# The Modification of African Culture in The Face of Technology: Ogboin Culture in Perspective.

**By**

**Jonathan Yerikorikongha Ayibatari**
**Department of History and Diplomacy**
**Niger Delta University Wilberforce Island,**
**Bayelsa State.**
**Email: ayibatariyjonthan@gmail.com**
**Telephone: 08137687570,**

**Abstract**

Culture is the set of distinctive spiritual, material, intellectual and emotional features of a society. It encompasses as in addition to art and literature, life styles, ways of living together, value systems, traditions and beliefs. The subject of African culture and the advent of modernity or globalization is imperative in the understanding of the people of Africa and African historiography. Things began to take different forms with the coming of civilization and the influence of external forces that began the process of the erosion of African culture and the promotion of foreign values. African culture regeneration in the face of technology has also been an integral aspect of post-independence nation-building on the continent with a recognition of the need to harness the cultural resources of Africa to enrich the process of education requiring the creation of an enabling environment in a number of ways. The call for a much greater emphasis on resuscitating indigenous Ogboin culture dimension in all aspect of development ranging from the effects of social media, Ogboin culture and the diaspora influence and the progression of the culture through social media has become increasingly vocal, hence the significance of this research. Primary and secondary materials were major sources of data for this study.

**Keyword: African, Culture, Evolution Modernity and Technology**

## Introduction:

Culture; as the concept implies is the way of life of social group, the total man made environment including all the material and non-material products of a

group's life that are transmitted from one generation to another. A widely accepted and classic definition of culture is that given by Edward B. Tylor (1871). According to him, culture is that complete whole which includes Knowledge, Belief, and Art, morals, laws, customs and every other capabilities and habits acquired by man as a member of society.

Relatively, UNESCO (1993) considered culture to mean the set of distinctive spiritual material, intellectual and emotional spiritual features of a society or a social group that it encompasses, in additional to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs. R. Williams (1983), however gives three basic definitions of culture as follows: first, it is a "general process of intellectual, spiritual and aesthetic development" secondly, it is a particular way of life, whether of a people, a period or a group: finally, it is the works and practices of intellectual and especially artistic activity.

The ideal of an African culture, therefore encompasses all cultures within the continent of Africa. The cultures of African are diverse and varied and therefore are not static. Like most of the other cultures of the world, African cultures have been impacted upon by both domestic and foreign forces. Consequently, despite the importance of African culture the advent of globalization and advancement of technology has almost overwhelmed its glory. Practices and tannest rooted in indigenous African culture seems to have faded remarkably in the face of the foregoing developments. Even though culture is dynamic, the modification overtime of culture has led to the modernization, development or devaluation of culture. This prompted the need for this paper, which is an effort to look at the rising influence of technology and modernity on the African culture with particular attention to the Ogboin people of the Central Niger Delta.

**The Ogboin People and Their Culture**

According to oral traditions the people of Ogboin originated from the Ijo ethnic group which is regarded as the fourth largest ethnic nationality in the Nigerian state. It was stated that Izon the father of Akama, the founder of Ogboin came from Benin kingdom. It is however, worthy of note that the migration and settlement history of the Ogboin people is restricted inside the Niger Delta. The various accounts of their migration theories agree that the eponymous father moved from

a place called Akamakubu to the northern part of Oporoma, before shifting to their various locations. In other traditions, Ijo as the father of Ogboin is traced to Adam, Noah, Ham, Cush, and Nimrod, whose name was then corrupted into Larmunrudi.

According to a more detailed and painstakingly written account by Owunaro, it states that Lamurundi was the father of Oduduwa, who moved to Ile-Ife in western Nigeria. There is speculation that he is the father of a man named Izon or Ijo who is said to be the father of Akama the epongmous father of the people of Ogboin. Using linguistic data as the basis for historical study and reconstruction, renowned linguist, Key William concluded that Ijo did not come from Benin, Ile-Ife or Igbo as some other legends claim. Linguistic evidence indicated that Izon is a different ethnic group: that Ijo likely become a separate group over a period of seven thousand years. According to the linguistic research, the genesis of the Niger Congo languages (Ijo, Yoruba, Edo and Igbo) may be traced back to the extensive usage of water ways. Linguistic data contradict many traditions of the Ijo/Ogboin migration from one of the three major languages, as claimed, but rather from a massive unique expansion across the river Niger period to the Christian era. According to the linguistic classification of E.E. Efere and Key Williams, (1999) the Izon belongs to the highest phylum of linguistic relationship. This phylum is commonly referred to as the Niger-Congo language Kira-congo subfamily of the Delta-congo family which reside in Bayelsa the central Niger Delta.

