

Preliminaries to Kiong Orthography

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ABSTRACT---- *A growing number of the world's languages are dying every year, especially in the underdeveloped countries, together with their rich, irreplaceable human attributes. Kiong is one of them, unfortunately. This paper attempts to document the rudiments of Kiong sounds with a view to proposing an orthography in future. Kiong is a Delta Cross Group language in the Niger-Congo Family. It is spoken by a handful of the aged, disappearing population mainly in Akamkpa and Odukpani Local Government Areas in Cross River State. Through the elicitation method, data for this on-going research were elicited from native speakers in Okoyong and Calabar by using the modified Morris Swadesh 100 wordlist and existing Kiong literature. The phonemic principle was adopted in the analysis of the corpus. The result of a sketch of the Kiong phonological pattern from the research bears some similarities with those of its principal geographical neighbours: Efik, Ejagham and Ibibio. More fieldwork and rigorous analysis are essential to elicit the salient phonological features that would enhance a definitive practical orthography for the language. Every effort is, therefore, a welcome development to reverse the moribund status of the Kiong language, culture.*

Keywords--- Kiong, orthography, moribund language, phonemic principle, Delta Cross

1. INTRODUCTION

Kiong is among the over 80% Nigerian languages that have no official orthography (writing system). Current efforts by government agencies to provide orthographies seem to centre on major and medium languages (in terms of number of speakers in millions). Given the dwindling fortune of some written languages, we think unwritten ones like Kiong may be easing towards extinction. Therefore, the need to devise an orthography for Kiong is urgent.

Kiong is a Delta-Cross language spoken in Odukpani and Akamkpa LGAs in Cross River State by the Okoyong people. Variants of the language names are Kurop, Korop, Korup, Akayom, Okonyong and Dorup. The Okoyong claim a Bantu origin, from the South Central Africa. Migration is said to have brought them to Cameroon, where they lived for decades before their final settlement in Nigeria. A remnant of the Kiong-speaking people still live in Cameroon today.

The Kiong language is in a precarious state with regard to its future survival. It has no enviable literary culture. Only few speakers are alive today, spread over Ekongatanako, Ankiong, Onim and Ekori Clans in Cross River State and the Mundemba area in Cameroon. Kiong seems threatened by its speakers, especially, as majority of them do not speak the language, and by the influence of Efik and English. The use of Efik and English in the cultural, religious (western), commercial and educational life of the people has adversely affected the growth of Kiong. This fact is aptly captured in Okon and Noah (2009). Indeed, the number of Kiong speakers has drastically decreased over time. Furthermore, the geographical location of the Kiong language community does not help matters. It is hemmed in by other cultures of greater educational and commercial eminence (Efik, Ejagham/Qua)". Kiong is in a *moribund* state because it has "no native speakers in the youngest generation", Eisenlohr (2004:2). As if to exacerbate the situation, Kiong has no formal orthography or official status. It is not used in the media, education or administration. At present, Kiong is barely kept on the life support via local cultural ceremonies and the meetings of the Okoyong Development League. If the bleak linguistic fortune of Kiong is to be reversed, it will need more than these mundane usages. In Adebija's (2000) analogy, Kiong is one of the "over 90% African languages...that exist as if they don't really exist... that live without being really alive" (p. 284). The time for language experts, educationists and native speakers to re-double revitalisation efforts is now. Hence, this preliminary attempt towards codifying Kiong whose ethnic population is estimated at 570 by Simons & Fennig (Eds, 2017).

An orthography has to do with the set of symbols and rules in writing a language. These symbols are 'letters' individually, a collection of which constitutes the 'alphabet'. The orthography of a language usually follows the conventions or agreed rules for spelling for the particular language which is being written. The symbols may be ordinary letters of the Latin alphabet like 'd' as in Kiong *dang* 'bladder', a diacritic together with a letter as in 'e' in Ebirá *ehé* 'world, life' or a special symbol as 'ə' in Ibibio *bək* 'gather(things)'.

Conversely, phonetic writing utilises phonetic symbols that are internationally accepted (Williamson, 1984). And, because an orthography is designed for a specific language, the same phonetic sound may have different

orthographic representations in different languages. The velar nasal, phonetically symbolised as [ŋ] can be represented orthographically differently in different languages as: English : *ng* , Efik : *ŋ* and Ibibio : *ñ*, for instance. An important component of an orthography is the rules for spelling, writing. Such rules may centre on tone marking, spelling of compound and loan words, among others. Our approach in this paper is essentially phonemic, but also phonetic, where this is inevitable. We shall attempt to follow the five basic principles of a practical orthography with regard to: accuracy, consistency, convenience, harmonisation and familiarity.

