

Indigenous Cultural Diplomacy of Tattoo and its Significance to Kirika (Nkoro) Women's Oboko Dance.

Percy, Nelson Richard PhD

Department of History and Diplomatic Studies,

Faculty of Humanities

Ignatius Ajuru University of Education

Rumuolumeni, Port Harcourt

E-mail: nelson.percy@iaue.edu.ng / kemanga4wiseidea@gmail.com

Abstract

Kirika (Nkoro) is an ethnic nationality that values her cultures, custom and traditions. The tattoo culture amongst Kirika (Nkoro) women has been practiced sustained and preserved from one generation to the other. The tattoo (Buruma) is a cultural inscription that is displayed in young maiden performing "Oboko" dance. It is a traditional rite that mandated every young maiden into womanhood. Tattoo is significant in Oboko culture because every tattoo inscription displayed on the young maiden performing the Oboko initiation ceremony has a traditional explanation to what is expected of the young maiden in marriage and family life. It is on these backgrounds that, this paper desired to evaluate the indigenous diplomatic significance of the tattoo culture to Kirika (Nkoro) women. The paper therefore adopted primary and secondary sources in the reconstruction of this work. The paper establishes that the tattoo culture is diplomatically important to the Oboko culture following it distinguished Kirika (Nkoro) women in the society. Secondly, the paper exposes how the tattoo culture traditionally prepares the Kirika (Nkoro) woman in marriage, integrate them into acceptable behavioural code of conduct as wives and prospective mothers. The paper concludes by acknowledging the changes facing the conduct of tattoo cultural practice amongst Kirika (Nkoro) people and its potential damage on the marital lives of the Kirika (Nkoro) people. The paper recommending that there is a need for the revisit of the ancient cultural landmark by the Kirika (Nkoro) women so as to return the women back on track in issues of marriage and family life.

Keywords: Indigenous Diplomacy; Tattoo (Buruma); Oboko Culture; Kirika (Nkoro) Women; Womanhood Initiation; Marriage and Family Life

Introduction

Every individual is subject to the norms and traditions of the society in which he or she tends to exist, grow, expand and survive. Umar (2012) asserted that society is a group of people that have lived together for a long time fulfilling their various needs. Kirika (Nkoro) is an ethnic nationality that values culture, customs and traditions, the moral values, religious belief, language and cultural festivals were well organized to suit the needs of the people and that of her neighbours. During the pre-colonial period, the culture of Kirika (Nkoro) was well preserved and transmitted from generation to generation. The intrusion of Christian missionaries and colonial administrators brought about Christianity and western culture which influenced Kirika (Nkoro) culture both negatively and positively. The negative aspect of it became more glaring after independence due to expansion of Christianity. All aspects of Kirika (Nkoro) socio-cultural activities were affected to the extent that, the people no longer attach value to their culture. There is high rate of cultural decay in Kirika (Nkoro) especially in the 21st century due to modern civilization, Christianity and intergroup relations. Generally speaking, the history, culture and language of Kirika (Nkoro) people are gradually going into extinction and require a cultural crusade and revival so that it can be preserved for the younger generation. Kirika (Nkoro) culture at present needs a re-awakening to avoid total extinction of cultural values, customs and traditions. Kirika (Nkoro) Kingdom is located on the eastern fringe of the Niger Delta of Nigeria. Kirika (Nkoro) kingdom is bordered to the North by Khana Local Government Area, to the south and west by Andoni Local Government Area and to the east by Opobo Kingdom (Akins 2008). Kirika (Nkoro) Kingdom is surrounded by Andoni, Ogoni and Opobo. He further maintained that, Kirika (Nkoro) boundary with Andoni begins at a point on Marine Beacon Ten (10) on the south and west and terminated at Dime-Ama with a network of creeks stretching out and separating the Kirika (Nkoro) territory from all the adjoining Andoni occupied territories (Percy 2018). The boundary between Nkoro Kingdom and Opobo kingdom begins in a creek network which

passes through Mbar to the Imo River at the East, and on the North, Kirika (Nkoro) Kingdom shares a common boundary with Ogoni Nyaba market extending a network of creeks behind Suku-ama, Kpokpo-Kiri, Aya-Ama I and II and Iwo-Ama Nkoro. Geographically, the ancient Kirika (Nkoro) kingdom covers over 2,000 km of both land and sea.

