

**THE ECONOMIC IMPACT OF MTN IN NIGERIA: A CASE STUDY OF EDO
STATE, 2010-2020**

BY

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**A PROJECT SUBMITTED TO THE DEPARTMENT OF HISTORY AND
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CERTIFICATION

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DEDICATION

I dedicate this work to Almighty God the giver of life.

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**EFFECT OF WESTERN CIVILIZATION ON THE CULTURAL HERITAGE OF
IGBUZOR, DELTA STATE**

BY

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DEDICATION

This Project is dedicated to God almighty for his steadfast love and guidance. I would also like to dedicate this project to my impeccable dad and best friend Mr. Vincent Nduka Adaba for always pushing me to strive for excellence and never giving up on me no matter the obstacles I may face in life. I am also using this medium to say I will forever love you Daddy.

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CHAPTER ONE

INTRODUCTION

Background to the study

Heritages are cherished cultural traits that are passed down from one generation to the next through deliberate preservation. Heritages are the richness of extinct and current societies that have been kept and passed down from one generation to the next and are significant in terms of history, education, recreation, and economics. To put it another way, heritages are important gifts that come from both man and nature. Cultural heritages develop from human ingenuity and are passed down through centuries of human cultures through oral traditions and written concrete forms.¹ However, cultural heritage is restricted to concepts and objects created by humans.²

The term "cultural heritages" refers to the collection of the people's most treasured arts, customs, festivals, sacred or worship sites, norms, values, ideologies, dress and dress-patterns, traditional monuments and architectures, technology and technological sites, and other artifacts that are treasured and preserved for their historical, political, educational, recreational, and religious significance, among other things. Therefore, cultural heritages are the totality of a society's material and intangible traditions that have been passed down through the centuries. Heritages can be divided into two groups according to their sources: ecological/natural heritages and cultural heritages. Nigeria is endowed with both forms of legacy.³ Igbuzor is one of the areas in Nigeria that is blessed with natural and cultural heritage.

This study, investigates the effects of western civilization on the cultural heritage of Igbuzor, Delta State. The subject area is an unpopular area of academic research suffering from dearth of literature. This is not to say that there is no academic literatures on the impact of colonial rule on African Nigeria's socio-political and economic activities but they seemed to have been focusing on the people such as the Igbo, Yoruba, Hausa/Fulani, Edo, Tiv, etc with less attention on the other ethnic groups and communities, hence, the need for this study to fill the void in the academic literatures.

This study is meant to shed more light on the effect of western civilization on the cultural heritage of Igbuzor, Delta State. This is part of the micro study of the impact of colonial rule on the cultural heritage and people of Igbuzor. Thus, this study examines the Igbuzor traditional society, Igbuzor's traditional heritage, emergence of colonial rule in Igbuzor and the impact of colonial rule on Igbuzor traditional life.

Igbuzor is an Igbo speaking town in Delta state of Nigeria. The Igbo Dialect of this people is referred to as Enuani. Its original name is Igbuzor. Igbuzor is a town located on a plain land, since more than half the circumference is bounded by conspicuous slopes which terminate in valleys harbouring streams.⁴

Igbuzor is a town on the first mountain plain west on the River Niger from Asaba. Igbuzor consists of about ten large united villages whose boundaries are sometimes not very distinct because of their closeness and mutual understanding of the indigenes. It is therefore, almost surrounded by valleys. The topography gradually slopes in virtually all directions terminating in running streams and springs in some cases. As a result, virtually

all the villages in Igbuzor are linked to one or more streams since availability of constant source of water was a determinant for early settlements.⁵

Aim and Objectives of the Study

The major aim of this study is to examine the effects of western civilization on the cultural heritage of Igbuzor, Delta State. While the objectives of this study include the following:

1. to examine briefly a history of Igbuzor people,
2. to examine the Igbuzor cultural heritage,
3. to examine the socio-economic and political and emergence of colonial rule in Igbuzor,
4. to examine the impact of colonial rule on Igbuzor society.

Scope of the Study

The scope of this study covers the effects of western civilization on the cultural heritage of Igbuzor, Delta State. The year 1900 serves as our starting point as it helps us to trace the origin of western civilization in Igbuzor. The study terminates in 1960, as it was that year that the political entity called Nigeria (wherein Igbuzor is located) got independence from Britain.

Methodology

In order to achieve a comprehensive study, historical methodology will be employed. Both primary and secondary sources will be carefully analyzed to bring about a detailed study.

1. The primary sources such as oral traditions and intelligence reports will constitute a major aspect of the research. Oral interviews will be conducted with elders and women from Igbuzor to furnish us with information.
2. Secondary sources such as textbooks, journals, articles and internet information will help to develop this work. Hence, in the course of this research John Harris Library, University of Benin and others were consulted for written literature.

Literature Review

This study “the effects of western civilization on the cultural heritage of Igbuzor, Delta State” is an unpopular area of academic research. Not only because there is a dearth of literature on the study area but also because the available academic literatures on the impact of colonial rule on African and Nigeria’s socio-political and economic activities seemed to have been focusing on people such as the Igbo, Yoruba, Hausa/Fulani, Edo, Tiv, etc with less attention on others such as Igbuzor hence, the academic literatures are focused on other Nigerian groups in Delta such as Oshimili, Aniocha, Ubulu-ukwu and others. Some of the information from literatures or sources may not necessarily relate directly to the area of study, but have provided very useful hints to the overall theme of effects of Western civilization on the society.

Hannah Modupe Akpodiete in the paper titled, “*A study of the Tangible Assert of Akwa-Ocha Industry in Ubulu-Uku community of Delta State, Nigeria*”⁶ maintained that Akwa-Ocha is a traditional attire of the people of Anioma, which is of white background with white design or dotted color design. It is held in high esteem and used by the

Anioma people for most occasions. The occasions determines the color of the design on the white background, Mourners wear pure white, while during festivals and joyous occasions, it is mostly white background designed with either red, purple, green or a combination of all these colors as deemed appropriate by the weaver. It is also a ceremonial wear for red cap chiefs and titled chiefs. The weaving of Akwa-Ocha is traditionally women dominated business. If strengthened, it will emancipate the rural women from shackles of poverty by creating jobs and also serve as financial empowerment for rural women and dwellers in general. The production of every piece of Akwa-Ocha brings to bear the originality, creativity, ingenuity and skills of the weaver.

Iweze Daniel Olisa's article titled "The Role of Indigenous Collaborators during the Anglo-Ekumeku War of 1898-1911"⁷, stated that the Western Igbo land occupied the Western part of river Niger. In the pre-colonial period, the Western Igbo people were variously called *ndi Aniocha*, *ndi Ukwuani*, *ndi Ika*, *ndi Odiani*, *ndi Oshimili*, and *umu Ezechima*, which literally means people of Aniocha, Ukwuani, Ika, Odiani, Oshimili and children of Ezechima respectively, probably because they spoke the Igbo language and occupied the Western part of Igbo land. From the attainment of independence in 1960 and through 1970s, the Western Igbo people developed a new form of consciousness aimed at seeking and redefining their identity and they called themselves 'Anioma' which literally means "people who live on the good and prosperous land".

Don C. Ohadike in his book titled "*Igbo Culture and History*"⁸ maintained that a striking feature of the Igbo society was the lack of centralized political structure. The

Igbo communities were known as extremely democratic, yet they had no centralized government. They subscribed to the principle of direct political structures revolved around the idea of cross-cutting ties. The five most important cross-cutting institutions were the council of elders, age groups, council of chiefs, women associations and secret society.

Mary-Blossom Chinyelum Okafor's article titled, "Theatre of Life: Ritual, Transition and Progression among the Igbo"⁹ commented that young women are expected to be married, and Igbo mothers and families invest a lot of time to make sure that their daughters are well brought up in all aspect of life or else nobody will be willing to marry them. On the contrary the married daughters are accorded great respect in their father's compounds, and when the need arises, these daughters return to arbitrate in cases that may arise in their birth families. So when at a certain age a woman remains unmarried and still lives in her father's house, the wives of the families will naturally feel threatened because she is seen as the 'ears' of the married daughters 'Umuada'.

Blessing Nonye Onyima's article titled, "Nigerian Cultural Heritage: Preservation, Challenges and Prospects"¹⁰, examines the historical, anthropological, and archaeological account of the Nigerian cultural heritage. The article also looks into efforts at preserving these heritages and the daunting challenges, particularly human activities such as trafficking and exportation of Nigerian arts, thefts and looting of museums, vandalism, iconoclasm, Christianity, civilization, commerce, change, and developmental projects among others. Hence, the clarion call for its preservation due to

avalanche of prospects derived from an adequately preserved cultural heritage. The article noted that Nigerian is a country endowed with a lot of cultural heritages sourced from its multicultural communities. Contemporary status of most Nigerian cultural heritages (both material and non-material) is best described as endangered. The article's relevance to this study lies in its focus on the concept of cultural heritage, challenges to cultural heritage in Nigeria. However, the literature did not examine the Igbuzor cultural heritage which was not its focus.

Marilena Vecco, "A definition of cultural heritage: From the tangible to the intangible"¹¹, examines the evolution of the concept of cultural heritage in West European states. In the last decades of the 20th century, the term "heritage" was characterised by expansion and semantic transfer, resulting in a generalisation of the use of this word, frequently used in the place of another, such as, monument and cultural property. The author notes that these terms are not able to cover the same semantic field.

