

# **THE RELEVANCE OF ORAL TRADITION: FOLKLORE AND THE EDUCATION OF NIGERIAN YOUTHS**

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## **Abstract:**

In recent years there has been persistent out-cry nationwide against the falling standard of education at all levels – primary, secondary and tertiary – and the rising incidence of juvenile delinquency among Nigerian youths. Many things have been identified as responsible for this. Many scholars, educationists and activists argue that the disregard for the core values of the ethnic nationalities in Nigeria and our inability or reluctance to apply these values in the education of the Nigerian youths are responsible for the disorientation and deviance exhibited by many young people in the country today. Many youths do not understand or speak their mother tongues; they know next to nothing about the cultural traditions of their people. All this has led to loss of identity and lack of idealism on the part of the youths. Returning to the various cultural traditions of Nigeria's multiple ethnic nationalities and using these as a basis to lay a solid foundation in the upbringing and education of the youths will go a long way in inculcating the culture of decency, integrity, hard work and creativity and tolerance in the youths of this country. One way to do this is to restore the prime position our tradition and culture once enjoyed in the past as tools for the instruction and upbringing of the young. It is my argument in this paper that no aspect of our cultural tradition can help in the achievement of this noble goal more than folklore.

## **Introduction**

Scholars and critics have consistently advocated the use of culturally relevant reading materials for the education of children in Africa (Agbasiere 420). Books or stories with familiar backgrounds are more accessible and comprehensible to children. Unfortunately most reading materials used in primary and secondary schools in Nigeria have foreign backgrounds that most children are not familiar with. The general opinion today is that the education sector requires overhauling and restructuring, as many things have gone wrong in the system, which have consequently affected the standard of education in the country (Chika Abanobi 30-33). Undoubtedly, this parlous situation has negatively affected youth development, in the country, especially in south eastern Nigeria where formal education has almost become an abandoned or run-down project, as thousands of youths drop out of school in search of commercial success and instant wealth. The constant strikes embarked upon by teachers at different levels of the education sector have not helped matters. Pupils and students roam about, idling away their time and getting into mischief. In the process they fall victim to negative peer influence or cultic organizations. It is my argument in this paper that one way to meet the challenge of proper education for Nigerian youths is to return to the core values of the various ethnic groups which must be used as the raw material to lay the basic foundation for the education of children. These core values are embedded in folklore. Our ancestors used folklore to educate their children; there is no reason why it cannot be used again today in the informal and formal sectors – the family and the school system.

## Definition of Folklore

Folklore is common to all people. It is a body of expressive culture within a particular population comprising the tradition of that culture, subculture, or group. Abrams defines it as “the collective names applied to verbal materials and social rituals that have been handed down solely, or at least primarily, by word of mouth and by example, rather than in written form” (66). It includes, among other things, folktales, riddles, proverbs, myths, songs, legends and superstitions. Folklore developed in pre-literate societies and still flourishes in communities where the oral culture still dominates. However, folklore is disappearing fast with the incursion of modernity and the pervasive spread of western education and culture in many African societies including Nigeria. Many Nigerian youths have lost touch with their ethnic folklore. Many youths do not speak or understand their mother tongues. This is the case with all ethnic groups including the larger groups – Hausa, Igbo, Yoruba, Ijaw, Ibibio etc. Since the youths do not appreciate their ethnic cultures, it is most unlikely that they will appreciate the folklore of their cultures.

## Folklore in Literary Form

The relevance of folklore in contemporary Nigerian society cannot be denied, especially the forms known as proverb and folktale. Chinua Achebe was quoted as saying that “proverbs are the palm-oil with which words are eaten” (73). Achebe’s skilful use of proverbs contributed a great deal to the success of *Things Fall Apart* as a great novel and a classic. He uses proverbs “to sound and reiterate themes, to sharpen characterization, to clarify conflict, and to focus on the values of the society he is portraying . . . By studying Achebe’s proverbs we are better able to interpret his novels” (77). In the novel, proverbs are “a most powerful and effective instrument for the transmission of culture, social morality, manners and ideas of a people from one generation to another” (Akporobaro and Emovon 1). It is interesting to note that Achebe made use of folktales with the same objectives in his novels. In *Things Fall Apart*, Achebe uses no less than eight folktales whose structure and themes parallel and illuminate those of the main story – the story of Okonkwo, a famous warrior and successful farmer whose rise and tragic fall are interwoven with those of his people at a period of transition in the history of the community. The use of folklore in the modern setting is pervasive in the works of other notable Nigerian and even African writers like Amos Tutuola in *The Palm-wine Drinkard*, Flora Nwapa in *Efuru*, J. P. Clark in *Ozidi*, Ngugi wa Thiong’o in *Petals of Blood*, Ama Ata Aidoo in *Anowa* and a host of others. These writers are or were – some of them are dead – among the first crop of African literary artists. The use of folklore in our literature has not waned, for some younger and newer writers have continued to incorporate it in their work.