Explication of Key Concepts

Indigenous diplomacy: Orugbani (2004) considers diplomacy as the process and practice of communication, negotiation and representation amongst actors in the international system, while the concept, indigenous diplomacy refers to the native method of conducting inter-ethnic relations through cultural processes.

Tattoo: an image or inscriptions made in the skin with ink or any colourful object

Culture: the arts, customs and habits that characterize a particular people or society. it could also be a belief, values, behaviour and material objects that constitute a people's way of life.

Oboko: a traditional maiden's dance of the Nkoro "Kirika" people

Women: referred to all female genders collectively.

Significance: the extent to which something matters or important.

Historical background of the Oboko and Tattoo culture

Oboko culture Kirika (Nkoro) is a predominant cultural values that initiates women into a full grown womanhood, it is shaped and directed such a way that it equips the female folks to be mentally alert and be sensitive to their socio-cultural mandate as wives. The Oboko cultural practice in Kirika (Nkoro) involved so many traditional explanations, such as the use of tattoo and its traditional explanation. However, the Oboko culture is a foundational traditional practice that its historical origin is traceable to the first woman figure in the Kingdom. Though, because of the biasness of African tradition on the women must of the historical accounts of the women are not usually documented. Kirika (Nkoro) tradition have it that the Oboko culture was formally initiated by the wife of the founder of Kirika (Nkoro) whose name is not mentioned but referred to as "Kirika ta'a" meaning Kirika the founder's wife. The tradition explained that the Oboko culture was initiated solely for distinction between those to be addressed as women and accorded all women rights and privileges and those who are not rape to take the traditional title of a woman.

In Kirika (Nkoro), a womanhood is not measured by being born as a female, rather a womanhood is measured by performance of this traditional rite called the Oboko. The performance of Oboko culture gives every woman the traditional right to tie two wrappers such as George, Nkpopu, wax or high target "Alo" in a public gathering. The average Nkoro (*Kirika*) man believes that any woman that has performed the Oboko culture is a good woman to be taken as a wife, because the practice of Oboko culture beautifies a woman's character and perspectives of life, secondly the Oboko culture is usually opened to only virgin girls who have kept themselves away from men and preserved it for their husbands for unveiling. The Oboko culture also gives strong attention to the traditional education of the young girl in specific areas like:

- (i) How to cook good food for her husband,
- (ii) How to serve her husband food,
- (iii) When and how to respond to her husband especially when he is not happy,
- (iv) How to make her husband happy at all time,
- (v) How to manage husband's resource "income",
- (vi) How to relate with husband's family especially the husband's parent,
- (vii) How to have sex with her husband in order to make them seek home at all time,
- (viii) How to maintain or clean the house,
- (ix) The dangers associated with infidelity, etc.

The success and healthy marriages of Kirika Nkoro women are always ascribed to the woman's involvement in the practice of this Oboko culture.

The Performance of Oboko Culture

Traditionally, the girl is expected to be virgin, since it was a dishonor to the family of any girl who had been robbed of her virginity before marriage to think of performing the initiation ceremony. Any maiden whose virginity is not certain exposes their mother and their entire family into ridicule in the community. The mother of such maiden is held responsible for the misbehavior of their daughters; the mothers are excommunicated during the performance of the ceremony by other maidens. Those mothers whose daughters pass the initiation

test and are prepared to perform the initiation ceremony are praised and rewarded with gift by their husbands, their prospective son in-laws, their male children and the general public

The performance of Oboko cultural ceremony announces the performing maiden to the general public that she is grown to maturity and she is open to suitors. The ceremony is very expensive because it attracts high spending for entertainment, and gift presentation to the young maiden for making her family proud and keeping herself for the unveiling of her husband, this is because all maidens that performs this cultural or initiation ceremony is known to be a virgin. The cultural event has several traditional stages that is observed, the stages includes:

- (a) The young maiden must be between the age of 18 years and above, she must be carefully observed and questioned by her parent if she is a virgin, and if she is confirmed a virgin, the parents proceeds to the second stage.
- (b) The second stage involves the gathering of the women forum and informing them about their plan to initiate their daughter into a full flagged woman wood through the performance of the Tattoo (Oboko) cultural ceremony. This information is usually done with two bottles of native gin popularly known as “Kaikai”.
- (c) The third state comes immediately after the acceptance by the women. The young maiden is invited and subjected to proper screening which is usually accompanied by questions and cross examination about the legitimacy of her virginity, however, if after the questioning and traditional check up of the young maiden and it is confirmed right, the parent is celebrated by the women for their good parenting. However, after that event, the parent’s are allowed to go on with the plan by fixing a date for the ceremony.
- (d) On the agreed date, the women assemble at the event hall, singing traditional music “Akwa” this will be intercepted by the traditional drum “Igba” the young maiden will be confined in a secret room where nobody is permitted to see her except those traditional women who will go in to perform the traditional rites.
- (e) Within this period of fatten room, the women permitted to access the young maiden include the tradition tattoo artist who is expected to decorate the celebrant with different kind of tattoo inscriptions that has traditional meaning and interpretations spends time with the young maiden, advising her, as well as educating her with the traditional dancing steps “Igbudu”.
- (f) For instance if the young maiden performing the tattoo Oboko initiation ceremony is already engaged by a man for marriage the tattoo inscriptions will indicate it, if the celebrate is awaiting suitor the tattoo inscriptions will indicate it also. This period is also called the fatten room event, the celebrant will not walk around, no man will be seen around her nor see her face or exchange greetings with her. She is expected to relax eat and sleep without doing anything, she is served by the women.
- (g) At about the sixth days of the fatten room exercise, the tattoo “Buruma” artist paid or hired to display the tattoo on the young maiden comes around to carry out the tattoo inscription on her body. the tattoo will be displayed from her head down to her feet, all the tattoo have it traditional explanation which is only understood by Kirika (Nkoro) sons and daughters.
- (h) After the tattoo artist, the hair stylist will be invited to also make the hair which also has traditional interpretations. The hair style is called “Ntubu”, it is usually in seven parts each of the parts signifies a day in the seven days of her fatten room traditional rites, the hair is clouded with traditional beads “Klari”
- (i) On the seventh day, the young maiden will be dressed in a traditional outfit such as hip of wrapper tied round her waste and it will terminate in her knells, with tattoo all over her body, and the seven part “Ntubu” hair with beeds “klari”, empty body meaning her that her beast is exposed, her rest is clouded with beed “klari” waste with small beeds “Gigini” neck with traditional necklace “Bulu” her two foots with traditional chain “Janko” two George in her hands and she must be in a bare foot. She will be first received by her father and appreciated with gift before she will proceed to the dancing floor or arena.

Ntubu Hair Style



The hip of wrappers tied round waste for the ceremonial dance



The Leg Jango for the ceremonial dance



Gbulu (traditional neck less)

Dancing floor

Every sons and daughters of Kirika (Nkoro) Kingdom are obliged traditionally to understand and have the ability to communicate through drum sounds. This is the most reason



Kirika (Nkoro) people attach strong values to the traditional understanding and effective communications and explanations of drum sounds. Kirika (Nkoro) people are distinct Ijaw group in the Eastern Niger Delta fringe whose effective understanding of drum sounds and its interpretations are still a mystery. In all traditional events, drums communication is used to distinguish between the true and real sons and daughters of Kirika (Nkoro) Kingdom and the strangers.

