Chapter 2

Nigerian Worship Space Based on Religion Culture in North Cyprus

Nadereh Afzhool and Huriye Gürdalli

Introduction

In the beginning of time, religion and spirituality have been part of human life. They have been the subject and object of art, poetry, culture, warfare, inspiration, aspiration, sacrifice, morality, devotion, contemplation, conflict, and a plethora of other human activities, crossing every category of human endeavor (Niebuhr, H. R., 1989). These phenomena have been studied through the social science lens for the past 100 years. Scholars such as William James (1902–1961), and Edwin Starbuck (1899), conducted early psychological research. In addition, psychologists in Africa have paid more attention to religion and spirituality since the turn of the 21st century.

In their traditional ways, Africans, particularly Nigerians, cannot imagine living without religion. Nigerians typically pray to God, and their ancestors. Man's belief that God is able to satisfy his needs and dependence on God are exhibited through prayer. Regarding Nigerian religions, another author (Balogun, O. 1979) states that the most important aspect of the complex religious system was that it was not so much a matter of personal beliefs as it was the culture of the community as a whole (Olupona, J.K. 1990). when Christian churches were established in Nigeria, the Nigerian people began to experience a shift toward a new way of life that was completely at odds with their previous religious practices. Set of rules to be observed, promises to be expected in the next world, rhythm hymns to be sung were brought with Christianity. In Nigeria, many people practiced their faith on a daily basis (Pilgrim, R.B. 1978). They converted to Christianity and began to see Christianity as a religion, even though it was only practiced for a few hours on Sunday and the rest of the week was lacking of worship (Nwaka, C.S. ,2004). As a result, they used the church as a school or event, which later had an impact on the design of the space and the structure of the church (Arinze Francis. 1970). As a result, the church became a simple place that did not have any religious decorations and instead focused on the music and the audience's motivation up until this day. and the new generation is based on the idea that when they travel to or immigrate to another country, they worship in the same way as their own (Arinze Francis, 1970).

Migration is an important aspect of human nature (Adepoju, 2015), there is also a strong link between poverty and migration. Nigeria is portrayed as a wealthy nation due to its abundance of diverse resources. The majority of the time, these resources are mismanaged, resulting in extreme poverty for the locals (Olupona, J.K. 1990). People are looking for a variety of ways to survive as the population grows and poverty gets worse. Migration, an age-old strategy for human survival, is one of these strategies. The heterogeneity of migration and its processes calls for a comprehensive approach (Bell et al., 2010). Recently, Nigerian youth make up one of the largest populations of migrants who travel from their country to north Cyprus for education due to the low cost and the desire for a better life after completion (Pilgrim, R.B. 1978). North Cyprus is a Muslim country and the majority of churches are catholic, Nigerians find support from members who donate money and organize a simple worship space for themselves with worship music and lights because they have their own

Corresponding Author: Afzhool, N.
Faculty of Architecture Near, East University, Nicosia, Cyprus
e-mail: nadereh.afjool@gmail.com

religion and culture. This paper is structured into four parts, the first parts describing traditional religion and worship place. The second presents Christion religion place in Nigeria. The third part consider about Nigerian worship space in north Cyprus and part four is the results and discuss the main contributions of this paper.

Nigerian Traditional Religious Space Use of Mythological Themes in Artistic Forms

small gods play the role in traditional Nigerian cosmology and belief; so function as a mediator between man and God. Nigerians may have turned to such quasi-human gods (figure 1) as a means of pleading their cases through intermediaries and looking for God's mercy and justice. It was so that even when man couldn't speak, his worship, reverence, and sacrifices to these gods could still get the right words out and help change an offender's destiny (Niebuhr, H. R., 1989). In addition, the implication is to highlight the Nigerian religion as a way of life, and sculptures are largely functional in most Nigerian cultures. These figures perfectly capture the traditional religious beliefs and practices of Nigeria (Nwaka, C.S. ,2004).
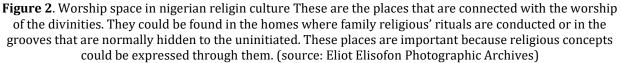