Based on the contradicting theories of the origin and migration of Izon, J. Y. Ayibatari (2021) opined that the numerous Izon kingdoms of which Ogboin is an integral part could no longer trace their origin beyond their internal migration within the Niger Delta. A thorough investigation on the origin and migration tales of Izon people demonstrates that their existence in the Niger Delta predates the multiple legends or theories.

The Ogboin a subset of the greater Ijo-ethnic nationality, have followed the path of their neighbour, who have lived in the Niger Delta for so long that they no longer remember their origins. Because they do not want to be viewed as a people without a past, they opted to fabricate one for themselves. Unlike many of their neighbours, the Ogboin residents could only recollect their nomadic beginnings in

the Niger Delta. The Central Niger Delta was the sole primary and secondary migratory root for the Ogboin people. They believed strongly that their ancestors, Akama or Ogboin, was the son of a man named Izon (Ijo) who had multiple sons and daughters, each of whom founded his own towns in the Niger Delta, according to an exhaustive analysis of all their origin theories J.Y. Ayibatari (2021). It is important to note that Ogboin ancestral fathers originated the Ogboin culture, which blossomed to the admiration and envy of both their neighbours and foreigners. Even though the people have been bequeathed with a very rich cultural heritage, rich in various religions lethargies, incantations and festivals, some of them could not appreciate the rich heritage.

According to Key Williams language classification, (1999) the Ogboin speaks a language that belongs to the Niger-Congo language family of African languages. Available historical sources have showed that the people that are referred today as the Ogboin are made up of basically three (3) different but closely related groups who speaks a common language whose parental roots has been traced to a common ancestor, Akama.

The Ogboin descent mode of dressing put them upright as discipline people. The men put on cloths known as Okpa round their waist and the Furokor in pre-colonial times. The title holders wear head-rest of what they call tun and beads (ebolor) while the other men and women use dress known as Owan-bide (wrapper), which they tie around their breast with a well plaited hair do. The women of Ogboin wear beads around their neck. Ladies stay away from men except when they are married. The Ogboin are extremely conservative and are very proud of their historical past.

The Ogboin exhibit a distinct family and settlement pattern. Jonathan (2022), States, for instance, that a typical Ogboin compound for an extended family houses a man, his wife or wives, his sons and unmarried daughters and other relatives and their dependants. The compound, in addition to being the basic unit of the society was also a small religions organization with the head of the family officiating as the chief priest in pre-colonial times. He controls the cult of the family and takes charge of every ritual pertaining to the immediate family and its ancestors. The head of the family or the compound communicates directly with

the ancestors. As a result of religions functions, a typical Ogboin man was very conscious of the dos and don'ts of his culture. A typical Ogboin compound would contain a number of huts and spaces consecrated to ancestral worship. Every elementary family within the extended family occupies a section of the compound and is headed by the household head (*warri nanaowei*), The overall leadership of the compound rests on the eldest male member of the family (*wari-okosiowei*)

'Leadership' of compounds, according to the Ogboin culture was based on seniority. On the demise of an existing head, a new head or leader normally emerges and inherits all the religions paraphernalia of the deceased and assumes both the political and spiritual headship of the compound. A large compound usually had a special hut were the male members of the compound gathered to deliberate on importance matters (*Ogulasowari*). It is worthy to note that the typical compound of the people of Ogboin is quite similar to that of their neighbours in the central Niger Delta.

**Ogboin Culture and External Influence**

The Ogboin culture in recent times has witnessed certain levels of new developments due to the advent of modernity and the social media. The perception of the Ogboin culture by outsiders has become imperative in the face of technology, globalization, modernization and the evolution of culture. The distinctive features of the Ogboin culture are reflected in their traditional attire, dances, marriage system, language, and occupation to mention but a few.

**Ogboin Traditional Attire:**

In the area of traditional attire, Albert Inemogha, an informant, noted that the Owanbide, for women and Doni for men, have recorded unprecedented acceptability both at home and in the diaspora. In contemporary times, especially in the last three years, it is common on social media to see both Ogboin and non-Ogboin speakers and sometimes non Africans displaying these beautiful attires. Some couples even go to the extent of showcasing this special dresses as a symbol of unifying cultural values in the area of marriage.