The need to give Kiong a practical orthography is not only urgent but compelling. Among other advantages, it will serve as a precursor to the effort to revitalize the language, apart from being a brake in the wheel of its possible death. It is easier for linguists to carry out other systematic aspects of language development after the orthography is devised. These include provision of primers, dictionaries and literacy materials. So, apart from enhancing literacy in the mother tongue, a Kiong orthography will also engender Kiong-English biliteracy (cf . Stubbs, 1980; Noah, 1997). These, and other advantages of writing will go a long way in national development. Our area of research contribution, therefore, is a socio-linguistic advocacy, language policy, language development and ultimately national development. Above all, the youth of Okoyong must learn to rekindle pride and interest in their native language. The success stories of revitalized erstwhile moribund languages elsewhere should be good inspiration to the Okoyong people.

1.1 Literary History of Kiong

Kiong has no official orthography. Hence, the question of literature review in our area of research can hardly arise. The first available evidence to commit Kiong to writing was done by Obonn Eyo Otu Ekpenyong in 1982, under the sponsorship of the Cultural Committee of Okoyong Development League. This was not an orthographic exercise. The 40-page primer contains vocabulary, phrases and sentences. The vocabulary items have English equivalents, but not for most of the phrases and sentences. Henshaw (1990) was a first degree research project on Kiong phonology, where limited aspects of the sound system were explored. That study identified 14 consonant phonemes, as opposed to the 15 posited in this study. In 2011, Ekpe Inyang compiled *A bilingual Durop-English Dictionary*, based on the Kiong dialect used in Cameroon. The absence of phonetic transcription is one disservice to both Ekpenyong (1982) and Inyang (2011). None of these two allude to any other written material in Kiong. We are, however, aware of some academic materials on the language such as: a) Noah, P. (1994):" A tentative analysis of the syllable template in Kiong; b) Okon, M. M. (2004):"The Kiong language in the 21st Century: Problems and prospects"; c) Okon, M. M. & Noah, P. (2009):" A preliminary report of aspects of the Kiong sound system." It is possible that other works may be available that we are not aware of at present. This our preliminary sketch seems to be the first attempt to suggest a tentative orthography for Kiong. Our effort in this regard is spurred by sociolinguistic advocacy and the surging interest by the Kiong people to preserve their language, transmit it to the present and coming generations².

2. ASPECTS OF KIONG SOUNDS

2.1 Vowels

Kiong has six phonemic vowel sounds. The principal criterion used in establishing this is the minimal pair principle. These phonemic vowels / i, e, a, u, o, ɔ/ are as follows:

1. /a/ and /e/ : /sak/ 'tear' (v)
 /sek/ 'laugh' (v)
2. /o/ and /ɔ/ : /ijon/ 'mountain'
 /ijɔn/ 'leg'
3. /e/ and /i/ : /ejɔn/ 'sky'
 /ijɔn/ 'leg'
4. /e/ and /u/ : /denuɔ/ 'head'
 /dunuɔ/ 'face'

Table 1: Kiong vowel chart

	Front		Central		Back
High	I				u
Mid	e				o
					ɔ
Low			a		

Vowel Description and Distribution

/a/. This is a low central vowel, unrounded. It occurs in all positions, as can be seen below:

- | | | | |
|--------|--------|----------|--------------------|
| 5. (i) | andiom | [andiom] | 'small' |
| (ii) | bantem | [bantem] | 'companion' |
| (iii) | ba | [ba] | 'take, own, marry' |

/e/. The mid front (unrounded) vowel occurs in word initial, medial and final positions thus:

- | | | | |
|--------|-------|---------|----------------|
| 6. (i) | erim | [erim] | 'sweet yam' |
| (ii) | ayeni | [ajeni] | 'good morning' |
| (iii) | de | [de] | 'to be' |

/o/. This low back vowel occurs in the following three word positions, as in:

- | | | | |
|--------|------|--------|------------|
| 7. (i) | onai | [onai] | 'four' |
| (ii) | enop | [enop] | 'antelope' |
| (iii) | nono | [nono] | 'heads' |

