

# ISRG Journal of Arts, Humanities and Social Sciences (ISRGJAHSS)



**ISRG PUBLISHERS**

Abbreviated Key Title: ISRG J Arts Humanit Soc Sci

**ISSN: 2583-7672 (Online)**

Journal homepage: <https://isrgpublishers.com/isrgjahss>

Volume – III Issue -II (March – April) 2025

Frequency: Bimonthly



## A semiotic analysis of the significances of Tiv colour terms

**Jude Terkaa Tyoh<sup>1\*</sup>, Godwin Yina<sup>2</sup>**

<sup>1</sup>Department of Linguistics and Nigerian Languages, University of Calabar

<sup>2</sup>Department of Languages and Linguistics, Benue State University, Makurdi

| **Received:** 12.03.2025 | **Accepted:** 17.03.2025 | **Published:** 05.04.2025

**\*Corresponding author:** Jude Terkaa Tyoh

**Email:** judetyoh70@gmail.com orcid: 0000-0002 - 0278 - 5636

Department of Linguistics and Nigerian Languages, University of Calabar

### Abstract

*Ethno-semantics studies the way meaning is structured in different cultural settings. This study which is 'A semiotic analysis of the significances of Tiv colour terms' is designed to examine the significances of colour terms in Tiv since the existing literature on colour terms at the disposal of the researchers do not cover the significances of colour terms in the Tiv language. The study adopted an eclectic approach by using the Theory of Basic Colour Terms and Linguistic Relativity Theory. The researchers conducted semistructured oral interviews with twenty native speakers of Tiv from Gboko and Makurdi Local Government Areas of Benue State on colour terms in Tiv to collect data for the study. The findings of the study show that the colour nyiàn dindèè 'maroon' symbolises dooshima 'love' and iember 'joy' while the colour shorshor/kyôn-kyôn 'green' symbolises growth of animal, man and plant. The study also discovered that nyian 'red' signifies danger and blood sacrifice in Tiv language while the black colour signifies bereavement, death, mourning, richness of soil and personality among the Tiv people. The study found out that the colour kwèr 'blue' represents celestial elements and forces, as well as love in the Tiv language. Furthermore, findings of the study show that the colour ágbédàng 'yellow' symbolises friendliness among the Tiv people; the colour nduran 'brown' symbolizes earthiness or unfertile state of soil the colour dimiìn 'dark' symbolises 'evil', darkness among the Tiv people. On the whole, the study demonstrates that the nomenclature of colour terms in Tiv is largely influenced by the interaction between Tiv culture and language, which in turn has impacted on aspects of Tiv culture and the corresponding colour terms.*

**Keywords:** Tiv language, culture, worldview, colour terms and semiotics

## Introduction

Language cannot be studied without considering other disciplines such as, anthropology, ethnography and sociology. Hence linguistic scholars have examined the concept of language in relation to other disciplines including those mentioned above. The study of language not only refers to the analysis of grammatical rules but also considers aspects of social contexts in relation to language (Halliday, 2003). In addition, studying the language of any society requires knowledge about the respective culture of such a community given that each culture is associated with respective lexicons (Jourdan & Tuite, 2006).

Colour terms analysis is an important area of discussion in the field of linguistics as it plays a great role in the life of modern human beings especially in respect of communication between people of familiar ethnic and cultural backgrounds. Basically, colour terms behave quite differently across languages similar to the way in which our psychological interpretation varies in response to reflected visible light and nature.

Crystal (2008) asserts that ethno-semantics studies the way meaning is structured in different cultural settings (that is, in relation to the expression of kinship, colour, or the discourse structure of speech events) and the principles governing culturally conditioned semantic variation. The analysis and identification of the ways colour terms vary from language to language is complex and complicated when ethno-semantic factors are widely taken into consideration.