Felix Ejukonemu Oghi, "The Ikenike, Ovenren and Gbogoniyani Dance of Ughievwe of Western Delta, Nigeria: A Historical Interrogation"¹², cover style social institutions of Ughievwe and her neighbours. The article "The Ikenike, Ovenren and Gbogoniyani Dance of Ughievwe of Western Delta, Nigeria: A Historical Interrogation" by Felix Ejukonemu Oghi examined Ughievwe's Ikenike, Ovenren and Gbogoniyani dance as a way of refuting the fallacious Eurocentric perception. He noted that these dance groups were some important aspect of the people's culture that gave order and meaning to the social, political, economic, aesthetic and religious modes of their

organisation and as such distinguished them from their neighbours. African culture like other cultures of the world is dynamic, but this will not imply outright extinction or obliteration of the cultures. To worsen matters colonial historiography has tended to portray African culture as not worth studying. This perception has made many cultures in Africa including Nigeria, to pale into extinction. The article also provides information about Igbuzor cultural heritage.

Clifford Meesua Sibani's, "Impact of Western Culture on Traditional African Society: Problems and Prospects"¹³, examines the culture and western culture, types of culture and characteristics of culture, causes of culture change and impact of Western culture on traditional African society: problems and prospects. Western culture has tremendously impacted on African traditional society in a very positive and negative dimension. Obviously, culture is simply the way of life of any given people that is transmittable from one generation to another. It incorporates issues that bother on technological development, language, marriage, mode of dressing, arts and craft, food, festivity, religion, social life, education and the political system of the people.

Ojo Matthias Olufemi Dada work titled, "Does Western Culture Negatively Affect Marriage Institution Among the Igbo People?: Exploring the Opinion of Igbo People, Nigeria"¹⁴, sought to discover whether western culture has negatively affected the marriage institution among Igbo community people. The study revealed that conflicts exist between Western marriage culture and the indigenous traditional marriage culture. Nonetheless, the western culture was believed, not to have

affected, negatively, the indigenous marriage institution. The relevance of the literature lies examination of the impact of western culture on Nigeria such as monogamy, sex before marriage etc are also the product of colonialism. However, the literature did look into the effects of western civilization on the cultural heritage of Igbuzor, Delta State.

Paul Kyalo's "A Reflection on the African Traditional Values of Marriage and Sexuality"¹⁵ seeks to interpret within the context of the African traditional marriage and sexuality, the values attached especially to marriage. The objective of the reflection is to establish that though marriage suffers handicaps in the society, there exists within the African traditional marriage system resources available, which if discerned and learned properly can help checkmate or even stalemate some of the ills it suffers today. It is the 'opinion consensus of a few scholars that the institution of marriage has continued to dwindle because of a lot of social economic and cultural factors. With the passing of time, certain ills have befallen marriage that it has dealt a devastating blow to society. This has produced along its trails a myriad of social problems as a result; single parenthood, divorce, separations, rape, homosexuality, lesbianism and prostitution, the list continues. The relevance of the literature lies on the examination of the Africans traditional marriage and value. However, the literature did not look into the effect of western civilization on the cultural heritage of Igbuzor, Delta State. According to him, in pre-colonial Africa society, marriage was geared towards the procreation and promotion of life. Seen within this context, there exist the 'kernel' essential properties that held traditional marriage systems, even though there existed also the 'husk' material elements

that fade with the passage of time in marriage. Underlining all this was the life of the community. The reflections assumes and expect that at the end of the day reverting to the basic essential value of cultural heritage will go a long way in the prevention of some of these ills that are associated with culture.

Ambe J. Njoh's work titled, "The Impact of Colonial Heritage on Development in Sub-Saharan Africa"¹⁶ explores the hypothesis of a relationship between colonial heritage and development in sub-Saharan Africa. Seventeen countries that experienced indirect colonial rule and an equal number with a history of direct rule in the region are examined. A relationship is found between colonial heritage and human development but not between colonial heritage and the ability to translate economic gains into improved conditions. It is concluded that the difference in human conditions is more a function of inter-country variabilities in individual and local autonomy than by state actions specifically aimed at improving these conditions. While the literature seemed to be focusing on fact that colonialism impacted on Nigeria and Igbuzor, but it does not attempt a micro study of this impact, hence the need for this study to fill the gap.

Chinyere Isaac Madukwe and H. N. Madukwe's "African Value Systems and the Impact of Westernization: A Critical Analysis"¹⁷, attempts to make a critical evaluation of the western values vis-a-vis African value system, stressing that Africans have some good values that are worthy of preservation in the face of western cultural onslaught. Africans from the pre-colonial era have their peculiar culture which is evidenced in their ways of life. Their value systems as elements of their culture are depicted in marriage

relationships, communal living, religious practices, legal system and so on. However, the eventual contact with the western culture through colonialism and, with the subsequent upsurge of globalization, these values are not only being challenged but also eroded. Consequent upon this onslaught on the African value systems by the western values has been tagged cultural imperialism. While the literature seemed to be focusing on fact that Western civilization colonialism impacted on Africans, but it does not attempt a micro study of this impact.

Ahamad Faosiy Ogunbado's "Impacts of Colonialism on Religions: An Experience of South-western Nigeria"¹⁸, discusses the two religions (Traditional and Islam) which had been known in this region long before the period of colonialism. It also looks into the negative and positive of its impacts. It hashes out various resistances from the masses and how British government overpowers them. The work is library-oriented research which means data and materials are drawn from books, articles, magazines and relevant websites. It also shows that the advent of colonialism added another religion which is known as Christianity to the existing ones. It also discovered that the negative outweigh the positive impacts. Hence, many parts of the world in general and African continent in particular experienced this phenomenon. Nigeria as one of important countries in Africa experienced exploitation between 1861 and 1960 under Great Britain. Colonialism advent had impact on many things such as politics, economy, religion, education and social set up of the country. While the literature seemed to explore the impact of this phenomenon on religions and marriage in south-western Nigeria, it does

not attempt a study of the effect of western civilization on the cultural heritage of Igbuzor, Delta State.

Stephen Ocheni and Basil C. Nwankwo “Analysis of Colonialism and Its Impact in Africa”¹⁹ took a hard and critical look on the impact of colonialism and its concomitant ally, imperialism on the African state. The analysis revealed that the present primary role of African states in the international world economy as the dominant sources of raw materials and major consumers of manufactured products are the results of long years of colonial dominance, exploitation and imperialism. However the literature did not examine the effect of western civilization on the cultural heritage of Igbuzor, Delta State.

Chapter Structure

Chapter One: Background to the Study

The chapter provides with introduction to the topic of research. It contains the aim and objectives, scope of the study, literature review, methodology and chapter structure.

Chapter Two: Brief History of Igbuzor Traditional Society

The chapter takes us to the historical background of Igbuzor traditional society. It examines the people’s socio-political arrangement and economic activities in the period before colonial rule.

Chapter Three: Igbuzor Cultural Heritage Pre-colonial and Emergence of Western Civilization

The chapter sheds light on the nature of Igbuzor’s cultural heritage before the introduction of western of civilization as that will help to comprehend the area that has

been affected by Western civilization. The chapter also examines the coming and emergence of Western civilization in Igbuzor.

Chapter Four: Effect of Western Civilization on Igbuzor

The chapter shares light on the Effect of Western civilization on Igbuzor cultural heritage.

Chapter Five: Conclusion

It does an overview of the research work.

Endnotes

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CHAPTER TWO

BRIEF HISTORY OF IGBUZOR TRADITIONAL SOCIETY

Introduction

The chapter takes us to the brief historical background of Igbuzor traditional society. It examines the people's socio-political arrangement and economic activities in the period before colonial rule. This is necessary as meaningful and durable political system is built on the culture of the people. If Nigerians had a say in the affairs of this country, the study of history of Igbuzor society is important as it enables us to know how much of our culture have been lost to colonialism and how much is left for us now to use in reconstructing the present problem of social crisis.

Geographical Location of Igbuzor

Igbuzor is one of the towns in Anioma.¹ The name, Anioma, is a political construct derived from the term "ANIO" predicated on myths and axiom which is conceptualized into Anioma representing the different groups in the area.² Anioma is also derived from the four letter and a prefix of MA added to it. Aniocha, Ndukwa, Ika and Oshimili. Anioma means "good land of decency and excellence" which connotes the good and rich natural soil.³ The area was formerly administered as Ika, Aniocha, Oshimili and Ndokwa local government areas of the then Bendel State.⁴ Being geographically situated close to other groups entail that Igbuzor enjoy close linguistic affinities to both

the Igbos and other ethnic groups. For example, some sections of Ukwuani are bilingual due to intermarriage with their nearest neighbours, Urhobo and Isoko.

