

Language and Tiv Cultural Practices in Adan-Wade Kohol Ga

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Received: 21 November, 2021; Accepted: 09 December, 2021; Published: 20 December, 2021

Abstract: Language is a powerful weapon that expresses the culture of a given people. The study entitled: 'Language and Tiv Cultural Practices in *Adan-Wade Kohol Ga*' clearly looks at linguistic and cultural resources that Suemo Chia discusses in his novel. This study explores aspects of language and examines cultural elements in the novel under study. This study used Benjamin Lee Whorf's Whorfian Hypothesis or Linguistic Relativity which was propounded in 1956. He theorised that the structure of our native language determines our perception or cosmology. Methodologically, this study used primary and documentary sources. The primary is *Adan-Wade Kohol Ga* and secondary sources are books, articles, dictionaries and theses. As for the data presentation, the researcher read, extracted relevant linguistic and cultural elements, transcribed and analysed. It has been discovered that *Adan-Wade Kohol Ga* is novel of growth – bildungsroman. It is also a historical novel that discusses Tiv traditional belief system. It has been found out that the novel under discussion has graphological, phonological, syntactic and semantic deviations. It has also been learnt that Tiv borrowed certain cultural practices from other tribes. The novel has linguistic and cultural archaisms. It has been recommended that the younger generation should study their indigenous literatures so as to understand the culture of their people. Young people should also learn their own languages; hence language defines individuals. Lecturers should recommend indigenous literatures to the students of Languages and Linguistics, Cultural Studies, Literature in English and English Language to read, analyse and translate.

Keywords: *Adan-Wade Kohol Ga*, Antilanguage, Language, Surrogate language, Tiv cultural practices

1. Introduction

Language expresses culture and literature of a given nation such as Tiv. Language is a product of culture and it is the language that clearly defines culture. The use of language reflects the culture of a given people. The settings, characterisations, points-of-view, flashback techniques, foreshadowing, allusions portray linguistic and cultural practices in *Adan-Wade Kohol Ga*. The diction that is used in Chia's novel is linguistically and culturally loaded with meanings. Without any doubt, *Chia's Adan-Wade Kohol Ga* is replete with antilanguage, proverbial, idiomatic, euphemistic, figurative, descriptive expressions, surrogate language, poetic and archaic dictions. Written in Tiv with indigenous colourations and cultural metaphors, the novel mirrors Tiv cultural practices such as marriage systems, sasswood test, witchcraft, dressings, body scarifications, nobility, beliefs in *swem* and *akombo* rituals, dreams and divinations, dances, songs and music. Considering Chia's linguistic and narrative acrobatics in *Adan-Wade Kohol Ga*, the author has discovered that not much critical works have been written on

the cultural and linguistic aspects of the novel. This study therefore explores the aspects of language and examines cultural elements in the novel under study.

Chia's *Adan-Wade Kohol Ga*, a classical Tiv novel, set in Tongov (Mbajima), Ikyurav-Tiev and Jos was published in 1982. The events in the novel took place in the early colonial period. The novel chronicles the events that surround Wade who is subjected to the ritual of drinking sasswood test to prove his innocence over the death of Abum. After drinking the sasswood concoction, he is unable to vomit it and as result of that, Wade is accused of killing Abum. Tagude (Wade's wife) who is pregnant later gives birth to Adan-Wade, the eponymous character. After Wade's death, Kutser remarries Swande, Wade's brother. Wade's relations harass and torment Tagude (Kutser) that she should give them the *imborvungu*, the ancestral pipe that Wade bequeaths to her. Her denial subsequently results in her death. Thus, Adan-Wade becomes an orphan who is the next target. Abagye and her children maltreat Adan-Wade who later leaves for his motherland. Ageva, his paternal grandfather, and his family welcome him to Ikyurav-Tiev. He enjoys happiness, eats well and does his work expertly. He becomes sad when Ageva dies and finally goes back to his fatherland.

Adan-Wade goes back to his village and marries Shido Agena, a village belle, which marks the beginning of his problem. Abagye and her household intensify their hatred and conspire that Adan-Wade should be conscripted to Jos tin mining. He escapes conscriptions on several occasions but is unfortunately apprehended by Sergeant Azenga's team. Adan-Wade and other captives trek to Gboko and are taken to Makurdi where they board a train to Jos tin mining. In Jos, Adan-Wade spends some months and later escapes and treks back to his village. On arriving to his village, his wife, Shido Agena, dies as a result of a snake bite. This is where this novel gets its title: *Adan-Wade Kohol Ga* meaning 'Adan-Wade did not Meet' his wife alive.

2. Literature review

This section examined scholarly literatures on Suemo Chia's *Adan-Wade Kohol Ga*. After a thorough review of critical works, the authors established research gap that has encouraged them to embark on this study. This section also stated the theoretical framework that the authors adopted in their study.

2.1 Empirical review

Akosu (1998) attested that *Adan-Wade Kohol Ga* is among the indigenous African novels that expresses the language, culture and aspiration of the people. Yina (2002) explored Tiv meaning system in *Adan-Wade Kohol Ga* and *The story of Adan-Wade Kohol Ga*. Yina (2002:175) maintained that, 'network of significations including the Tiv cultural meaning systems contained in the original Tiv version of the novel are rather terse and superannuated; and coated and expressed in idioms and dictions that no longer exist for the contemporary speakers of the language'. The import of the foregoing quotation is that Chia uses archaic language which cannot be understood by average readers. In addition to that, Gundu (2004) observed that Chia uses short vowels in the place of long ones. He states that Tiv orthography permits doubling of vowels or addition of letter *r* to a single vowel so as to lengthen it. He cites *maa* (to build) and *mar* (to bear, give birth). Gundu (2004:150) maintains that Chia fails to make 'the graphological distinction between the short and long vowels by writing only a single vowel'. In addition to the above observation, Gundu further notices that Chia contracts most words in his novel. He cites this example as *kwaôron* instead of *kwagh ôron* (something to say). Perhaps, if the author attributes such shortened word to 'a character in a conversation, it would have been the character's way of speaking'. Conversely, using such contracted forms all through in *Adan-Wade Kohol Ga* is to 'overstretch the limit of word contraction in Tiv language' (Gundu, 2004:151). In his words, Gundu asserts that the use of archaic words in the first

paragraph of *Adan-Wade Kohol Ga* as *in zumbee* (very slowly), *pendaityo* (favourite wife) and *kambershima* (heart-ache) will becloud the meaning.

