes further to call 'Madam Oradi Ordue' in line (16) as "my mother, my mummy" in line (18) thus; this also forms a lexical cohesion. In line (19) the poet says "It is because she wears wrapper", followed by line (20) "That people might greet her woman." Thus, she in line (19) and 'her', the 'woman' all in line (20) form a lexical cohesion with the person in line (16). The lexical ties in example three (3) are all linked together by what the poet set out to explore, that is the themes through which Pevikyaa Zegi projects life. Cohesion is a device he employs to aid this projection.

***Reference Cohesion in TEXT A**

When one language element presupposes the other, reference cohesion is tied. As indicated earlier, in most of the lexical ties analyzed thereof, some reference ties are intermingled with it but this segment will treat such ties in their manifesting category as can be shown in the following examples:

Example 1: Lines (3) and (4) form a reference tie. There are two types of reference cohesion that occur in language, they are anaphoric and cataphoric references. Anaphoric reference points back at an element to make sense while cataphoric points to the front. An example of cataphoric reference is in the following lines (3) and (4) when the word Makurdi points to the pronoun 'there' for its meaning.

Lines (3) My old mother, mummy is in Makurdi

(4) There, poverty, I know is absent.

Because of the obscurity that arises from translation due to the truncation of the original words for greater effectiveness, the translation done in the study has strongly maintained the bilingual translation style which according to Ukoyen (1997:78) the original verses and its translation are published side by side, with one page of the original facing the corresponding page of the translation. Both the source text and the target text in this paper are implied to be tallied so that a reader receives the organization of the translation at its source. The lines (3) and (4) provided as examples above are a case in point.

Example 2: Another case of cataphoric reference occurs in lines (6), (9), and (15).

Lines (6) Peter Mase those our mothers

(9) Are them like mama Kwaghzugh Naikyo

(11) Them like Grace Ukange

(15) Mummy shall help me o!

In the above verses, lines (9), (11) and (15) all depends on line (6) for their meaning. Thus "them" in line (9), (11) with "mama kwaghzugh Naikyo" and "mummy" in line (15) have their interpretations on the phrase "Those our mothers" in line (6), thus forming a cataphoric reference cohesion. This is because (6) refers ahead to its referents. This form of cohesion aids the poet to also manage his characters in the songs with sufficient details about them.

***Conjunctive Cohesion in TEXT A**

There are connectives in *gbangiverses* that ensure the organization of ideas that flow together with the poetic messages. Principally, the connectives are conjunctions of reasons and additives, then what Syal and Jindal (2008:133) refer to as place relators and time relators are signaled by prepositions and pronoun as 'like' and 'that' respectively, but used for conjunctive purposes.

Examples are given below:

Lines (9) Are them like mama Kwaaghzugh Naikyo

(11) Them like Grace Ukange

(19) It is because she wears the wrapper

- (20) That people might greet her a woman
 (22) Because her actions and those of a man

Syal and Jindal further refer to the above cohesive items as systemic connectors and subsequently argue that they help in holding elements that precede a particular idea. ‘Like’ in line (9) and (11) are prepositions that have antecedents with some information earlier given within the verses. Mainly their functions are to aid the listing of preceding information. And this ensures a systematic compatibility within the series of information. The connective word ‘because’ in line (9) and (22) is a conjunction of reason. When this conjunction is initiated, what a reader receives is a reason given for a particular action and this support the two satellite information to be united.

Finally, the conjunction ‘and’ function as an additive linking word, whereby the preceding information is an addiction to a previous one. All conjunctive connectors in the examples above help hold together varied information in systematic manner.

*Cohesion by Substitution in TEXT A

Fakuade (1998:26) refers to substitution as a replacement of one item by another and further holds that the relation is that in wording rather than in the meaning it follows. Therefore, as a general rule, the substitution item has same structural function as that for which it substitutes. The *gbangi* verses make use of this connective strategy in substantial ways as contained in the following examples:

- Lines: (3) My old mother, mummy is in Makurdi
 (7) When we are caught by fate
 (8) We the people of Benue shall cry out to
 (9) Are them like mama kwaghzugh Naikyo
 (11) Them like Grace Ukange

The search of replacing some pieces of information with others is a vital goal of cohesion in order to avoid the repetition of one idea often and often. One way of doing this, is by substitution as can be seen in the above extracted verses. In line (3) thereof, ‘my old mother’ is replaced with ‘mummy’ because the poet looks for a way to call the word in different light to sustain the style and avoid monotony. Similarly, the collective pronoun ‘we’ used in line (7) and (8) is the substitutes of “the people of Benue” in line (8). So also in lines (9) and (11) the collective pronoun ‘them’ substitutes the reference “Mama Kwaghzugh Naikyo” in line (9) and “Grace Ukange” in line (11) respectively. The poet as a style performer treats the head nouns in varying proportions which does not take exception in English. According to Orjime (2004:25), a noun phrase is headed by a noun or pronoun when it is not modified. The trapping is that the *gbangi* poet evokes these nouns and is systematically replaced by other pronouns without modification. At times in the verses, such nouns can stand side by side as substitutes, achieving an elegant style.

