

PROMOTING CULINARY AND CULTURAL TOURISM IN NIGERIA: A DEVELOPMENT DISCOURSE ON KYEGH SHA SHWA

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Abstract

This paper discusses tourism as representing one of the largest and fastest growing economies in the world, especially as it is said to be a major contributor of about 9% of the global GDP. The paper sees the poor state of economic growth of Africa and its bleakness and suggests strongly that countries like Nigeria, needs economic diversification and offers an alternative in tourism through a cultural platform. This paper argues that as a gastronomically cultural assembly among the Tiv, Kyegh Sha Shwa provides that alternative which could become an important element of diversification and tool for rebranding the economy and cultural image of the Tiv in Benue State, especially that both the government and non governmental agencies, in recent years, have started to recognize the importance and power of attraction and communication of the cultural gathering. The paper concludes that apart from the opportunities availed to participants; they also experience directly, the language spoken, food eaten, architecture and friendship which play significant economic and cultural functions other than a nutritional one.

Keywords: Tourism, Kyegh Sha Shwa Festival, Tiv Society, Culinary Skills, Sustainable Development.

Introduction

It is a truism that tourism as representing one of the largest and fastest growing economies, has contributed immensely to the development and transmission of cultures globally, especially as it is rumoured that it has contributed about 9% of the global GDP. There is no doubt that the world over has embraced tourism as one of the fastest growing means of learning and rapid economic growth in recent time. Africa and the Nigerian society in particular is one that is or has been blessed with rich and diverse cultural heritage. However, this cultural heritage encompasses several traditional practices that quite unique with every ethnic group within Nigeria, Africa and other parts of the world. Apparently, the reasons for festivals in societies are for socialization, rituals, or even entertainment. Nevertheless, aside from these functions, traditional performances like festivals could be observed for the promotion and preservation of the culture of a group of people which could be patronized by other cultures and can thereafter, serve as a tourist flashpoint and improve both economic and social relations between different cultures.

This paper therefore examines critically the activities of *Kyegh Sha Shwa* in its unique form as a cultural festival and its prospects in promoting the cultural tourism of the region. The paper does this by x-raying the activities of the festival from 2015-2017 and draws conclusion on how this could serve as a means of income generation to Nigeria and the Tiv nation.

Culture Defined

Culture embraces everything which contributes to the survival of man, and this comprises not only physical factors, for example settlements, sculptures, costumes, artefacts, paintings, figurine etc, but also sociological factors such as language, dances, songs or music etc. In order to understand the basic principles on which human society functions, we must know something about the institutions of the society. Human beings in order to live normal lives in reasonable peace must behave in prescribed ways. These behaviours are acquired during the period of socialization and education, and through experience. They are so institutionalized that they have become part of our social system.

Culture can also be referred to as a body of knowledge evolved or developed from different sources to become the way a group of people perceive life in its entirety and practice it for their welfare. Dzurgba Akpenpuun sees culture as “a totality of materials institutions, relationship, people knowledge, skills, thoughts, morality, social organizations, science and technology and social characteristics, of a collective life of any human society (126).

One can see that culture embraces everything that people have learnt and, preserved from past collective experiences. This is because; as man builds society we need the knowledge of culture (materials and non-material aspect of culture). It is therefore no accident that every society or community has institutions or agents which are concerned with transmitting culture. The knowledge of the past is needed as a source of inspiration for the present and to offer hope for the future.

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The Concept of Festival

Festival is an organised series of events involving feasting and celebrations done at some devoted periods of time. Festivals are observed by Wole Soyinka as “a cultural event within which diversified forms are found which through their visual impact tend towards the creation of differing categories for a comparative description’ ’ (134). Soyinka goes further to explain that: “A festival is a performance or a cluster of performances in any given community. It is a conscious performance, informed and controlled by aesthetic ideas by the competitive desire also of ‘ showing off dramatic skills’ .