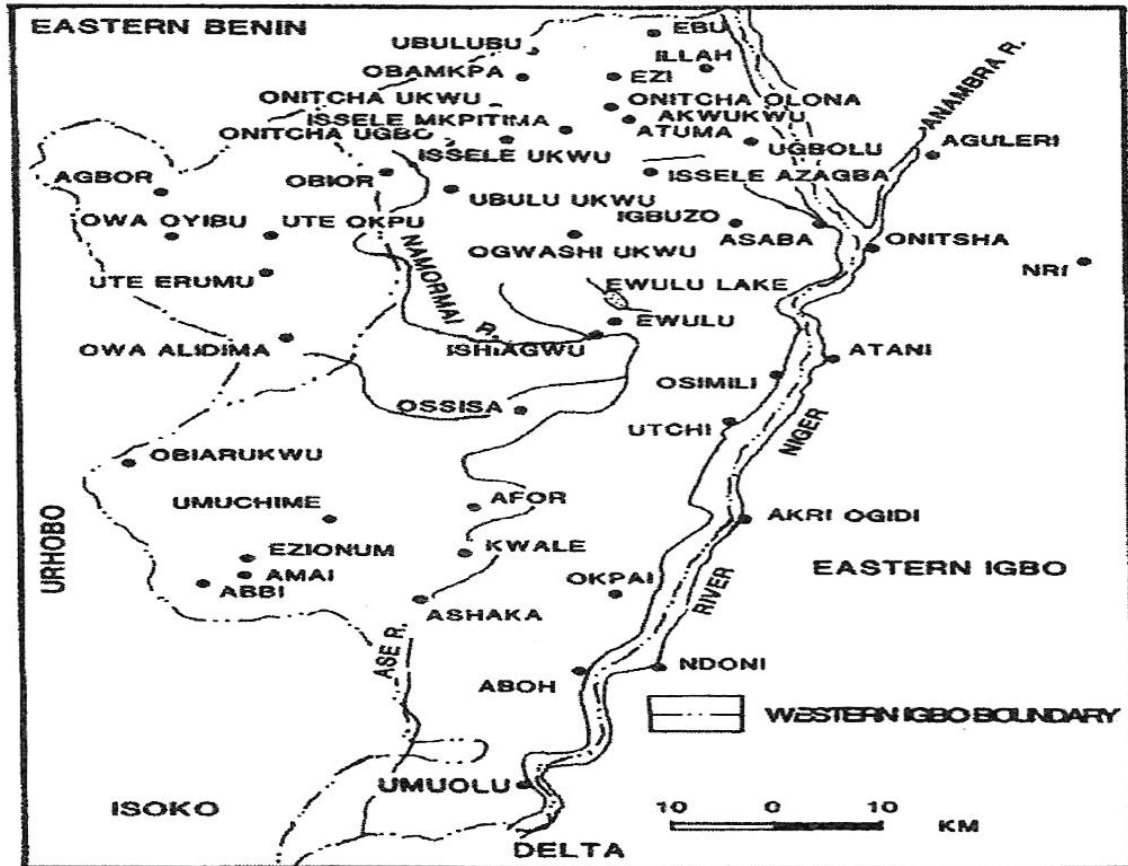
Igbuzor is a town on the first mountain plain west on the River Niger from Asaba. Igbuzor consists of ten large united villages whose boundaries are sometimes not very distinct because of their closeness and mutual understanding of the indigenes. It is therefore, almost surrounded by valleys. The topography gradually slopes in virtually all directions terminating in running streams and springs in some cases. As a result, virtually all the villages in Igbuzor are linked to one or more streams since availability of constant source of water was a determinant for early settlements. The fact that Igbuzor is surrounded by streams of different sources, qualities, colours, and even directional flow is of interest because no other town in this high altitude zone west of the Niger to far Agbor has this rare feature. These streams at Igbuzor include Oboshi, Atakpo, Oduche, Iyi-Oji to mention but a few and the Okpuzu spring which originates from clean granitic rocks.⁵

Each of these has its peculiarity and services to the community from inception. Despite the availability of these numerous sources of groundwater, siting of successful borehole in Igbuzor has been a major problem. There are evidences of failed water wells and even dry wells. It is therefore pertinent to carry out geophysical investigation so as to provide empirical analysis, interpretations and explanations to the occurrence and existence of the many naturally continuous flowing streams and springs in Igbuzor and delineate their transmissivity and aquifer characteristics.⁶

Geographically, the people and kingdom of Igbuzor is the largest and most populated town in Oshimili North LGA of Delta State Nigeria. It is a neighboring town to Asaba, the State capital which stretches along the bank of the river Niger. The town is situated within Latitude 6.1722oN and 6.1725oN and Longitude 6.6378oE and 6.6380oE approximately with an elevation range of about 45 m and 124 m evident of undulating topography.⁷ Igbuzor is bounded to the North by Okpanam, to the West by Ogwashi-Uku and to the South by a long stretch of low land leading to Aballa. On the whole, the town is positioned on a plain since more than half the circumference is bounded by conspicuous slopes which terminate in valleys habouring streams.⁸

It has a blend of the Benin, Agbada and Akata formations which consist of a mix of marine and continental deposits with traces of the Anambra and Abakiliki geologic sediments characterized mainly by weathered granites with high iron content. It has appreciable rainfall for more than six months in the year but never flooded because of its surrounding sloppy terrain.⁹

A Map Showing Igbuzor and other Anioma Towns



Source: Chris Nwaokocha Agboli, *Anioma: Bridge-Head to Nigerian Integration*, Voltwo, Washington DC: AMIP News Publishing, 2015.

Traditions of Origin of Igbuzor

One of the first theories to examine is the hamitic hypothesis. The theory has it that everything of significance that took place in Africa South of the Sahara was brought about by the Hermites, allegedly a branch of the Caucasian (white) race. This theory was formulated by C. G. Seligman (1930).¹⁰ Subsequently, the Hamitic hypothesis now involved a collective of writers who subsumed the civilization of the black race as especially seen in Africa to outsiders or a certain dominant people outside the Africa

continent. These writers knowingly and unknowingly denied African ability to develop sophisticated culture and conquered their environment. They credited anything of civilization in Africa to European race. Some of these writers have therefore considered Africans as low and irrelevant even in terms of academic studies. According to Hughes Trevor-Roper, who in the 1960s was asked by his student at Oxford University about the possibility of teaching Africa history, his reply was, “what happen in Africa are the activities of Europeans. The rest is darkness and darkness is not subject matter of history”.¹¹ The image portrayed by some of the Hamitic hypothesis theorists were properly summed up by C. G. Seligman book, titled, the *Races of Africa*. According to him:

Apart from the relatively late Semitics influence, the civilization of Africa are the civilization of the Hamit's, its history the records of these people and of their interaction with the two other Africa stocks, the negroes and the Bushmen, whether this influence was exerted by highly civilized Egyptians or by such wider pastoralist as are represented at the present day by the Beja and Somali. The incoming Hamites were pastoral European – arriving wave after waves – better armed as well as quicker witted than the dark agricultural Negroes.¹²

Igbuzor is part of Africa and the black race. Therefore, the Hamitic hypothesis also influences their history. One tradition of origin claims that the people migrated from the East. The tradition states that; a long time ago, Igbuzor and his followers came from the East (Egypt to be precise) along with the Igbo.¹³ The tradition claims that the Igbuzor people were part of the Igbo that lived in Egypt before they were evicted by the Arabs,

Greeks and Romans. They were said to have dominated as leaders in the delta of Egypt where the people (then called the - Akka people comprising the ethnic group listed above) once lived.¹⁴ However, there is no evident to corroborate this narrative rather what is available showed that the people of Igbuzor shared linguistic affinities with immediate their neighbours. The table below illustrated this point.

Table 1: Similarity in Vocabularies in Igbuzor share with neighbours

Groups	Vocabulary	Meaning
Ubulu, Urhobo, Benin, Ika	Idumu	Neighbourhood
Anioma group, Urhobo, Benin, etc	Ogbe	Quarters
Igbo, Anioma group, Benin	Oma	Good
Urhobo and Anioma group	Okuikui	Owl
Urhobo, Anioma, group	Apkata	Kitchen shelf
Urhobo, Igbo, Anioma groups	Doo Ndo	Sorry Sorry
Igbo, Anioma Group	Nze	Protection
Almost all group in Southern Nigeria	Ise	Amen

Source: Fieldwork, 2023.

The Niger/Benue Confluence Hypothesis

Another tradition of origin calling for attention is the Niger-Benue confluence version which was introduced by writers after the unearthing of Nok Terracotta connected with the area. This is another version that tries to explain the tradition of origin

of the people of Igbuzor. Some people have since made up their story to identify with the tradition. The attribution of the Igbuzor origins to the Niger/Benue confluence seems to have been based on linguistic affiliation. There is the view that groups of people might speak the same language at one period; but with the passage of time and their drifting apart, they might lose contact with each other, develop different dialects of the same language and finally acquire different languages. The Igbuzor dialect belongs to the mixture of Igbo majorly and Edo speaking groups of language and which also invariably belongs to Kwa family group of languages.¹⁵

It is claimed that all speakers of Kwa group of languages family such as the Igbo must have lived initially in the Niger/Benue confluence area, from where they dispersed to their present locations all over this part of West Africa. The antiquity of yam cultivation, which the Igbuzor people call “Igbu-gi”, has been used to support the argument for the migration of the people from the Niger/Benue Confluence area.¹⁶ The Niger-Benue confluence tradition is unscientific and lacks merit. Yam cannot be used as an element in tracing the actual destination migration to their current abode. Besides, there are no detailed studies and archaeological evidence that links them with Niger/Benue Confluence. Consequently, even if the confluence area may have been for long a region for cross-cultural activities for many Nigerian peoples, it is not enough reason to identify the area as the original homeland for the Igbuzor people.¹⁷

Some versions on traditions of origins of some communities in Delta state claimed secondary migration from neighbouring areas. The name Igbuzor means "we are

the first to be here". This is either a reflection of conversation over seniority or attempt to capture the extent that the people migrated to their present abode in wave of migrations. It is also an attempt to lay claim to land ownership. It also, carried the impression that there were other immigrants into the areas hence we can talk about second, third and other migrations. The founding of communities in Niger Delta region have always been linked to series of migration over time and not collective migration led by a single person. The migration that led to the founding of Igbuzor may have taken place in waves over time.¹⁸

One version claimed to have come from Nri, their ancestral home may be traced to an area situated within a radius of fifty miles from Nri, that is, within the area that is usually associated with the immediate Nri cultural complex.¹⁹The tradition has it that Igbuzor people was led out of Anambra by one Umejei the son of the king of Isu as their leader.¹⁷ This is one of the versions on traditions origins of Igbuzor communities.²⁰ Umejei's ordeal began when in a traditional entertainment wrestling threw his opponent down in "Mgba" (traditional wrestling) at Isu in Igboland, a situation that amounted to the death of his opponent even though it was not intentional. In those days, traditional wrestling was a commonly sporting event in this part of Africa with its values, social ego and respects.²¹

The unintentional killing of one's opponent in a traditional wrestling bout was then punishable by a capital punishment, this is also quite sensible since traditional wrestling was not a battle but only meant to test the manhood of contending parties.