/u/. This is a high back vowel. It occurs word initially, post-consonantly (medially) and finally. Examples are:

- | | | | |
|--------|------|--------|---------------------|
| 8. (i) | utɔ | [utɔ] | 'kind, type, brand' |
| (ii) | tuya | [tuja] | 'to spit' |
| (iii) | oyu | [oju] | 'cat' |

/i/. The high front vowel in Kiong occurs freely in the three word positions, as in:

- | | | | |
|--------|---------|-----------|-----------------------|
| 9. (i) | ibet | [ibet] | 'regulation' |
| (ii) | akikuku | [akikuku] | 'a weakling' |
| (iii) | bofi | [bofi] | 'mortgage, pledge'(n) |

/ɔ/. In Kiong, the mid back vowel occurs thus:

- | | | | |
|--------|------|---------|--------------|
| 10.(i) | ɔsuk | [ɔsuk] | 'vulture' |
| (ii) | fɔŋ | [fɔŋ] | 'open' (adj) |
| (iii) | ibɔ | [ibɔ] | 'hands' |

2.3 Diphthongs or vowel sequences?

A diphthong, according to Trask (1996) is “a single syllabic nucleus which begins with one vowel quality and changes more or less smoothly to a second quality”. Okon and Noah (2009:332) posit that Kiong is rich in vowel sequences. They do not argue for the presence of diphthongs, because the sequences of vowels occur "across word boundaries"; even as the so-called word boundaries do not seem to be explicit, from their data. We have no compelling reason to support or vitiate their current analysis for now. However, we adopt their data:

- | | | |
|--------|----------|------------------------|
| 11.(i) | [sainan] | 'arrive |
| (ii) | [kpia] | 'cover' |
| (iii) | [tie] | 'do' |
| (iv) | [bukei] | 'ground, land' |
| (v) | [juo] | 'dance' (v) |
| (vi) | [kwoi] | 'gaurd' (or 'gourd' ?) |
| (vii) | [enuo] | 'house' |
| (viii) | [uen] | 'word' |

2.4 Reduplication

Reduplication, as the name seems to suggest, is a process in morphology, which repeats some phonological forms in a particular structure for lexical or grammatical functions. Reduplication is common in Kiong, just like in many African languages. Examples are:

- | | | |
|---------|-------------|----------------------|
| 12. (i) | [kpekpe] | 'all' |
| (ii) | [fɛpfɛp] | 'quickly' |
| (iii) | [minimini] | 'watery' |
| (iv) | [mbiɔbiɔ] | 'water leaf ' |
| (v) | [nenene] | 'to meet somewhere ' |
| (vi) | [ninjiniŋ] | 'little' |
| (vii) | [mamana] | 'hold firm' |
| (viii) | [maŋsaŋ] | 'groundnut' |

- (ix) [mbcnambɔ] 'only' (adv)
(x) [nekeneke] 'tasty'

The data above show that reduplication in this language affects both adverbials and nominals. Reduplication is used also in Kiong for marking of emphasis and in verbal construction.

Vowel Length

The Kiong vowel system seems to show evidence of length contrast. This is demonstrated not only for lexical emphasis but also in ordinary non-emphatic lexical items, as in:

- (i) [bini] 'to sigh'
(ii) [biini] 'ants'
(iii) [boma] 'lay, spread(eg. a mat)
(iv) [booma] 'prostrate(Imperative)'

It would have to be agreed whether or not vowel length will be indicated in the orthography with double letters.

2.5 Syllable

The syllable may be described as a segment or sequence of segments that has a peak of sonority and which coincides in number with a unit of utterance. The syllable structure of Kiong can be exemplified by the following patterns:

- (i) V [a-moi] 'cheating'
(ii) N [n-kan] 'a joke'
(iii) CV [ni] 'there'(adv)
(iv) CVC [bok] 'wait'
(v) CCV [e-kpri] 'little'
(vi) CVV [kpai] 'to be tired'
(vii) CVVC [kaak] 'crawl, creep'

While the above syllable patterns are generally monosyllabic, by some means of word formation process, such as affixation, complex syllable types (word patterns) can be derived.