Bagu (2012) examined the synopsis and thematic preoccupations of *Adan-Wade Kohol Ga* such as witchcraft, courtship, inquest, Tiv world-view, Tiv tradition and culture. Furthermore, Bagu discussed literary techniques such as setting, characterisation, point of view, use of proverbs and idioms, use of songs, use of humour, use of irony, use of tragedy, use of satire and flashback technique. Bagu averred that Chia's diction in *Adan-Wade Kohol Ga* is very difficult to understand by the younger generation. He gave these archaic and difficult words: *pendaityo*, *kyambeshima*, *tavayia*, *ilasshe*, *sheyamen*, *tagudu*, *tiir*, among others. He did not explain the meanings of the above words. He maintained that the deployment of archaic and difficult words will enhance the 'preservation of Tiv language'. He further substantiated that these won-out words or expressions prove that Tiv language has a rich vocabulary.

Bagu (2014) examined literary devices that Chia uses in *Adan-Wade Kohol Ga*. Bagu stated that the novel is set in Tiv and the specific places are Tongov (Mbajima), Ikyurav Tiev and Jos. The time is during the early period of colonial rule in Tivland. As for characterisation, Bagu identified Adan-Wade and Abagye as round characters and minor characters are Wade, Tagude, Swande and Shido. As for the point of view, the author used 'the omniscient third-person point of view' (Bagu, 2014:37) where he tells the readers the characters' thoughts, plans, feelings, wishes and emotions. In the area of diction, Bagu affirmed that Chia deploys archaic language, descriptions, proverbs and cultural idioms. Other literary techniques that Chia employs are songs, satire and flashbacks. Speaking on the proverbial expressions in Chia's *Adan-Wade Kohol Ga*, Ikyer (2017:208) asserted that Wade's wife, Tagude, tells her son everything in proverbs before she finally gives up the ghost. Adega, Kachii, Terfa and Ushahemba (2020:154) observed that in the traditional Tiv society, couples show their love by mentioning husband's or wife's names in their songs. This scenario is vividly captured in Chia's (2015) where Adan-Wade composes love-songs for his heart-throb Shido Agena who reciprocates it.

Aor & Iorember's (2021) examined the roles of surrogate language in the literary texts. The study uses drummed language, eye language and body language as sub-genres of surrogate language. In their study, Aor & Iorember asserted that Adan-Wade used his *igida*, *algeita*, to express his condition as an orphan. The entire song he sings is a reflection of his orphanhood. In addition to that, Adan-Wade, Awua Atsem and Organde Mnenga use *igida* as a means of nonverbal communication in *Adan-Wade Kohol Ga*. Also, *lyam i sha ashe*, eye language, has been carefully utilised in the novel under discussion. Anzenke, an elder in *Adan-Wade Kohol Ga*, addresses his kinsmen by way of speech (orally) and surrogate language (gesturally) and they all understand. As Anzenke addresses them, he scornfully looks at Adan-Wade and his audience comprehends what he means. The study states that surrogate language performs graphological, phonological, semiotic, cultural and psycholinguistic roles. The above review showed that Chia's *Adan-Wade Kohol Ga* has archaic diction which is difficult to fathom. Bagu dwelled on literary aspects of the novel; Yina centred on the semiotic and aesthetic aspects; Gundu explored linguistic deviations; Adega et cetera mentioned love songs and Aor & Iorember explicated surrogate aspect of Tiv language in *Adan-Wade Kohol Ga*. It is obvious from the foregoing that no study blended language and cultural studies. This study explores Tiv language and culture in *Adan-Wade Kohol Ga*.

2.2 Theoretical Framework

This study adopted Whorfian Hypothesis or Linguistic Relativity which was propounded in 1956. Benjamin Lee Whorf (1897-1941) was an American linguist that was born and raised in Winthrop, Massachusetts. He studied Chemical Engineering at Massachusetts Institute of Technology. Upon graduation, he became a fire-prevention

officer and his interest in Linguistics began when he read Edward Sapir's works. In his theory, Whorf theorised that the structure of our native language determines our perception or cosmology. In his linguistic relativity, Whorf expounded that languages differ in how they represent extra-linguistic realities. Furthermore, Whorfian Hypothesis sees language as a cultural norm. He maintains that in a speech community, thought and thinking are culturally dependent. In *A Linguistic Consideration of Thinking in Primitive Communities*, Whorf (1956:65) submitted that language is a 'cohesive aggregate of cultural phenomena.' He elaborated that people communicate and understand one another because they share the same native language. Whorf therefore states that:

We cut nature up, organize it into concepts, and ascribe significances as we do, largely because we are parties to an agreement to organize it in this way – an agreement that holds throughout our speech community and is codified in the patterns of our language. The agreement is, of course, an implicit and unstated one, but its terms are absolutely obligatory (Whorf, 1956, 213-214).

His study expressly states that language is a cultural norm and it is embedded in our native languages. The above excerpt affirms that there is an interface between language and culture. Whorfian Hypothesis is vitally important in this study in the sense that it lays emphasis on language and culture. The use of Tiv language helps in the understanding of Tiv cultural practices that Chia portrays in *Adan-Wade Kohol Ga*. It can thus be concluded that language and culture should be simultaneously studied because of their interconnectedness and meaningfulness.

3. Research methodology

This study used Chia's *Adan-Wade Kohol Ga* as a primary source and textbooks, theses, dictionaries and journal articles as secondary sources. This study used purposive sampling for elicitation of data. *Adan-Wade Kohol Ga* was selected because it is a compendium of Tiv language and culture. As for data presentation, this study is bifurcated into language and cultural components. In this study, the researchers read *Adan-Wade Kohol Ga* in between lines, jotted down surrogate language, antilanguage, archaic use of language, use of proverbs and idioms and use of allusive language under language component while cultural component comprises sasswood test or ordeal, dreams or nightmares and divination, inheritance as a cultural element in Tiv witchcraft practices, nobility, dances, songs and music, body scarifications and dressings, marriage systems and beliefs in *swem* and *akombo* (rituals). After jotting the aforementioned language and cultural practices, the researchers translated and analysed them.