*Cohesion by Ellipsis in TEXT A

Ellipsis is impressionable left materials in a piece of language with the overall meaning still understood by a reader. At times, an elliptical dot (...) is initiated while most times are absent but a reader needs no effort to understand what has been deleted. This form of cohesion has been in negligible use in the *gbangi* verses of TEXT A but an important case suffice in lines (17), (19) and (20) below:

- Lines: (17) Her heart is not of the woman
 (18) It is because she wears the wrapper
 (20) The people might greet her woman

The elliptical expression in line (17), “Her heart is not of the woman” could have simply read “She has the heart of a man”, but the poet, been euphemistic has left this direct information but a reader could still understand that this is what it means. In addition, lines (19) and (20) have a similar impression, “It is because she wears the wrapper” and “That people might greet her woman.” This in effect means that if the subject in question never wore the wrapper, people would have called her a man. This form of cohesion maintains economy of words in a strategic manner.

TEXT B: Corpus Presentation and Translation

Tiv	English translation
1. M er msen me I pav Katsina	I pray to have Katsina divided
2. Biam wase ma a lu se kapita	Our Biam should have been our capital
3. Mer msen me man I kpav Katsina	I pray for Katsina to be divided
4. Aja wase ma a lu se division ne o!	Our Aja should have been our division o!
5. Can I nem ve mtser a Boniface	Poverty led me to know Boniface

6. Ngu sha moji	He is at Moji
7. Sha Anacha	At Anacha
8. Tar ngu u la wa ca	The world forms from afar
9. Dokuto Joseph Mbakaar	Doctor Joseph Mbakaar
10. Tar ngu u la wa ca	The world forms from afar
11. Shi wan u Shitile Nzua Dyer	And son of Shitile Nzua Dyer
12. Mnenge ve ne Mgenger amo e	I see you being the reasons I amplify songs
13. Can I erem mva	Poverty made me to come
14. Jootar, Jootar wam	Jootar, my Jootar
15. Or u wasen mo va ve	The man to help me has arrived
16. Can I dem zayol a se	Poverty should now end its worry on me
17. M zambe can m va	I begged poverty to get here
18. Tor Ugondo, m va	King of Ugondo, I have arrived
19. Sha hunda ve el	At your door step.

TEXT B: Analysis of Cohesive Ties

The characteristic cohesive features analyzed in TEXT A do not take exception from TEXT B. while the manners of the linguistic features are similar, the textual examples differ. The following cohesive elements can be singled out in the corpus presented above:

***Reference Cohesive Ties in TEXT B**

We earlier indicated that reference cohesion can either point back or front to its antecedent for meaning. In other words, one element depends on another for its interpretation. The following examples are germane:

Example 1. Lines: (5) Poverty led me to know Boniface

(6) He is at Moji

(8) The world forms from afar

The above (3) verses contained both anaphoric and cataphoric reference cohesive ties. The first occurs where 'Boniface' in lines (5) is later referred to with the pronoun 'He' forming a cataphoric reference. In line (6), 'Moji' which is a name of a place is referred to in line (8) with the preposition 'afar' also forming anaphoric reference cohesion. The 'afar' can only be understood when one sees back to 'Moji' in line (6).

Example 2 line: (11) And son of Shitile Nzua Dyer

(12) I see you being the reason I amplify songs

In example 2 therefore, an anaphoric reference occur where line (11) presents the personality 'Son of Shitile Nzua Dyer' and later referred with the second person pronoun 'you' in line (12). This means 'you' points back to 'Son of Shitile Nzua Dyer' for its interpretations.

Example 3 lines: (14) Jootar, my Jootar

(15) The man to help me has arrived.

(16) He is at Moji

(17) I begged poverty to get here

Lines (14) and (15) give another example of anaphoric reference. Here 'the man to help me has arrived' in line (15) points back at 'Jootar, my Jootar' the personality in question for meaning, thus forming a cohesive relation. In contrast, 'here' which is a preposition in line (17) also looks back to Moji a place to form a relative tie. All reference ties in the (3) examples provided above support the poet to at different point hold the subjects together in clear light.

***Lexical Cohesive Ties in TEXT B**

Cohesive relations occur by lexical elements when they share structural meaning and their interpretation depends on another. In TEXT B, a lot of elements hang together in this relation. Some instances are marked below:

Example 1: lines (1) And (3) 'I pray to have Katsina divided'

(2) And (4) 'Our Biam should have been capital/division

In lines (1) and (3) thereof, the personal pronoun has twice reflected forming a lexical tie. So also is lines (2) and (4) where the collective pronoun 'our' has been twice mentioned to form the same tie. The words 'Katsina' and 'divided' have similar effect of cohesion within the mentioned lines. Another good example in this light is the ability of the poet to repeat twice the verses after some interval to achieve style. Apart from line (1), (2), (3) and (4) where this tendency exists, one can still see the style ahead in lines (8) and (10) where

the poet repeats a similar verse. 'The world forms from afar.' This repetition of verses does not only ensure lexical cohesion but lineal organization.