Figure 1. Holly's sculpture of Nigerian religion (Tribalart book .2006)

Themes of religion, metaphysics, history, morality, and culture are prevalent in these images (Arinze Francis. 1970). The physical world is connected to man's beliefs, essence, and existence through the majority of these art forms, which serve as the center of power (Ogunkunle, Abiodun J., 2005). Nigerian tries to express and explain pertinent issues like reproduction, fertility, continuity of power, authority, sickness, and the general Nigerian way of life through these figures as forms of man's beliefs. Essentially, one could say that sculptural art has universal appeal. In the West, it is a form of art that is greatly admired for its aesthetic presentation (Niebuhr, H. R., 1989). However, the majority of traditional Nigerian sculptures and carvings reflect on their conception of natural sounds and forces (Awolalu Omosade .J., 1981) . The sculptures' perceived natural status serves as the foundation for expression (Olupona, J.K. 1990). In soul, the ontological undercurrent of Nigerian traditional endeavors is reflected in sculptural forms found in figures, statuettes, on shrines, and as altar figures. Importantly, these figures represent the fundamental tenets of Nigerian traditional religions (Awoniyi, S., 2015). The religious faith, its rituals, and its practices through gods, deities, spirits, and ancestors are given prominence in typical Nigerian ancestral worship.

worship space in Nigerian culture adorned with objects that reflect the individual's devotion, shrines frequently exhibit a high level of artistic detail such as water pots, Pipkins of Spirits, cowries, chalk sticks, ivories, some of which were intricately and exquisitely carved, cocoa nuts, and enormous red clay pipes (Awolalu Omosade .J., 1981) . In general, shrines place varying amounts of emphasis on creativity and ornamentation (Oosthuizen, G.C., 1992). In Nigerian religion and culture, for instance, royal ancestral altars and shrines have been the focus of artistic creation. (figure 2).

Figure 2. Worship space in nigerian religin culture These are the places that are connected with the worship of the divinities. They could be found in the homes where family religious' rituals are conducted or in the grooves that are normally hidden to the uninitiated. These places are important because religious concepts could be expressed through them. (source: Eliot Elisofon Photographic Archives)

Nigerian ideals are associated with their religious and cosmological perspectives. Also, their culture may be seen in their manner of life and surroundings. This is reflected in their arts, culture, language, and communicative arts, both verbal and nonverbal. Primarily, traditional Nigerian society's culture offers a plethora of creative experiences and occurrences (Gbule, N.J. and Nwaka, C.S. 2018). Their religious beliefs regard the community as existing outside of the domains of living and nonliving objects. Furthermore, their spiritual beliefs are based on the ultimate God as well as the spirits, deities, and gods of their forefathers who act as mediators (Awoniyi, S., 2015). This is also reflected in Nigerian culture, where creative works often seek to connect with the unknown. Indeed, their artistic activities are inspired by a distinct concept that is anchored in their values, beliefs, and philosophy (Awoniyi, S., 2015) . As a result, in this context, it may be in one's best interests to reject what some regard as idolatry, namely the harmful role that Nigerian arts play in traditional religion. People, therefore, have a philosophical system that may or may not be identical to that of other peoples (O'Donovan, Wilbur., 1996). In reality, traditional Nigerian concepts like as figures, statuettes, shrine arts, and other aesthetic manifestations may be considered as utilitarian in and of themselves.

Nigerian Christian Religious space
Christianity is one of Nigeria's two major religions, with Christians constituting about 49% of the population. Nigeria has one of the biggest Christian populations in Africa, with approximately 70 million members of the church. In the fourteenth century, the first Christian encounter in Nigeria happened (Okonkwu, Peter. , 1989),. Christianity played a larger role in the formation of civilization, controlling the majority of social developments (Ogunkunle, Abiodun J., 2005). Christianity is most likely the most popular phenomenon in modern Nigeria, and it has gained this position owing to its contributions to Nigerian society (Oosthuizen, G.C., 1992). Religions in Nigeria have definitely trained a significant amount of influence on the Nigerian people, both favorably and adversely The Cathedral Church of St. Peters (figure 3), Nigeria's first church, was finished in 1898 and is located in Ake, Abeokuta, Ogun State (Gbule, N.J. and Nwaka, C.S. 2018). It was created years after Reverend Henry Townsend's ministry by Reverend Andre Desalu Wilhelm. The church was designed to house all of the priests.