4. Literature review

This is pigeon-holed into language and cultural practices. Language is an aspect of culture that defines, expresses, promotes and describes the culture of a given people. That is to say language and culture are tightly united therefore they should be treated together. This subheading has vividly treated language as a cultural product in *Adan-Wade Kohol Ga*.

4.1. Language as a Cultural Product in *Adan-Wade Kohol Ga*

This study discusses the following aspects of language in *Adan-Wade Kohol Ga*: surrogate language, antilanguage, archaic use of language, use of proverbs and idioms and use of allusive language.

4.2. Surrogate Language in *Adan-Wade Kohol Ga*

Surrogate language or communication entails the use of nonverbal communication devices in conveying information. It also means speechless communication that uses gestures, miming, musical instruments, animal communication, onomatopoeias and eye language. This form of communication does not use speech but can be understood by the deaf (gestures, eye language), the blind (onomatopoeias, musical instruments) and can be read by any literate person. Adan-Wade uses his locally made trumpet to express the state of his orphanhood in Chia's (2015:88-9) *Adan-Wade Kohol Ga*. The whole song is blown and it is comprehended by the characters in the novel under discussion. Also, courtship contest in the house of Agena was done by blowing *igida*, *algeita*, and this is captured on pages 100 and 101 of the novel under discussion. Awua Atsem wins the trumpeting competition but Shiminenge's mother forces her to marry Organde Mnenga.

In addition to that, the appearance and chattering, hooting, cooing and bleating of animals and birds (diurnal and nocturnal) have pregnant meanings. The chattering or hooting of *inyon i mbatsav*, evil birds, such as *ivungu* (Abyssinian spotted owl), *akiki* (pearl spotted owl), *kpile* (barred owl), *gbev* (star winged night-jar), *hulô* (kite) and *mtsaan* (little owl) have indepth meanings. These birds perch on the roofs or backyards of a victim to pass the ominous message. Their presence is treated with alacrity by visiting a soothsayer for explanation or reversal of such bad omen. Yina (2011) attests that evil birds and animals are carriers of ominous messages from the spirits-ancestors which demand urgent 'divination and appropriation of the appropriate propitiation rites and rituals of expiration'. In *Adan-Wade Kohol Ga*, the chattering of *mtsaan*, 'Me kpe a or! Me kpe a or!!' meaning 'I will die with somebody! I will die with somebody!' (Chia, 2015:16). Also, *hulô* passes from one end of Wade's compound to the other. The chattering and passing of these birds portend a death of a wealthy or noble person. Barring of Tagude's path by *hum*, chameleon and hanging of chameleon on *alaga*, a local dish holder, semiotically imply that there is an impending danger.

Lastly, deployment of animal-onomatopoeias is vitally important in the understanding of the text under discussion. The bleating of two 'rams' contributes to surrogate communication. They bleat: 'Ikwe paamaa! Ikwe paamaa!!' meaning 'Ikwe rescue or bail us! Ikwe rescue or bail us!' The two 'rams' bleat that Ikwe Abenga, Amarfu's market overseer, should redeem them from the hands of a Fulani man that turned them into rams. On construing the import of such bleating, he bought the said 'rams' with one pound and asked the Fulani man to change them into human-beings. Similarly, a cock welcomes Adan-Wade back by intoning its cock-a-doodle-doo: '*Adan-Wade hide dedo veoo, hôô! Adan-Wade hide dedo veoo, hôô!!*' (Chia, 2015:254) which is translated as: 'Adan-Wade has tumultuously returned, hôô! Adan-Wade has tumultuously returned, hôô!' A pigeon also welcomes Adan-Wade by cooing: '*Adan-Wade nguum! Adan-Wade nguum!*' which means 'Adan-Wade is here! Adan-Wade is here!' (Chia, 2015:254). Adan-Wade becomes extremely happy because of his uniqueness and heroic deed of escaping from *kuza*, tin mining, and being welcomed by non-humans.

4.3. Antilanguage in Chia's *Adan-Wade Kohol Ga*

Chia's use of language has different connotations. Words have extended meanings to achieve stylistic effect. In most cases, such words are quoted because they are used outside their registers or contexts. Lexical items that have additional meanings to their normal usage are said to be *relexicalised*, that is, they acquire new meanings. *Relexicalisation* is a process in which words acquire new or additional meanings. This happens when writers do not want to make their thoughts to be expressly stated. This is so to avoid stating the obvious because of shock or euphemistic reasons. Deployment of antilanguage in Chia's novel is stylistically significant because the novel

is a reflection of antisociety which it revolves around. The table below shows denotative and relexicalised meanings of words and phrases used in the novel.

Table 1: Relexicalised Meanings in *Adan-Wade Kohol Ga*

Word/Phrases	Denotative Meanings	Relexicalised meanings	References
<i>baaji</i>	Barge	Gambling	Chia (2015:199)
<i>bagu</i>	monkey	human flesh	Chia (2015:43)
<i>dyako</i>	inheritance	ancestral pipe	Chia (2015:31)
<i>gom</i>	tumour	Stinginess	Chia (2015:154)
<i>ikyegh</i>	chicken	human-being	Chia (2015:11)
<i>ikyegh mbatuv</i>	witchcraft's chicken	human sacrifice	Chia (2015:43)
<i>kwase</i>	woman	emasculated person	Chia (2015:69)
<i>kasev</i>	women	the empty-chested	Chia (2015:11)
<i>ortsuum</i>	somebody deceived me	protection or charm	Chia (2015:84)

The above words and phrases have extended meanings. For instance, *gom* is 'tumour' but relexicalised as stinginess or selfishness; *kwase* is a woman or female but it connotatively means 'emasculated person'. The word *kasev* means women but refers to 'uninitiated/empty-chested'; *bagu* is monkey and *ikyegh* is fowl and both mean 'human-being' while *ikyegh mbatuv* means 'human-being or sacrifice'. *Dyako* denotes inheritance but means ancestral pipe; *ortsuum* connotatively refers to 'somebody deceived me' but relexicalised as charm or protection and *baaji* is barge and it also means 'gambling'. The above usages can only be comprehended by wizards or witches. Generally, the whole of the novel is replete with witchcraft and other cultural elements.

