

---

**RETHINKING AFRICAN INDIGENOUS KNOWLEDGE  
SYSTEMS IN STUDIO ART: AN ADVOCACY FOR *OBERI  
OKAIME* SCRIPT OF AKWA IBOM STATE, NIGERIA**

**Clement Etim Ekong**

**&**

**Ito Domobongse Ekong**

Department of Fine and Industrial Arts  
University of Uyo, Uyo. Akwa Ibom State, Nigeria

[clementekong@uniuyo.edu.ng](mailto:clementekong@uniuyo.edu.ng); [domosehekong@gmail.com](mailto:domosehekong@gmail.com)  
+2348023928171, +2348132216503; +2348028866620,  
+2347031305053

**Abstract**

African Indigenous Knowledge Systems (AIKS) constitute all the inventions of African Societies which are independent of western knowledge. These are fundamentally native and aboriginal to a particular African region, society or environment. Much of AIKS abound in various societies in the African Continent. However, most of them are not heard of anymore due, perhaps, to suppression by other cultures – mostly western cultures. Due to this, they are gradually going extinct. *Oberi Okaike* script of the people of Ibiono Ibom Local Government Area of Akwa Ibom State, Nigeria is one such creation from the ingenuity of Africans. This script is undoubtedly, an endangered alphabet. Besides its use for writing, its aesthetic and visual communicative endowments cannot be left to waste. It is on this premise, asides its documentation for posterity, that this paper was set to advocate its use in studio art. The objectives are to reecho the meaning of Indigenous Knowledge Systems (IKS) and the meaning of Africa Indigenous Knowledge Systems (AIKS), to discourse *Oberi Okaike* Script as an African Indigenous Knowledge Systems; to present some images of the script and advocate for its adaptation to motifs in art forms. The study adopted survey method. Data were gathered from secondary and primary sources. Findings show that *Oberi Okaike* script can be an effective source of inspiration for all genres of Studio Art.

**Keywords:** Advocacy, African Knowledge Systems, Medefaidrin, Numerals, *Oberi Okaike* Script.

### **Introduction**

There has been several attempts by scholars in and outside Africa to give dependable understanding to the concept of African Indigenous Systems (AIKS). This has given birth to different perspectives and conceptions of the concept. This is fundamentally due to individual differences. The conceptions and thoughts have made some people to feel, in their confusion, that Africa does not have anything like indigenous knowledge systems. This is argued against the preponderant social, cultural, economical, technological and ideological influence of Europe and America. This, undoubtedly, is one of the consequences of European and American hegemony which African states are majorly the victims.

The wrongful conception by the western world, that Africa is bereft of indigenous knowledge systems has also led to the thinking that she lacks writing systems. Arguably, the existence in most African societies of indigenous scripts, symbols and signs eloquently debunks the myth and statement that traditional African continent was bereft of graphic symbols in particular and Indigenous Knowledge Systems in general. The availability in different African societies of indigenous scripts such as Vai, Mende, Toma, hieroglyphics, Bagam, Kpelle, Oromo, Osmanga, Mandumbe, Bete, *Nsibidi* and, of course, *Oberi Okaike* of Akwa Ibom State of Nigeria is incontestable. However, most of them are neither heard of nor seen beyond their native areas. The seeming silence could be attributed to their conventional usage which may hardly go beyond their use as texts for communication among the natives.

The focus of this paper is on *Oberi Okaike* Script and Alphabets, one of the inventions that can be rightly categorised as a member of the African Indigenous Systems (AIKS). This is in consonance with, Nwankpa's (2) view that the word humanities can be approached as a branch of general studies that deals with the aspects of knowledge and civilization that are directly related to the human race and people in their day-to-day activities. Thus, the source's list of disciplines that are *prima facie* in the activities of man includes; Fine Arts/Visual Arts and Design (Studio

Art), Linguistics and Language Art and; Theater Arts. Besides the seeming non-believe of the occidental and oriental divides of the world that Africa has a plethora of Indigenous Knowledge Systems that is independent of them, the Africans themselves do not seem to be concerned enough to propagate what belongs to them. A way of doing this is by intentional re-invoking of the AIKS on what they currently do. The arts are one platform to do this. Attempts, however, are made with *nsibidi* and *Adinkra*, though not yet enough. Similar attempts appear not to be made with most other African scripts. Therefore, proffering possible solutions by suggesting the propagation of *Oberi Okaike* Script through Studio Art becomes the burden of this paper. The object of the paper is to briefly look at Indigenous Knowledge Systems (IKS) and African Indigenous Knowledge Systems (AIKS); to present samples texts in *Oberi Okaike* script and; state why rethinking *Oberi Okaike* Script would be significant to Studio Art. The study depended on survey method where data were basically accessed through secondary and primary sources.