As the first of its sort, it was only natural for the church to serve as a focal point for a large number of early missionaries who were preaching the gospel of Christianity in Abeokuta and its surroundings at the time (Niebuhr, H. R., 1989). At the moment, the St. Peter's grounds include a modern and larger auditorium where worship and other religious events are held (Nwoye, Chinwe M. A. ,2011). However, the physical structure, which was erected in 1898, still stands tall and is currently used as a tourist attraction. The church was not named after Henry Townsend, who was instrumental in the foundation of Christianity in Abeokuta, but he will be remembered since a hall within the church grounds is dedicated after him.

Figure 3. Cathedral Church of St. Peters from out site view (Ktravula. 2012)

The Cathedral Church of St. Peters, erected in Gothic style with a metal gable roof, was Nigeria's first church construction, paving the way for religious architecture. At the same time, there was a need to offer a sufficient living space for priesthoods. The structure has been protected as a monument in Nigeria (Magesa, L., 1997) The missionaries attempted to establish their status by mud, thatch, and brick construction. All of the early churches that were erected were established and controlled by foreign missions (Nwoye, Chinwe M. A. ,2011). Churches as Pentecostalism was yet unknown in Nigeria, and no African Indigenous Churches had been founded (O'Donovan, Wilbur., 1996). The architecture of these early founded Churches was imbued with liturgical and theological implications (Oyalana, S. 2000). They added adornment to the entry porch to indicate the sacredness of the internal holy place (Magesa, L., 1997). To carry out their mission in Nigeria, Christian priests decorated the church with artworks. The early Christian priest's church building was the earliest sort of artwork made for Christian religious service (Niebuhr, H. R., 1989). The aisle attempted to attract the assembly to the altar, while the seats on each side transformed into the gangway of a ship transporting believers to God. In the past, the altar, the holy center of the structure, was housed in a distinct and hallowed place. Obviously, it took some time for the indigenous people to adjust to the new architectural design and achieve the riches indicated. The church in (figure 4) is devoid of adornment, with only chairs and a table for service.

Figure 4. Inside Cathedral Church of St. Peters, lock of design and holly materials just simple as passible (ktravula.2013).

Church architectural design and construction relied primarily on foreign contributions. In modern times, the design space of church architecture has altered and churches are devoid of decoration; yet, some churches in Nigeria continue to adhere to massive constructions devoid of space decoration (Oyalana, S. 2000). While the early Churches believed in preserving adornment to edify their God, current Churches contemplate producing these transitory decorations with the thought that the world is a transient house and heaven is the true home (Okonkwu, Peter., 1989). Nigeria has a flourishing Christian community, thanks to its varied population and rich cultural past (O'Donovan, Wilbur., 1996). Nigerian Christian religious places are vital hubs of worship, spiritual nutrition, and community interaction (Okonkwu, Peter. , 1989).

Nigerian Christian religious spaces are diverse, with each denomination having its own set of worship rituals and traditions (Magesa, L., 1997). The Nigerian Christian landscape incorporates a tapestry of worship styles that reflect the country's cultural and geographical diversity, from exuberant praise and worship sessions in Pentecostal churches to reverential liturgical procedures in Anglican and Catholic churches. Nigerian Christian church places, in addition to their spiritual value, play an important role in community development (Gbule, N.J. and Nwaka, C.S. 2018). They act as hubs for education, healthcare, and social outreach initiatives, serving the entire community's and worshippers' needs (Okorocha, Eunice, 2006). Many churches provide schools, hospitals, orphanages, and vocational training institutions, offering critical services and contributing to Nigerian society's socioeconomic advancement.