Shara and Zhanar (2013) assert that 'comparative analysis identifying ways of colour naming in language is one of the traditional linguistic themes for investigation. Colour is objectified in language ... that is why colour terms permanently attract linguists' attention and is one of the most investigated notions in different languages. The language and culture of a given people cannot be said to be same to others such that there is lack of ethnographic and semantic congruence between any two languages. According to Agbede (2015) language assigns meanings to the signifiers in a unique way whether words are considered from the syntagmatic or paradigmatic perspective.

In spite of the fact that our world is adorned with colours, language and culture still filter and screen reality and determines how items or organisms around us are perceived. Wardhaugh (2006) submits that communities including Tiv that show little technological development employ fewest colour terms as against those that are technologically more developed and have all the eleven colours. He states that those societies in the intermediate stage have only three intermediate colour terms; red, black and white. Tiv people could be classified among the intermediate stage. Because it is easy to translate colours such as black, white and red into Tiv language, same cannot be said of the other colours such as sky blue, pink, deep green and so on.

Owing to this fact, Tiv people resort to use of adjectives in the description of colour terms in most cases to account for different colour types as found in English and other languages of the industrialised world. The fact that Tiv language has been postulated to having three intermediate colours only by Wardhaugh several decades ago, and given also that, no formal linguistic analysis on colour terms in Tiv language is accessible, the study entitled 'Ethno-semantic Analysis of Colour Terms in Tiv' is relevant.

It is imperative to acknowledge the fact that Tiv refers to a people, their ancestral father and the language used by the people in their daily interactions, particularly in their domiciles. Udu (2009) submits that Tiv is a splinter group of the Bantu, and Tiv belongs to the Niger-Congo language family which is further classified as Benue-Congo language. He further asserts that the Tiv people are native of some local government areas across Benue, Cross-River, Nasarawa and Taraba States respectively. Yina (2011) submits that Tiv is a minority ethnic group that occupies part of the rolling Savannah region, popularly known as the Middle Belt of Nigeria.

The study of colour terms across languages has greatly attracted the attention of many scholars, directly or indirectly, in various contexts and has been the focus of numerous linguistic studies carried out by linguists who are interested in unveiling the relationship between language and culture. Such interest can be attributed to the fact that colour terms differ among languages so far as language is a component of culture, and for the fact that no two cultures adopt the same language. Therefore, the study is designed to examine the significances of colour terms in Tiv since the existing literature on colour terms at the disposal of the researchers could not cover the significances of colour terms in the Tiv language. The objectives of the study are as follows: (i) to identify the colour terms in the Tiv language (ii) to examine the communicative roles of colour terms in the Tiv language.

## Review of related literature

Davidoff (2006) carried out a study on the topic 'Colour Terms and Colour Concepts'. The aim of the study was to assess the relationship between colour terms and colour concepts across languages. The findings of the study showed that specific colour labels do not seem to map neatly onto these specific concepts, but overall there is a good relation between the colour term and the object it refers to based on the perception and acceptability of by a people. The previous study treated colour terms across languages, but the study could not identify specific colour terms in Tiv and their significances whereas the present study explores the colour terms in Tiv and their meanings in relation to the Tiv culture.

Kay (2001) underwent a study which was titled 'Colour Terms, Linguistics of', and the aim of the study was to examine the basic colour terms across languages. The researcher submitted that some languages consider black, white, red, yellow and 'grue' (green and blue) as their basic colour terms whereas other languages have black, white, red, yellow, green and blue as their basic colour terms. The previous study treated basic colour terms across different languages but could not recognise the Tiv language whereas the present study examines colour terms in the Tiv language.

Conway, Ratnaisingam, Jara-Ettinger, Futrell and Gibson (2020) carried out a study on the topic 'Communication efficiency of colour naming across languages provided a new framework for the evolution of colour terms'. The study aimed to analyse information theory examine the evolution of colour terms across cultures. The findings of the study show that communication efficiency increases first for yellow, brown and purple in languages through time and what varies among cultures is not whether colours are seen differently, but the extent to which colour is useful. The previous study was concerned with communication efficiency of colour naming across languages, so the study could not identify specific colour terms in Tiv and whereas the present study explores the

colour terms in Tiv and their meanings in relation to the Tiv culture.