### **Indigenous Knowledge Systems (IKS)**

Indigenous Knowledge Systems (IKS) is also referred to as “traditional, endogenous or classical knowledge” (Maila and Loubser, 2003:276 cited in Nwankpa, 2). They are “the structures of information and understanding fundamentally local or ethnic to a people or community” (Nwankpa, 12). These knowledge systems are acquired, and developed by indigenous people via constant interactions with the people within their environment. Same is extended as they manifest in their daily activities including language, religion, spirituality, music, other creative arts, world view, agriculture, governance, conflict resolution, education, security and health care; all of which are intimately linked with the culture of the people and their daily live (Nwankpa, 3). “Indigenous Knowledge (IK) is the local knowledge – knowledge that is unique to a given culture or society. IK contrast with the international knowledge system generated by universities, research institutions and private firms. It is the basis for local level decision making in agriculture, healthcare, food preparation, education, natural resources management, and a host of other activities in rural communities (Warren, 1991 cited in Nwankpa 4). They are the cumulative body of strategies, practice, techniques,

tools, intellectual resources, explanations, beliefs, and values accumulated overtime, without the interference and impositions of external hegemonic forces (Emeagwali, 2014 cited in Balogun, 228). Indigenous knowledge is the information base for a society, it facilitates communication and decision making, they are dynamic and are constantly influenced by internal creativity and experimentation (Flavier, *et al* 1995:479) in Sampson (101). It is what people know and do, and what they have known and practiced for generations, Osawaru & Edegbe (194). They are knowledge indigenous to a people.

### **African Indigenous Knowledge Systems (AIKS)**

“African Indigenous Knowledge Systems (AIKS) are those methods associated with the knowledge production, including oral traditions and guidelines, which serve the needs and goals of the African people using resources which are local to the people” (Nwankpa, 3). African Indigenous Knowledge Systems is as old as the human race. They were used in African societies for various purposes depending on societal needs (Chinwanga, Musingagi and Mupa, 2013 cited in Osawaru and Edegbe, 194). The availability of artifacts in the African environments attests to the existence of AIKS in Africa even in pre-colonial periods. Canoes, hoes, paddles, knives, clubs, spears, pottery and other material cultural objects are evidences. There are more evidences “to confirm the ground breaking discoveries and achievements of Africans before the interruption of the West (Balogun, 228). Emeagwale 2014 cited in Balogun (228) presents a roll call, thus:

*Among Africa’s material artifacts and repositories are stone and bone tools; bronze, iron, copper, silver, and gold sculpture and jewelry; terra cotta figurines; engineered structures such as pyramids, underground tombs, stela, obelisks, temples, mosques, dams and granaries; rock carvings, drawings, inscriptions and paintings; and agricultural terraces, fortifications and navigational devices.*

Obviously, great and amazing feat had been achieved by traditional Africans through their Indigenous Knowledge Systems. One such feat is *Oberi Okaim* Script of Ibiono Ibom people of Akwa Ibom State of Nigeria. Undoubtedly, the people of Africa, in African societies, used to farm, hunt and eat prepared food before the arrival of the colonialist in

their African colonies. They used to communicate, keep records, paint, draw and do decorations. They invented scripts, symbols and signs. These were possible through their Indigenous Knowledge Systems. Gudhlanga and Makaudze (2012) cited in Nwankpa (3) in the affirmative observe that “Africa did not learn about civilization and technology from Europe”. There is no gainsaying that Africa is the cradle of world civilization since she was the first to lead in civilization and technology in the earliest time of human history. This feat was achieved through her indigenous knowledge systems. Therefore, it would not be an overstatement to aver that Europe and America and recently, China which now appears to dominate global economy and modern technology are building on the structures of African economy and technology. It is indisputable that the Great Pyramid of Giza, a product of African Knowledge Systems, located at Cairo in Egypt, in Africa “is the only wonder of the ancient world that has survived to the present day” (History.Com Editors, 2019).