Traditional African theatres does not merely seek to imitate life rather, its basic interest includes the celebration of life by the arrangement of people. This arrangement however

would rather be in form of any festival, ceremony, carnival etc. these activities are carried out within a framework that coordinates virtually all the community's activities into an art form through a patterned formal language of symbolic destiny to enhance a meaningful understanding of the universe and to transmit culture. Oyin Ogunba arguing in the same vein stressed further that:

African theatre festival is an indigenous cultural institution. A form of tradition nurtured on the African soil over centuries which has therefore developed distinctive features and whose techniques sometimes is totally different from the borrowed form now practiced by many contemporary artists. (5)

From the above quotation, one could deduce that Ogunba has brought to clear focus the indigenous aspect of traditional African festival performances which is rooted on the African soil and which has not been tempered with by western civilisation. African traditional festival performances are completely built on indigenous cultural heritage deeply rooted in the cosmology of African society whose performances have no literary basis but rather communal authorship. For this reason, traditional theatre could be said to have dynamic potential that could be easily adapted to current environment, a growth or renewal rather than the cut and dried ceremonial process suggested by the word "re-enactment. Re-enactment here may be seen as a role-playing form of impersonation which man uses to achieve certain ends on the deepest psychological level. The performance thus satisfies its search for sanity and scrutiny. It is the re-enactment of this activity that constitutes the elements of African traditional festival celebration. Festival celebrations are therefore part and parcel of man's admirable activities in the society and it forms part of essential needs. Affirming these changes that affect most festivals and their usefulness to the society, Ikyagh Paul opines that:

As could be expected, the theatrical event model (festival) has passed through a number of evolutionary stages before arriving at its present form as applied for Arts. Festivals are not only a major component of Africa's cultural development but quite significant in a nation's economic and socio-political well being. (3)

Each festival in Africa has its own unique way of staging and presentation which is often built on the social phenomena of the people. This is so because every festival is celebrated for a particular reason or purpose. Conceptualizing a festival further, Vicki Ann Cremona clearly notes that, "a festival is a public event that is inserted into a particular cultural context which bestows upon it the qualities by which it is perceived and identified (5-6). Hence a festival celebration must be an activity of people from a given geographical location, performed by them, using certain familiar cultural codes and symbols such as songs, dance, mime, music, masquerade enactments etc. and for their own benefit. This invariably means that, African traditional theatre is a theatre that depends largely on the philosophical perception of the indigenous cultural heritage and cosmology which is peculiar to the African environment, deeply rooted in the African customs, myths, legends, storytelling and other societal norms.

The idea conveyed here is that these performances have evolved on the African soil, are nurtured, performed, appreciated and transferred to generations by them. It forms both the nature (hereditary) and nurture (environmental) factors that shape, mould and remould

Africans. To this end, traditional African festival could be said to encapsulate the existence, progress, development and maximum utilization of social and cultural institutions of a group as it concerns artistic recreation and re-evaluation of moral and social ethos.

The Evolution of Kyegh Sha Shwa Cultural Festival

The cultural celebration which is known today as Kyegh Sha Shwa festival started in Daudu, Guma Local Government Area of Benue State in 2015. “Kyegh Sha Shwa’ literally means Chicken with Sesame soup. It is however, a choice delicacy of the Tiv people of central Nigeria; a soup made of chicken and thick sesame (beniseed) sauce. The Tiv people best savour this delicacy with pounded yam. It is indeed a very popular dish.



Plate I: The above plate shows the Ikyegh and Ishwa a delicacy as it is prepared and served with pounded yam in *Ijondugh* and *Gbande* (local dishes and bowl).

Leveraging on the popularity of this and the near-worship sentimental attachment that the Tiv have with this dish, the Very Rev. Fr. Solomon Mfa Ukeyima conceived of it as fine rallying point where Tiv sons and daughters would come together, reason together to grow together. A kind of reawakening of the great communal spirit that drives them, as beautifully couched in one of their proverbs, “ka ityem imongo mbagbera ve fe iywa ye® (togetherness that made Mbagbera people knows how to blacksmith).