Oluwole, Ahmad and Dilshan (2013) carried out a study on the topic 'Colour utilisation among the Yorùbá of Southwest Nigeria: An empirical analysis. The aim of the study was to assess adoption of paint to achieve colour decoration among the Yorùbá people of Southwest Nigeria with particular emphasis on the city of Lagos. The method applied involved a survey approach which adopted qualitative and quantitative methods. The study involved a critical review of existing literature, personal observation and the administration of questionnaires on 180 respondents that were randomly selected across the area.

The findings of the study showed that the adoption, choice and use of paint are predicated on a subsisting culture of colour appreciation. The analysis showed that the use of paint was adopted because of existing culture of colour among the Yorùbá people. The study showed that the people may embrace any other material that give them the needed varieties of colour irrespective of cost and maintenance challenges. The appreciation of beauty and aesthetics is preeminent with existing practise of colourful dressing and ornamentation. The previous study focused on colour utilisation among the Yorùbá of Southwest Nigeria while the present study explores the colour terms in Tiv and their meanings in relation to the Tiv culture.

Ibrahim (2014) conducted a study titled 'Expanding the domains of English influence: The issue of colour naming in some indigenous Nigerian languages. The aim of the study was to investigate the impact of English on speakers of some indigenous Nigerian languages, with emphasis on Hausa, in relation to the other languages' colour terms. The study was anchored on the sociolinguistic theory of language contact. The study found out that some English colour terms have been loaned into these languages. The terms commonly loaned are blue, and to a lesser extent yellow, gold and silver. The loaned terms have some of their phonemes adapted to follow the phonemic patterns of the indigenous languages. The most common phonemic adaptation that features in the languages is the split consonant feature. Examples of phoneme adaptations of English colour terms in some Nigerian languages include, *ibulu* for blue in Igala, *bulu* in Hausa and *ehbulu* in Esan, while yellow is *yalo* in Hausa. The findings of the study also showed that there is code-switching to English when the need for a colour word arises in casual speech. Besides, colour terms in indigenous Nigerian languages vary and their frequency of use is on the decrease. The previous study examined the naming system of colours among some indigenous languages without considering the significances of the colours while the present study explores the colour terms in Tiv and their meanings in relation to the Tiv culture.

Nkwudi (2018) carried out a study on the topic 'Fading future of colour communication in Igboland of Nigeria. The aim of the study was to examine the fading fortune of colour communication in Igbo land focusing on three dominant colours: Nzu (white chalk), Uhie (red powder) and Odo (yellow powder). And the objectives of the study were to find out whether people of Igboland still make use of nzu, uhie and odo for colour communication; ascertain why communication with indigenous colours seem to be on the decline in Igboland and suggest possible measures at reviving the colour communication among the people of Igboland. The work was anchored on Cultural Imperialism Theory. The survey research method was adopted. A total of 400 copies of the questionnaire

were distributed at the state capitals of the five major states that make up the core states of Igboland. Findings of the study showed that majority of the respondents no longer make use of Nzu, Uhie and Odo for colour communicative purposes in the area; this has grave consequences for the Igbo culture. The previous study was carried out in Igbo land, and it focused on three Igbo colours whereas the present study is concerned with the Tiv colour terms.

Gbaden (1994) carried out a study on the topic 'A critical survey of Tiv design motifs' and discovered nine colours that are associated with the Tiv design motifs. The findings of the study show that the colours on the Tiv design motifs serve as the signifiers and the signified, therefore the colours communicate some messages among the Tiv people. The previous study focused on identifying the various colours on Tiv motifs and their significances while the present study examines the relationship between all the colour terms found among the Tiv people and the meaning associated with the colour terms in Tiv culture.