Unfortunately, the western world at most times sees Africa as a dark continent; she therefore does not see anything good in Africa. Paradoxically, they keep exploiting Africa, since the period of the scramble and partitioning of the continent till date. Their selfish notion of Africa and the African Knowledge Systems has given rise to the suppression of the systems to their (West) advantage. They, therefore, “regard African Indigenous Knowledge Systems, traditions, customs as diabolic, backward and without theories to prove the various claims (Osawaru and Edegbe, 194). It is through this lens that African Gin (*Ogogoro*), for instance, is branded illicit gin. The adjective, illicit, is used deliberately to “murder” the product in favour of similar products from the West. It is not worthy that, both the gin made in the West and the one made in Africa are produced by the same process of distillation.

Though, it might not be recognized and reckoned with in the mainstream science and technology “Ancient African civilizations bore sophisticated knowledge systems deeply embedded in local culture and social politic ... such knowledge has adapted to the times to serve pressing social issues and challenges” (Emeagwale and Dei, 2014 cited in Balogun, 228). African Indigenous Systems, by their nature, are not easily

transferable since the process of knowledge transmission is generally by oral tradition. Although AIKS differs from society to society, they have similar goals. They are created to solve existing problem(s). They were basically for training of the young ones on the societal norms, standards, beliefs and values. African Indigenous Knowledge went beyond socialization of the young generations in the norms, beliefs and opinions of the larger society to placing strong emphasis on acquisition of practical skills and knowledge which were useful to the learner and the society at large (Osawaru and Edegbe, 194). The source also observes that its “major concern was on social responsibility, job orientation, political participation and spiritual and moral values”. African Indigenous Knowledge Systems begin from the local environment. They were given rise to by challenges in the different African societies based on their respective occupations and trades, viz, farming, fishing, hunting, building and general management of family units and villages/clans. African Indigenous Knowledge Systems were used in religion, laws and customs of the respective indigenous people. Its impacts were felt in governance, ethics, orientation, medicine, art, craft, technology, and communication. Some were used for passing down what was known from generation to generation.

### ***Oberi Okaieme Script***

*Oberi Okaieme Script* was invented, developed and used for teaching in schools in the 1930s, and beyond, by adherents of *Oberi Okaieme*, a religious group in Ibiono Ibom Local Government Area of Akwa Ibom State of Nigeria (Abasiattai, 98; Ekong, 115); Urua and Gibbon (np). It was founded in order to interpret Christianity from the African cultural, religious and cosmological point of view (Abasiattai, 98; Ekong, 115) and as a result of the wish for a distinct variety of Christianity that would be suited to Ibibio people (Urua and Gibbon, np). The writing system was invented by Michael Ukpong and Akpan Udofia (Adams, 24; Ekong, 115; Urua and Gibbon, np).

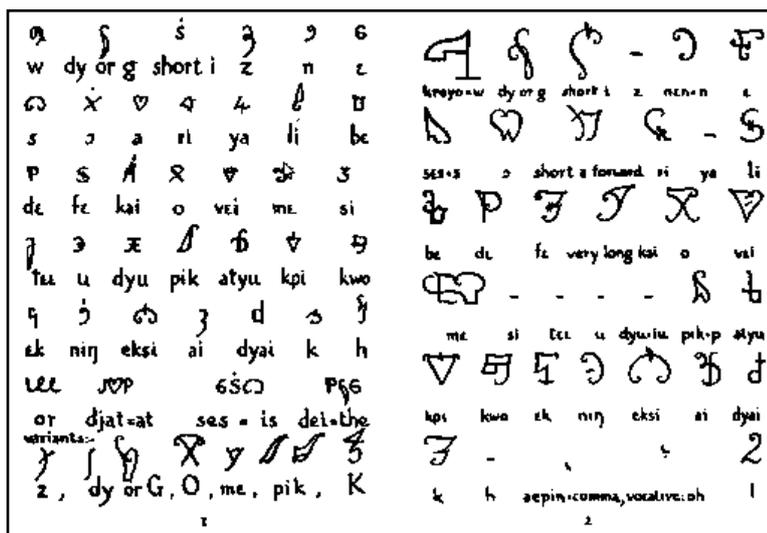
The development of *Oberi Okaieme* Gibbon, Ekpenyong, Moses and Urua, np; Abasiattai (98) by Ibibio people of Africa through the African Indigenous Knowledge Systems is a feat that has stunned many, especially the colonial rulers. No wonder Abasiattai (98) describe it a

mystery. Adams (25) observes: “from a vague vocabulary and a series of loops, crosses and other signs the vocabulary and orthography reached quite an advanced stage of development”. Abasiattai (98) describes it as the 10th wonder of the world, and observes