Fr. Solomon Ukeyima, a humanitarian priest of the Roman Catholic Church, who has felt with excruciating concern, the unfortunate circumstances in Tar Tiv, where disunity, hate and disaffection has been alarmingly on the rise in dangerously malignant proportions, decided to experiment the idea with his parishioners at the St. Francis Catholic Mission, Daudu, Guma Local Government Area, in November, 2015.

Seeing the significant success and general acceptability of the experiment in his church, and the instantaneous magical effect it had on forging a strong bond on the people as they reconnected in relish, both physically and spiritually, as those who were hitherto not in talking terms immediately renewed warm relations, cum the genuine general communal excitement the experiment invoked in the people, Fr. Ukeyima decided to expand the scope of the feast

so as to offer the Tiv nation an opportunity to also buy into this new lease and rejuvenate the communal essences that give them vintage edge for holistic growth and prosperity in the very challenging new world order; this pioneer planning committee was chaired by Shedrach Teryila Ukuma, a Lecturer with the Benue State University in the Theatre Arts Department. Thus, on the 27th of December, 2015, a mammoth crowd converged on the precincts of Daudu, in various elegant apparels of Tiv fabric, to mark this milestone in cultural celebration with pomp and pageantry. This marked the birth of a cultural fiesta that would become endeared to the entire Tiv race, including friends and well wishers of Tiv people.

At the maiden edition of “Kyegh Sha Shwa, it became astonishingly evident that the people indeed yearned for avenues of cultural celebrations, a place and time to ventilate the pressures and frustrations that conspired to disunite them. It was apparently clear, and indeed expressed, that the people missed such events that bind them and foster social cohesion, since desperate politicking and crass capiatlist individualism has assumed a damaging centrality, seizing them in a stranglehold of acrimonious bickering and poisonous disaffection for one another. The call for a more expansive subsequent edition began early as elder statesmen and those who missed the maiden edition and could not wait for another opportunity, charged the convener not to allow the initiative to die. This naturally blended into the intention of the organizers who are equally poised to cash in on the success recorded to institutionalize and popularize the event, making it an annual festival attracting wider participation.

The maiden edition featured amongst other cultural servings, a rich address from the Guest speaker, Wantaregh Paul Iorpuu Unongo, arguably the cultural leader of the Tiv people, whose soul searching message anchored on the communal philosophy of the Tiv man, which to him must be protected jealously if the Tiv must emerge victorious in all spheres of living. The idea of strength in unity and collective advancement was articulated by the speaker.

Featuring also at the maiden edition were the famed “Uka-Uka® in competition, Ihyambe, Burukutu drinking competition, communal eating, dressing competition, singing and dancing. All these were targeted at whetting the appetite for cultural renaissance and an invocation of nostalgic pride in the cultural life of the Tiv people.

The cultural celebration also offered the right opportunity to showcase the skill, passion and commitment to purpose which is the trademark of hardworking Tiv youth.

For the 2016 edition, the theme was “Ayatutu za Hana (where is the togetherness)?® this question x-rayed the Tiv man of yesterday, how he fared in all facets of life, and also attempted to answer why the Tiv man of yesterday is where he is, and point the direction to a way out of the seeming present quagmire. In 2017, the theme was “Mlu u Tiv Jim Jim® (The Tivness of the Tiv) which explored the life of the Tiv people and how they lived with others, summarizing the lifestyle and substance of the Tiv people and was captured by the guest speaker; the Bishop of Gboko Dioeses His Lordship, Very Reverend Fr. William Amove Avenya as “The Tivness of the Tiv®. The 2018 edition of the festival took place in *Atson* forest, a community on the outskirts of Makurdi, close to Daudu. The theme was “Gba-aondo u hemen ken Tiv® (the way of God in Tiv land). After the 2018 edition, KSS was registered with the Corporate Affairs Commission as Kyegh Sha Shwa Cultural Initiative. It is hope that this will ensure sustainability and properly fit the festival into the corporate world.