They give a venue for Nigerians from various backgrounds to come together, celebrate their common faith, and build a feeling of togetherness and solidarity (Ogunkunle, Abiodun J., 2005). The use of local languages, music, and traditional clothes during worship sessions deepens the relationship between faith and culture even more. Churches in Nigeria are actively involved in social programs that address societal issues such as poverty, inequities in healthcare, and gender injustice (Okonkwu, Peter., 1989). These religious spaces challenge individuals and communities via outreach programs, counseling services, skill development projects, and support movements.

Music in Nigerian Religion Culture Space in Spiritual Healing and Well-Being
Physical and abstract environments are both important in healing and accomplishment. This is due to the fact that devotees frequently visit Temples, churches, mountains, rivers, and other locations in pursuit of spiritual health and well-being (Ogunkunle, Abiodun J., 2005). Water is an important idea in most, if not all, religious systems (Nihinlola, Emiola , 2005). Certain water sources are thought to have therapeutic properties in ARTs, but in Nigerian music and dance, music and dance are used for healing (Mbiti, J.S., 1976).

The idea of sound in traditional Nigerian religious music necessitates two levels of investigation: sound and music. To traditional Nigerian peoples, sound is a means for expressing an abstract notion in tangible form and communicating (Magesa, L., 1997). Fundamental traditional African belief holds that sound has mystical powers that can be used to evoke psychic forces of tremendous potency (Nihinlola, Emiola , 2005); powers that, for example, a traditional Nigerian would claim he or she has used time and again to produce tangible results through song. Music, on the other hand, is seen as the most direct embodiment of Eros in traditional Nigerian civilizations; a bridge between concepts and reality (O'Donovan, Wilbur., 1996). It is also claimed that musical sound and cosmic occurrences are related (Mbiti, J.S., 1976). These beliefs demonstrate that sound manifestation has a considerably larger significance to traditional peoples than the superficial connotation generally associated with it. In such civilizations, music's literary contents are more than simply words; they have mystical force and may be utilized in a variety of practical ways to achieve tangible observable outcomes (Okeke, C. , 2016). On this point, ritual dancing may be best viewed as an unsaid essay on the nature and character of metaphysical force (Niebuhr, H. R., 1989).

Music is seen as a holy channel through which persons interact with the divine in Nigerian religious and cultural places (Nwaka, C.S. ,2004). Music, whether traditional African rhythms, church hymns, or Islamic chanting, acts as a conduit for communication with the spiritual realm, generating a sense of transcendence and aiding spiritual experiences. Nigerians can show their religion, feelings, and loyalty to their religious beliefs via music (O'Donovan, Wilbur., 1996). It allows individuals to connect intimately with their spirituality and experience a spectrum of emotions in a community context by providing a medium to transmit joy, sadness, hope, and appreciation (Okorocha, Eunice, 2006). Music becomes a tool for spiritual self-expression through melodic and rhythmic emotions. Nigerian religious and cultural institutions embrace music's healing effect (Okorocha, Eunice, 2006). Music have power to restore spiritual, emotional and bodily wellbeing by musical vibrations and community singing, music involvement fosters a friendly and sympathy environment providing a sense of wellbeing and healing for the person experiencing personal problems (Ogunkunle, Abiodun J., 2005). Nigerians get together to celebrate their shared ancestry, reaffirm cultural values, and carry down traditions from generation to generation via community singing, dancing, and drumming. Music becomes a tool for cultural preservation as well as a source of communal pride. Music is a strong means for spiritual healing, emotional expression, and communal connection within Nigerian religious and cultural environments (Nihinlola, Emiola , 2005). It allows people to connect with their beliefs, express their feelings, and find peace through collective worship (Okeke, C. , 2016). Music's transforming impact continues to deepen Nigerians'

spiritual journeys, promote well-being, and strengthen the diverse fabric of Nigerian religious and cultural traditions.