Kirika (Nkoro) people see dancing as a way of communicating emotionally or expressing emotional feelings through the movement of the body toward the rhythm of the music. While on the dancing floor, the young maiden performs “Igbudu fuku” a traditional dancing steps that actually proved that she has indeed completed her seven days traditional honour and has undergone the teachings and trainings of the women and is eligible to be called a woman. One of the importance of the seven days fatten room honour is the teaching of the understanding and effective communications and explanations of drums by the young maiden. The dance is performed by traditional drummers and through traditional drums like the *Okere*, wooden gongs, made up of hard wood; “Alili” a traditional talking drum made of animal skin the “Kuku” traditional pot made up of clay and fire and kiduhu made up of hard woods. The drums like the “Kuku and Alili” will be prominently alerting directing on the young girl to effectively make use of her leg movements and when to change from a particular dancing step. Failure to identify each of the dancing steps commanded by the drum attracts fine and shame to the young girl and her family. These dancing steps are sacred, and as such, cannot be alerted or displayed anywhere and anyhow rather than this occasion.

Igba (traditional Drums)



At this time, the women are also clouded in traditional attire singing traditional song, praising the young maiden and her parent for good upbringing and so on. The women attached so much value to music because they use the music to expresses very strong emotional and encouraging message to the young maiden concerning her journey into the womanhood. Most of the life challenges that was not expose to the young maiden during the seven days fatten room exercise is communicated to her through song because Kirika (Nkoro) people believe that song is an essential commodity that could be used to expressing feelings and communicating important traditional issues for the consumptions of Kirika (Nkoro) people alone.

The Indigenous Diplomatic Significance of Tattoo “Buruma” in Oboko culture

The significance of tattoo in Oboko culture of Kirika (Nkoro) people is that, each of the inscription displayed in the body of the young maiden explains the life journeys of the young maiden especially in the area of marriage which includes,

- (1) How to endure marital challenges,
- (2) How to live harmony with husband’s family,
- (3) How to contribute to the growth of the husband,
- (4) How to manage the resources of husband,
- (5) How to accommodate all the family members of her husband’s family.
- (6) She is also taught the deeds and done as a wife,
- (7) Implications of having extra marital affairs, (infidelity)
- (8) She is a representative of the Kirika (Nkoro)

Forces of Changes experience in recent times concerning this Tattoo Oboko culture.

the Christian religion as greatly affected the conduct of this cultural such that today the young maiden are no longer confined in a secrete room any more for the elderly women who has make good home to advice and teach them about the challenges of marriage. The churches in Kirika (Nkoro) had adopted the ceremony by bringing in the western culture such that the young maiden is brought to church and the pastor pray for her and she is taken home by her family and loved ones for celebration without ascertaining the efficacy of the culture which is bordered around virginity and good parenting. However, most of the failed marriages in Kirika (Nkoro) tradition is blamed on adulteration of the tattoo Oboko culture in Nkoro, many persons believed that contemporary women lack patients especially in rough marriage situations because the pre-

information and advise they would have been intimidated of as elude them because they did not follow the traditional due process.

Secondary, the Christianity has made young maidens going into marriage without having their pride of honour being sealed. Extra marital sex has taken over the activities of the maiden, since there is a short cut of performing the ceremony without been exposed to ridicule and laughter. Many young maidens lack traditional morals in the area of how to cook, how to serve the husband, when to engage the husband for a discussion and how to live with the husband family. The contemporary maidens in Nkoro Kirika Kingdom cannot dance the traditional “Igbudu” dance; they don’t even know how to dress their traditional attires. All this are as a result of the forces of change experience in the culture. Current the maiden does not understand what and the significance of the tattoo inscriptions they see in traditional environments. Some of them today draw the tattoo just for fun and beautification of their body without meaning. Modern method of Oboko Dance (Ceremonial Dance)



Social benefit of Oboko: The benefits of this tattoo Oboko culture of the Nkoro People are as follows:

Certainty: Traditionally the ceremony helps young maidens to abstain from immoral practices of pre-marital sex. In other words, it provides a true picture of a virgin maiden. It commands respect from men to women. It makes every man to be proud of his wife and always be certain that she is the best for him and will be there for him even when he is far away from her. It kills sexual libido on the young maidens. In other words it makes the young maidens to have value to their woman hood and have self control over sex. The ceremony builds the young maiden a character of been truthful to their husband in the area of marital sex, home management and so on. This initiation, tattoo or Oboko ceremony instills fear on the young maiden concerning marital faithfulness. Since the ceremony is anchored by the women deities called the “Ama-eria”, it believe that if a maiden lied about her virginity and perform ceremony she expose herself to risk of death and also any woman that perform the ceremony and sleep a man that is not her husband will be exposed by the deity through incurable illness until she confesses. Hence the crisis of adultery was not seen.