2.6 Tone

Most African languages are tonal. Kiong is, therefore, not an exception. A language is said to be tonal when differences in relative pitch are utilised for lexical and grammatical functions. Both level and contour tones occur in the language. Instances of lexical tonal distinctions in Kiong include:

14. (i) H-H /úsá/ 'right hand'
(ii) H-L /úsà/ 'food'

Examples of falling (HL) tones are:

15. (i) / mâ / 'here'
(ii) / wê / 'sweep'

Rising tones occur in words such as:

16. (i) [boŋɪnwa] 'lips'
(ii) [dǐéni] 'tomorrow'

3. CONSONANTS

Kiong has a fifteen consonant system, which to our knowledge is phonologically sustainable. Our position differs from Henshaw's (1990) 14 consonant system. The 15 consonant sounds are made up of the following:

- Plosives:** / b, t, d, k, kp /
Fricatives: / f, s, x /
Nasals: /m, n, ŋ, ɲ /
Approximants: /r, j, w /

Table 2: Kiong consonant chart

	Bbilabial	Labio-dental	Alveolar	Palatal	Labio-velar	Velar
Plosives	p		t d		kp	K
Fricatives		f	s			x
Nasals	m		n	ɲ		ŋ
Approximants			r	j	w	

3.1 Description and distribution of Kiong consonants:

Plosives

The fifteen Kiong consonant sounds are described thus, as well as their distribution:

/b/ The voiced bilabial plosive occurs in all the three word positions. It has two allophones: [b] and [p]. The [p] allophone is restricted to word final position (as in 17 iii):

- 17. (i) [bùkà] 'book'
- (ii) [dèbèn] 'short'
- (iii) [jàp] 'animal'

/t/ The voiceless alveolar plosive occurs in three positions essentially: initially, medially and finally:

- 18. (i) [iɓotibot] 'while'
- (ii) [itim] 'money'
- (iii) [tou] 'plant, sow'

/d/ The voiced alveolar plosive occurs freely in all the three positions:

- 19. (i) [dai] 'lick'
- (ii) [timed] 'like this'
- (iii) [odom] 'husband'

/k/ The voiceless velar plosive occurs in the following environments:

- 20. (i) [keba] 'take enema'
- (ii) [dekon] 'farm'
- (iii) [kek] 'go'

/kp/ The voiceless labiovelar plosive is found initially and medially as follows:

- 21. (i) [kpeek] 'limp' (v)
- (ii) [ɔkpa] 'river'
- (iii) [kpat] 'all'

Only voiceless fricatives are found in Kiong. This is not unusual for the languages of the area. The fricatives occur as in the following examples:

Fricatives

- 22. (i) [fat] 'barb' (v)
- (ii) [fuu] 'full' (adj)
- (iii) [ekafi] 'paddle'

/s/ This is the voiceless alveolar fricative which is found in initial and final positions, as in :

- 23. (i) [sek] 'laugh'
- (ii) [usa] 'food'
- (iii) [sak] 'tear'
- (v) [isin] 'root'

/x/ The voiceless glottal fricative has two allophonic manifestations: [h] and [ɣ]. As a phoneme, /x/ occurs only intervocally as in:

- 24. (i) [eɣom] 'cow'
- (ii) [tuha] 'sit'

Nasals

Kiong has four phonemic nasal consonants: / m, n, ŋ, ɲ, /

/m/ The voiced bilabial nasal occurs pre-consonantly when it is syllabic as in:

25. (i) [m-bat] 'swamp'
(ii) [m-bon] 'you'(pl)

Elsewhere, /m/ occurs in the three word positions, as illustrated below:

26. (i) [maja] 'blink'
(ii) [amama] 'good'
(iii) [mbam] 'a jug'

/n/ Similar to /m/, /n/ occurs pre-consonantly as in the following examples:

- 27.(i) [n-dekwe] 'today' (variant: *nnini*)
(ii) [n-sai] 'an idea, a thought'

The alveolar nasal also occurs in the three word positions as shown below:

- 28.(i) [neke] 'tasty, palatable'
(ii) [enuŋ] 'ash'
(iii) [cbian] 'a lazy person'

/ɲ/ The palatal nasal is found in initial and medial word positions. Examples are:

29. (i) [ɲe] 'me'
(ii) [keɲa] 'brave'

/ŋ/ The velar nasal in Kiong occurs as follows:

30. (i) [kebeŋta] 'big'
(ii) [jeŋ] 'cut'

Its allophone [ŋw] occurs mainly in syllable and word initial positions as well as intervocalic position as in: [ŋwo] 'you'. In other words, /ŋ/ occurs mainly in medial and final positions.