Umejei fell short of this but his father who was the Eze (king) of that community duly utilized his royal influence in commuting it, forcing Umejei to undergo an exile rather than get killed as the law required. Umejei's father prepared charms for him to safely find a place of settlement, and his relatives and sisters agreed to accompany him on the journey to the unknown world. Umejei's bout fell at the present day Aniochei in Umueze and that was where the present day Igbuzor started from²²

The origin of Umejei's account remains controversial among the Isu people of Igboland in Nigeria, as almost every community claims to know the original home of Prince Umejei Nwa Eze Isu. Some Igbuzor indigenes, such as Diokpa Willy Okobi a former principal, believe that Umejei must have migrated from a nearby Igbo region in Anambra or Enugu States, possibly Anambra State. C. N. Ugochukwu from Nnewi, Anambra State, claims that Igbuzor-Isu is part of the Isu people, as Umejei hailed from this region of Igboland. He argues that a bloodline relationship between the two communities led Igbuzor to extend an invitation to the Nnewi community to witness the coronation of the first and current Obuzor of Igbuzor, Obi (Prof) Louis Chelunor Nwaoboshi. Further historical research and fact-finding missions are needed to determine the Isu home of Igbuzor in southeastern Nigeria.²³

Social Organisation, Marriage Institution

Man as a social being always seeks ways to interact and live a peaceful life. Igbuzor, a small town in Delta State, Nigeria, holds marriage in high esteem among the Igbuzorns. Divorce is considered a taboo and is often resentful, unlike western media

where divorce is done with utmost palatability.²⁴ The traditional rite of "Ihalidi" expects a widow to accept any of her brother's relations who may eventually become her husband if they both give their consent. When proposing to an Igbuzor lady, she is expected to introduce her suitor to her parents and close relatives. The "Iku-Aka" (Introduction) is a platform for both families to exchange knowledge and plant the idea of a marriage.²⁵

After the "Iku-Aka," a list of requirements, such as a specific bride-price and dowry, is issued to the groom. The would-be husband consults the parents of the bride-to-be's parents to determine the date for the "Ibu-Ego" (traditional marriage). The traditional marriage typically takes an out-door outlook, with families sitting facing each other, with the groom's family sitting together. The bride may decide to dress traditionally and decorate her hair with red beads. The ceremony begins with an opening prayer by the "Diokpa" (Head of the family of the bride's family), followed by the Groom's family receiving "appreciation drinks kola nuts" and breaking kola nuts simultaneously. The spokesman of the groom then addressed the bride's family, explaining the purpose of the visit. Subsequently after due negotiations the traditional marriage was concluded²⁶

Types of Marriages in Igbuzor

Before the colonial era, traditional marriage was the only official and native form of marriage generally recognized in Igbuzor. Under the traditional type of marriage we have; “ Igbulu-Nwunye nna-nzor” (Leveriate marriage), “Ibili Na-bae Nwoke” (Concubine marriage) and “Igbakpu Nwanye Egbe” (Forced marriage).²⁷

- 1) “Igbulu-Nwunye nna-nzor” (Leveriate marriage): It is a social practice whereby a widow is required to marry a male relative of her late husband, often his brother in-law in order to continue with the family name, especially in cases where she has no child before.
- 2) “Ibili Na-bae Nwoke” (Concubine marriage): This is a type of marriage where a young lady and young man live together without the man officially paying her bride price and meeting with the lady’s family. In cases where the lady has a child for the man without paying her bride price, the man can decide to meet with the lady’s family in order to pay her bride price so as to enable the child bear his name. Where the young man does not pay her bride price, the child bears the mother’s name.
- 3) “Igbakpu Nwanye Egbe” (Forced marriage): this is marriage that is usually contracted when a young man loves a lady and she does not reciprocate the love, he can decide to lure her to his father’s house and when the lady enters the compound and the young man goes inside to bring out a gun, if he shoots the gun into the air, it symbolises that he has married the girl and she cannot return to her father’s house until when her bride price is paid. If the lady runs back home after the gun has been shot in the air, it becomes an abomination (alu) on the part of the lady and as such no man will want to marry any lady that has committed abomination.²⁸

Festival

Iwu Festival is a communal festival celebrated in the Anioma region, primarily in Igbuzor and Ubulu-Uku communities. It is a communal celebration with a carefully planned program and high revelry, involving adult and youths. The festival may have evolved based on communal efforts to placate forces and allow fruitful existence of man. It is associated with planting and harvest times and is believed to have originated from a momentous occurrence before spreading to other parts of the region. In Igbuzor, the festival is celebrated by Ogbeowele and Umuodafe Quarters.³¹

The festival is a four-day period of silence, excluding cries, quarrels, fighting, and breaking of firewood. The next stage is "Ihoda-Iwu" or "Ihoda-Ife," where Ohene (Chief Priest) declares the end of the silence. This marks the beginning of a new season of rewarding farming. People move from house to house, congratulating themselves, and congregating in groups to greet their daughters married in other villages.³²

Religious

The traditional Igbuzor religion is known as "Odinani" and is wide spread. Igbuzor offer an example of an Anioma town where traditional religion is still widespread particularly in times of funeral but today, majority of the people are Christians, a religion that impacted on the town. kola nut generally referred to in Ignzor as "Oji" is used to observe traditional prayers together with the local dry gin.³²

In Igbuzor, rabbit (Eyei), has a spiritual affinity with the belief of the people of Ezukwu community in the present day Igbuzor, Delta State because the rabbits saved

them during the Nigerian Civil war sometime in 1969.³³ When the Federal troops invaded Igbuzor, the natives took to their heels and hid in the forest in order to avert the onslaught of the Federal troops. Immediately the Igbuzor natives scampered for safety and abandoned their homes for the forest, rabbits in their numbers came out of their hiding holes and started building mot in every nook and cranny, at the same time erasing the footsteps of the natives from the earth which did not help the Nigerian soldiers in easily tracing the whereabouts of the natives.³⁴

Economic Organisation

Farming is the main occupation of the people but as geography affects the way of life of every society, the people were also involved in trade, blacksmithing and cloth making. In farming, they cultivated different crops such as corn, okro, pepper, coconuts, cassava, cocoa-yam, yam etc. Yam in every Igbo speaking community is seen as the king of all crops. At the beginning of each planting season, individual families appeased their ancestral gods for peace and good plantation year while the village priest appeased the gods of the land on behalf of the people. From the past to the present age, yam have been aura sacrosanct belief in Igbo speaking community and they have constructed different traditions to assert their reasons for the sacrosanct belief.³⁵

Today, the people exchange their farm produce in internal and external market structures. They have four market days namely – Nkwo, Eke, Orie and Afor which are highly respected and are sources of Igbuzor economic stability.³⁶ The market days are also used to regulate their working days and resting days. Women carry the produce of

their different families to the market no matter the quantity of the produce but for the purpose of interaction. In the total picture of Igbo economic life, markets were important than trade routes. The women of Igbuzor also made different cloths and costumes for dancers in the past. The most common costume then was the “nkwerre” which were used by different dancing group especially “nkwa-nkwa” dancing group which is unique with the people of Igbuzor. Nevertheless, among all the economic activities of the people, agriculture is still the widely acclaim occupation. As early as 5a.m in the morning, many of the indigenes go to their different farms. Men were assessed in the ancient age by the number of farm lands and harvested crops and not about of money one possessed.³⁷

Political Institution

In Igbuzor, male children grow up with three hierarchically graded titles: “Nkpisi”, “Alo”, and “Eze”. “Nkpisi” is the lowest level of title, granting full Igbuzor citizenship and democratic freedom. Alo, the second highest title, deals with disciplinary matters and participates in the traditional Igbuzor political forum. “Eze”, the highest title, involves the payment of a large sum of money and liberal feasting. Ndi Eze is a strong political decision-making group in Igbuzor, deciding major issues and land cases.³⁸

“Omu”, a free Igbuzor woman, can take the title of “omu” by paying a large sum of money and giving a feast to members of the “Omu” group. “Omu” are members of the Otu Omu group, which imposes fines on violators of traditional codes. “Ndi Dibia”, a powerful association of traditional doctor-diviners, is responsible for decision-making

and public opinion in Igbuzor. They manipulate divination; have knowledge of healing herbs, and sorcery remedies.³⁹

Dispute Settlement

The IZU IGBUZOR consists of all the members of the Diokpa-Igbuzor-in-council, all the “Eze” men in Igbuzor, all the “Ndichie”, all the “Omu”], the head of the various groupings mentioned above and any man of adult age that has taken the Nkpisi title⁴⁰.