One of the uniqueness of this initiation ceremony is that it exposes the young maiden earlier to what she stands to experience in marriage and how to handle it effectively. The initiation ceremony created a strong belief system on the female folks that, if they are not truthful to their husbands, they did not only sin against their husbands, but also against their family, the kingdom and the super natural. The culture forbids any woman who has performed this traditional ceremony to neither take bribe nor accept deceitful statement against her husband by any member of her family, her husband’s family and in her friend’s circle. The ceremony also created a believe system that prevents a woman to lie before her husband knowingly or unknowingly. Hence, a woman who has undergone this traditional ceremony treats or trade with carefulness to avert such calamity.

This has help to sustain peace and unity build on truth and trust in a marriage in Nkoro (Kirika) traditional society.

Healthy Relations: The focal point of the initiation ceremony or tattoo (Oboko) culture amongst the Kirika (Nkoro) women is geared toward providing healthy coexistence amongst women in their husband house and their husband family. The training obtained during the period of fattening room exercise provides the young maiden a conducive environment in her husband's house and the community she is married to. The fattening room exercise also availed the maidens the idea to establish a good economic co-operation with their husbands as well as conducive association with their husbands' people. Many marriages in Kirika (Nkoro) Kingdom enjoy healthy relationship and peaceful co-existence from the woman to her husband as a result of these ceremonial activities. Tattoo Oboko culture is peace oriented, it also enables conducive grounds for peace building between husband and wife.

Long Lasting: The application of the trainings and orientations gotten from the seven days fattening room and women wood initiation ceremony has provided a record of durability in marriages. Any woman married within the ambit of this cultural practice is not easily destroyed rather it stands a test of time, It survive from all form of situations. Any marriage in Kirika (Nkoro) that employed the services of this traditional ceremony enjoys a long lasting history of peaceful co existence.

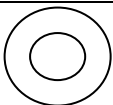
Tranquility: The aim and objectives of the tattoo Oboko culture are geared toward sustenance of peaceful coexistence among husband and wife. The tattoo oboko culture is not only practiced on the ground of marital progress and success, but also includes economic stabilities of the woman, political submissiveness of the woman to her husband, and social co operations of the both parties. The tattoo oboko culture is built on inclusiveness of husband and wife to have a common slogan "WE" rather than "I" in all their activities, this is the basic reason the tattoo culture is peace oriented.

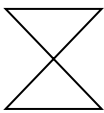
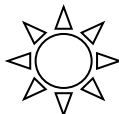
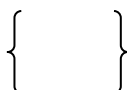
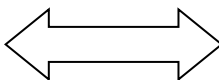
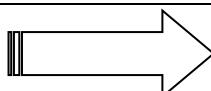
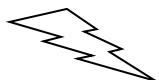
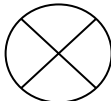
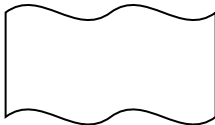
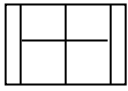
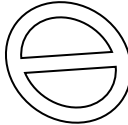
Caution: Every maiden that performs this cultural ceremony, is usually very careful not to violate any of its guiding principles of becoming a good and productive wives to their husbands, because any mistake could attract penalties of devours which cannot be explained on the ground of mistake, rather could be viewed as a disgrace to the family and Kingdom. In fact, it is obvious that tattoo culture is human oriented because it builds collective agreements of husband and wife.

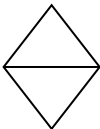
Equality: The Tattoo Oboko culture is not conducted to disregard, dishonor the female folks but rather, it is built on the ground of fairness, equity and justice. The belief system attached to the Tattoo Oboko culture gave so much respect to the both sex, they believe that proper educating and preparing of the female folks give the society a balanced marital environment. the judgments gotten from the practice of tattoo oboko culture is fair, straight, and just, Bias is not a practice in this ceremony from the days of old till now.