4.4. Archaic use of language in *Adan-Wade Kohol Ga*

Adan-Wade Kohol Ga is replete with literary and lexical archaisms. Archaism is a derivation from a Latin word – *archaismus* – which means 'taking together'. It entails the use of old fashioned or obsolete words or phrases and a style that is used in the ancient works. McArthur (1996) classifies archaisms into literary and lexical. According to him, literary archaism refers to earlier usage of words or phrases and lexical archaism means worn-out words or phrases. In *Adan-Wade Kohol Ga*, archaisms are words that are out of fashion and they refer to ancient words in Tiv. Most of the names mentioned in the novel are not known by younger readers. Words that refer to Tiv cloths, jewellerys and scarifications are highly archaic, such as *tugudu*, *godo*, *adele*, *ashisha*, *bologo*, *icado*, *tagude*, *ghum*, *asa*, *abaji*, *kusa* and *ukari*. There are instances of archaic currencies such as *bashi* (brass), *akundabashi* (bars of brass), *dela*, *pam* (pound) and *sule* (shillings). *Adan-Wade Kohol Ga* also has *akem* and *yongo* (cup), *abelaba* (cutlass), *dembe* (leg), *baaji* (gambling), *vengese* (answer) and *alitom* (office). The novel has archaic spellings such as *gbaseela* – *gbaseela* (wolf), *igbenda* – *igbinda* (ways or roads) and *iperaor* – *ipilaor* (violent person). The use of archaic expressions and difficult words result in reading problem and grappling with the meaning of the novel, especially by average readers. However, seasoned readers so much appreciate the sophisticated use of archaic style in *Adan-Wade Kohol Ga* for it gives them room to carry out much research on the Tiv cosmology.

4.5. Use of Proverbs and Idioms *Adan-Wade Kohol Ga*

Adan-Wade Kohol Ga is a repository of proverbs and idioms. Proverbs and idioms do not depend on the meaning of individual words but the whole phrases convey the expected meaning. The preponderance deployment of proverbial and idiomatic expressions in the novel reveals that *Adan-Wade Kohol Ga* a true African novel. It also

indicates that the novel revolves around unadulterated Tiv culture that values proverbial and idiomatic use of language. Again, the use of proverbs and idioms is an exclusive preserve of the aged. Proverbs and idioms are utilised in any culturally rooted discourses or conversations such as inquests. Additionally, proverbs and idioms are potential tools that reflect that *Adan-Wade Kohol Ga* uses antilanguage to exclude the 'uninitiated' from construing the intended meanings. Furthermore, proverbs and idioms are used for euphemistic reasons such as avoidance of words such as death, menstruation, pregnancy, ancestral pipe and so on. They are linguistic tools for measuring the characters' competencies in the novel under discussion. Some examples of proverbs in *Adan-Wade Kohol Ga* are presented in Table 2 below:

Table 2: Proverbs and Idioms in *Adan-Wade Kohol Ga*

Proverbs and Idioms	Translations	Meanings
'...u pasen ve er un tondo suwa la bee mase shin u vea hungwa shimin a kapu vev' (1)	'...to tell them that he had blocked both ends of the river so they can go in with their fishing equipment.'	to finish all the necessary preparations
'...vea ma kor tsô mngerem a uma a due sha ko' (14)	'...they will drink sasswood concoction so the water will dry then cat-fish will appear.'	the truth will be made known
'Ityô ka ihunde-îwa or kende iyol nya kua ityô i nan ga'	'Clansmen are rabid dog nobody exalts himself with them.'	Clansmen can do and undo
'Tsô maa ve sen shin guma imôngo' (23).	'So they descended to the earth together.'	Both of them died
'Uke ve gbidye ve huundu sen' (203).	'The white beat them then dust descended'.	They were thoroughly beaten by the white.
'Er tom la zanzan va hingir u civir ivuul' (206)	'Did that job that he thickened bark.'	to be well versed in something
'...war ishôm' (206)	'...escaped cutlass or sword'	to escape difficulties

The richness of the novel is in the avalanche of proverbs, idioms and euphemisms used. The novel has hundreds of proverbs and idioms which an average reader may have problem with fathoming the meaning of entire novel under study. The first four examples in the above table are proverbs and the last three examples are idioms. Proverbial expression is generally a property of archaic style that is predominantly used from the beginning and to the end of *Adan-Wade Kohol Ga*.

4.6. Use of Allusive Language in *Adan-Wade Kohol Ga*

Allusion, a mere reference to cultural issues, historical events, literary works, religious works, political happenings, is another form of language that is prominent in the novel under discussion. There are cultural and historical references to the borrowed cultures and events that happened in Tiv land such as the migratory history of the Tiv people from Swem Karagbe (Chia, 2015:243) which was a holy place and swearing by *swem*, a symbol of justice. Also, the conscription of Tiv people to tin mining in Jos and *adôgon*, railway construction, partitioning of Tiv people to Jukun's king at Wukari, Udam's king at Obodu and to Lafia's king Chia (2015:249). The author affirms that Tiv borrowed certain obnoxious and good cultural elements from other tribes such as sasswood test, sorcery, rituals, slavery, titles and body scarifications such as *abaji*, *kusa* and *ukari*.

Furthermore, there is an allusion to anti-witchcraft movement that colonial masters demanded that witchcraft objects should be surrendered to them. This movement is known in the novel as *naakaa* or *haakaa*, give things or throw away things. The alleged persons suffered excruciatingly in the hands of the 'task-force'. There is a historical allusion to Abagye, king of Ishangev-Tiev, who is alleged to have murdered his wife for no known reason (Chia, 201) and is later hanged by the colonial masters. These allusions help us to know the true and fractured histories of the Tiv people and the effects that borrowed cultures have on the Tiv people.

4.7. Cultural Practices in *Adan-Wade Kohol Ga*

Culture, an entire gamut way of life of people, is reflected in architecture, traditional attires (cloths, shoes, jewelleryes), body decorations, marriage systems, naming ceremonies, circumcisions, initiation ceremonies, greetings, religions, politics, education (formal and informal), traditional dances, music, costumes, language, utensils (pots, dishes, cups), justice, markets, modes of worship, farming practices, means of transportation and so on. *Adan-Wade Kohol Ga* is a compendium of Tiv culture. In this study, the following Tiv cultural practices have been examined below: sasswood test or ordeal, dreams or nightmares and divination, inheritance as a cultural element in Tiv witchcraft practices, nobility, dances, songs and music, body scarifications and dressings, marriage systems and beliefs in *svem* (symbol of justice) and *akombo* (rituals).