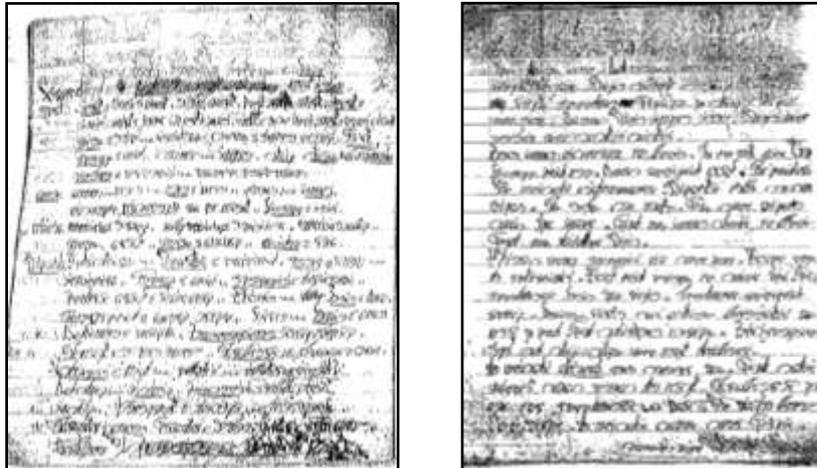
*but for a small community with little formal education to invent an alphabet, a language, and a numerical system, and use them consistently, as an enterprise of such staggering intellectual difficulty that one is tempted to look for a longer historical provenance.*

The script was used by the religious group in centres where they spread to, namely; Ntan Mbat, Obod Ekom, Ikot Andem Itam; Ididep, Ikpe Annang, Edem Iyere, Uruan and Ibesikpo. Summarily, the script had made its appearance in Ibiono, Itu, Uyo, Uruan, Ikono and Ibesikpo Local Government Areas of Akwa Ibom State, Nigeria. Some sample images of *Oberi Okaiame* script, notes and letters written in the script are shown in figures 1 – 9.

**Some Images showing the use of *Oberi Okaiame* Script**



**Figure 1: *Oberi Okaiame* orthography, alphabets**  
 Source: Adams, R. F. G. (1947)



**Figure 2:** Manuscript in *Oberi Okaime* Script  
**Source:** Abasiattai, M. B; Library (2012)

1	airi	A	15	tingo	LA	29	adipikn	<p>P. Medefaidrin Ritoo Eno Abasiattai</p> <p>1. Medefaidrin Ritoo Eno Abasiattai</p> <p>2. Medefaidrin Ritoo Eno Abasiattai</p> <p>3. Medefaidrin Ritoo Eno Abasiattai</p> <p>4. Medefaidrin Ritoo Eno Abasiattai</p> <p>5. Medefaidrin Ritoo Eno Abasiattai</p> <p>6. Medefaidrin Ritoo Eno Abasiattai</p> <p>7. Medefaidrin Ritoo Eno Abasiattai</p> <p>8. Medefaidrin Ritoo Eno Abasiattai</p> <p>9. Medefaidrin Ritoo Eno Abasiattai</p> <p>10. Medefaidrin Ritoo Eno Abasiattai</p> <p>11. Medefaidrin Ritoo Eno Abasiattai</p> <p>12. Medefaidrin Ritoo Eno Abasiattai</p> <p>13. Medefaidrin Ritoo Eno Abasiattai</p> <p>14. Medefaidrin Ritoo Eno Abasiattai</p>	
2	greid	B	16	tiats	L7	30	ediparid		
3	seita	F	17	Aiget	LH	31	aditrita		
4	aidu	J	18	kiama	LH	32	edikarup		
5	dyits	E	19	aitrik	LH	33	edifaigi		
6	tarai	LO	20	aditit	LX	34	edifudipt		
7	tuda	LI	21	adiri	LA	35	adifinggo		
8	silia	L1	22	adigreit	LH	36	adititit		
9	pikn	L7	23	adititit	L7	37	adiliget		
10	parid	L7	24	adititit	L7	38	adikisani		
11	tritar	L2	25	adidya	LE	39	adititrik		
12	karup	LX	26	adititit	LO	40	kreido		
13	bigi	L7	27	adifuda	LO	60	octada		
14	fudipt	L7	28	aditia	VO	80	aidudo		
							20	100	dyitido