During the 2010 CORA Book and Art Festival in Lagos, I was invited to moderate an Art Stampede at the National Arts Theatre on the theme: “Folklore in Literature, Drama and Film.” The texts that were selected for discussion included Femi Osofisan’s play *The Adventures of the Sugarcane Man* – an adaptation of Fagunwa’s Yoruba novel *Ireke Onibudo* – Andre Brink’s novel *Praying Mantis*, Ahmadou Kouroumah’s novel *Allah is Not Obligated* and K. Sello Duiker’s novel *The Hidden Star*. Everyone that had read these works agreed that the writers made creative use of folklore in their works, especially in their themes, language, structure and characterization. African writers in general and Nigerian writers in particular have indeed used

folklore as raw materials for their works. This is evident in the works of writers of Achebe's generation and in the works of younger writers like K. Sello Duiker and Odili Ujubuonu, the author of *Treasure in the Winds*. The writers incorporate oral traditions, narratives, poetic and dramatic traditions in their works. No doubt their intention is to keep these traditional forms alive for the purpose of educating and entertaining their readers, considering that these oral forms will disappear if they are not preserved in print or electronically.

Many children, especially those born in the urban areas, have completely lost touch with the oral traditions of their people. Gone are the days when children grew up with deep knowledge of their culture and traditions. Indeed in the traditional past, children were entertained and instructed with folktales. In most cultures the world over, there was a rich tradition of storytelling for children and even adults. This tradition has been overtaken by the written culture. Some writers have tried to write down and preserve the oral tradition in books which are marketed for children with the intention of instructing and entertaining them, for example, the ubiquitous tortoise tales which have found their way in some storybooks.

Though attempts have been made to preserve folklore in the written form, the fact remains that many Nigerian youths do not have access to these books. Many parents are too poor to buy books for their children. We are aware of the politics of publishing that exists not only in Nigeria but in most other parts of Africa. As Oloko rightly pointed out in his introduction to the book he edited on the fiction of Akachi Adimora-Ezeigbo, "The vagaries of Nigerian publishing and the absence of a viable reading culture in the country have limited the distribution of books . . . ." (2). The reading culture is dying in Nigeria; many youths are not in school, and many of those in school cannot afford to buy novels or storybooks because their parents prefer to invest their meager earnings on food, clothes and shelter. Even when the parents have a little money to spare, they prefer buying textbooks – in mathematics, biology, English or other school subjects – to buying novels and storybooks. Thus the pupils end up not having access to the type of books that can introduce them to their people's folklore.

This study supports strongly the use of folklore to educate and entertain Nigerian children and youths so as to inculcate traditional values – which I refer to as ethnic core values – in them. This inculcation can be achieved through the performance and teaching of folklore at home and in the classroom. I consider folklore an indispensable source of educational material for the child. It promotes inter-personal relationship between the learner and the teacher or performer. I intend to explore ways in which folklore can be used to mould the young minds of children to achieve social and cultural reorientation and to prepare them for life challenges. The emphasis is on folktales and I will illustrate my argument by referring to a few of them from Igbo culture which I am familiar with. However, folktales abound in every Nigerian ethnic culture and so can be used to educate and entertain children and youths from each ethnic group.