4.8. Sasswood Test or Ordeal in *Adan-Wade Kohol Ga*

In the days of our ancestors, the sasswood concoction test was a potential instrument for identifying a guilty murderer among the Tiv. Any time a man was embittered over the demise of his relation, he would request for the sasswood concoction test to be done. This practice was vogue in the pre-colonial and colonial Tiv society. In order to inquest into the cause of Abum's death, Anzenke orders Andwer to prepare sasswood concoction test to be taken by late Abum's relations to prove their innocence. After Anzenke's speech, his clansmen go to take sasswood concoction test in their calabash, '*tumbun iyongo-kor*' (Chia, 2015:24) one after another. Through this medium, Wade is alleged to have killed his younger brother, Abum because he does not vomit sasswood concoction. His relations vomit sasswood concoction profusely. Furthermore, the novel alludes to Anzun Gbaka who kills his relation, Kandeor Abena, in cold blood but he denies the allegation. Investigating the cause of Kandeor Abena's death, a sasswood test is carried out and all the suspects drink it and vomit but Anzun Gbaka cannot. He dies as the killer of Kandeor Abena.

4.9. Dreams or nightmares and Divination in *Adan-Wade Kohol Ga*

These motifs are semiotically loaded hence they have cultural significance in the Tiv cosmology. Wade dreams that he takes sasswood but he does not vomit it. Wade's dream foreshadows his impending death. That night, Shido dreams that her husband comes back from tin mining with a present to give her but she is asleep. When she wakes up, she discovers that it is a nightmare (215). Shido dreams that while sleeping, light shines on her then she sees a hooked chain descends where she sleeps (258). *Adan-Wade* dreams about Shido that a wolf attacks her on a tree and struggles to devour her. She weeps and calls him that if he delays a beast will kill her. As *Adan-Wade* nears where Shido is, an eagle hovers and swoops her away (222).

Mbakpehenashor (sorcerers) are consulted to provide answers to mysterious happenings in the Tiv world-view. Tagude's delivery is affirmed by a sorcerer who casts '*agbendashôl*, cowries' (Chia, 2015:5). Swande consults a sorcerer to know why 'a chameleon blocks Tagude's path' (Chia, 2015:35 and 218) while returning from her farm and why owls hoot at her backyard. The sorcerer says that Wade's relations are demanding for 'the goods'

that Wade bequeaths to her. When Shido has stomach upset, she wants to know why it is so. She wants Adan-Wade to consult a sorcerer and he agrees to see Anzamber Kpehe for a solution. Anzamber Kpehe and Ikpajôv are sorcerers but the former is more famous. Culturally, divination is a main way of discovering hidden truth in the Tivland.

4.10. Inheritance as a Cultural Element in *Adan-Wade Kohol Ga*

Tiv people inherit widows, sisters, fish ponds, animals, fetish objects (*imborvungu*) and pieces of advice. After the death of Wade, his sons and relations inherit his wives as their own. Wade inherits family's *imborvungu*, bequeaths it to his wife (Tagude) for safe-keeping, Tagude takes it to Ageva, her father, and Adan-Wade finally inherits it before his grandfather (Ageva) dies. Sisters, fish pound, heifers and *imborvungu* are shared to children.

Knowing full well that she will die before the day breaks, Tagude tells Adan-Wade to jealously guard her pieces of advice. She emphasises that these pieces of advice shall be your inheritance and in all your endeavours. She maintains that Adan-Wade's father bequeaths an *imborvungu* to him but she is leaving with him words of wisdom. That he shall embrace wisdom and such wisdom will direct him to right paths. She therefore lists seven things that a wise man shall abide by. These things are truthfulness, good behaviour, patience, commitment, determination, forgiveness and humility.

4.11. Witchcraft Practices in *Adan-Wade Kohol Ga*

There are supernatural events that Tiv people practice. These practices are beyond the understanding of the 'uninitiated' or 'empty-chested' people. Tiv traditional religion is deeply rooted in witchcraft and magic. Old people are believed to be custodians of *tsav*, witchcraft. In Chia's (2015) *Adan-Wade Kohol Ga*, *tsav* or witchcraft is defined as '*ka iwanger i ken vanger man mfe sha igbenda wueer i dedo kua i bo.*' Akosu (2014:240) translates: '*Tsav* is the alertness of mind, wisdom and power in different ways including what is good and which is evil'. The above definition implies that there are *tsav mbu dedoo* and *tsav mbu bov* – benevolent and malevolent witchcrafts in the Tiv world-view. Benevolent witchcraft principally aims at protecting the masses, providing bumper harvests, providing good health, repairing or righting the land (*u sôron tar*), procreation and success. Malevolent *tsav* produces envy, evil, loggerheads, inflicts pains, bewitches, torments, destroys and kills. Chia (2015:247) maintains that that Tiv people had abandoned the ways of their ancestors 'by turning *tsav*, witchcraft and *akombo*, rituals into evil things' (Chia, 2015:247). Malevolent witchcraft is what Chia illustrates in *Adan-Wade Kohol Ga*.

Wade is accused of having *nondo*, 'torch-light', *igirgi i mbatsav*, witchcraft aeroplane, *kpande u burun orkpen*, chopping board for butchering the dead and *ishiriv u dughun or shin uwar*, a chain for exhuming dead people (Chia, 2015:31). He is also alleged to have killed his younger brother, Abum, through snake bite. People who are empty-chested 'buy' *tsav* (witchcraft) in order to be respected. Abagye, Swande's wife, compels her husband who does not possess witchcraft to 'buy' it. Swande goes to Hôn Gerege to buy witchcraft which almost claims his life (Chia, 2015:39).

Witches and wizards feed on human flesh. The novel clearly shows instances where people exhume and eat the flesh of their fellow humans. Hôn Gerege kills, exhumes and feeds on '*bagu*' – human meat. *Ikyegh-mbatuv* is a euphemism for human flesh. Human beings are exhumed after their burial and are consumed by witches and wizards. The novel claims that 'anytime Hôn Gerege exhumes a corpse, he keeps it in the thick forest that surrounds him' (Chia, 2015:41). Hôn Gerege torments people when they are asleep by baring his red-hot anus to them. The death of Tagude by a felled tree is a machination of the witchcraft.