Nigerian Worship space in north Cyprus

I spent two months interviewing Nigerians in churches and asking them different questions and analyzing their answers to understand their life and religion and why they don't use any holly design for their church and why the majority of the focus is on music, dance, and they don't read too much bible just motivating for the good life which was so exciting for me to understand this kind of mentality (Nihinlola, Emiola , 2005). According to Timothy Pastor (2022), religion in Nigeria "provides comfort, courage, love, definitely a sense of control, and release from fear and misery." Nigerians are dancing people, and religious festivals, rites, and ceremonies are commonplace. Religious music, dance, and theater are significant communication mediums, and when individuals engage, it provides as an outlet for their religious sentiments (odiah church member, 2022).

Worship Space is crucial to Nigerians residing in north Cyprus in reaffirming their connection to their religious tradition. In practically all religious traditions, the worship room is one of the most sacred venues, linking humanity with God. The majority of the churches in north Cyprus are catholic, and Nigerians who are traditional African-Christians are unable to attend. They feel that beautifying the worship place has an effect. Universities are the ideal locations for them to pray. Religion in Nigerian is important for people to learn and share in their group that will help them survive together, and is shown in the way a people or group organizes their World (John, 2022). Religious Culture, according to Nigerians, is the totality of knowledge and conduct concepts and artifacts that comprise society's shared heritage. It encompasses all that civilization knows and practices (Ivanna, 2022). Religion is a way of life for people (Amanda, 2022It is a system of ideas, values, beliefs, knowledge, and customs passed down from generation to generation within a community or group, rather than decorating and design of the environment (Mikael, 2022).

Religion is the moral law, tradition, and any other abilities gained by a human from the society in which he lives. It is an integrated pattern of human knowledge, beliefs, customs, life, works, rituals, ceremonies, and other connected components (Tamiya, 2022). The development of religion in a particular civilization is dependent on people learning and transmitting knowledge of life to future generations, and in order to do so, religious rites and communities stand all the time everywhere (Sara, 2022). Culture is a pattern of taught behavior, knowledge, and benefit that are integrated in line with certain dominating ideals or principles, resulting in configurations that may be diametrically opposed. In other words, culture varies from one another. It is primarily determined by the values and ideals around which they are founded. Culture is the sum amount of knowledge and behavior, ideas and things that create a society's shared heritage. Religion is at the center of civilization. This is because religion gives purpose and direction to every element of life (Kato, 1976). Relationships, selflessness, hospitality, and an inclusive spirit are some of the society's social and cultural ideals. Nigerians residing in north Cyprus continue to worship, and worship space is vital in restoring their connection to their religious heritage (figure 6). In practically all religious traditions, the worship room is one of the most sacred venues, linking humanity with God. The majority of the churches in north Cyprus are catholic, and Nigerians who are traditional African-Christians are unable to attend. They feel that adorning the worship venue has an effect, hence they employ colleges as worship locations.

In terms of identity, churches tend to be program-oriented, event-oriented, or purpose-oriented (Iyana, 2022). Their distinctive worship style defines and influences their interior design and planning pattern (Prisca, 2022).

Figure 5. Nigerian worship place in north Cyprus (church.2023)

Nigerians express their faith creatively via songs, music, and dance. In other words, there is some originality in how worshipers communicate their inner thoughts and feelings about the religion they practice. Worshippers develop a distinct body of rhythm through non-visual creative expression, imitation of natural sounds, and heavenly inspiration. In general, the traditional worshipper communicates his spiritual predisposition to his gods through dance movements, songs, music, incantations, and so on. Aesthetic values in all forms of creative expression are so appreciated. Significantly, the Nigerian worship area is plain and devoid of ornamentation, with an emphasis on performing arts and verbal techniques. This philosophy stresses the power of prayer, and they believe in faith healing, which may be accomplished via music and dance, and they do not believe in ornamentation or aims (Henry church member, 2022).