## **The Folktale**

Folktales are found among peoples from various cultures, all over the world. They include fables, myths, tales of heroes, fairytales and ghost stories etc. Abrams defines folktale as

a short narrative in prose, of unknown authorship, which has been transmitted

orally. The term, however, is usually extended to include stories by known authors . . . which, after they were printed, were adopted and transmitted orally by the people. (66-67)

The emphasis here is on the oral quality of the folktale. However, as Abram stated and as I mentioned earlier in this paper, many popular folktales have been embodied in the narratives of many accomplished writers. This applies not only in the African but also in the European tradition. Two of the best known writers who have done this competently are Chinua Achebe in *Things Fall Apart* and *Arrow of God*, Geoffrey Chaucer in *The Canterbury Tales* (in “The Pardoner’s Tale”). In this paper we view the folktale as a general term for different varieties of traditional narratives.

Storytelling is universal – every society has upheld this pastime since ancient times. Folktales are seen as oral tales that can be told to children as well as adults. In every Nigerian ethnic culture, folktales were valued and are still valued. Many people, especially people of my generation and the generations before mine, were fed on folktales while they were growing up. This practice has drastically changed and many young people are ignorant of the folktales their people used to instruct and entertain children in the past. In those good old days, there were numerous didactic tales adults – especially mothers, fathers, uncles and aunties – told and re-told their children and wards, by day or by night, in the moonlight<sup>1</sup>. Many of us can recall a good number of such stories; a few of them will be used for illustration in this paper. According to Emenyonu, during the formative years, mothers told children “folktales in which community values were explicitly extolled” (427).

Folktales are communally owned, but each narrator or performer imbues the tale with his/her stamp or personality. Little wonder that there is variety in the embodiment of most tales. They vary from community to community and sometimes many varieties of one tale exist in one community. A typical example is the folktale known as “Udaram Chaa” – the story of an orphan maltreated by his stepmother until his dead mother appeared one day to change his fortune. Being orally delivered, folktales were told and retold re-told from one generation to another and from one place to another. Achebe corroborates this reality in his novel, *Things Fall Apart*, when he states that

In Okonkwo’s household each woman and her children told folk stories . . .

Ikemefuna had an endless stock of folktales. Even those which Nwoye knew already were told with a new freshness and the local flavour of a different clan. (24-25)

Among many Nigerian ethnic groups, women have been known as the creators and the custodian of folktales. They have always been the storehouses of culture and the oral tradition. It was so in the traditional past and has remained so, as the excerpt below testifies:

There is strong evidence that in the traditional past, women controlled the art of story-telling, the world of imagination and creativity in which stories are conceived, hatched and brought to life. This is not a surprise because God, the supreme creator, endowed women with intuition and imagination and the skill of fabulists. I have had many men argue that women are the greatest liars on earth. I keep wondering at the fairness or unfairness of this allegation. If it is true, then it must be a negative manifestation of women's ingenious ability to create, to imagine and to make believe. (78)

Women, therefore, are in the best position to promote the use of folktales to inculcate core values in children and the youths both in the family and in the education system. This task is not too hard for women because they are not only close to children in their formative years as mothers and nurturers, but also they constitute a majority in the teaching profession, especially at the primary and secondary levels.

### **Folktale and Informal Education in the Family**

The family is the smallest unit in any society. From the Nigerian perspective, there are two types of families. The first is that which Igbo people refer to as the *Umunne* that resembles the Western nuclear family, consisting of the man, his wife (or wives, in a polygamous situation) and children. The second is the *Umunna*, the extended family, which is made up of the nuclear family and other relations – sisters, brothers, uncles, aunties, cousins and others. Every Nigerian ethnic group has similar structures. The family is very important, not only in the community but also in the nation. It is the various families that are found in a community or country that make up the citizenry of that community or country. In any community, the family is given a central position and the fortunes or misfortunes of the individual members of the family will not only affect the family but also the community. As I stated in an earlier publication,

Since individual families coalesce into a larger society . . . it is natural that disharmony in the family also affects the rest of the society, predictably through the actions and reactions of members of the family. On the other hand, if harmony exists in the family, salutary effects are felt in the larger society through the positive actions and reactions of the family. (10)

Considering the importance of the family in the development of any community, it is imperative that the survival and well-being of a people through the transmission of core values should start in the family. No cultural instrument can achieve this better and faster than the people's folktales. It is my argument in this paper that the informal education of Nigerian

children or youths must begin right in the home with parents and other relations playing an active role in introducing folklore to the young ones as early as possible and using it for the purpose of moral instruction and entertainment. Mothers are in the best position to do this today, as they did in the past. The folktale is best for younger children, for their minds are not yet developed enough to comprehend the more complex forms of folklore like myths, proverbs or riddles. The folktale is simple with a simple narrative structure and pattern which a child can understand very easily. Many folktales are accompanied with melodious songs which children find enchanting and entertaining. They can be taught the songs and they can participate in the performance by singing along or by simply repeating the refrain or chorus as the narrator – probably a mother or father – tells the story. As they enjoy the story, they also imbibe the core values of their people which are embedded in the form and content of the tale.