The people of Ogboin are very unique beings among her neighbours, especially in the area of communication. They often communicate in signs, symbols and with

voice. One of such is the unique traditional regalia worn by the Ibenanaowei or the Amananaowei; the supreme head and representative of the gods and ancestors of the people. The typical traditional outfit is designed and made of mainly three colours-red, black and white. These are the most significant colours in the culture of the Ogboin people.

The colour "Red" is interpreted in Ogboin as "*kue-kue*". The colour is a symbol that speaks and signifies damage or trouble. It also shows the brave nature of the Ogboin nation and also the symbol of authority of the Ibenanaowei or the Amananaowei to terminate the life of any one that is convicted of murder in the kingdom in precolonial times. The red colour also stands for a symbol of war and the king's council responsible for declaring war.

The colour "Black" as known by many and also interpreted in Ogboin as "*dirimu*" or "*kurukuru*" signifies the dark days in Ogboin history. Black is mostly used in connection with the order of mysticism in the installation of the Amananaowei or the Ibenanaoewei. In Ogboin, the black colour also signifies the powers of witches and wizards causing havoc in the society. It signifies the conspiracy of wicked human agent with malevolent spirits to cause destruction among the people. Black also connotes sorrow among the Ogboin people, thus widow and widowers adorned themselves in black attires during the mourning period of their deceased spouse.

The colour "White", on the other hand is a unique colour that speaks for itself and is loved by very sincere and few individuals. Among the people of Ogoin, the colour white represent peace and it is interpreted in Ogboin as "*Pina-pina* or *Alorbide*. This colour, strictly speaking, is the true nature of the Ogboin man, being a sub-group of the larger Izon ethnic nationality. Among the people of Izon and especially that of Ogboin people, White represent truth, of which the true meaning of "Izon is truth", (as some persons will always say when they want to re-affirm the sincerity of their statements, they will simply say *mei kokobai Izon egberike emu-gbaiamene)* meaning that they are saying nothing but the truth. Therefore, white to the Ogboin man represent truthfulness, purity and holiness. White among the people of Ogboin also represent peace. This depicts the peaceful nature of the people. Oral traditions attest of deities that only accept white cloths (*Alorbide*) to

be worn by its followers. Such deities, do not allow women who are in their monthly period to come close to their shine as they are considered to be impure during such period. For example the *Adegbe* deity of Amassoma one of the towns in Ogboin kingdom is only worshiped with white cloth and the worshipers also paint their bodies with traditional white chalks. (Itoru).

Signs are also one of the major avenues with which the people of Ogboin communicate among themselves. The popular signs which are common among them are those used in the bush whole fishing, hunting or farming activities.

**Tree Bark Carving**: this is a popular sign used by the people to communicate in the bush. It is mostly used during fishing, hunting and farming activities. When an individual or group of persons goes into the forest for any of the above mention activities, they make markings on trees barks with their cutlass to inform other persons that they are not alone in the forest. This is also used as a compass for those in the forest in order to avoid getting lost or missing their way in the forest. With such carvings and marks made on tree backs, no matter how indebt they went in the forest, they will be able to find their way back to where they started from.

**Tying of Short Tree Branches and Leaves Together**: this is another major sign used within the people of Ogboin to carryout communication. This sign informs the passer-by that he or she is not alone in the bush. This goes to inform the individual that though they may not necessarily see face to face with the other individuals in the bush, they are aware that they have companions in the forest. Which they can call for help when there is trouble. Thus, the sign modes of communication serves as a means of security for the people.

Masquerades: are an important mode of cultural expression for several ethnic groups in Nigeria and Africa as a whole. It is noteworthy that they also perform some special purposes in the life of an average traditional man or woman's way of living. In Ogboin traditional religion, there are special masquerades that features and operate for different purposes. Some the purposes the masquerades serve range from entertainment, mourning of the dead, gracing of ceremonial occasions such as installation of title holders, and marriage ceremonies.

To this end, their elaborately created physical presence evokes a great range of classified feelings from approbation and appreciation to fear and awe. Masquerades among the people of Ogboin have admirable human and animal features, and are great dancers. Traditionally, Ogboin people accord a high level of freedom to masquerades in the kingdom. These masquerades are sacred and unchallengeable. In pre-colonial Ogboin religion, masquerades were adored and protected.