## Methodology

The researcher collected data for the study by holding semistructured oral interviews with native speakers of Tiv from Makurdi and Gboko Local Government Areas of Benue State due to the fact that colour terms are the same among the Tiv people irrespective of their local government of origin. The researchers conducted semi-structured oral interviews with twenty native speakers of Tiv from the select local government areas on colour terms in Tiv. The collected data were presented and analysed based on the objectives of the study. The study adopted an eclectic approach by using the Theory of Basic Colour Terms which was propounded by Berlin & Kay (1969) and Linguistic Relativity Theory which was propounded by Benjamin Lee Whorf (1956). The theory of Basic Colour Terms centres on the notion of basic colour terms (BCT). The basic colour term is a colour word that is applicable to a wide class of objects, is mono-lexemic and is reliably used by most native speakers. The theory of BCT also holds that languages of modern industrial societies have thousands of colours, but only a slender stock of basic colour terms. This is however not the case with less industrialised language societies. On the other hand, Linguistic Relativity Theory stresses the primacy of culture and language for human cognition and nonlinguistic behaviour. The theory sees language as being semantically arbitrary relative to every other language. So, different languages categories the colour continuum in a different way and a certain colour term in one language need not signify the same colour domain as its equivalent in another language.

## Presentation and analysis of data

The Tiv people recognise certain colours and assigned significance to them based on their worldview. Hence, the different colours are identified and their communicative roles are analysed based on the objectives of the study. The symbols and the Tiv nomenclature for the colours in Tiv are identified based on the first objective of the study, which is to identify the colour terms in the Tiv language. Besides, the communicative roles of the colours are investigated based on the second objective of the study, which is to examine the communicative roles of colour terms in the Tiv language.

### 1. *Nyàn* 'Red'



Field work, 2023.

The above colour is called nyiàn ‘red’ in the Tiv language and the origin of the colour is traced to blood. The colour term corresponds with the presentation made by Gbaden (1994) where he calls the above colour nyiàn ‘red’ Symbolises danger and blood sacrifices. The colour nyiàn ‘Red’ signifies danger and blood sacrifices among the Tiv people because the people have in their worldview that anything red signifies danger and blood, and the situation corresponds with the traffic lights regulation on the highways where once the traffic reads red, moving vehicles on the signalling wing are expected to stop because there is danger ahead. The situation also corresponds with the pattern of dressing the altar in the Catholic Church and the dress code of the Catholic priests who wear red chasubles when celebrating Mass to mark the remembrances of the crucifixion of Jesus Christ and Martyrs of the Church. The description of red as nyian ‘red’ which is a subclass of nyian ‘red’ proves the claim by Berlin & Kay (1969) that languages of modern industrial societies have thousands of colours, but only a slender stock of basic colour terms. However, this is not the case with less industrialised language societies. The significances of nyian ‘red’ which are danger and blood sacrifice in Tiv language supports the position of Benjamin Lee Whorf (1956) on the primacy of culture and language for human cognition and non-linguistic behavior

## 2. nir ‘black’



Field work, 2023.

The above colour is called kwèr (buluu) ‘blue’ in the Tiv language. The colour term in Tiv worldview symbolises celestial elements and forces, as well as love among the Tiv people, and this signification forms part of the worldview of the Tiv people regarding the use of colours in Tiv nation. The existence of the colour kwèr (buluu) ‘blue’ in Tiv is as a result of borrowing since English colour terms have found their way into the Tiv language since the Tiv people have embraced civilisation and technology which have great impact on the Tiv. The study agrees with the assertion by Ibrahim (2014) that some English colour terms have been loaned into some indigenous Nigerian languages, and the loaned terms have some of their phonemes adapted to follow the phonemic patterns of the indigenous languages. However, in Tiv, (buluu) ‘kwèr’ is the colour term for blue, so the researchers discovered that the conception of the colour term ‘blue’ is loaned into Tiv but not the graphological and phonological representation of the colour term. The significance of kwèr (buluu) ‘blue’ among the Tiv people whereby the colour term represents celestial elements and forces, as well as love in the Tiv language supports the position of Benjamin Lee Whorf (1956) on the primacy of culture and language for human cognition and non-linguistic behaviour.