Stories should be told and performed in the children's ethnic language so that they can learn to appreciate and speak the language. The beauty, rhythms, sounds and tonal inflections of the language will create permanent impressions in the minds of the young ones. It is wonderful that children can be educated as well as entertained in this way. Three things are achieved simultaneously – knowledge, pleasure and competence in speaking their language. Since they are learning directly from their parents or relations, it is easy for children at this level to accept the values whole-heartedly. It is in the nature of human beings to trust those they love and who love them, and consequently accept information flowing from such sources.

Stories used to educate and entertain younger children must be carefully selected. They must be appropriate for their age in terms of subject matter and should be didactic. Animal stories and tales that have child-characters portrayed in different life situations such as the home and the farm are preferable. The aim is to choose stories that inculcate in children such core values as love, courage, honesty, loyalty, hard work, tolerance and forgiveness. Such stories abound in every ethnic culture in Nigeria. Among the Igbo, popular folktales that should be made available to children of this age include "Udaram Chaa", "Urioma", "Omaledo" "Odu na Ola", "Udebude", "Oja" as well as animal stories, especially the trickster tales about the wily tortoise. Perhaps it is appropriate at this point to illustrate with a very famous and popular folktale from Uga, a town in Aguata Local Government Area, in Anambra State, where I come from. The story is about Odu and Ola, her more beautiful younger sister. Ola received many offers of marriage and later accepted the youngest and most handsome of her suitors. Envy and resentment caused Odu to push Ola into a river in a bid to drown her and stop her from getting married. Ola did not drown but lived in the river as a water maid. One day, a palm-wine tapper who worked for her father heard her singing in the river and got to know what had happened to her. Eventually, Ola was rescued while Odu was punished for her crime. Apart from the morals of the story – that evil does not pay and that virtue will always be rewarded – it has a very melodious song that accompanies the narration. The song is reproduced below in Igbo and English (my translation) versions:

Nwadiochi be Ezeanyanaso

Inwere inwere oma

Nwadiochi be Ezeanyanaso

Inwere inwere oma

Je zie ozi zie nne

Inwere inwereoma

Je zie ozi zie nna

Odu na Ola churu nmiri

Inwere inwere oma

Odu kwara Ola kwai na nmiri

Inwere inwere

Odu nlu di ekwene ya bata

Inwere inwere oma

[ Ezeanyanaso's wine-tapper

Inwere inwere oma

Please, give this message to my mother

Inwere inwere oma

Please give this message to my father

Inwere inwere oma

Odu and Ola went to fetch water

Inwere inwere oma

Odu pushed Ola into the river

Inwere inwere oma

Let her not be given in marriage

Inwere inwere oma.]

The song is simple and repetitive. It is touching and captivating, and children usually enjoy it and learn to sing it easily, especially when a master storyteller is in charge. This is in line with Emenyonu's advice that "the raconteur must make the story real and entertaining and the experience worthwhile. She would embellish the tales, sing interesting songs or refrains, mimic voices of animals, birds and ghosts, perform acts, improvise lavishly, add humor, induce audience participation, and vary her narrative devices and methods constantly for maximum effects (427).

However, ghost stories and stories with violence should be avoided in the education and entertainment of children of very young age. A reasonable degree of intelligence and wisdom is expected of the person who chooses and tells stories to the child. As Nana Wilson-Tageo rightly stated, “the type of story, the act of narration, the nature of characterization, the quality of

dialogue and the general language of narration, are important to the fundamental development of the African child” (20-21). Consequently, a child brought up in a typical and culturally healthy family who is nurtured with folktales from his or her culture is expected to imbibe the virtues of bravery, obedience to and respect for elders, loyalty, diligence, good neighborliness and humility. The attitude and behavior of such a child ought to reflect the world view of his people and be deeply-rooted in his people’s traditions, whether that child is raised locally or in the Diaspora. It is the duty of parents or guardians to ensure that this is the case.