Masquerade in pre-colonial Ogboin religion are classified into several categories. There is the social, ceremonial and sacred. Masquerades that are within these categories are royal masquerades which are referred to as "*Opu-Owu*". (Big masquerades) *kalai-owu* (small masquerades) and a host of other masquerades that performs at special occasion. Some of the sacred masquerades performs during period of sacrifices to appease deities that have been offended, thus such masquerades display to evoke the spirit of such deities to accept their appeasement sacrifice. There was also the masquerade known for fertility (*Awoizi-owu*). It was believed that the fertility masquerades had the ability to give children to women who were considered barren. Thus during the performance of this masquerades women dance alongside with it and give a sacrificial offering to it.

**Ethno Medicine in Ogboin Culture**: According to S.P. Bako, "ethno medicine is a traditional form of medical practice, which evolved among cultures where orthodox medical facilities is not existing or is not acceptable". It has to do with the use of plant and animal parts by members of an indigenous culture and usually does not feature an organized medical system or formal training, though its practice may be passed on through generations by means of a closely guarded apprenticeship programme.

All over the world, its practice has gained acceptance and its popularity is spreading. Particularly, spectacular episodes of its spread are the often cited cases of Chinese and Indian Ethno medicine. In the nation of Nigeria (as is the case with many African cultures) there is a fast growing market for traditional medicines, which claim a wide range of cure for disease and ailments ranging from the common cold to epidemics and even pandemic such as HIV/AIDS and the recent covid19.

The Ogboin people have a well-established and generally revered trado-medical culture, which, shares some similarities with those from other parts of the world. The maintenance and propagation of this practice is usually closely guarded, just as it happens in other African cultures. In Ogboin culture, traditional medical practice is within the preview of the "medicine man" the *keme zuwo-owei or keme-zuwo-ere* (medicine woman) as the case may be. (Literally "one who brews trees and wood") people who are the custodians of the recipes required for the various charms and medical remedies. It is worthy of note that these people are distinguishable from the witches (*powu-otu*), or (*fiyin otu*) and sorcerers (*toru-yoyerikeme* or *boro-otu*). Although there could occur certain levels of commonality in the premises and procedures they employ. Keme zuwo-owei (male) or keme-zuwo-ere (female) is essentially a doctor, who may use magic on addition to other means of direct therapeutic action, but does not employ his knowledge for the purpose of sorcery or witchcraft. He or she treats diseases and issue charms, which are purely protective in nature. Such protection is usually against the mischiefs of witches and sorcerers.

Furthermore, J. Y. Ayibatari (2001), noted that, like in many other African cultures, the Ogboin believes that disease may involve human or non-human agent. Disease involving human actions are mostly caused by witches and/or sorcerers, *powu-otu* or *fiyin-otu,* who are capable of injuring a man's soul by capturing it directly; or indirectly, through the use of parts of the victims body (e.g fingernail clipping, hair, excrement), or any other article associated with his body; or by projecting it into his soul with the help of some foreign bodies (e.g needles, pieces of bone, spears, arrows, knifes, razor blade to mention but a few). Diseases involving non-human action on the other hand, can be caused by deities who are believed to be in control of the advent of special disease such as small pox (ofuni don), and cholera (beinye don). Deities who are not object or regular worship, and deities who required regular worship, evil spirits and ancestors.

**Aetiology (an aspect of study concerning with the causes**: specifically a branch of medical science associated with the causes and treatment applicable to a particular disease. Very often, the doctor would have to employ some form of divination to ascertain the root cause and nature of the disease. This he may do directly by his own power, or he may employ the service of a diviner. Once this is

ascertain, the doctor proceeds to cure his patient by removing from his body whatever object that was projected by the witch or sorcerer. He may also cure his patient by some form of exorcism, where invading evil spirit(s) are diagnosed. If some taboos has been refracted, treatment may not be by magical means, but purely by pacifying the offended deity and/or ancestors of the land.

Among the people of Ogboin, there are also remedies which are essentially medical in nature. These remedies are often employed in conjunction with traditional religious rites. Religion here serves basically the same role as suggestion does in orthodox medicine. Most of these remedies involve the processing of a diverse assemblage of plant roots, leaves, barks, stems, fruits, juices, tissues of animal origin, including animal fats (commonly from python). These are mixed and orally administered or used as body washes and lotions. In several cases, the administration of these remedies comes along with a set of taboos and/or restriction, either on the patient, the doctor, or both. This is strictly observed for a prescribed time duration which may last as long as the duration of the treatment.