**Figure 3:** *Oberi Okaime* Medefaidrin numerals 1 – 40; 60 and 80  
**Source:** Urua, Eno-abasi (2010)

1	ϕ	11	#	30	ϕ7
2	4	12	#	39	ϕE
3	ϕ	13	##	40	4θ
4	∇	14	§	60	ϕθ
5	z	15	Λ	80	∇θ
6	z	16	H	100	zθ
7	∨	17	z	200	7θ
8	↑	18	z	307	Λ∨
9	Δ	19	E	400	ϕθθ
10	7	20	ϕθ	8000	ϕθθθ

**Figure 4:** Oberi Okaime numerals  
**Source:** Rovenchak, Andrij (2012)

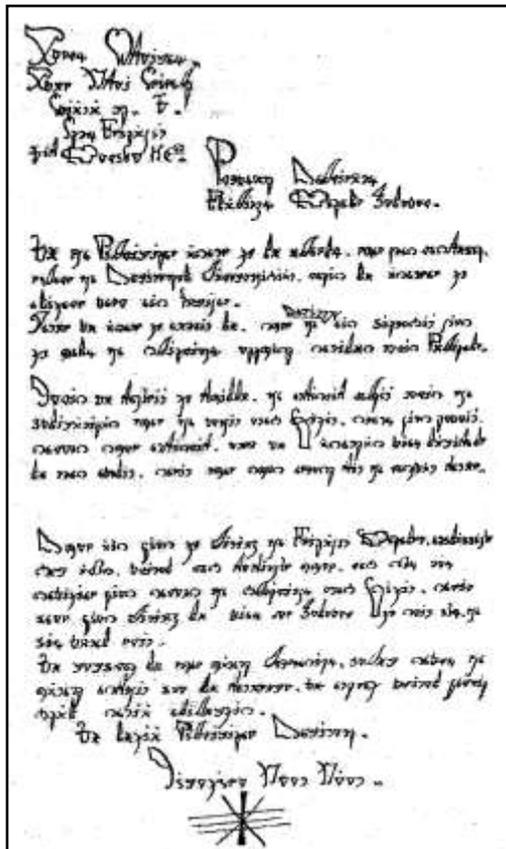
Ab	61	∇A	81	zA	101
AA	62	∇A	82	zA	102
AA	63	∇A	83	zA	103
AA∇	64	∇∇	84	z∇	104
AAz	65	∇z	85	zz	105
AAz	66	∇z	86	zz	106
AA∨	67	∇∨	87	z∨	107
AA↑	68	∇↑	88	z↑	108
AAΔ	69	∇Δ	89	zΔ	109
AA7	70	∇7	90	z7	110
AAH	71	∇H	91	zH	111
AA#	72	∇#	92	z#	112
AAH	73	∇H	93	zH	113
AA§	74	∇§	94	z§	114
AAΛ	75	∇Λ	95	zΛ	115
AAH	76	∇H	96	zH	116
AAz	77	∇z	97	zz	117
AAz	78	∇z	98	zz	118
AAE	79	∇E	99	zE	119
∇θ	80	zθ	100	zθ	120