In IZU IGBUZOR, the elders will start a debate and any one can stand up and talk. After all views are heard, the Diokpa-Igbuzor through his Oga will order the Ndi Nze present to go aside and deliberate over the issues and bring back a decision. He may order all persons from a named age-grade upwards, to go out and deliberate. The nature of the matter will determine the body called upon to deliberate. This type of deliberation is called Ipu Ume⁴¹.

The Oga in the name of the Diokpa announces the decision and it becomes binding. If the deliberation is heavily booed, the Diuokpa may decide to adjourn the Izu to another time or he may appoint a new group to go and make another deliberation in the light of popular opinion⁴².

The eldest men are the holders of Ofo- the staff of authority and political power. They derived wisdom from their age and long experience in the art of government and prestige from the fact that they have taken the Alo title, which is the minimal indication of success in Igbuzor social, economic, ritual and political life⁴³.

Conclusion

The history of Igbuzor is an outstanding traditional history that possesses distinct geo-political and socio-economic elements. It shares linguistic and other social affinities with neighbouring communities which appear as evidences of relational interaction among the various peoples. Its topography provides for the settlement style and a configuration of lifestyle including; their economic activities, way of dressing etc. The Igbuzor political system is headed by the Eze and assisted by his cabinet members, where various age groups and titles exist. Certain festivals and other religious rituals were also observed to ensure prosperity and safety in the land.

Endnotes

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CHAPTER THREE

IGBUZOR CULTURAL HERITAGE IN PRE-COLONIAL TIMES AND EMERGENCE OF WESTERN CIVILIZATION

Introduction

Cultural heritage refers to the physical artifacts and intangible attributes of a group or society, inherited from the past. It serves as a bridge between the past and the future, preserving values for future generations. The concept evolved through complex historical processes and is based on changing value systems recognized by different groups. Cultural heritage objects represent identities, community, and the selection of preserved objects, monuments, or natural environments. Cultural heritage refers to tangible and intangible assets inherited from past generations, including buildings, monuments, landscapes, and artifacts.¹

The invasion of Igbuzor was carried out through less forceful measures and under the coverage of a punitive expedition on Igbuzor which was actually an excuse for the conquest of the kingdom whereas the conquest of Igbuzor was a premeditated act by the British rather than an act motivated by the civilization of the people.² This chapter shares light on the nature of Igbuzor's cultural heritage before the introduction of western civilization as that will help to comprehend the area that has been affected by Western civilization. The chapter also examines the coming of emergence of Western civilization in Igbuzor.

Cultural heritage

Among the people of Igbuzor before the advent of colonial rule and emergence of Western civilization there were crafts men and women of varied specialization. The specialists produced or manufactured such items as mat, pot, ceremonial wares etc. The members of crafts guilds including the guild of bronze casters for fear of their lives and especially as their monarch and patron was no longer in the kingdom fled into the bush and neighboring villages, however some members of the guild notably the chiefs stayed behind in the kingdom.³ Some of the bronze casters that fled into the bush established or formed new villages and also established the art.⁴

The art of craftsmanship became a way of earning a living while those members of the guild that did not continue the art in their new homes took to farming as a profession. Wood working took two forms in Igbuzor: the shaping and carving of hard timber and the shaping and carving of cam wood, carpenters carved out cam wood into tiny shapes, the carvers made red beads out of them. The development of the bead industry in Igbuzor started with the use of cam wood.⁵

Ivory and bone carving was an extension of the work of the wood carvers in the same way as bronze casting gave new dimensions to the work of iron smiths. Elephant's tusks were carved as ivory and fixed on carved wooden stands for shrine decoration. They were also cut into rings, carved and at times the ankles. Animals bones were also sliced into beads stung together for use around the neck, sometimes the bones were dyed in camwood to give them a red colour and beautiful, design.⁶

Shells consisted of sea shells such as cowries and fruit shells such as nuts cowries were originally for shine decorations but later they were used as money. They were strung together to make the cowries crowns worn by the nobles. However, the use of cowries as money facilitated market exchange a great deal and improved the counting system. Also fruit shells also provided materials for carving and body decorations.⁷

Weaving of different types developed in Igbuzor with the use of fibrous materials prominent among these materials was cotton. Others were raffia and reeds which were used for mats and bags, willow canes, (Kan) for making ropes, baskets and household furniture, cotton was grown in the farms right from the pre-colonial period, while the other materials were obtained from the wild forest. The weavers spun the cotton into thread and rolled palm fronds into raffia cotton cloths, and raffia cloths were made from these materials.⁸



Ogome(traditional musical instrument)
Source: Field Work, 2023.

The origin of the leather worker also dated to about 18th century. They were specially credited to have introduced the royal throne and cylindrical boxes made of bark of trees and hide and round leather hand fans in general, they produced fans, boxes, drums, etc. The hunters also supplied skins of highly revered animals as homage gifts to the king (Eze).⁹



Ugbugba-Nta(small traditional cooking pot)

Source: Field Work, 2023.



Ududu(traditional musical instrument)

Sources: Field Work, 2013.

Clay work produced potters, mud work architects, and sculptors while stone work produced bead makers, stone work did not develop in Igbuzor but was introduced by stone workers from Benin and Akwa.¹⁰ However historians believe that the making of pots is a significant pointer to the emergence of settlement life and farming. Mud work provided a common functional point for architects and sculptors in mud. The architects were mainly the wall builders and they designed and built the royal palace. Mention must be made of the soap industry what may be regarded as native soap. In the pre-colonial period Igbuzor had their special soap but since colonial era all these industries have become a thing of the past. Also another aspects of pre-colonial time was trade.¹¹

During the colonial period the people began to associate most of the industries to spirit worship, ritual and other factors that were not akin to the norms of the industries. For instance, many began to associate the iron smith industries to god, hence anyone in

the industry was perceived to be idol worshipers. This was as a result of the perceptual change from the advent of Christianity and which colonialism gave more impetus.¹²

Emergence of Colonial Rule in Igbuzor

While it is very difficult to pinpoint the exact date that European stepped their foot on, and the western culture infiltrated Igbuzor society, but one can allude to that of the Igbo as a whole and Nigeria at large. This difficulty is connected to the absence of written literature and oral tradition of Igbuzor people and society. Thus, we shall allude to written record on Igbo as a whole and other Nigeria group contacts with Western culture in order to deduce that of Igbuzor.¹³

Historically, the beginning of Nigerian peoples and culture contact with Western cultures is traceable to the Portuguese contact with Benin Kingdom in about 1472 A. D. (during Oba Ewuare reign). This relation subsequently led to a preponderance of relations with other European states, such as the Dutch, the British and the Spaniard in 1600 A.D.¹⁴ The reasons for their coming were economic, social and religious. Some of these reasons are still keeping them here till today. Consequently, Western civilisation and culture began to creep into Nigeria socio-cultural milieu, first, with the contact of Europeans with Africa and this was further aggravated by Berlin conference in the quest for imperial pilfering of African resources and, later, consolidated by the evil of imperialism and colonialism.

Although, there is no consensus as to the exact date for Igbo cultural contact with Western culture but one can allude to early 19th century especially with the conquest of

Lagos in about 1861. Thus between 1883 and 1914 there was Anioma-British war, also known as “Ekumeku” or “Ekwumekwu war”. The Anioma is made up of some Igbo speaking element such as Igbuzor. The term "Ekumeku" is derived from the secrecy surrounding the cult's activities, which was taboo during the war. The British struggled to manage to subdue the Aniomans, which they perceived as worrisome to their imperialist policies.¹⁵

The war began between the Royal Niger Company and Igbuzor fought each other in the actual first Ekumeku war. Igbuzor was the target of an oddly timed surprise attack by the Royal Niger Company, which gave them a brief initial advantage. The Igbuzor soldiers withdrew, and the British felt undisputed victory. The Ekwumekwu warriors did not submit as the Igbuzor forces grew stronger. The British led Major Festing's subsequent plea for reinforcement and the addition of more Lokoja-based troops joined the Royal Niger Company's forces, which enabled the Forces to continue their victory over the Igbuzor Anioma community. Indeed, the Igbuzor were driven to request peace because of wanton and heartless destruction of their farms and villages.¹⁶

The Ekumeku movement became one aspect of Nigerian nationalism, instilling fear in the British minds. The war lasted for 16 years, with heavy casualties on both belligerents. British attempts to impose imperialistic and hegemonic measures in the 19th century and first decade of 20th centuries triggered the Ekwumekwu war. The Anioma viewed British socio-economic activities as an intrusion, and the British used force to subdue the people. The British had an upper hand over the Anioma, as they were little

prepared to defend their territory from economic violation. The Anioma nation had engaged in violent clashes with the British before 1898, identifying the Anioma region as a difficult terrain.¹⁷

Conclusion

To an extent, this chapter has examined the how Igbuzor technological industries fared in the period before colonial. The members of the crafts guilds including the guild of wood carver, leather worker, the clay, mud and stone worker, fibre works industry, cloth, crafts with ivory, bones and shells workers, iron workers industry contributed to the culture. Not only that the war disrupted their trade, it also sent them into disarray but their main patron was dethroned. No customer readily available to purchase local produced, many of them diverted their energy for farming in order to survive the circumstance of time.