For the treatment of several common ill conditions, the remedies are so well known that their use need not involve a specialist. For more serious diseases and conditions however, the services of an experienced doctor is required. There is usually an initial deposit payment or a gesture/promise of such before treatment commences. After a successful treatment, the patient is required to complete payment, else (as it is believed) the doctor is capable of restoring the ill-health condition to the body of the defaulting patient. Traditionally, this system encourages both compliance by the patient, as well as performance by the medicine man.

**Ogboin Traditional Dances**

Dance is an integral aspect of African culture. It is mainly for entertainment at both casual and special occasions. Usually, dance or music performance draws all participants into a verified atmosphere of live action. There were different kind of Ogboin dances in the precolonial period accompanied with different songs and drumming. Examples include *Oke-sunumo dance*, the type of dance in which men dress in ladies attire and the ladies adorn men's wear in their performance. This

dance was usually performed during festive periods like the new yam festival and other special occasions like the caronation of a new king. Other types of dances include; *Egbelegbele* dance, and *Adika* dance. Awigiri dance which is more of a borrowed cultural dance from neighboring kingdoms has become an important aspect of dance among the people of Ogboin. This dance is performed in virtually all forms if celebrations of the people, even in times of mourning. Traditional Awigiri dance is the most popular dance not just among the Ogboin people as a sub-ethnic group of the Ijo nation, but that of the entire Ijo ethnic nationality. In core traditional celebrations, masquerades also served as dances which featured cultural festivals and different social occasions. It is important to note that dances were means of socialization in precolonial Ogboin society. (Tari .M.A 2021) It had both aesthetic and communicative elements and thus, projected the norms and values of the people. It was a medium to express joys and pains a tool to link the spiritual to the physical world and was staged during special and important occasions or during leisure period (F. Ayah 2020). In times of war, with her neighbouring kingdoms, certain dance rituals were performed to prepare charms for the fortification of the warriors for the day of battle. An example is the *teinkposuogha or kikposuogha (meaning: guns or cutlasses will do no harm to the warriors),* dance performed by youths of the kingdom. A popular song for this form of dance is the song; *Alagba-koroooo, Ogide-koroooo, teinkposuogha,* a chant to the gods for supernatural protection.

**Language**: It is no longer a disputable fact that most Nigerian languages are gradually going extinct due to the influx of western civilization and other factors. The distortion of language is paramount among the factors. The Ogboin language has experienced devaluation through the exchange of some words in its lexicon with English words. This has led to the loss of some expression in Ogboin language among the Ogboin younger generation. Language goes into extinction anytime it is not being spoken, taught or written. Most Ogboin teenagers have resorted to the Nigerian indigenous "pidgin" or the Queen's English Language and seem to have taken their language as primitive and so becoming inferior compared with other languages. This phenomenon is grave and a backlash on Ogboin culture because language is the primary vehicle through which culture is shared and passed unto the next generation.

This development however, has prompted some Ogboin and Ijo elders to resolve measures of reviving the culture so that what has been handed down by the ancestors does not completely go extinct. One of the great successes recorded in this direction is the step taken by the Bayelsa state government to introduce the study of Izon language as a course in the state owned Niger Delta University which is cited in Amassoma, one of the communities of Ogboin kingdom. Consequently, students are trained and encouraged to write their projects using the Ijo (Ogboin) language.

**Food**: the dawn of the 21th century had been an interesting one. With the introduction of several fast foods and technology driven equipments some locally made cuisines are fast becoming a thing of the past. In Ogboin culture, for instance culturally made foods are no longer the norm as modern girls are neither taught how to make them or choose not to learn. Soup and other traditional foods such as *kirigina, lofulo, okpo-kpa-fulo and kekefiyai* which is a special delicacy for the Ogboin man and most of her near Ijo neighbours can only be prepared by a few. This shows the effect of modernization on traditional cuisines among Ogboin youth in particular (Y. Kingdom 2001)