With the entrenchment of Kyegh Sha Shwa Cultural Festival and its ideas, the Tiv nation would once again, physically and spiritually, respond in unison, to the traditional call to duty, essence and service to one another.

The pioneer and convener of Kyegh Sha Shwa annual festival is Reverend Father Ukeyima Solomon Mfa. Kyegh Sha Shwa Festival stands to represent among the generality of the Tiv nation as the apex body of the Tiv nation that often meet annually to review and discuss the progress of Tiv land.

The Kyegh Sha Shwa Festival Celebration

Kyegh Sha Shwa festival celebration makes use of the Tiv cultural artefacts which are built on the Tiv philosophical perceptions like other African communities. Through their communal efforts, the aesthetics in the Tiv theatre performance basically dwells on the philosophy, customs, values and belief systems of the Tiv people contained in the Tiv art forms to teach, to mould together a strong Tiv community and their world view. Furthermore, like every other traditional festival celebration, the Kyegh Sha Shwa festival comprised of a mix audience and participants within and outside the Tiv immediate society. For instance, the celebration brings about an assemblage of traditional rulers within the Tiv clans (Uter), politicians, teachers, lecturers, farmers, businessmen and women, students, pupils, friends, relatives etcetera. The process of staging Kyegh Sha Shwa cultural festival involves proper planning from the organizers. A date is slated for the festival and a room is given to people from all walks of life for donations in preparation for the festival. The convener alongside with the committee members comes together with good ideas on how to carry out this event successfully. Different cultural activities or performances are carried out such as the mamiwata dance, swange dance, folk singers, Catholic Youth Organization of Nigeria (CYON) cultural dance, uka-uka competition to mention but a few.



Plate II: The plate above shows some of the Kyegh Sha Shwa festivals audience members drawn from the nooks and crannies of Nigeria and other parts of the world.

This festival is usually presented in stages featuring different performances and cultural practices of the Tiv people. Normally, the celebration is often done in the dry season particularly in December of each year in order to avoid disruption by rainfall. Thereafter, the agreed date is announced by the committee to the general public for notification and invitation. The place for the celebration is not static for now but rotational provided it is still within the Tiv land. Although, any vast open area of land could be used as the location for the celebration. For instance, the Gboko edition of KSS in 2017 was hosted at the vast area at Yandev roundabout in Gboko Local Government. Again, the celebration venue is often decorated aesthetically particularly using the Tiv traditional attire or outfit called *anger*, a fabric with black and white stripes. Different dances and performers are usually placed in strategic areas to add colour to the occasion. Chains of activities are equally carried out on this day. For instance, dances are organised, talks are given by renowned Tiv sons and daughters on the need for the gathering amongst the Tiv people. Aside these, pleasantries are exchanged among friends and relatives. By so doing, the avenue becomes a social meeting point for both the Tiv within the state and those in the Diaspora.

Different cultural activities are carried out or performed during the Kyegh Sha Shwa festival celebration. Some of these include: dances, Kwagh-hir, kikya kilee, uka-uka competition and other cultural performances as seen below.



Plate III: Displays a group of people in an *Uka-Uka* competition at the Kyegh Sha Shwa cultural festival.

Uka-Uka is an eating mannerism common among the Tiv. It is particularly done when food is served without soup but with only meat and water.

In the same vein, kwagh-hir performances are also done in a flamboyant manner to send across different vital messages to the public. For instance, the puppetry displays show the dominant occupation of an average Tiv man, “farming” and how Tiv man tills, plants and harvests his crops or farm produce. The woman’s role is also delineated in domestic chores and other responsibilities. Other useful information is also communicated via the kwagh-hir

performance. Another theatrical performance that is usually performed is the Mami wata masquerade performance. It is also a spectacular display mostly performed at or during Christmas periods. As secular performances, they are often done at social gathering to entertain the audience and make the occasion colourful. This role which is usually played by an elderly man amongst the participants looks like a story telling arrangement or time where a narrator tells stories to the listening admiration of the audience. The business of storytelling requires an exclusive and purely creative impulse which only a few persons (elders) within the community could boast of, such creatively exciting persons were usually the ones given audience.