**Figure 5:** Oberi Okaime Medefaidrin Numerals 61 – 120  
**Source:** Abasiattai M. B. (2008)

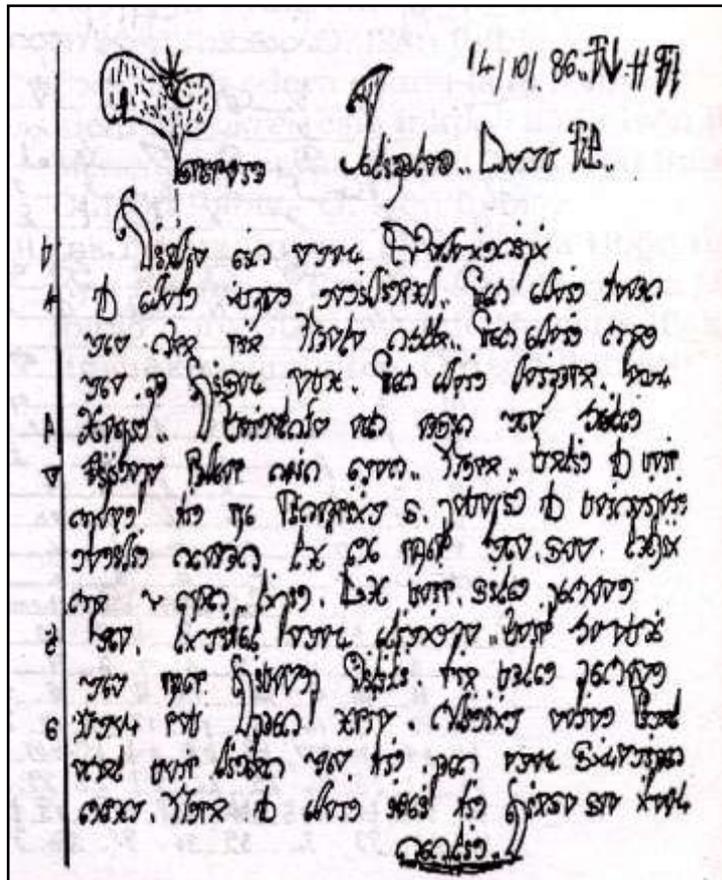
b↓D	541	bA↓	561	bH↓	581
b↓4	542	bA4	562	bH4	582
b↓A	543	bAA	563	bHA	583
b↓∇	544	bA∇	564	bH∇	584
b↓8	545	bA8	565	bH8	585
b↓8	546	bA8	566	bH8	586
b↓↓	547	bA↓	567	bH↓	587
b↓↑	548	bA↑	568	bH↑	588
b↓△	549	bA△	569	bH△	589
b↓7	550	bA7	570	bH7	590
b↓H	551	bAH	571	bHH	591
b↓H	552	bAH	572	bHH	592
b↓H	553	bAH	573	bHH	593
b↓S	554	bAS	574	bHS	594
b↓A	555	bAA	575	bHA	595
b↓H	556	bAH	576	bHH	596
b↓S	557	bAS	577	bHS	597
b↓f	558	bAf	578	bHf	598
b↓e	559	bAe	579	bHe	599
bA∅	560	bA∅	580	bH∅	600

**Figure 6:** Oberi Okaim Medefaidrin  
Numerals 541 – 600

**Source:** Abasiattai M. B. (2008)

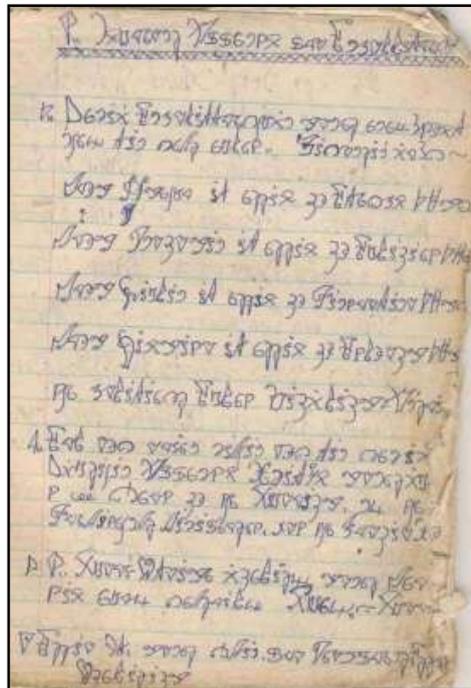


**Figure 7:** A letter in *Oberi Okaieme Medefaidrin* Script  
**Source:** Adams, R. F. G. (1947)



**Figure 8:** Psalm 23 written in *Oberi Okaimé*  
Medefaidrin Script

**Source:** Abasiattai M. B. (2008)



**Figure 9:** Scanned unprocessed Notebook in  
*Oberi Okaieme Medefaidrin Script*  
**Source:** Urua and Gibbon (2009)

### **Rethinking *Oberi Okaieme Script* in Studio Art**

One of the most dependable ways of preserving traditions is found in the arts. Studio Art has remained as one of the most dependable primary sources of historical records. This is evident in the drawings on the walls of caves and rocks – cave arts. They are also found in the remains of ancient cultures via their material culture. Pottery sherds, for instance, have been used over the years to reconstruct history. It has helped ethnographers, archeologists and others working in the preservation of culture. Therefore, using *Oberi Okaieme Script* as motifs on studio art forms would not only enhance the aesthetic of the form, but would also help preserve the already endangered *Oberi Okaieme Script*.