## 3. kwèr (buluu) ‘blue’



Source: Field work, 2023.

The above colour is called kwèr (buluu) ‘blue’ in the Tiv language. The colour term in Tiv worldview symbolises celestial elements and forces, as well as love among the Tiv people, and this

signification forms part of the worldview of the Tiv people regarding the use of colours in Tiv nation. The existence of the colour kwèr (buluu) ‘blue’ in Tiv is as a result of borrowing since English colour terms have found their way into the Tiv language since the Tiv people have embraced civilisation and technology which have great impact on the Tiv. The study agrees with the assertion by Ibrahim (2014) that some English colour terms have been loaned into some indigenous Nigerian languages, and the loaned terms have some of their phonemes adapted to follow the phonemic patterns of the indigenous languages. However, in Tiv, (buluu) ‘kwèr’ is the colour term for blue, so the researchers discovered that the conception of the colour term ‘blue’ is loaned into Tiv but not the graphological and phonological representation of the colour term. The significance of kwèr (buluu) ‘blue’ among the Tiv people whereby the colour term represents celestial elements and forces, as well as love in the Tiv language supports the position of Benjamin Lee Whorf (1956) on the primacy of culture and language for human cognition and non-linguistic behaviour.

## 4. Nyiàn dindèè ‘maroon’



Source: Field work, 2023.

Source: Field work, 2023. The above colour is called nyiàn dindèè ‘maroon’ in the Tiv language and it symbolises dooshima ‘love’ and iember ‘joy’. The colour is a subcategory of the colour term ‘nyiàn’ which is red in the English language. The colour stands as a symbol of love and joy, thereby corresponding with the submission by Gbaden (1994) that nyiàn dindèè symbolises dooshima ‘love’ and iember ‘joy’. The role of the nyiàn dindèè ‘maroon’ in representing love among the Tiv people contrast the festival of lovers’ day which is called Valentine’s Day; a day that on when people wear red clothes to symbolise love. The colour nyiàn dindèè ‘maroon’ has been part of the worldview of the Tiv people since the people view different shades of red; that is nyiàn dindèè ‘maroon’ and nyiàn ‘Red’. Owing to the similarity that nyiàn dindèè ‘maroon’ has with nyiàn ‘Red’, the researchers would say that nyiàn dindèè ‘maroon’ is a subcategory of the colour term ‘red’. The English people call the above colour symbol ‘maroon’ whereas the Tiv people call the same symbol nyiàn dindèè which portrays the differences in the worldview and language of the aforementioned ethnic groups. The varying worldviews bring about different names for the colour which is of the same identity in English and Tiv, Therefore the situation supports the claim by Benjamin Lee Whorf (1956) that the interaction between culture and language influences the way people recognise, understand and describe concepts in the society.

## 5. shōrshōr/kyôn-kyôn ‘green’



Source: Field work, 2023.

The above colour is called shorshor/kyôn-kyôn ‘green’ in the Tiv language and the origin of the colour is traced to vegetation/ grasses or the spirogyra. The colour ‘shorshor/kyôn-kyôn ‘green’ symbolises growth of animal, man and plant, show of direction during hunting escapades and also mental capabilities among the

Tiv people, and the significance of the colour is part of the worldview of the Tiv people, so the people visualise the significances whenever they see the colours. It is important to note that the symbol which the Tiv people call shorshor/kyôn-kyôn, the English people call it 'green' based on the varying worldviews and language of the two ethnic groups. Owing to the relationship between culture and language, the researchers would say that the varying worldviews determine the nomenclature of the above colour symbol which is of the same identity but different colour terms in English and Tiv, The situation therefore proves the claim by Benjamin Lee Whorf (1956) that the interaction between culture and language influences the way people recognise, understand and describe concepts in the society.