In a similar way, the Tiv beauty pageants and culture queens are often invited for the celebration like the Kumashe u Tiv, Queen of Culture and Tourism, Miss Carnival, Miss Akata, Miss Gboko etc.

Furthermore, during the merry making segment in the celebration, the most popular food or delicacy (produced and widely eaten) by the Tiv people are often served to the general participants. Usually among the Tiv people, the most widely produced food crop is yam and so, yam is prepared in its processed form called pounded-yam or *luam u kumen* in Tiv and served around the participants.



Plate IV. This plate shows a group of people eating together as a sign of unity.

The above plate shows a group of people eating together as a sign for promoting unity and togetherness. This has depicted a true picture of a typical Tiv man which is hardly seen or practiced in the present day society and is one of the agendas that Kyegh Sha Shwa has set out to achieve through the festivals cultural revitalization in Tiv land.

Yam is most emphasized and used in the celebration because it is the commonly and generally produced food crop among the Tiv people of Benue state.

Consequently, songs, music, and dance are the commonly used art forms in the celebration to aesthetically structure the dramatic actions so as to enhance beautification in the Kyegh Sha Shwa festival.

One dance that is most often performed is the popular Swange of the Tiv people. This is because of its wider appeal among Tiv indigenes and Nigerians at large.



Plate V: The plate shows some Swange dancers performing during the Kyegh Sha Shwa cultural festival.

Swange as a popular Tiv music and dance is taking on new and significant cultural meanings and relevance. As a respectable music, it has assumed an added importance in the cultural life of the Tiv people who are rated as the icon of contemporary cultural life. It is a political instrument, entertainment and revenue generating medium for both the individual dancers and national economy. To Richard Tsevende, the immediate past director of Benue State Council for Arts and Culture in an exclusive interview conducted by the researcher says that, “the World Dance Festival recognizes swange dance as Africa’s best dance® (2018). This credits swange as a medium for diplomatic and international relations. In short, not only has swange dance become celebrity’s delight, it has also become a state affair that is so much enjoyed by the Tiv people. It is for this reason therefore, that metamorphosed from the purely traditional dance to modern dance. More so, during a performance of swange dance, all and sundry are moved to climb the stage and join the dance. The forgoing is simple to a point that the dance is accepted nationwide. Again, the presentation of swange dance orchestrates a lot of values that are imperative to the State (Benue) and national development.

Cultural Significance of the Kyegh Sha Shwa (KSS) Festival

Undoubtedly, festivals evolve from the society; it is not imposed on it. This is why the audience continue to remain an integral part of every festival celebration. The Kyegh Sha Shwa festival attracts a very large audience from the immediate locality, and other neighbouring tribes. As a social occasion, it remains the only festival experienced amongst the

Tiv people which serves as an identity-promotion event that engenders unity, togetherness, brotherhood and cultural integration and preservation.

It also offers happiness and an aura of blissful co-existence amongst the Tiv people. Commenting on the socio-political function of a festival in any given society which Kyegh Sha Shwa of the Tiv people is not an exception, festival engenders a whole range of activities besides the actual performances and relaxation appear as essential to a festival culture.

This affirms the fact that festivals integrate and bring people together as one united entity. Festivals are not just celebrated in a vacuum as certain reasons must have necessitated their existence within the community.

In every society, especially in Africa festivals are not observed for fun only but bear some deeply rooted socio-cultural and political functions that usually have a boost on lives of the people. They reinforce “common values, shared bonds and common taboos”. They re-establish “Links with the past” and compel the living to participate in hilarity and comradeship of a communal happening.