Endnotes

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CHAPTER FOUR

EFFECT OF WESTERN CIVILIZATION ON IGBUZOR HERITAGE

Introduction

The chapter shares light on the effect of western civilization on Igbuzor cultural heritage. The Igbuzor experienced a decline in the art and craft casting due to the invasion of the British. The guild of bronze casters fled into neighboring villages, while some members stayed behind. Some established new villages and art. However, the practice of casting, carving etc was not strong in the village, and some members took to farming as a profession.

Effect of Western Civilization on Igbuzor

The effect of Western civilization on the cultural heritage of Igbuzor, a community in Delta State, Nigeria, has been significant. The introduction of Western education and the English language has influenced the linguistic landscape of Igbuzor. English has become widely spoken and is often used for official and formal communication.¹ While the Igbo language remains important within the community, there may be a gradual shift towards English as the dominant language in certain contexts. Western education has had a transformative effect on Igbuzor's cultural practices and knowledge systems. Formal schooling has become prevalent, leading to changes in traditional modes of education and knowledge transmission. Western curricula, subjects, and teaching methods have been incorporated into the education system, influencing the values, beliefs, and perspectives of younger generations.²

The introduction of Christianity through Western missionaries has had a profound effect on Igbuzor's religious practices. Many community members have adopted Christianity, leading to changes in traditional religious beliefs and rituals. Christian doctrines and practices have influenced social norms, family structures, and community celebrations. Western fashion trends and styles have influenced the traditional attire worn in Igbuzor. While traditional clothing such as the wrapper (iro) and blouse (buba) are still worn on cultural occasions, Western-style clothing, including shirts, trousers, dresses, and suits, have become common in everyday life, particularly among the younger generation.⁴

The advent of technology and Western media, such as television, radio, and the internet, has brought new forms of entertainment, communication, and information dissemination to Igbuzor. This exposure to Western media has influenced cultural practices, including music, dance, and entertainment, as well as shaping the aspirations, values, and lifestyles of community members. The influence of Western civilization has brought about socioeconomic changes in Igbuzor.⁵

The introduction of a market economy, modern infrastructure, and Western business practices has affected the community's economic activities and livelihoods. Cash crops, trade, and entrepreneurship have become more prominent, potentially altering traditional agricultural and subsistence practices. While the effect of Western civilization on Igbuzor's cultural heritage has been significant, it is important to recognize that cultural exchange works in both directions. Aspects of Igbuzor's cultural heritage, such as

music, dance, and traditional festivals, continue to be celebrated and preserved alongside Western influences. The community's cultural resilience and ability to adapt have led to the emergence of hybrid cultural expressions that blend traditional and Western elements.⁶

The influence of Western civilization, along with globalization, has resulted in the homogenization of cultural practices to some extent. Aspects of Igbuzor's cultural heritage may have been diluted or overshadowed by dominant Western cultural norms and values. However, efforts are being made to preserve and promote the unique cultural identity of Igbuzor through cultural revitalization initiatives and the recognition of cultural heritage.⁷

It is worth noting that the effects of Western civilization on Igbuzor's cultural heritage are complex and multifaceted. While some aspects of the community's traditions may have been altered or diminished, others have been adapted, preserved, or reinterpreted in response to changing social, economic, and political dynamics. The ongoing interaction between Western influences and Igbuzor's cultural heritage continues to shape the community's identity and cultural landscape.⁸

Western influences have effected the arts and music of Igbuzor. Traditional art forms such as pottery, weaving, and woodcarving may have experienced a decline in popularity or production due to changing tastes and market demands. However, Western artistic styles and mediums have also found their way into the community, with artists incorporating new techniques and materials into their work.¹⁰ Similarly, Western music

genres such as hip-hop, pop, and gospel have gained popularity and are often fused with traditional Igbo music styles. Western civilization has brought changes to gender roles and family dynamics in Igbuzor. Traditional gender roles that assigned specific tasks and responsibilities to men and women have been influenced by Western notions of gender equality and women's rights. Women have gained more opportunities for education, employment, and participation in public life, leading to shifts in family structures and power dynamics within households.¹¹

The introduction of Western cuisine and dietary habits has effected Igbuzor's traditional food practices.¹² While traditional Igbo dishes and cooking methods are still preserved and enjoyed, Western foods and cooking techniques have become more prevalent, particularly in urban areas. This includes the consumption of processed foods, fast food, and the adoption of Western dining habits. Western architectural styles and construction methods have influenced the design and construction of buildings in Igbuzor. Modern houses often incorporate Western architectural elements, such as concrete structures, tiled roofs, and Western-style building materials. However, traditional architectural forms and techniques can still be observed in certain areas, especially in the construction of community spaces and traditional landmarks.¹³

The introduction of Western civilization has also brought environmental challenges to Igbuzor. Industrialization, increased consumption, and the adoption of Western development models have led to issues like deforestation, pollution, and waste management problems. These challenges can effect the community's natural resources,

ecosystems, and traditional practices related to agriculture, land use, and resource management.¹⁴ Despite the influence of Western civilization, there are ongoing efforts to preserve and promote Igbuzor's cultural heritage. Cultural festivals, ceremonies, and traditional practices are still celebrated and passed down through generations. Community organizations, cultural centers, and local initiatives work towards documenting, teaching, and revitalizing traditional arts, crafts, music, and dances. There is also recognition of the importance of intergenerational knowledge transfer to maintain the community's cultural identity.¹⁵

It is important to note that the effects of Western civilization on Igbuzor's cultural heritage are not entirely negative or positive. They represent a complex interplay of changes, adaptations, and challenges. The community's response to these influences varies, with some aspects of traditional culture being preserved, while others evolve or become less prominent. The ability to strike a balance between preserving cultural heritage and embracing aspects of Western civilization is an ongoing process that communities like Igbuzor navigate as they shape their cultural identity in a changing world.¹⁶

The introduction of Western civilization has influenced the traditional governance and legal systems in Igbuzor. Western models of governance, such as democratic structures and legal frameworks, have been incorporated into local governance practices. This has led to changes in decision-making processes, leadership structures, and dispute resolution mechanisms within the community. The advent of Western civilization and

modern medicine has effected traditional healing practices in Igbuzor. While traditional healers and herbal medicine practitioners still play a role in the community, the prominence and reliance on Western medical practices have increased. This shift can be attributed to factors such as improved access to healthcare facilities, the influence of Western medical education, and the perception of modern medicine as more effective.¹⁷

Western civilization has influenced social values and norms in Igbuzor. Western ideals of individualism, consumerism, and materialism have become more prevalent, potentially leading to changes in social relationships, community cohesion, and the prioritization of certain values over others. However, traditional values such as respect for elders, communal solidarity, and the importance of extended family networks continue to hold significance within the community.¹⁸

The influence of Western civilization has contributed to migration patterns and the emergence of a diaspora from Igbuzor. Economic opportunities, educational pursuits, and the desire for a better life have led to individuals and families from Igbuzor relocating to Western countries. This migration has facilitated the exchange of ideas, cultural practices, and resources between Igbuzor and Western societies, contributing to the cultural diversity and transnational connections of the community.¹⁹ Western civilization has also brought increased environmental awareness and conservation practices to Igbuzor. Through exposure to global environmental movements and sustainability initiatives, community members have become more conscious of environmental issues and the need to protect natural resources. Efforts are being made to

incorporate traditional ecological knowledge with modern conservation practices to preserve the community's natural surroundings.²⁰

The influence of Western civilization has opened up opportunities for cultural tourism and economic development in Igbuzor. The preservation and promotion of the community's cultural heritage, including festivals, traditional practices, and crafts, have attracted tourists and visitors from both within Nigeria and abroad. This has created economic opportunities for local artisans, entrepreneurs, and service providers, contributing to the community's overall well-being.²¹ It is important to recognize that the effects of Western civilization on Igbuzor's cultural heritage are dynamic and ever-evolving. The community engages in ongoing negotiations, adaptations, and responses to these influences, striving to maintain a sense of cultural identity while embracing aspects of modernity. The preservation and revitalization of Igbuzor's cultural heritage remain crucial in ensuring the community's unique identity, fostering intergenerational knowledge transfer, and promoting cultural diversity in the face of globalization.²²

The impact of Western civilization on Igbuzor wood carving, a traditional art form in the community, has been significant. With the influence of Western civilization, there has been a shift in the subject matter of Igbuzor wood carving. Traditionally, wood carvings in Igbuzor depicted cultural and religious themes, including ancestral figures, deities, and symbols of fertility. However, Western influences have introduced new subject matters, such as Christian religious figures, animals, and abstract designs, to cater to changing market demands and the preferences of collectors and tourists.²³

Western civilization has brought new carving techniques and tools to Igbuzor wood carving. The use of modern carving tools, such as power tools and sanders, has gained popularity alongside traditional hand tools. These new tools allow for more intricate and detailed carvings, expanding the artistic possibilities for wood carvers in Igbuzor. Western influences have impacted the market and commercialization of Igbuzor wood carving. With the advent of tourism and increased exposure to global markets, wood carvers in Igbuzor have adapted their styles and designs to cater to the tastes and preferences of Western buyers. This commercialization has led to changes in production techniques, pricing, and marketing strategies, as wood carvers seek to make their craft financially viable in a globalized economy.²⁴