Confidence: the cultural ceremony build trust amongst husband and wife; this is because any man that marries a maiden that has practice this culture always have trust in the woman in the marital faithfulness. The man does not have the fear of insecurity. The cultural practice prevents the woman from having any form of hidden grudge against her husband. The culture avail the women with so many developmental ideas to be shared with her husband. Plans are collectively taken by the husband and wife.

Tattoo Inscription and its Indigenous Diplomatic interpretations

s/no	Inscriptional signs	Meanings of the inscriptional signs
1		This means that the maiden is an epitome of progress, good hope, and morals.
2		This means that her heart is pure and needed also a pure heart to love, care and protect her.
3		This is a sign of purity, virginity and endless love. The cycle has no end so the love the maiden share with her husband.

4		This is a sign of submissiveness, meaning that she will be submissive to her husband at all time.
5		This is a sign of fruitfulness, in other words this sign means that the woman is not barren, her womb is cover with children.
6		This sign shows that the young maiden is due and ready to welcome suitors for marriage
7		This is a sign of manila money, meaning that the young maiden can never be a burden in her marriage; rather she is a source of wealth to her husband. Secondly she is not sold so should not be treated as article of trade in her husband home.
8		This is a sign of sun, which by interpretation means brightness. It means that any maiden that performs this initiation ceremony is a light to her husband
9		This is a sign of strength in agreement, it means that the young maiden has the quality of strengthening her husband whenever he his weak through collective effort.
10		This is a sign of direction. This sign connotes that the young maiden is a manager, adviser and a source of encouragement to her husband.
11		This is a sign of obstacle in marriage, meaning that the young maiden is aware of impending challenges she will face in the journey of marriage
12		This is a sign of victory over marriage obstacles and challenges. It means that the young maiden is equipped with solutions to all challenges she will face in her life journey of marriage
13		This is a sign of increase, this sign displayed on the young maiden signifies that she is the embodiment of increase in all facet of human endeavour to her husband and the society
14		This sign connotes assistance, in other words, this sign means that the young maiden is an help mate to her husband
15		This is a sign of productivity. This symbol represents the River, meaning that the young maiden is aware of her economic responsibility in her marriage. The reason, the River is use to explain the maiden economic responsibility in her marriage is because; Nkoro people are pre-dominant fisher folks.
16		This means that the young maiden is a home builder, balancer and manager.
17		The sign shows division, this means that the young maiden is aware of the new phase of life she is about going into is a life of patient, endurance, slow in hanger and provocation, because it is a life of coming together of two people of different parental, and culture, background.

18		This sign indicates that the maiden performing this initiation ceremony is engaged by someone and as such she is not open to suitor
----	---	---

The pictures tattoo inscription on the maiden



Implication

Challenges: despite the robust achievement recorded in the application of Tattoo Oboko in management marital affairs, the system have recorded some challenges which could be regarded as short comings or pit falls, however, the challenges include:

Virtually all the penalties enshrined in this ceremony is to the benefit of the male folks little was about the women. Secondly, changes experienced in the performance of the ceremony have truly created a setback condition on marriages in Nkoro Kirika Kingdom. Hence, putting man to live in fear of insecurity and unfaithfulness, this aspect of the moral decay cost by the Christian missionary activities should be revisited and reconstructed avoid further moral decay.

The application of “Amaria” deity in the conduct of the initiation ceremony has made it look primitive and unacceptable do to the advent of new faith “Christianity”. The ceremony is very expensive, and as a result of that, many families are unable to accord their young maidens this traditional rite hence making those maiden to look unfaithful before the entire society.

Conclusion

Good health, good harvest and progress are attracted to the kingdom and individuals through this tattoo Oboko periodic women initiation festival. Trainings and advices given to the performing of maiden during the fatten room period helps to ascertain the physical manifestation of a virtues woman among women. Maidens dance different steps following the instruction of the talking drum makes the ceremony an exciting one. Concepts and music are mostly used in the performance of the initiation festival. Dancing is an important aspect of Nkoro culture. Dancing to Nkoro people means a way of communicating emotionally or expressing emotional body movement to the rhythms of the music. But the most exciting beauty of this ceremony is that it prepares the women life ahead of them.