Indeed, the introduction of Kyegh Sha Shwa cultural festival in addition to other cultural celebrations of the Tiv people is an attempt to recreate the history of the Tiv people, particularly as this gives them a unique identity and foster unity in them among other tribes. Nonetheless, this recreation of historical, social and cultural value affords the people an opportunity to showcase their richly endowed creativity and also, export their cultural values as well as advertise their tourist potentials. This is so because; the festival attracts foreigners who are friends to some Tiv indigenes, trade partners and those with political affiliation with Tiv people in particular and Benue State at large.

More so the Kyegh Sha Shwa festival serves as an avenue for socialization, interaction and discussion of trivial issues like togetherness, love and lack of unity for instance which is a very big challenge faced by the Tiv man that hinges on development and also the dwindling cultural practices of the Tiv people. Consequently, a lot of people interact and make new friends among the participants. As a meeting ground, it affords opportunity for family members to see their relatives whom they have not seen for quite a very long time. Again, to some invitees, the festival serves as a tourist site where people come to watch certain performances like dances, music, kwagh-hir and other Tiv cultural displays and practices they have come in contact with either for the first time or from newspapers, books or through the internet. Also, experience has shown overtime, that at different annual festivals like the Kyegh Sha Shwa festival, people have met their spouses there, that is, bachelors meeting their wives and spinster meeting their husbands and this has been the existing trend in most traditional festival celebrations particularly in Africa. The festival avails ample opportunity for all the Tiv, both those at home and in the Diaspora to visit and see their loved ones. It also affords them time to share individual life experiences. Parents are happy seeing their siblings return home after years likewise the children. Furthermore, it creates avenue for those who are single to get their rightful partners. That is, it encourages fresh marriages. In fact, Mr Akaa Torsaa attested that he would have not seen his beloved wife Mrs Grace Torsaa if not for one of such occasion way back. By this, we are simply referring to the ever burning love and affection that exist between and among people of different ethnic backgrounds. Lastly, the Kyegh Sha Shwa

festival has been an avenue for receiving traditional or informal education. This is, through the various performances the Tiv people especially those who are not familiar with certain customs, values, traditions and cultural awareness for cultural and socio-political development in the society.

Tiv language, like several other African languages, is becoming endangered with Tiv people neglecting the language option for English. This is also reflected in a loss of cultural values that once were the pride of these people. The increase in the number of Tiv people or assumed native speakers does not correspond with the number of people who actually speak the language. In reality, the figures portray people of Tiv birth. As such, it would not be far from the truth to suggest that the numbers of Tiv language speakers, in reality, are far less. In recent times, there has been a major decline in interest of speaking local language by recent generations. Where there is interest, there is a seeming lack of competence. All these are occasioned by several factors hanging largely on urbanisation, modernity and civilization, among others. Most parents in urban areas speak English with their children. Those who might want to speak their native language with their children might be very busy 'office' people who would not have so much time. They employ a maid who is a non-native speaker who would not teach them the language. You think bringing a relation from the village would help? The idea then would be a rub-off effect with the children and soon forget their language too: two down. In the end, the child does not get to know their 'mother-tongue'. Most of these children don't get the complete native competence of English, being in a country that is not so English. Thus, sadly they are left in the centre, neither here nor there. (Amazingly, some of these parents spend a fortune teaching their children other languages like French). In essence, they are semi-lingual: knowing either of the two languages enough to be even considered monolingual. There is also the issue of TV and internet culture where things are portrayed as vague. Most urban children would want to copy these cultures portrayed here and forget theirs. But it is not restricted to the urban centres alone because in most villages, and semi-urban areas, people are trying their best to forget their languages and embrace English or more 'modern' languages. This is because English is seen as an elite language, while other local languages are seen as that of illiterates. This research work talks about the loss of interest in speaking our local dialect in general. The Kygh Sha Shwa which is a cultural fiesta encourages native language at the festival ground and debunks the foreign one which is English. This is a clear indication of reawakening the Tiv culture through language. Also, the costumes/make up of people that attend the KSS cultural festival is that of the Tiv *Anger, ivar Tyo, Tugudu, Abor Atar, awange, asa* and so on. As most Tiv people hardly identify the right costumes and make up of his people with the meaning and usage of that particular attire or make up. The KSS encourages all of these at the festival and discusses them thematically as a wake up call for cultural identity/rebirth. The cultural performances that are been featured or performed during the Kyegh Sha Shwa cultural festival is the swange dance, folk songs, kwagh-hir performance, uka-uka competition and others, which do not only thrill the audience members drawn from the nukes and crannies of Benue and beyond but also to be acquainted with these performances, identify and differentiate them at every given point in time when need arises.