Furthermore, it is only those that are advanced in witchcraft or wizardcraft that can flay human-being whole. The novel reveals that Yakevekeve has the ability of *huwan ikpaor*, de-skinning human-beings. Agena builds a shrine and wishes that Shido shall be flayed so as to be kept in his shrine. *Ikpaor*, human bag, serves as an emissary or messenger in the spiritual reign. It runs its errands very fast than any human-being. Any person that is destined to be flayed has no blemish or mark on their body, such as Shido.

Anzenke is accused of killing Abum but he denies such an allegation. His kinsmen say that he should not deny it because he has subjects that are in his custody that might cause it (Chia, 2015:10). Another instance of witchcraft is scapegoatism which is the spilling of the innocent persons' blood to rejuvenate *imborungu*. Tiv people believe that human blood activates *imborungu* and that is why Wade is asked if he has killed *ikyegh* a 'fowl' since he possesses *imborungu*. His denial further proves that he kills Abum to rejuvenate the power of *imborungu*.

Witchcraft is responsible for the deaths of Tagude and Shido. Tagude dies mysteriously when a blown tree falls on her. Wade's kinsmen are responsible for her death. This is because Tagude refuses to give them their ancestral inheritance. Shido is bitten by a snake which is believed to be the handiwork of Adan-Wade's relations. In a nutshell, one of the major themes in *Adan-Wade Kohol Ga* is witchcraft. All events in the novel are controlled by the machinations of wizards and witches.

4.12. Nobility as a Cultural Practice in *Adan-Wade Kohol Ga*

A wealth in the Tiv cosmology is measured in the acquisition of livestock, plenty wives and children, traditional titles, being skilled in *akombo* (rituals), having several *amboravungu* (ancestral pipes), having large farms and crops and having witchcraft objects. Adan-Wade is a noble or wealthy man who has a lot of assets. He sponsors a highly exorbitant magico-ritual; buys a horse and feasts his kinsmen; has many wives and children and has a lot of crops and animals and possesses *imborungu*, ancestral pipe. He forcefully snatches his sisters that are given to his other relations. He is also a fight and that is why he is called Kur Wade. These qualities make him a noble man in the novel. Adan-Wade is also a noble man because he inherits his father's *imborungu*, inherits a heifer, marries a beautiful woman and throws an extravagant feast, a skilled hunter, a great farmer, an accomplished trumpeter and an experienced fighter. His relations hate him because of all these attributes.

Ageva is a first-class person in *akombo a sôron*, repairing of the rituals. He initiates young people in the art of *akombo a sôron*. He is a wizard. The above features place him as a wealthy man in the Tiv culture. Agena is also a noble man who has climbed the mound, organised *kwadam* dance, bought a horse, has countless *amboravungu* (ancestral pipes), human flesh slab for butchering of the dead bodies, a chain for exhuming dead people and torch-light for moving at night. He has the power of bringing the dead to life by using mandrakes (Chia, 2015:110). Agena constructs a shrine and each pillar and crossbar represents human-being.

4.13. Dances, Songs and Music as Cultural Practices in *Adan-Wade Kohol Ga*

The entire novel is replete with dances, songs and singing which brings about play-within-a-novel technique. Hagher (2003) observes that it is music that brings out dance and 'there is no dancing without music in Tivland'. Combination of dances, songs and music enriches *Adan-Wade Kohol Ga* and makes it a complete work of art. The employment of different musical instruments and singing adds rhythmical appeals to the novel under discussion. These poetic and dramatic techniques result in play within a novel technique and poetry within a novel technique. The song deals with the problems that Adan-Wade faced as an orphan. This is captured below:

Ahemba yô i yem a mo Take me away

<i>Ahemba yô i yem a mo</i>	Take me away
<i>Ape ngise ngôm lu va</i>	Where my mother came from
<i>Igbam za kenda tsô</i>	I should just be abandoned
<i>or u ilu ikyaa i nan</i>	to whom I belong to
<i>Nana venda ga (61)</i>	Will not reject

A reminiscing about how great his mother was and now he suffers excruciatingly from the hands of Abagye, his uncle's wife. He comes to a conclusion that he will go to his mother's kinsmen who will take care of him. Adan-Wade flees to Ikyurav-Tiev, his motherland.

As Adan Wade goes to his motherland, his predicament changes to eulogies. Both the young and old receive him tumultuously because he is an orphan and his mother was a good woman. Women sing this song during dance rehearsals extolling his dressing and popularity among them. This type of poem/song is called panegyric or eulogy and it goes thus:

<i>Adan-Wade wanye u Mbajima</i>	Adan-Wade son of Mbajima
<i>Wan tsee sha wondo yum</i>	The child that beautifully dresses in a pair of trousers
<i>Ngû lyan ga</i>	He is so popular
<i>Wan tsee sha wondo yum</i>	The child that beautifully dresses in a pair of trousers
<i>Ngû lyan ga (78)</i>	He is so popular

Women sing this song during communal fishing. They eulogise his physique, dressing, his place of origin – Mbajima – and ask him to smile or laugh so that they will see. They have a great admiration for him. It is Adan-Wade who blows locally *igida*, *algeita* during dancing outings or competitions. This song goes like this:

<i>Wan u Mbajima</i>	Mbajima son
<i>Se me nenge</i>	Laugh let me see
<i>Ukari u Mbajima</i>	Mbajima's <i>Ukari</i> scarified
<i>Se me nenge</i>	Laugh let me see
<i>Wan môm môm</i>	An only child
<i>Se me nenge</i>	Laugh let me see

Adan-Wade uses *igida*, *algeita* to articulate that at youthful age, it is good for an orphan to stay with his mother's people; they will feed you. However, when you become an adult, go back to your fatherland. He concludes that there is no slave in your fatherland or king. This is what is practicable in the Tivland. This song is presented like this:

<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 kin's men
<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 tsegheh</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 kin's men 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

This courtship song is composed by one of Shiminenge Agena's suitors. It says that Shido Agena should turn down any marriage proposal from any old man even if such a man has paid her bride-price.