Western aesthetics have influenced the design and aesthetics of Igbuzor wood carving. Traditional designs and motifs have been combined or adapted with Western design elements, creating a fusion of styles. This can be seen in the incorporation of geometric patterns, abstract forms, and naturalistic representations in the wood carvings. The integration of Western aesthetics allows for a broader appeal and recognition in the global art market. In response to the impact of Western civilization, there have been efforts to preserve and revitalize the traditional art of wood carving in Igbuzor. Community organizations, cultural centers, and art enthusiasts work to document and promote traditional carving techniques, motifs, and cultural significance. These initiatives aim to ensure the continuity of the craft and maintain a connection to the community's cultural heritage.²⁵

The interaction with Western civilization has also sparked cultural exchange and innovation within Igbuzor wood carving. Wood carvers may incorporate new ideas, materials, and techniques learned from exposure to Western art forms and styles. This cross-pollination of ideas can lead to the emergence of unique and hybridized wood carving expressions that blend traditional Igbuzor techniques with Western influences, resulting in a dynamic evolution of the art form. Despite the positive aspects of the influence of Western civilization, there are challenges in preserving traditional wood carving techniques. The availability and preference for modern tools, as well as the shift in subject matter, may lead to a decline in the practice of traditional carving methods. Ensuring the transmission of knowledge and skills related to traditional techniques becomes crucial to maintain the authenticity and integrity of Igbuzor wood carving.²⁶

Western civilization has impacted Igbuzor wood carving, the community's wood carvers continue to adapt and navigate the changing landscape while striving to preserve the essence of their cultural heritage. The balance between embracing innovation and maintaining traditional practices remains a key consideration for wood carvers in Igbuzor as they navigate the evolving demands of the art market and the preservation of their craft. The influence of Western civilization has introduced new opportunities for training and education in wood carving for artisans in Igbuzor. Formal institutions, art schools, and workshops that offer specialized training in wood carving techniques have emerged, providing artisans with access to knowledge and skills beyond traditional apprenticeship models. This exposure to formal education and training allows wood carvers to enhance

their craftsmanship, explore new artistic approaches, and expand their market reach.²⁷ While it is yet to public know that weather Igbuzor heritage are western museum but Western civilization has increased the global recognition and exposure of Igbuzor wood carving. Through international art exhibitions, cultural exchanges, and online platforms, the work of Igbuzor wood carvers has gained visibility and appreciation from a wider audience. This recognition opens up opportunities for collaborations, commissions, and the inclusion of Igbuzor wood carving in international art collections, further elevating the status of the art form.²⁸

The advancements in technology and the digital age have also impacted Igbuzor wood carving. Wood carvers now have access to online platforms, social media, and digital marketing tools, allowing them to showcase their work to a global audience. This digital influence has enabled artisans to reach new buyers, establish connections with collectors and galleries, and expand their market beyond traditional boundaries. With the influence of Western civilization, there has been a growing emphasis on standardization and reproducibility in Igbuzor wood carving. The demand for consistent quality and the ability to produce multiple pieces of the same design has led to the adoption of standardized patterns and production processes. While this approach offers economic benefits, it can also raise concerns about the loss of individual artistic expression and the uniqueness of each piece.²⁹

The influence of Western civilization has also brought attention to the conservation and sustainability of wood resources in Igbuzor wood carving. As global

awareness of environmental issues grows, wood carvers are increasingly mindful of the ecological impact of their craft. Efforts are being made to promote sustainable sourcing of wood, explore alternative materials, and raise awareness about responsible practices to ensure the long-term viability of the art form. The presence of Western civilization has contributed to the growth of cultural tourism in Igbuzor, which has had both positive and negative effects on wood carving. The influx of tourists interested in experiencing local art forms has created a market for wood carvings and cultural artifacts. However, the demand for mass-produced souvenirs and cheap imitations can pose challenges to the authenticity and quality of Igbuzor wood carving. While Western influences have brought changes to Igbuzor wood carving, there has also been a revival of traditional techniques and styles. Artisans and cultural organizations recognize the importance of preserving and promoting the authentic heritage of the craft. Efforts are made to document and transmit traditional carving techniques, motifs, and cultural significance to younger generations, ensuring the continuity of the art form.³⁰

The influence of Western civilization has also led to cultural integration and hybridization in Igbuzor wood carving. As artisans engage with Western art forms and collaborate with international artists, there is a blending of techniques, styles, and cultural influences. This fusion creates unique artistic expressions that reflect both the traditional heritage of Igbuzor and the contemporary global art scene. Despite the changes brought by Western civilization, Igbuzor wood carving remains a source of cultural pride for the community. The art form serves as a symbol of identity, heritage, and creativity.³¹ It is

celebrated during cultural festivals, exhibitions, and community events, reinforcing the pride and appreciation for the craftsmanship and cultural significance of Igbuzor wood carving. The influence of Western civilization has also highlighted the importance of preserving cultural knowledge associated with Igbuzor wood carving. Recognizing the potential loss of traditional techniques and practices, efforts are being made to document and archive the cultural knowledge, stories, and symbolism associated with the art form. This documentation ensures that future generations have access to the rich cultural heritage embedded in Igbuzor wood carving. The effects of Western civilization on Igbuzor wood carving continue to evolve as the community grapples with preserving its cultural heritage while embracing the opportunities and challenges of a globalized world. The resilience, adaptability, and creativity of wood carvers in Igbuzor remain essential in navigating these influences while maintaining the authenticity, cultural significance, and sustainability of the art form.³²

The influence of Western civilization has brought economic opportunities and improved livelihoods for wood carvers in Igbuzor. The market demand for wood carvings, both locally and internationally, has created a viable source of income for artisans. This economic benefit not only supports the livelihoods of individual wood carvers but also contributes to the economic development of the community as a whole.³³

While the influence of Western civilization has brought changes to Igbuzor wood carving, there is a strong emphasis on preserving cultural identity and heritage. Wood carvers in Igbuzor recognize the importance of maintaining the authenticity of their craft

and the preservation of traditional techniques and designs. Efforts are made to pass down knowledge and skills to younger generations, ensuring the continuity of the art form and its cultural significance. The interaction with Western civilization has encouraged artistic innovation and experimentation among wood carvers in Igbuzor.³⁴ The exposure to diverse artistic influences and styles has inspired artisans to explore new creative directions, pushing the boundaries of traditional wood carving. This artistic freedom allows for the creation of unique and contemporary expressions, while still rooted in the rich cultural heritage of Igbuzor.

The influence of Western civilization has facilitated cultural exchange and collaboration between Igbuzor wood carvers and artists from Western countries. This exchange of ideas, techniques, and perspectives fosters a cross-cultural dialogue and enriches the artistic practices of both parties. Collaborative projects and exhibitions provide opportunities for cultural exchange, fostering mutual understanding and appreciation of artistic traditions. While the impact of Western civilization has brought opportunities, it also presents challenges for Igbuzor wood carving. The commercialization of the craft, influenced by Western market demands, may lead to a compromise in authenticity as artisans create pieces catered to commercial success rather than cultural significance. Balancing economic considerations with the preservation of cultural integrity becomes a challenge that wood carvers navigate.³⁵ Despite the influence of Western civilization, Igbuzor wood carving demonstrates cultural resilience and adaptation. Artisans continue to find ways to maintain the core elements of their cultural

heritage while embracing the opportunities and influences brought by Western civilization. This resilience allows for the continued practice and evolution of Igbuzor wood carving as a vibrant and dynamic art form.

The cultural heritage of Igbuzor people was generally impacted on by the Western civilization. At part from the effects on the people ways of live, their arts works and other cultural heritage was not left out. The influenced can be seen in both the way modern art works of Igbuzor is being designed, which is reflection of western civilization. It has also affected the level of vigor aimed at preserving the cultural heritage. Western civilization affected the people perception or how they looked at their own cultural heritage, that is, some time the people associate cultural heritage with idol worshiped or religious activities only.

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4. *Ibid.*, p. 9.
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6. An interview with Tobichukwu Chukwumalieze, Age 55, Igbuzor, August 28th, 2023.
7. *Ibid.*
8. An interview with Mr. Omu Emmanuel, Age, 71, retired teacher, August 27th, 2023.
9. *Ibid.*
10. An oral interview with Victor Ogwuluzeme, Age, 42, farmer, August 28th, 2023
11. An oral interview with, Nwachukwu Odili, Age 62, farmer, August 28th, 2023.
12. An interview with Osegbe, P, Age 67, Igbuzor trader and farmer, August 28th, 2023.
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14. An interview with Okpara Onwuemeh, Age 72, Igbuzor farmer, August 28th, 2023.
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17. Interview, Otakpor, M. Age 64, farmer, Igbuzor, August 28th, 2023.

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20. An interview with Tobichukwu Chukwumalieze, Age 55, Igbuzor, August 27th, 2023.
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25. An oral interview with, Nwachukwu Odili, Age 62, farmer, August 27th, 2023
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28. *Ibid.*
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CHAPTER FIVE

CONCLUSION

This study had examined a history of Igbuzor people, Igbuzor cultural heritage, the socio-economic and political organization and the emergence of colonial rule in Igbuzor and the effect of colonial rule on Igbuzor society. Ibusa, originally known as Ibuzor, is a town on the first mountain plain west on the River Niger from Asaba. It consists of ten large united villages, with their boundaries sometimes not very distinct due to their closeness and mutual understanding of the indigenes. The Igbo people are known for their segmentary or acephalous way of life, having no centralized states and operating without kings. They are predominantly farmers and traders, with a common basic culture in their language and political system based on decentralization of power and delegation of authority. The Igbo people have a rich history of trade, blacksmithing, and cloth making, with yam being the king of all crops. They exchange their farm produce in internal and external market structures, and engage in various activities for leisure and business. Religion is another significant aspect of Igbo society, with the belief in a Supreme being called Chukwu and Alusi.