The cuisine associated with the Tiv people, which has come to stay or known as KSS was a delicacy used by the Tiv people in the past, and with its extinction, is used as an umbrella name for unity or togetherness amongst the Tiv people as a rebirth to the Tiv culture.

Key Findings from the festival

The Kyegh Sha Shwa is used as a symbol of unity, and a forum through which the Tiv people come together under one roof in discussing topical and top provoking issues that hamper on the development of the Tiv man.

It is discovered also that the emergence of KSS is a wakeup call for the Tiv people to rediscover their lost cultural values/practices and or identity like *ya na wangbian* and reposition them for onward consumption and growth by the future generation.

There is no doubt that the Tiv nation is in dire need of a platform that can help define the collective existence and survival of the Tiv people. The Kyegh Sha Shwa festival innovation is a welcomed idea and invention that could lead to the promotion of a collective Tiv consciousness, culture, and identity. We need some collective platforms where the Tiv people can come together in unity and chart a common agenda for the Tiv nation and the Kyegh Sha Shwa festival has set the pace for unity and development to take its course.

Conclusion

Every culture has its own form of unique cultural practices but the ability of people to continue with these rich cultural practices which could help in shaping the norms in the society has posed a big challenge. It further goes to show that there is no society anywhere in the world that does not have one festival or the other some of which has collapsed or folded up like the walls of Jericho therefore, rendering useless and valueless in our own society, since festivals are part and parcel of man's social activity and an informal way of learning within his environs. Therefore, it is no surprise that, the Tiv people have equally developed that same sense of belonging to institute the another annual cultural festival celebration which seeks to revive the rich Tiv culture in order to preserve and promote it among other tribes both within and outside the country. The Kyegh Sha Shwa festival celebration is not an exception with that same primary and universal objective obtains in every traditional festival.

Recommendations

The following are considered as basic recommendations to this research and are imperative for subsequent improvement on the festival:

- i A forum for children between the ages of 4-18 should be created in the festival by the organisers of the event. This is because at the moment, there is no provision for them to participate actively in the celebration as they are totally ignorant of the Tiv cultural practices like language. As such, they should be abreast of these happenings as they are also regarded as the future generation.
- ii. Since traditional festivals are meant for the people, the government, especially the politicians should not interfere but stay away completely in the performance of its activities to avoid influence but should rather participate as audience members as it is a traditional festival and meant for the people.
- iii. Kyegh Sha Shwa cultural festival should also be called as *Tiem Imongu*. This goes with a popular saying in Tiv that *Ka Tiem Imongu mbagbera ve fe yua ye*. As Kyegh Sha Shwa is a cultural fiesta of the Tiv people, the organizers should source for adequate funds from cultural agencies, Business men and women, Non-governmental Organizations (NGOs) and other well to do individuals in the society to enable them plan for the success of the festival.

- iv. The Government on its part should be saddled with the responsibility of providing medical personnels or groups at the festival ground which could help to administer first aid services to the people whenever the need arises.
- V. Government on her part should make provision for a formidable and sensitive security outfit before, during and after the celebration to safeguard the lives of the whole participants especially, in this period in which the whole nation is bedevilled by the incessant cases of terrorism, banditry, and kidnapping that even in churches where both men and children of God are being kidnapped and killed shamelessly.

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