Worship, thankfulness, confession of sins, the proclamation of faith, and the priest's benediction. Songs, literary renditions, dancing, and clapping, accompanied by musical items like as drums, gongs, and so on, are used to emphasize the magnificence of God and his divinities. Dance, in particular, is an important part of Nigerian rites(Nihinlola, Emiola , 2005). The dance communicates a people's worldview and ideals. It is more of a people's concept manifested in human activity. She or he goes on to say that dancing is the fundamental means of communication with the phenomenal world. The chapel was packed with individuals dressed in a variety of fashions. Some donned modern metropolitan attire, while others wore vivid traditional attire. And the place is extremely plain without any Christian decorations, music, or singers to pray. fact, it can be said that culture covers all aspects of life. It is therefore difficult to define. According to White, culture is "that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society" (White, 2009). Culture is the totality of knowledge and behavior ideas and objects that constitutes the common heritage of society. It embraces all that the society knows and practices (Gaiya, 1994: 4). Culture is the way the people live (Oyalana, 2000: 73). It consists of a system of ideas values, beliefs, knowledge, and customs transmitted from one generation to another within a community or group (Oyalana, 2000: 73)

Methodology

In this study, the physical, cultural, and anthropological recording approaches are employed in tandem to determine the method to be used in the paper, while adhering to the fundamental notion regarding Nigerian worship space. As part of its methodology, this study employs specific procedures for data collecting, analysis, and interpretation by building theory and developing it with Nigerians who are members of the in north Cyprus. To comprehend the Nigerian church as an organism of imperceptible and tangible values, a two-way process of knowing local culture and intangible values and collaterally evaluating worship space or tangible values is required for examining their interrelationships.

In terms of the future structural framework, if the spatial shape and usage of the Nigerian church have a social meaning, then there should be an underlying set of constitutive norms or conventions that construct that meaning. The observer or researcher would only understand the significance of the actions once he had learned all of the rules and norms governing them. In this regard, for a better knowledge of the religious environment and activities, the cultural structure of the worship space should first be inspected and understood normally, and then this understanding should be developed by searching for special religious culture specificities The fundamental approach in folklore, with its tactics of 'observation,' 'interviews,' and 'using guide informants,' is employed specifically for comprehending the characteristics of intangible religion culture in Nigerian worship space.

Discussion

The study's foundational tenet that religions are complex, dynamic, and always changing entities formed by the interactions of tangible and ethereal values served as its starting point. Also, it is important for Nigerians to comprehend various cultures in order to record and study how concrete and intangible values interact when spaces are transformed into places of worship. The need of comprehending, recording, and analyzing the integrity of tangible and intangible assets was heavily stressed in the study. The study's conceptual framework and methodology were then applied in the Nigerian worship area to contend for particular strategies for maintaining its integrity. So, fundamental strategies for integrating intangible values into research at a place of worship might be found.

Result

I have described Lefebvre's concept of space, which is the foundation for contemporary cultural and social sciences' re-conceptualizations of space, based on the idea of worship space. This concept views space as socially constituted rather than topographically given, as both a prerequisite and a result of social interactions. According to Durkheim, holy things are things set aside, thus I study worship places as things set apart, spaces that Nigerians deliberately create based on contemporary circumstances. Understanding how environments are purposefully created differently sheds light on concepts like identity, community building, and belonging. Views from African Experiences describes locations designated as distinct as a very particular type of social space by connecting them to Lefebvre's idea of (social) space.

Conclusion

The study makes it abundantly evident that the church is a part of Nigerian culture and is influenced by traditional religion. In order for Nigerians to effectively believe in it in their culture while residing in another nation, the role of religion in Nigerian culture and the church are positively interwoven, which serves to inspire the unreached. In order to effectively respond to the conversion and way of life of the people, it is therefore necessary for the church to be deeply ingrained in the Nigerian people and to develop their understanding of the religious culture regarding God's revelation, the interpretation of it, and the communication of it. They must never forget that their primary identity as Christians is in their religious culture and that of Christ, one God and worship place is place to connect human to god with own way such as dance and music not design and holly sculpture.