Study showed that cultural heritage refers to the physical artifacts and intangible attributes of a group or society, preserving values for future generations. In Igbuzor, Nigeria, the invasion of the British was a premeditated act, rather than an actual civilization. Before the British, Igbuzor had skilled craftsmen and women, producing items like mats, pots, and ceremonial wares. Woodworking, weaving, leather work, clay

work, and the soap industry were unique to Igbuzor. European contact with Igbuzor society began in 1472 A.D., leading to relations with European states like the Dutch, British, and Spaniard in 1600 A.D. The first Igbo-British war, Ekumeku, began between 1883 and 1914, disrupted Igbuzor technological industries and caused disarray.

The study revealed the effect of Western civilization on Igbuzor cultural heritage in Delta State, Nigeria, includes the decline in art and craft casting, the introduction of English, Christianity, fashion trends, technology, and Western media. Despite the homogenization of cultural practices, efforts are being made to preserve and promote the unique cultural identity of Igbuzor through cultural revitalization initiatives and the recognition of cultural heritage. The study explores the effect of Western civilization on Igbuzor cultural heritage in Delta State, Nigeria. The invasion of the British led to a decline in art and craft casting, with some members establishing new villages and focusing on farming. Western education and the English language have significantly influenced the linguistic landscape, with English becoming widely spoken and used for official communication. Christianity introduced by Western missionaries has profoundly effected Igbuzor's religious practices, leading to changes in social norms and family structures. Western fashion trends and styles have influenced traditional attire, with Western-style clothing becoming common among younger generations. Technology and Western media have brought new forms of entertainment, communication, and information dissemination to Igbuzor, shaping the aspirations, values, and lifestyles of community members. The introduction of a market economy, modern infrastructure, and

Western business practices has affected the community's economic activities and livelihoods. Despite the homogenization of cultural practices, efforts are being made to preserve and promote the unique cultural identity of Igbuzor through cultural revitalization initiatives and the recognition of cultural heritage. The ongoing interaction between Western influences and Igbuzor's cultural heritage continues to shape the community's identity and cultural landscape.

The introduction of Western civilization has significantly effected Igbuzor's traditional food practices, architectural styles, and environmental challenges. While traditional Igbo dishes and cooking methods are still enjoyed, Western foods and techniques have become more prevalent in urban areas. Modern houses often incorporate Western architectural elements, while traditional architectural forms and techniques can still be observed in certain areas.

The community faces environmental challenges such as deforestation, pollution, and waste management problems, which affect the community's natural resources, ecosystems, and traditional practices related to agriculture, land use, and resource management. Despite these challenges, there are ongoing efforts to preserve and promote Igbuzor's cultural heritage through cultural festivals, ceremonies, and traditional practices. Community organizations, cultural centers, and local initiatives work towards documenting, teaching, and revitalizing traditional arts, crafts, music, and dances.

The community's response to these influences varies, with some aspects of traditional culture being preserved while others evolve or become less prominent.

Striking a balance between preserving cultural heritage and embracing aspects of Western civilization is an ongoing process that communities like Igbuzor navigate as they shape their cultural identity in a changing world. Western civilization has also influenced traditional governance and legal systems in Igbuzor, leading to changes in decision-making processes, leadership structures, and dispute resolution mechanisms. It has also brought increased environmental awareness and conservation practices to Igbuzor, incorporating traditional ecological knowledge with modern conservation practices.

The effect of Western civilization on Igbuzor's wood carving has been significant, with new subject matters, techniques, and tools introduced to cater to changing market demands and preferences. Western aesthetics have influenced the design and aesthetics of Igbuzor wood carving. Traditional designs and motifs have been combined or adapted with Western design elements, creating a fusion of styles. This can be seen in the incorporation of geometric patterns, abstract forms, and naturalistic representations in the wood carvings. The integration of Western aesthetics allows for a broader appeal and recognition in the global art market. In response to the effect of Western civilization, there have been efforts to preserve and revitalize the traditional art of wood carving in Igbuzor. Community organizations, cultural centers, and art enthusiasts work to document and promote traditional carving techniques, motifs, and cultural significance. These initiatives aim to ensure the continuity of the craft and maintain a connection to the community's cultural heritage.

The interaction with Western civilization has also sparked cultural exchange and innovation within Igbuzor wood carving. Wood carvers may incorporate new ideas, materials, and techniques learned from exposure to Western art forms and styles. This cross-pollination of ideas can lead to the emergence of unique and hybridized wood carving expressions that blend traditional Igbuzor techniques with Western influences, resulting in a dynamic evolution of the art form. Despite the positive aspects of the influence of Western civilization, there are challenges in preserving traditional wood carving techniques. The availability and preference for modern tools, as well as the shift in subject matter, may lead to a decline in the practice of traditional carving methods. Ensuring the transmission of knowledge and skills related to traditional techniques becomes crucial to maintain the authenticity and integrity of Igbuzor wood carving.

Western civilization has effected Igbuzor wood carving, the community's wood carvers continue to adapt and navigate the changing landscape while striving to preserve the essence of their cultural heritage. The balance between embracing innovation and maintaining traditional practices remains a key consideration for wood carvers in Igbuzor as they navigate the evolving demands of the art market and the preservation of their craft. The influence of Western civilization has introduced new opportunities for training and education in wood carving for artisans in Igbuzor. Formal institutions, art schools, and workshops that offer specialized training in wood carving techniques have emerged, providing artisans with access to knowledge and skills beyond traditional apprenticeship models. This exposure to formal education and training allows wood carvers to enhance

their craftsmanship, explore new artistic approaches, and expand their market reach.²⁷ While it is yet to public know that weather Igbuzor heritage are western museum but Western civilization has increased the global recognition and exposure of Igbuzor wood carving. Through international art exhibitions, cultural exchanges, and online platforms, the work of Igbuzor wood carvers has gained visibility and appreciation from a wider audience. This recognition opens up opportunities for collaborations, commissions, and the inclusion of Igbuzor wood carving in international art collections, further elevating the status of the art form.

The advancements in technology and the digital age have also effected Igbuzor wood carving. Wood carvers now have access to online platforms, social media, and digital marketing tools, allowing them to showcase their work to a global audience. This digital influence has enabled artisans to reach new buyers, establish connections with collectors and galleries, and expand their market beyond traditional boundaries. With the influence of Western civilization, there has been a growing emphasis on standardization and reproducibility in Igbuzor wood carving. The demand for consistent quality and the ability to produce multiple pieces of the same design has led to the adoption of standardized patterns and production processes. While this approach offers economic benefits, it can also raise concerns about the loss of individual artistic expression and the uniqueness of each piece.

The influence of Western civilization has significantly effected Igbuzor wood carving, promoting conservation and sustainability of wood resources. This has led to the

growth of cultural tourism, which has both positive and negative effects on the art form. The demand for mass-produced souvenirs and imitations poses challenges to the authenticity and quality of Igbuzor wood carving. However, the revival of traditional techniques and styles has been encouraged by artists and cultural organizations. The influence of Western civilization has also led to cultural integration and hybridization, blending techniques, styles, and cultural influences. This fusion creates unique artistic expressions that reflect both the traditional heritage of Igbuzor and the contemporary global art scene. Despite these changes, Igbuzor wood carving remains a source of cultural pride for the community.

The study discovered that Western civilisation had a significant impact on the cultural legacy of the Igbuzor people. The consequences on peoples' daily lives also had an impact on their artistic creations and other cultural treasures. Both the modern art works of Igbuzor, which are a reflection of western culture, and the impact may be noticed. It has also had an impact on the zeal with which the cultural legacy is being preserved. Western civilization had an impact on how people perceived or viewed their own cultural legacy; as a result, occasionally, individuals solely identify cultural heritage with religious or idolatrous practises.

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b. Oral Interviews

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NAME	AGE	OCCUPATION	PLACE OF INTERVIEW	DATE OF INTERVIEW
Adaba Vincent Nduka	90	Retired UAC manager, Lagos	Igbuzor	7/03/2023
Matthew Igbinosun	69	Business man	Warri	7/25/2023
Matthew Ugochukwu	69	Business man	Warri	7/25/2023
Nmoginso, Augustine	92	Retired principal	Igbuzor	7/03/2023
Nwachukwu Odili	62	Igbuzor	Farmer	7/27/2023
Odu, Augustina Onyinyechukwu	58	Trader	Igbuzor	15/05/2023
Ogbogbo, Augustine Ndubiusi	39	Estate Manager	Igbuzor	15/05/2023
Okoro Austin	79	Retired civil servant	Warri	7/25/2023
Okpara Onwuemeh	72	Igbuzor	Farmer	8/28/2023
Omu Emmanuel,	71	retired civil servant	Warri	8/27/2023
Omu Obior	54	Farmer	Igbuzor	8/28/2023

Osegbe, P	67	Igbuzor	Trader and farmer	7/20/2023
Otakpor, M	64	Igbuzor		7/28/2023
Tobichukwu Chukwumalieze	55	Igbuzor		7/27/2023
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