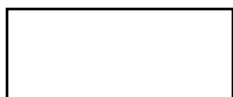
#### 6. Agbédààng 'yellow'



Source: Field work, 2023.

The above colour is called agbédààng 'yellow' in the Tiv language and the origin of the colour is traced to some fashionable beads worn around the waist by Tiv women sometime ago. The colour term corresponds with the presentation made by Gbaden (1994) in his work where he calls the above colour agbédààng 'yellow'. The colour agbédààng 'yellow' symbolises friendliness among the Tiv people. The Tiv women may have stopped wearing the yellow beads, however the meaning attached to the beads still rings in the psyche of the Tiv people since it is part of the Tiv worldview. The varying worldviews bring about different names for the colour which is of the same identity in the English and Tiv, therefore the situation proves the claim by Benjamin Lee Whorf (1956) that the interaction between culture and language influences the way people recognise, understand and describe concepts in the society. The recognition of Agbédàán 'yellow' as a colour in Tiv confirms the assertion by Kay (2001) that some languages consider black, white, red, yellow, green and blue as their basic colour terms.

#### 7. púpúúr 'white'



Source: Field work, 2023.

The above colour is called púpúúr 'white' in Tiv language and the origin of the colour is traced to holiness. The colour term corresponds with the presentation made by Gbaden (1994) in his work where he calls the above colour púpúúr 'white'. The colour púpúúr 'white' symbolises love, peace among other. Therefore, the Tiv people use to exchange white handkerchiefs to mark their love for each other. Besides, the colour púpúúr 'white' signifies innocence and purity. Hence, the Tiv people put on white clothes

on days that they are going to Church or performing a marriage ceremony. The significance of the white colour among the Tiv could be said to have been influenced by the faith of the people in Christianity which upholds white as a symbol of purity or holiness. The researchers would say that white shows happiness or the spirit of celebration among the Tiv people. The worldview of the Tiv people recognises that holiness is signified in the white colour, so the Tiv people visualise the colour as a symbol or holiness, purity and happiness in all situations. . The recognition of púpúú

'white' as a colour in Tiv confirms the assertion by Kay (2001) that some languages consider black, white, red, yellow, green and blue as their basic colour

#### 8. Nduran 'brown'



Source: Field work, 2023.

The above colour is called nduran 'brown' in the Tiv language and the origin of the colour is traced to the colour of rusty irons or water from the swampy area. The colour term corresponds with the presentation made by Gbaden (1994) in his work where he calls the above colour Nduran 'brown'. The colour symbolised infertility of soil among the Tiv people. A mere mention of the colour brings the picture of the earth to the mind of the Tiv people since the colour originates from the rusty irons which serve as representation of nature. Owing to the relationship between culture and language, the researchers would say that the varying worldviews determine the nomenclature of the above colour symbol which is of the same identity but different colour terms in English and Tiv. Therefore, the situation supports the claim by Benjamin Lee Whorf (1956) that the interaction between culture and language influences the way people recognise, understand and describe concepts in the society.

#### 9. Dimiîn 'dark'



Source: Fieldwork, 2023.

The above colour is called dimiîn 'dark' in the Tiv language and the origin of the colour is traced to the dark clouds. The colour term corresponds with the discovery by Gbaden (1994) that dimiîn 'dark' is colour in Tiv. The colour dimiîn 'dark' symbolised 'evil' among the Tiv people, since darkness is considered to be an attribute of evil in the society. The Tiv people view anything dark as being associated with Satan or evil activities, the colour does not bring any happiness to the Tiv people but rather feeling of fear, worry and loss. According to Kay (2001), some languages consider black, white, red, yellow, green and blue as their basic colour terms, so the researchers would say that since dimiîn 'dark' signifies evil, the colour term is a subcategory of the basic colour term 'black'. Owing to the relationship between culture and language, the researchers would say that the varying worldviews determine the nomenclature of the above colour symbol which is of the same identity but different colour terms in English and Tiv. Therefore, the situation support the claim by Benjamin Lee Whorf (1956) that the interaction between culture and language influences the way people recognise, understand and describe concepts in the society.