<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

Adan-Wade, a companion of Awua Atsem, swiftly responds with his algeita behind Agena's house thus:

<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>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. (101)

There is a courtship or wooing competition among Organde Mnenga, Kon and Awua Atsem. The main of this musical competition is to give Shiminenge to that wins. However, Shiminenge's mother bulldozes her into marrying Organde Mnenga. Adan-Wade composes a song in honour of his wife to be – Shido Agena. Tsegba and Adan-Wade sing it alternatively. Adan-Wade and Tsegba praise Shido's gait and laughter. He also remembers Shido in anything he does including when he is about to fall. He says it is better for him to remain a bachelor if he cannot marry Shido. He therefore concludes his song with a lamentation. Shido also sings the following lullaby thus:

<i>Yarem a wan</i>	Go to farm with my child
<i>Yese yarem a wan</i>	Baby-sitter go with my child
<i>Shin itiev</i>	To the farm
<i>A yarem a wan</i>	Baby-sitter has gone to farm with my child

<i>Yese yarem a wanoo</i>	Baby-sitter go with my child oo
<i>Shin itiev</i>	To the farm
<i>A yarem a wan</i>	Baby-sitter has gone to farm with my child
<i>Yese wam yar</i>	My baby-sitter has gone
<i>Shin itiev (119)</i>	To the farm (My own translation)

This song soothes children when they cry. Baby-sitters sing it so that a child will stop crying. Shido sings another song complaining that nobody buys handkerchief for her and if somebody buys, he gives it to Akpagher, Jooji and Agera. This song goes like this:

<i>M ve shin tar ne je or ngu a</i>	As I came to this clan nobody has
<i>Yam adikpo a nam ga</i>	Bought handkerchief for me
<i>M ve shin tar ne je or ngu a</i>	As I came to this clan nobody has
<i>Yam adikpo a nam ga</i>	Bought handkerchief for me
<i>Ka a yamen yô i na</i>	If it is bought, it would be given to
<i>Agera man Jooji</i>	Agera and Jooji
<i>I na Akpagher man Jooji</i>	It would be given to Akpagher and Jooji
<i>I na Agera man Jooji (120).</i>	It would be given to Agera and Jooji (My own translation)

This song is composed by a woman whose husband maltreats her by not buying anything for her. Her co-wives do not allow their husband to take care of her. As a result of much suffering, she leaves for her kinsmen. This song is composed by a woman whose husband abandons her because she is not beautiful. Her husband marries another woman who is a flirt. She expresses that her mother that delivers of her and that if she delivers of herself she will be as beautiful as guinea fowl. The song indicates that Shido is deeply in love with Adan-Wade as their courtship progresses. This song sung thus:

<i>M mar iyol yam ga</i>	I didn't give birth to myself
<i>Aya wam a maren yô</i>	My mother gave birth to me
<i>Adan-Wade ma m nger-a nger maren</i>	Adan-Wade, my children would be as beautiful as guinea fowl
<i>Adan-Wade ma m nger er</i>	Adan-Wade, my children would be as beautiful as
<i>Ikange sha kon, tsendeer (121)</i>	Guinea fowl that comfortably positioned on the tree

Shido employs these songs to facilitate her grinding speed. They serve as a source of entertainment as well. Adan-Wade enjoys listening to them. Generally, cornucopious utilisation of songs, dances and music serve as interludes and intertextual materials to the main texts. Furthermore, these songs are good sources of historical allusions to the flirting woman, ugly woman and lullaby. Finally, the combination of these theatrical and poetic techniques produces rhythmical qualities to *Adan-Wade Kohol Ga* as a true African novel.

4.14. Body Scarifications and Dressings as Cultural Practices in *Adan-Wade Kohol Ga*

In the olden days, scarification was common among the Tiv people of north-central Nigeria. Tiv boy would pierce their ears, chip their 'upper incisors to have an artificial gap-tooth' (Sai, 2015:9), *abaji*, *kusa* facial cicatrices and *ukari* markings. These markings are for tribal identifications, beautification, historical and cultural reasons. *Abaji* scarification is older than *kusa* and *ukari*. Culturally, after a Tiv boy is circumcised and attained puberty

stage, facial marking becomes the next stage. It was *abaji* (raised cicatrices, through keloid scarring, made next to the eyes above the cheekbones) that was marked on the young male adult's face. *Abaji* scarification was mandatory then but later young men, girls and married women preferred boys or men with *kusa*, nail, facial cicatrices. Sai (2015:17) maintains that 'women even despised men with the *abaji* facial marks because this facial mark became outdated and obsolete'. Married women threaten to divorce their lumpy-faced *abaji* clad husbands because and women refused to marry *abaji* cicatriced men. The latest facial marking in *Adan-Wade Kohol Ga* is *ukari* cicatrice. *Ukuri* is marked on the young men's faces, beside their eyes with deep incisions. Women are mesmerised when they see young men with *ukari* facial marks and will talk of boy looking very handsome with '*ukari* marks juxtaposed with the *kusa* marks on their faces' (Sai, 2015:18).

In *Adan-Wade Kohol Ga*, the author lucidly alludes to Tiv facial markings starting from *abaji*, *kusa* and *ukari* to show different historical periods. Relations of Gomna, Shido's mother, advise her to allow Shido to marry an old man who can take good care of her, such as Yakevekeve. Yakevekeve who is older than Shido's father, Agena, is well-versed in witchcraft and is purblind. Shido's mother wants her to marry somebody of her age. Thus, 'Shido refuses to marry *orabaji* (an *abaji* scarified suitor) or *ormbakusa* (a nail cicatriced suitor)' (Chia, 2015:109). Shido matures at the time when young men marked their faces with *ukari*. She also *gber ukari-iho*, has beautiful facial marks. That is why she blatantly refuses to marry those old suitors. Tiv body scarification is no more in vogue as no young girl or boy will accept *kwavdyar* (fish tattoo), *abaji*, *kusa* and *ukari* in the contemporary Tiv society.