Approximants

The three central approximants attested in Kiong are: /r, j, w/.

/r/ This sound occurs in initial and medial positions as in:

31. (i) [rere] (adv) 'still'
(ii) [wore] 'near'
(iii) [kiba] 'hold'

/j/ The palatal approximant appears both in initial and medial positions as in:

32. (i) [jokere] 'change'
(ii) [jep] 'stalk'
(iii) [ijon] 'mountain'
(iv) [tuja] 'spit'

/w/ Kiong labio-velar approximant is attested initially and medially as in:

33. (i) [wiba] 'fasten'
(ii) [duwa] 'grave'
(iii) [wok] 'confess, testify'
(iv) [nuwa] 'stab'

Homorganic Nasal

Homorganic sounds are so called because two adjacent consonants share the same place of articulation. Hence we have:

34. [nta] (alveolar) 'street, hamlet'
[mbuɔn] (bilabial) 'you'
[ŋkeim] (velar) 'circumcision'

Data at our disposal do not show evidence of the palatal nasal /ɲ/ being homorganic with other consonants. Further data may well prove us wrong.

4. THE SUGGESTED KIONG ALPHABET

Kiong can be written with the following twenty-one letters of the alphabet:

a, b, d, e, f, h, i, k, kp, m, n, ng, ny, o, o, r, s, t, u, w, y.

The small and capital letter versions are as follow:

a b d e f h i k kp m n ng ny o o r s t u w y
A B D E F H I K KP M N NG NY O O R S T U W Y

The suggested alphabet is based largely on the phonemes of the Kiong language. We give these phonemes together with their suggested orthographic representations, the lexical items in which they appear in Kiong as well as their glosses in English.

4.1

Phonemic form	Orthographic form	Example	Gloss
a	a	adubung	'a driver'
b	b	baat	'halt'
d	d	denen	'tooth'
e	e	ebia	'dog'
f	f	fori	'fall into a pit'
x[ɣ]	h[gh]	hei,tuga	'tick, sit'
i	i	ibad	'time'
k	k	katai	'arrow'
kp	kp	kpam	'reveal'
m	m	nɔm	'be good'
n	n	nuk	'reside'
ɲ	ny	nyik	'leave'
ŋ	ng	kiong	'Okoyong'
o	o	odom(also orom)	'husband'
c	c	mɔ	'you'
r	r	rere	'still'
s	s	sira	'sneeze'
t	t	toto	'father'
u	u	udim	'bush'
w	w	wima	'sprinkle'
j	y	iyon	'mountain'

4.2 Problems in the suggested orthography

Every orthography has its problems. These may be linguistic or technical, for example. We envisage that *Preliminaries to a Kiong Orthography* would have several challenges. For now, we are concerned with the following issues, at least: tone marking, diacritics, choice of dialect, borrowed words and vowel length. Paucity of competent native speakers and reliance on library sources (where the items have no tone marks) make accurate tone marking a daunting task. The other problem is technical, with regard to typing and publication outlet. A decision has to be made also whether to base the suggested orthography on the Odukpani or the Akamkpa dialect. It would have to be resolved how loan forms from sources like Ejagham and English would be assimilated into Kiong, with respect to sounds like: [v, dʒ, g] that do not exist in Kiong phonology. Steps have to be taken to agree whether or not, and how vowel length would be indicated in the orthography. All phonemes have allophones, according to the phonemic theory. Cases of allophonic variation must be consistently tackled in the suggested orthography. Resolution of the above problems would provide some of the rules for writing Kiong. An orthography is, after all, not only a set of symbols. It is a combination of symbols and rules used in writing a language.