Example 2 lines: (5) Poverty led me to know Boniface
(13) Poverty made me to come
(16) Poverty should now end its worry on me
(17) I begged poverty to get here

Most singers in Tivland can be classified as praise singers living partially on the support from their patrons, which makes them 'beggars' of some sort, it is uncommon surprisingly to find them obsessed with the theme of privation in their compositions. (Jenkwe 1998:17). The reoccurrence of the word 'poverty' reflect in the (5) verses given as examples above and thus, form lexical cohesion in pronouncing the theme. The poet, since he cannot mention his name, also rely extensively on the use of the object pronoun 'me' which occurs in (4) verses out of the (5) provided as examples above. He also makes use of the personal pronoun 'I' in line (1), (3), (12) twice, (17) and (18) which goes to buttress that the poet is talking about himself or the extent poverty has dealt a devastating blow on his affairs. Both pronouns 'I' and 'me' extensively used have brought unity of information in the text.

***Cohesion by Substitution in TEXT B**

Some words in TEXT B substitutes others in equal prominence and forms some cohesive ties. Some textual examples which are relevant are as follows:

Example 1: line (11) And son of Shitile Nzua Dyer
(12) I see you being the reason I amplify my songs
(16) Poverty should now end its worry on me

Although very few textual examples of cohesion by substitution occurred in Text B, but the (3) verses shown above as examples proves the claim. The second person pronoun in line (11) 'you' substitutes 'son of Shitile Nzua Dyer' in line (12). Similarly, a personal pronoun 'I' in line (12) replaces the possessive pronoun 'my' on the same line. Also in line (16), the word 'poverty' substitutes the pronoun 'its' on the same line. These words are very important in the lives of the verses in that they ensure both inter-verses and intra-verses cohesion of the songs.

***Elliptical Cohesion in TEXT B**

When certain words in a piece of language are entirely omitted but an understandable impression within the construction is left, it forms an elliptical cohesion. Few examples of cohesion by ellipsis can be found in Text B below:

Example 1: lines (1) I pray to have Katsina divided
(15) The man to help me has arrived
(17) I begged poverty to get here

The three textual examples contain pronouns of different proportion. All the pronouns refer to the composer of the song who is well known by his fans. Therefore, embarking on several repetition of his name in all the situations the pronouns are used would drastically declaw the style. And to enhance his style, the poet omits his name for the pronouns.

Example 2: lines (5) Poverty has led me to Boniface
(6) He is at Moji
(7) At Anacha

The omitted material in the above line (7) is the question 'what' at Anacha? Now, when this question must have been answered, the omitted portion is then discovered. The phrase 'At Anacha' alone gives impression that Moji can be found 'At Anacha' not a separate form. Since the meaning can stand out without the omitted materials, an elliptical cohesion has taken place.

***Cohesion by Conjunction in TEXT B**

There are certain conjunctions that are essential in the unity and organization of a text. These could be additives, adversatives and conjunctions of reasons. The *gbangi* verses have some of these conjunctive connectives in negligible proportion.

Example 1: lines (11) 'And son of Shitile Nzua Dyer'

The above additive conjunction has appeared as the only conjunction device in the entire text. Unlike Text A, Text B has low proportion in the occurrence of this cohesive style. The additive devices ensure the addition of some information on previous ones. This stage ends the analysis of the study and forms the conclusion.

Conclusion

What this paper has tried to achieve was to analyze the function of cohesive elements in some translated verses from Tiv language. The paper used Halliday and Hasan (1976) model of cohesion to test the action of cohesive elements in the corpus which was collected for investigation. The paper translated into English, two *gbangi* oral verses from Tiv language before the analysis was carried out. Since the songs are all a lengthy deliberation of the artist, the two songs were adequate to represent the needed data. The analysis showed that different kinds of cohesive strategies are used by the poet. They are lexical cohesive ties, reference, elliptical cohesive elements, conjunctives and substitution elements which points to the fact that the poet uses a balanced strategy in organizing his ideas. The cohesive devices were found very relevant to the organization of the theme. They greatly contributed in achieving the solidity and unity of information in the text. We therefore conclude that cohesion in the *gbangi* verse is an essential device for meaning construction and with this strategy; elements of language which were supposed to be fragmented became compatible. Furthermore, the style of cohesion supported the poet to achieve interconnection and interrelationship of elements in the highly dense atmosphere of information he put across. Choices in different points of the text are laid to correspond with others forming a network of sequential relations.

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