Tiv people have different traditional attires which have different shapes, colours designs and uses. Some of these attires are *akpem* and *gbagir*, worn by prestigious men; *godo*, used as a blanket; anger, black and white striped cloth; *tugudu*, a narrow native cloth; Nyagba, a band of cloth that is worn by mourners; *acika*, *ashisha* and *dzaan*, *ijomon*, *ioav tyô* are worn by women and *icha* is girls' cloth. Tiv also have the following beads and necklaces: *abida*, *agom*, *agbum*, *lua* and names of caps are *agundu*, red cap) and *afya*, worn by drum chief. Chia (2015) reflects these traditional attires in *Adan-Wade Kohol Ga*, which include: *ashisha*, *asa* (waist-beads), *gbum*, *tagude* (necklaces); *bologo* (blanket) and *godo* (197), *icado* (227) and *adele* (241). These cloths are old-fashioned in the contemporary time; they reflect the ancientness of this novel and provide a rich source of archaism in the novel under study.

4.15. Marriage Systems as a Cultural Practice in *Adan-Wade Kohol Ga*

Marriage is a mutual agreement between a man and a woman to become husband and wife. Tiv has several ways of marrying. Exchange marriage or marriage by barter is the first marriage system that Tiv people adopted. The next form of marriage is by *kem*, payment of bride-price; marriage by capture or elopement; wooing of a lady and widow inheritance or leviration. Chia's novel has clearly attests that Abum, Wade's younger brother is a product of exchange marriage, *sheyamen*. Abum's mother was exchanged with Wunakombo's sister, *ingyôr*. This type of marriage was legal in the pre-colonial era but obsolete now. Wade's mother was acquired through bride-price payment. Wunakombo, Wade's father, 'pays pieces of brass for marrying Wade's mother, not exchange marriage' (Chia, 2015:8). Another form of marriage in Chia's novel is leviration or widow or inheritance. After the demise of Wade, his wives become widows so it is necessary for them to have new husbands. These women choose Wade's sons or male relations as husbands. 'Tagude gets a new husband as well. She chooses her husband's maternal younger brother whose name is called Swande' (Chia, 2015:30). The adopted widows are called *kwasev mbachôgholov* or *kwasev mbadyakor*.

Elopement is one of the ways of marrying a woman in Tivland. After musical contests among Organde Mnenga, Kon and Awua Atsem, Awua Atsem emerges as a winner but Shiminenge bulldozes her to elope with

Organde Mnenga. As beautiful as Shiminenge is, nobody pays bride-price for her. Another instance of elopement is when Tsegaba, Adan-Wade's friend, elopes with Shido Agena. It is even with the consent of parents, especially mothers. In Chia's *Adan-Wade Kohol Ga*, on hearing turning of raffia pole on their roof, Shido's mother wakes Shido, encourages her daughter to take her belongings, go well, take care of your husband. Tsegba carries 'Shido on his shoulders' (Chia, 2015:130) and hurries to Shimavihi Gbaka's house. After eloping with Shido, Shimavihi requests Agena to tell them the dowry (*ako* and *ihô azenga*) to be paid but he declines. Adan-Wade presents his wife to his clansmen and celebrates her with five cattle and plenty food (Chia, 2015:137).

4.16. Beliefs in *Swem* and *Akombo* as Cultural Practice in *Adan-Wade Kohol Ga*

Swem is a place in Cameroon where Tiv people settled before coming to their present abode. *Swem* also means a symbol of justice among the Tiv people. *Swem* as a symbol of justice is dressed in thus: *antsuwa u nyaa*, a small clay pot is filled with *mtuhem*, ashes of *Takuruku*, fore-father of Tiv people and *ghaaye*, a slice of ironwood inside it. As the inner content is filled, *ijembe-aôndo*, 'axe of god' and *ayande*, creepers are placed on top of them. Ikaragbe is believed to be the first person that dressed this pot with its condiments at *Swem*. That is why that place is named *Swem Karagbe* (Chia, 2015). *Swem* became an oath-taking totem in Tiv traditional religion. A person who falsely swears by *swem* has bloated stomach and eventually dies.

There are several references to *akombo* in *Adan-Wade Kohol Ga*. Rubingh (1969) states that *akombo* are spiritual forces created by *Aôndo*, God, control Tivland and prevent it from destruction. Hagher (1994:298) states that *akombo* are 'magical and religio-medical emblem'. Yina (2011:47) asserts that *akombo* constitute a religious system of rites, ritual emblems and incantations representative of specific supernatural agencies, which are reliable to interfere with the natural functioning of things'. The above definitions did not see *akombo* as magic or idols but ritual emblems which represent different *akombo* for purpose of *sôron* or (treating somebody) who *per* (violates) *akombo*. In Tiv cosmology, *akombo* have these emblems: grasses, bones, stones, pieces of cloth, brasses, bronzes, saps, pottery, shards, hides and skins, feathers of chicken, skulls, root, barks, shells, horns, camwood, charcoals and gourds. Tiv people have birth, hunting, protection and so many others. Adan-Wade gets two protective charms (*akpaer* and *gur*) from Salihu Maimageni (Chia, 2015). A Fulani man who is attacked by two 'crocodiles', touches them with his *ikpaer*, amulet and they turn into two 'rams' and later turns them into human beings. Wealthy people in *Adan-Wade Kohol Ga* such as Wade Wunakombo, Hôn Gerege, Ageva, Agena and Yakevekeve are expert in *akombo a sôron* (ritual practices or treatments), *tumbum ior*, initiation of people and *timin wunakombo* (building shrines).

5. Conclusion

Language and culture are tightly united like coaches of a train. Language is an aspect of culture and it is language that expresses such a culture. *Adan-Wade Kohol Ga*, written in Tiv language, is a compendium of Tiv culture. Effective deployment of language and cultural practices qualifies *Adan-Wade Kohol Ga* as a cultural and historical novel. The study intersects cultural studies and anthropological linguistics and increases the understanding of the Tiv cosmology. The study reflects religious and cultural practices of the Tiv people in the pre-colonial, colonial and post-colonial periods. The use of surrogate language gives local colour and another mode of communication in the novel under discussion. It has been recommended that the younger generation should study their indigenous literatures so as to understand the culture of their people. Young people should also learn their own languages; hence language defines individuals. Lecturers should recommend indigenous literatures

to the students of Languages and Linguistics, Cultural Studies, Literature in English and English Language to read, analyse and translate. This study promotes and preserves literature in indigenous languages.

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