The hitherto missed script among the people of Akwa Ibom State in particular and Nigeria in general could be made a household name through its occurrence and re-occurrence on studio art objects found in homes, offices, churches, mosques and shrines. Therefore, there should be a conscious rethink on the *Oberi Okaieme* script. The rethink by artists should, of course, be about rejuvenating the script for use not just for the *Oberi Okaieme* medefaidrin language but for embellishment on forms. Besides, the script has great potentials for enduring artistic, political, economic, social, cultural and religious statements.

It is unfortunate that many artists have lost sight of this repository of design inspirations. More disturbing is the seeming unending self afflicted cultural colonialism. Self afflicted in the sense that some Nigerian/African artists have chosen to dependent wholly on foreign concepts, ideologies, motifs and patterns for use in their art. This, perhaps, is due to the neo-cultural, and political colonialism and the continued hegemony of the West over African states. Nevertheless, some African artists have adopted the idea of natural synthesis. Therefore they have adapted materials from their local environments to motifs on their studio art forms. Some have used material cultural items. Bruce Onobrakpeya, for instance has derived inspiration from folk songs, folklores and folktales for his artworks. Younger artists such as Imo Udosen, Bassey Ndon, Clement Ekong and the legendry Victor Ekpuk have explored *Nsibidi* on their art. Tayo Adanika, Obiora Udechukwu, Benjo Igwilo have explored Uli, El Anatsui has explored Adinkra and has combined Adinkra, *Nsibidi* and uli. The various activities by the different artists have helped in keeping the explored signs, symbols and folklores alive, hence their seeming popularity. Unfortunately, this is not so for *Oberi Okaieme* Script.

Interestingly, Johnson Effiong Ekanem and Clement Etim Ekong are just beginning to incorporate *Oberi Okaieme* in their textiles and ceramic artworks respectively. See figures 10 – 13. In the spirit of this advocacy, they are encouraging their students and established artists to join them in the cause as co-exponents.



**Figure 10:** Johnson Ekanem, Medefaidrin numeral design, zero to thirty, reflective and indelible inks, 45 cm x 45 cm, 2019

**Source:** The author (2019)



**Figure 11:** Johnson Ekanem, Medefaidrin upper case, marker inks and glitter glue, 45 cm x 38 cm, 2015

**Source:** The Artist Journal (2016)



**Figure 12:** Clement Etim Ekong “Oberi Okaike Numerals 1” in the scroll’s series; Ceramics; 29 cm x 27 cm x 53.5 cm; 2013  
**Source:** Domoseh Studios and Gallery (2013)



**Figure 13:** Clement Etim Ekong “Oberi Okaike Alphabets 1” in the scroll’s series; Ceramics; 35.5 cm x 44 cm x 6cm; 2013  
**Source:** Domoseh Studios and Gallery (2013)

## **Conclusion**

It is a seeming disservice for an African Indigenous Knowledge System (AIKS), *Oberi Okaike* Script that was invented since the early 1930s to begin to make its appearance on contemporary studio art forms in only recent times. This is not minding the indispensable aesthetic and communicative potentials of *Oberi Okaike* Script and the ingenuity of Nigerian artists. Therefore, this paper advocates that artists especially those of Uyo Art School should begin to consciously appropriate motifs and aesthetics of *Oberi Okaike* Script and incorporate same into studio art forms. Considering the aesthetics flamboyance of the script, it would be a reliable source of ideas for veritable visual statements in all the genres of Studio Art, viz, Ceramics, Glass, Graphics, Painting, Sculpture, Textiles and the hybrid art. It could also be exploited on craft and craft-en-art forms accordingly. As a means of communication which was used abinitio in schools for teaching (Adams, 24; Abasiattai, 98; Urua, 3; and Gibbon, np and; Ekong, 115) its aesthetics could be exploited for body decoration, wall decoration and stage design. It could also be used in clip art, emoticon and animation. The potentials of *Oberi Okaike* Script in studio art are enormous, hence, its advocacy.