4.3 Suggested solutions and rules

We proffer the following solutions and guidelines in attempt to surmount some of the challenges in 4.2 above. They would go a long way, in our thinking, to ease these problems that are usually associated with a new orthography; and, in the long run, enhance research and production of literacy materials in Kiong:

i. Tone marking[‡]

All Kiong syllables are associated with tones. Tone marking can be, however, very labourious, confusing, hence, discouraging. Partly because of this, we suggest, therefore, that Kiong should be written without tone. This is the

situation in Efik, a neighbouring dominant language. This will also enhance the good orthographic principle of harmonisation. Nevertheless, tone marking should be employed in Kiong phonetic transcription.

ii. Diacritics

Diacritics are used as additional notations (usually as superscript or subscript) to modify, provide extra information to the original letter symbol. To the extent that they often create learning difficulties, we recommend that their use be minimised in Kiong. For this reason, for example, we adopt *ng* over *ñ*, as a representation of the velar nasal [ŋ].

iii. Borrowed words

Borrowing is an inevitable sociolinguistic phenomenon especially in the contemporary global world. Loan words must, however, respect the phonology of the recipient language. Hence we have the following:

Foreign [English]	Kiong
German [dʒəmən]	Yaman [jaman]
Jacob [dʒeɪkəb]	Yekɔb [jekɔb]
Mango [mæŋgə]	mangoro [mankoro]
Police [pəlɪs]	bodis [bodis]

iv. Choice of dialect

Two of the Kiong dialects (Odukpani and Akamkpa) are mutually intelligible. The suggested orthography reflects features of the two dialects. This should engender mutual respect, consensus, unity and enthusiasm for all speakers to patronize the language .

v. Vowel length

- vi. Kiong exhibits vowel length contrast. Since this feature is phonemic, we suggest the use of double letters, instead of colon mark.

4.4 Conclusion

This paper is part of a larger project which seeks to document the Kiong language with a view to revitalizing, developing and promoting it through the creation of a literary tradition. It is part of our contribution to socio/applied linguistics advocacy. A practical orthography for the Kiong language will serve as the strong brake in the wheel of its imminent extinction. It will also boost literacy and national development, eventually. As Essien (2007:118) has observed, the Kiong language, *for now, is grossly inadequate in basic development*(emphasis ours). Yet, in this day and age, many linguistic communities, including small ones, are revitalizing their languages, ensuring that they are written and used at different levels of education. We, therefore, encourage the Okoyong people to do same to their language. Evidence of successful revitalization of erstwhile moribund languages like Cornish (a Celtic language in Cornwall, England), Maori (in New Zealand) and Yarok (in Northern California, US) could serve as an added impetus for the development and patronage of Kiong. Native-speakers, language experts, educationists, politicians and the civil society have a big stake in this venture.

4.5 Sample Text

Okoyong Pledge

Ami nde wen Ankiɔŋ
Nde amama ikwɔ Ankiɔŋ
Odena onen-onen ode Ankiɔŋ
Bekwo bedening betungo mmung
Onen-onen ode ikwɔ
Ka nwuwut ka nkpen ikpen
Ami nna ndewen Ankiɔŋ
Kiɔŋ efen kenya
Kiɔŋ dusie dunde

Literal Translation

I am a child of Okoyong
I am good wealth of Okoyong
Because person person is wealth
Many riches mean what?

Person person is wealth
Whether I live or die
I am still child of Ọkọyọng
Ọkọyọng people are brave
Ọkọyọng people are one

5. NOTES

- ¹ It is our fervent prayer that the Kiong people will create more awareness, love; use their language and put in place pragmatic steps towards its development.
- ² The two researchers (Okon and Noah) were on June 4, 2016 formally appointed into the Kiong Language Development Committee by the Kiong Committee of Chiefs in the Okoyong Council Hall in Unyi -Akamkpa Okoyong, Odukpani LGA, Cross River State.
- ³ Not disregarding the importance of tone, we are unable to give a full account of the Kiong tonal discourse at the present stage of this research. The standard phonemic notation for tone is : High ['], Low [`], Rising [v], Falling [Λ] and downstepped high [!].
- ⁴ [p] is considered an allophone of [b] because of its restricted occurrence and lack of contrast with any consonant in Kiong.
- ⁵ The Ọkọyọng Pledge was rendered to the researchers by the very Kiong-passionate octogenarian, Ọbọnn Eyọ Otu Ekpenyong in 2016.
- ⁶ Our unqualified gratitude goes to Ọbọnn Eyọ Otu Ekpenyong, HRM Kembengta Ọbọnn Efiang O. Andong (the Paramount Ruler of the Okoyong Clan), Ọbọnn Ita Okon, Dr. Eugene Bassey Akiba and other enthusiastic Ọkọyọng indigenes for their encouragement and support.

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