Acknowledgements

Conflict of Interests

The authors declare no conflict of interest

Reference

Arinze Francis. (1970), Sacrifice in Ibo Religion. Ibadan. Ibadan University Press. Publisher   Ibadan University Press, ISBN 9781210559, 9789781210556 Length:129 pages

Awolalu Omosade .J. (1981). Yoruba Beliefs and Sacrificial Rites. United Kingdom: Longman Group Limited. Publisher: Athelia Henrietta Press, ISBN   0963878735, 9780963878731, 203 pages

Awoniyi, S. (2015). "Ethical Guidelines for Sacrifice in African Traditional Religion: A Socio-Cultural Cultural Approach." Global Journal of Arts, Humanities and Social Sciences. Vol. 3, No. 11, November. Pp.63-72. http://www.eajournals.org/wpcontent/uploads/ Ethical-Guidelines-for-Sacrifice-in-African-Traditional-Religion-ASocial-Cultural- Approach.pdf. DOI: https://doi.org/10.47814/ijssrr.v5i6.407

Gbule, N.J. and Nwaka, C.S. (2018). "Conversion in Igbo land. The Conundrum of the title of Elders in Sabbath Church." A paper presented at the International Conference on African Pentecostalism, at The Redeemed Christian Bible College Main Campus, Ibadan, ISSN: 2188-966X

Magesa, L. (1997). "Christ the Liberator and Africa Today." In Robert J. Schreiter (ed). Faces of Jesus in Africa. Maryknoll, NY: Orbis Books. doi/pdf/10.10520/AJA02569507_381

Mbiti, J.S. (1976). African Religions and Philosophy. London: Heinemann. ISBN: 0385037139, 9780385037136, 290 pages

Niebuhr, H. R., (1989). Christ and Culture New York: Oxford University Press. https://doi.org/10.1177/004057365801500114

Nihinlola, Emiola ,(2005). "The Impact of Globalization on African Culture", Ogbomoso Journal of Theology: 56-67. doi.org/10.18052/www.scipress.com/ILSHS.15.1

Nwaka, C.S. (2004). Our Lord's Sabbath Mission: Origin, Growth and Development. Unpublished M.A. Dissertation. Port Harcourt: University of Port Harcourt.). ISBN: 978-90-04-52664-8

Nwoye, Chinwe M. A. (2011) "Igbo cultural and religious worldview: An insider's perspective." International Journal of Sociology and Anthropology Vol. 3(9), pp. 304- 317, 21 September. Available online http://www.academicjournals.org/IJSA. ISSN DOI:10.13140/RG.2.2.22597.06889

O'Donovan, Wilbur., (1996), Biblical Christianity in African Perspective Carlisle: Paternoster Press. 89-98 ,ISBN 0853647119, 9780853647119

Ogunkunle, Abiodun J.,(2005). "African Culture and the Challenges" in UMCATC Journal of Theological Studies, 53-66. ,doi./10.45287/00405734569150045

Okeke, C. (2016). "Judeo-Igbo Traditional Religious Conception of Sin: SocioReligious Implications on Igbo Society." Journal of Religion and Human Relations. Vol 8, No 2. ISSN: 2006-5442. doi. /10.44587/004057345641459675

Okonkwu, Peter. ,(1989), Christian Religious Knowledge. Onitsha: Tabansi Press Ltd. doi./10.425467/004857345691458675

Okorocha, Eunice, (2006), "Culture and Church" in Africa Bible Commentary ed. by Adeyemo Tokunboh, Nairobi: World Alive Publication. http://dx.doi.org/10.3939/jola.2014.45010.10.84.

Olupona, J.K. (1990). " Rituals in African Traditional Religion: A Phenomenological Perspective." In Orita: Ibadan Journal of Religious Studies, XXII/1 June, pp. 2-11. , DOI: 10.1080/08111146.2018.1555909

Oosthuizen, G.C. (1992). The healer-prophet in Afro-Christian churches. Leiden: Brill. Available at: https://doi.org/10.1007/978-1-3200-8647-2

Oyalana, S. 2000. "The Effect of Culture Contact on the Contemporary Nigeria Life" Journal of Immanuel College of Theology (IJT. Vol.1,2000):73. doi: 10.1080/25431161.2014.990645.

Pilgrim, R.B. (1978). "Ritual." In T. William Hall (Ed) Introduction to the Study of Religion. NY: Harper & Row. https://doi.org/10.1111/j.1523-4539.2008.258942.x