**Christianity:** The Christianization of Ogboin land has generated changes in the kind of worship practiced by the people. Traditional instrument which were used in traditional dances or the worship of idols are now been used in Christian gatherings to sing praises to the Almighty God which the people referred to as (*Onyein* or *Tamarau*). Among the youths of Ogboin in contemporary times, anything indigenous culture is been perceived as idol worship, which is a deviation from the traditional practices to the worship of the Almighty God. It is however, pertinent to note that, some cultural practices are not necessarily anti-God. Among such practices include the wearing of traditional dresses to Christian gatherings, observance of some norms and values such as respect for elders, eating cultural foods, pleasantries and so on. Many such practices do not hinder the Christian religious tenets as misconstrued by some Christian religious fanatics. The introduction of Christianity has resulted in the introduction of the Christian or western ways of life among the Ogboin. Prominent among such are the use of western dress patterns, adoption of monogamy, especially among Ogboin Pentecostals believers and Jehovah's Witness Christian converts.

The advent of Christianity has equally introduced the idea of Sunday as a special day of worship and rest. This was non-existent before the introduction of Christianity. Consequently, on Sundays, while the Christians devotees goes to church to worship, even some traditional worshipers prefer to rest at home. This resulted to some measure conflict between converted Christian children and their parent who remained traditionalist. For instance, Christian children who refused to go the farm on Sunday were punished. Others who refused errands from their parents such as buying of local gin (*wuru or Ogogoro or kiakia and tobacco*) of any sort, which the Christian doctrine teaches that anyone taking or encourages others to do same have sinned against God. Thus, it resulted in disunity among the people if Ogboin, in that some husband has to divorce their wives on the grounds of their wife(s) converting to Christianity. Similarly some Ogboin men who were Christian put away their wives and choose to be with only one wife as the Christian doctrine demands. Notwithstanding, the response of some Ogboin to the Christian faith, the missionaries faced difficulty in converting most of the Ogboin as they were strong devotees to their Traditional African Religion (ATR). However most of them became syncretic worshippers as they practice both Christianity and their African traditional religion side by side.

**Farming System**

A major economic pre-occupation of the Ogboin people is farming. Perhaps as a result of the rich Ogboin soil made possible by the regular annual flooding of the land. The people are encouraged to cultivate crops of different kinds including tubers and plant crops. In the process of crop cultivation, the people made use of hoes (both big and small) and cutlasses that are locally produced. The farmers sometimes went on a cooperative basis (*kenesumo-sei*) in preparing pieces of land for cultivation. This exercise involves cutting down the bush, allowing it to dry after which it is set ablaze. This is followed by mounding which is a laborious aspect of farming. As a result, a lot of food is prepared for the hoeing party by the owner of the farm. Women apart from preparing food for the work party are usually responsible for subsequent weeding of the farm in order to ensure good harvest. Apart from farming and rearing of domestic animals for consumption, fishing and hunting also forms an essential part of the people's social organization for the purpose of meeting their protein needs. Some of the games meat is also sold at the local markets. Hunting can be done on an individual or group basis

(Ayibaimi Abiaka 2022). Some of the locally available game includes cane rats (*igiri-pele*), monkeys (*Abugor*) porcupines (*Ogbagha-ogba*). Other animals found in this region include tigers, elephants, lions and buffalos especially in the pre-colonial era. However, it is saddening to note that over killing or indiscriminate hunting methods applying bows and arrows and spears have led to the near total disappearance of these endangered animals. Local traps were fabricated by blacksmith and are used to catch cane rats and antelopes among others. Animals were not only use for food but were also used in conjunction with other plant materials for medical purposes. The skins of animal were also used for the construction of drums of different sizes, and other times for the construction if foot wears by a few individuals who were very skilful in that area. Other livelihoods of the people of the study area include blacksmithing, pottery making and wood carvings done especially at leisure times.

**Conclusion**

From pre-colonial times, culture has been a defining feature of most African societies. With the world becoming a global village through the influence of technology, cultural impulses must not be left to rust. This study has made an attempt to check mate the culture of Africa in the advanced technology with particular attention on the Ogboin people of the central Niger Delta. The study reveals that ways of life associated with the Ogboin went through modification, such as arts, language, dances, marriage, religion etc. it is worthy of note also that music, dance and songs are inherent part of the African culture and daily lifestyle. This study brought to the fore that several African societies today no longer practice their original unique culture. They have adopted many aspects of western culture through western influences: media, Facebook, whatsapp, Instagram, to mention but a few. Nonetheless, they still retain an inherent love for some aspects of their indigenous cultural practices.