Recommendations

Having concluded this work, I hereby recommended as follows:

- 1 That Kirika (Nkoro) people should not deviate from their true value of using tattoo inscription to explaining and educating their young maidens about marital life. as the culture has truly enable their young maidens to build a strong home and attract respect to themselves, family and the Kirika (Nkoro) Kingdom at large.
- 2 Kirika (Nkoro) people should endeavour to make this aspect of their unique cultural values public by periodizing the process and inviting people far and near through the means of social media, mass media and other mass communication Medias.

- 4 Urgent steps should be taken in addressing the activities of churches in Kirika (Nkoro), to avoid a historical decay.
- 5 the Kirika (Nkoro) people should make this cultural aspect a compulsory ceremony that every young maidens should perform before going into marriage. In other to return the lost glory and respect commanded by Kirika (Nkoro) women in the days past back on stage.
- 6 The tattoo Oboko or the initiation ceremony should be documented in a single document by the Council of Chiefs as a standing custom and the expenses should be cut down such it will accommodate both the poor and the rich, this will help to prevent some of the long and time consuming processes.
- 7 some of the repugnant aspect of the ceremony should be discarded.

REFERENCE

Primary Sources (Oral Interview)

Name	Sex	Age	Occupation	Status	Place of Interview	Date of Interview
Richard J. Comfort	F	73	Trader		Nkoro Town	2/7/2021
Patric I Kings	M	60	Retired civil Servant	Senibo	Port Harcourt	2/7/2021
Mary W. Peters	F	71	Self Employed		Nkoro	5/7/2021
Percy Comfort	F	50	Self employed		Iwo-Ama Nkoro	5/7/2021
Owuma Igbeki	F	76	Self employed		Nkoro	2/8/2021
Tamuno-piriye Wilson	M	48	Politician	Honourable	Nkoro	2/8/2021
Iderema Monday	F	46	Trader		Nkoro	2/8/2021
Elva Tugwel	F	40	Trader		Nkoro	5/8/2021
Dagogo Nelson	M	67	politician	Honourable	Nkoro	5/8/2021
Percy Kerene	M	69	Retired civil Servant	Traditional Ruler	Iwo-Ama Nkoro	8/8/2021

(A) Secondary Sources

Published and Unpublished Materials

1. Jenewari, C.E.W. (1983). *Defaka: Ijos closet linguistic relation*, in Dihoff Ivane (ed) Current Approaches to African Linguistics. Vol. 1(85-111).
2. Umar, F. (2012). Humans are social animals, relationship of man and society. Retrieved from www.studylectcurenotes.com/social-science/sociology/354-humans-are-social-animals-relationship-of-man-society.
3. Percy, N. R (2018) *Nkoro and Bonny: A study of intergroup relations in Niger Delta from 14th century to 2015*: A research project submitted to the Department of History and Diplomatic Studies, Faculty of Humanities, Ignatius Ajuru University of Education, Port Harcourt.
4. Akins P.J (2008) *"My life"*. Beautiful Gate Publisher Port Harcourt.
5. Percy N. P & Kingdom E. O. (2021) Indigenous diplomatic initiatives in the burial rites of chiefs in Kirika (Nkoro) Kingdom 1800-2015. Port Harcourt journal of history & diplomatic studies (PJHDS). A multi-disciplinary journal of the department of history and diplomatic studies.
6. Percy N. P & Kingdom E.O. (2021) African concept of negotiation in conflict management: Nkoro (Kirika) experience, in Niger Delta journal of gender peace of conflict studies. A multi-disciplinary journal of the faculty of humanities.

-
7. Percy, N. R (2020) *Africa diplomacy and conflict management in Rivers State: the experience of Nkoro and her Neighbours 1800-2015*. An M.A dissertation submitted to the department of history and diplomatic studies, faculty of humanities, Ignatius Ajuru University of Education, Port Harcourt.