## Conclusion

The study discovered twenty-one colour terms in Tiv, and out of this number, ir 'black', kwèr 'blue', shorshor/kyôn-kyôn 'green', agbédààng 'yellow' and púpúúr 'white' can be regarded as the basic colour terms in Tiv whereas, nyiàn 'red' nyiàn dindèè 'maroon' and nduran 'brown' can be regarded as the subcategories of the colour 'red' while dimiîn 'dark' is the subcategory of the

colour 'black'. The colour nyiàn dindèè 'maroon' symbolises dooshima 'love' and iember 'joy' while the colour shorshor/kyôn-kyôn 'green' symbolises growth of animal, man and plant, and call for peace in a war situation.

Besides, the study discovered that nyian 'red' signifies danger and blood sacrifice in Tiv language while the ir "black" colour signifies prestige, fertility of soil, bereavement, death, mourning among the Tiv people. The study found out that the colour kwèr (buluu) 'blue' represents celestial elements and forces, as well as love in the Tiv language. The findings of the study showed that the colour ágbédààng 'yellow' symbolises friendliness among the Tiv people; the colour nduran 'brown' symbolises earthiness or nature among the Tiv people and the colour dimiìn 'dark' symbolises 'evil' among the Tiv people. On the whole, the study demonstrates that the nomenclature of colour terms in Tiv is largely influenced by the interaction between Tiv culture and language, and the civilisation among the Tiv people have shaped their worldview, thereby having some of the Tiv culture and consequently the Tiv colour terms.

## References

1. Agbedo, C.U. (2015). *General linguistics: Historical and contemporary perspective*. Nsukka: NKUMCEE-Ntaeshe press Inc.
2. Crystal, D. (2008). *A Dictionary of Linguistics and Phonetics* (sixth edition). Oxford: Blackwell.
3. Davidff, J. (2006). Colour terms and colour concepts. *Journal of Empirical Child Psychology*, 94, 334-338.
4. Gbaden, B.G. (1994). A critical survey of Tiv design motifs. MA Dissertation Submitted to Postgraduate School, University of Nigeria, Nsukka.
5. Halliday, M. A. K. (2003). *On Language and Linguistics. Volume 3 in the Collected Works of M. A. K. Halliday*. Great Britain: MPG Books Ltd, Bodrmin.
6. Jourdan, C. & Tuite, K. (2006). *Language, Culture, and Society: Key Topics in Linguistic Anthropology*. New York: Cambridge University Press.
7. Kay, P. (2001). Colour terms, linguistic of. *International Encyclopaedia of the Social & Behavioural Sciences*, 4, 2248-2252.
8. Mazhitayeva, S. & Kaskatayeva, Z. (2013). Colour semantics: Linguistic cultural aspect. *International Journal of Language and Linguistics*, 1(1), 34-37.
9. Nkuda, J.I. (2018). Fading future of colour communication in Igboland of Nigeria. *Ebonyi State University Journal of Communication*, 5(1), 196-202.
10. Oluwole, F.C, Ahmad, M.A.B. H. & Dislshan, R.O. (2013). Colour utilisation among the Yorubas of SouthWest Nigeria: An empirical analysis. *J.Basic. Appl. Sci. Res.*, 3(5), 78-82.
11. Udu, T.T. (2009). *Tiv Language: A reference book*. Kaduna: Labari Publishers.
12. Wardhaugh, R. (2006). *An Introduction to Sociolinguistics*. (5th ed.). Blackwell Publishing.
13. Yina, G (2011). *Semiotics of Tiv oral poetry*. Makurdi: Aboki Publishers.