## Works Cited

- Abasiattai, M. B. The Ibibio *Oberi Okaike* The Tenth Wonder of the World. A Lecture presented at the First Faculty of Arts Distinguished Lecture Series. University of Uyo, Uyo; (2008).
- Abasiattai, M. B. The African Pentecost in Qua Iboe Church of Nigeria 1927 and after the outpouring of the Holy Spirit among the Ibibio of Nigeria. Pp.128; 130 – 131; (2008).
- Adams, R. F. G. *Africa: Journal of the International African Institute*, xvii (1). Belgium: International African Institute. P. 26b (1947).
- Balogun, Adeola. The Indigenous Knowledge of Bronze Casting in Benin: Challenges and Innovative Growth for Sustainable Development. Abraka: Humanity Review. *A Journal of the Faculty of Arts, Delta State University, Abraka, Nigeria*. Vol. 7 (2). Pp 1 – 12; (2016). Pp. 288 – 234; (2016)
- Ekanem, Johnson Efiog. Adaptation of Oberi Okaike's 'Medefaidrin' Alphabets for textile Surface Decorative Designs. *The Artist Journal: A Journal of the Faculty of Environmental Studies*, University of Uyo, Uyo, Nigeria. Vol. 1 (3). Pp. 15 – 18; (2016).
- Ekong, Clement E. *Oberi Okaike's* Medefaidrine Language and Script: An Artistic Legacy Lost to Cultural Colonialism. *The Artist Journal (TAJ)*. *A Journal of the Faculty of Environmental Studies*, University of Uyo, Uyo, Nigeria. Vol. 1 (1) Dec. Pp 114 – 126; (2015).
- Nwankpa, Onyee N. Humanity and Humanities: Reconstructing Nigeria's Indigenous Knowledge Systems. Abraka: Humanity Review. *A Journal of the Faculty of Arts, Delta State University, Abraka, Nigeria*. Vol. 7 No. 2, Pp 1 – 12; (2016).
- Osawaru, Ngozi Florence and Edegbe, Kennedy Omoruyi. Reconstructing African Indigenous Knowledge System into the Teaching of English Language in Africa. Abraka: Humanity Review. *A Journal of the Faculty of Arts, Delta State University, Abraka, Nigeria*. Vol. 7 No. 2, Pp 194 – 200; (2016).

- Rovenchak, Andrij. Numerical notation in Africa. *Afrikanistik Aegyptologie Online*. Ukraine: Ivan Franko National University of Lviv; <https://www.afrikanistik-aegyptologie-online.de/archiv/2012/3553> Retrieved 22/03/2021. (2012).
- Rovenchak, Andrij; Gibbon, Dafydd; Ekpenyong, Moses and Urua, Eno-Abasi. Proposal for encoding the Medefaidrin (*Oberi Okaieme*) Script in the SMP of the UCS. UC Berkeley: Proposals from the Script Encoding Initiative; <https://escholarship.org/ut/item/55h7v8n4> Retrieved 22/03/2021.
- Sampson, Akaninyene John. The Art of Body Decoration among the Ibibio People of Nigeria and its Relevance in Indigenous Knowledge. *Abraka: Humanity Review. A Journal of the Faculty of Arts, Delta State University, Abraka, Nigeria*. Vol. 7 No. 2, Pp 99 – 104; (2016).
- Urua, Eno-abasi. The Medefaidrin Language: The Linguistic Contribution of Akwa Ibom State Nigeria to World Linguistic Heritage in Etim, Felicia Edu-Uwem (ed) *Beyond Academic Prowess: a Festschrift in Honour of Chief Ernest Elijah Consults*. Pp 2 – 13; (2010).
- Urua, Eno-Abasi and Gibbon, Dafydd. Preserving and Understanding the Medefaidrin Language of the *Oberi Okaieme* ('Church freely given') Ibibio Community: Cologne. <http://bachan.speechlabs.pl/files/> retrieved 19/03/2012.
- History.Com Editors.  
<https://www.google.com/amp/topics/ancient-history/sevens-wonders-of-the-ancient-world> Retrieved 30/03/2021.

### **Oral Interview**

Abasiattai, M. B.; Professor of African History. (Personal Communication) (2012, March 7).

Personal interview. His office, Department of History and International Studies, University of Uyo, Uyo. Akwa Ibom State. Nigeria.