**References**

Adesina, O.A "European penetration and its influence on African culture and civilization" in Ajayi" S.A (Ed) *African culture and civilization*. Ibadan Atlantis, 2005.

Agoro, S.N. Asuk, C. Olali, S.T and Etekpe, A. "*The Izon in West and central Africa*" in E.J. Alagoa, T.N Tammuno and J.P clark (eds) The Izon of the Niger Delta. Port Harcourt; Onyoma Publications, 2009.

Ajayi, S.A "Church and society in Nigeria: the Baptist Experience" in Boba Wale, J. and Ogen, O. (eds) *Culture and Society in Nigeria: Population, culture, Language and intergroup Relation*. Lagos, concept. Publication, 2008.

Ajayi, S.A "sources for the study of early African culture and civilization" *African Culture and civilization* (Ed) Ajayi, S.A. Ibadan, Atlantis, 2005.

Ajayi, S. A. "the concept of culture" in Ajayi, S.A (ed) *African culture and civilization;* Ibadan, Atlantis, 2005.

Alagoa, E.J. "Traditions of origin" in Alagoa, E.J. (ed) *Land and People of Bayelsa State; Central Niger Delta*. Port Harcourt, Onyoma pub. 1999.

Alagoa E.J. "African Oral Traditions and Oral History Within and Without" (ed) *Oral Tradition and oral History in African and the Diaspora; Theory and Practice*. Lagos, CBAAC Publication 2012.

Ama-Ogbari, C.C.O, "Economic Resources, Potentials and Development in the Niger Delta Region of Nigeria" in Ifeanyi Anagbogu. (ed) *Essays on Nigeria Economic History*. Anambra Nigeria, 2009.

Arokoyu, S.B. and Weli, N.E. "Cultural Areas and Human Environment in Nigeria (a vational analysis)'' in Anikpo, M.E.C and J.D Atemie (eds) *Nigeria Socio-cultural Heritage.* Port Harcourt; Amethyst and colleagues Publishers, 2006.

Atemie, J.D. "indigenous system of Health care" in Anipko, M.O.C. and Atemie J.D (eds) *Introduction to Nigerians socio-cultural Heritage*. Port Harcourt, Asia Publishers 1999.

Dakata, Z.A.G. "Language as a factor for promoting inter-ethnic Relations in 21st Century Nigeria" in Akinwumi; O. O. and Gwamma, J.D. (eds) *Intergroup Relations in Nigeria. During the 19th and 20th centuries*. Aboki Publishers: Makurdi, 2006.

Efere, E.E. and kay Williamson. "Language" in E.J. Alagoa (ed) *The Land andPeople of Bayelsa State*. Port Harcourt, Onyoma Research publication. 1999.

Fatokun, S.A. "African Traditional Religion and Belief System'' in Ajayi. S.A. (ed) *African culture and civilization*; Atlantics Ibadan, 2005.

Ingiabbuna, E.T. Culture, Health and Illness" in E.M Abasiekong. (ed) *Notable selections in the people and culture of Nigeria*. Port Harcourt, pre. Joe publishers, 2014.

Jonathan Y.A. "The Ogboin people and their Neighbours, 1800-2001" A Ph.D. Dissertation of the postgraduate school of the Niger Delta University. 2023.

**Field work (Oral interview)**

Oral interview, Albert, Enemungha, 54 years 20/03/2019, Amassoma.

Oral interview, Macdoff Makpa, 62 years10/08/2018.

Oral interview, Yenigha, Fekumoh 62 years 25/04/2018 Yenagoa

Oral interview, Tari, Erekpeme 45 years 17/07/2019 Yenagoa.

Oral interview, Makpa Seidougha, 47 years 10/06/2019, Amassoma.

Oral interview, Nicholas Akpama, 67 years, 20/10/2019, Efeke-Ama (Amassoma)

Oral interview, Ayah, Wisdom 78 years, 19/08/2018 Okori-Ama.

Oral interview, Deinlayefa Weniboerei, 54 years 03/11/2021.

Oral interview, Tari, Moses Ayah. 51 years 20/03/2022. Yenagoa.

Oral interview, Willie, Dinah 71 years 12/06/2019, wadawe-Ama, Amassoma.

Oral interview, Jonathan, Ayebabebara 40 years 14/02/2023. Agudama.