### **Folktale and Formal Education**

Using folktale to inculcate core values in the youth should not be limited to the home environment; it should be an ongoing process and be extended to the education and development of older children, young adults. In fact, adults also enjoy listening to folktales. The telling of stories should be worked into the school curricula at all levels of the education sector, especially at primary and secondary levels. The mode of narration may change or vary from that used for younger children. The stories told may also be more complex and touch on every subject relevant to the Igbo world view and tradition. It could also be infused with elements borrowed from other cultures, but the objective should be the same – to inculcate core values in our youths. Ghost stories, fantasy, the supernatural and stories emanating from myths, history and legends are suitable for the upbringing of the youth. Stories about folk heroes like Okorigwe and Otunzu among Igbo people are suitable for older children. Stories about folk heroes will not only make the youth appreciate their people’s traditions and help them to assert their cultural identity, but will also teach them the virtues of bravery, endurance and self-sacrifice. These are qualities that our ancestors exhibited in abundance in the past – qualities that most Nigerians have virtually lost in this age of individualism, corruption, greed and inordinate ambition.

Apart from folktales, other forms of folklore like proverbs and riddles should be made available to the youth. Each Nigerian (local) language should be made a compulsory subject in schools in the state of origin, in primary and secondary schools and even in universities. The art of conversation and the application of proverbs should be taught as well. It is necessary to draw the attention of the youth to the importance of folklore as an ingredient of their cultural identity. This is where I think the Japanese have gone ahead of other peoples of the world. They love and ‘live’ their culture. They have an identity that they are proud of. It is this consciousness that drives their technology today. No wonder the Japanese cutting edge technology is ahead of even that of the United States of America. Nigerian ethnic nationalities must return to the love and promotion of their cultures and folklore and see both as an instrument to achieve youth development. I recall when I was in primary school in the late 1950s in eastern Nigeria, there were Ilu Igbo (Igbo proverb) contests in schools and I participated regularly in these contests. Today I can boast of a large repertoire of proverbs and many of these proverbs have found their way in my novels, short stories and poems. I owe all that to the foresight of my parents and teachers.



Indeed, teachers, more than other people, are better equipped to teach youths the core values of Nigeria's ethnic groups. Next to parents, they alone can gain the confidence of their pupils or students and prepare their minds to learn Igbo tradition and world view. They can teach the youth the nature and importance of folklore, its role in the history of their people, and its place in contemporary culture. The youth must be made to appreciate folklore as an integral part of their cultural heritage and living culture. It is not "old school" as many of them believe today; it is not outdated, either. It is the soul of their ethnic tradition and world view. The role of teachers in achieving all this is comparable to that of mothers. One is conscious of the magnitude of the responsibility facing those in the teaching profession, especially at the primary and secondary levels. What with the poor remuneration and the loss of prestige that are the lot of teachers today not only in the larger Nigerian society, but also in the various ethnic homelands. But teachers have a lot to contribute to the reorientation of the disorientated Nigerian youths. Considering the challenges confronting those in the teaching profession in the country, one cannot but agree with the opinion of Mariama Ba's Ramatoulaye, a school teacher herself:

Ours, like that of the doctor, does not allow for any mistake. You don't joke with life, and life is both body and mind. To warp a soul is as much a sacrilege as murder. Teachers – at kindergarten level, as at university level – form a noble army accomplishing daily feats, never praised, never decorated. An army forever on the move, forever vigilant. An army without drums, without gleaming uniforms. This army, thwarting traps and snares, everywhere plants the flag of knowledge and morality. (23)

The work of moulding the minds of the youth with the core values abundantly found in our folklore is the primary duty of every Nigerian teacher today. I will make reference to two Igbo folktales to drive home the points made above. The story of the folk hero Okorigwe has a lot to teach not only Igbo youths, but Nigerian youths also. Okorigwe was a very strong and brave warrior. His story is widely told all over Igbo land. He was invincible and unsurpassed in valour wherever he went. He was highly successful in all his enterprises. [I believe such a folk hero exists in every ethnic culture in Nigeria.] This interesting and highly didactic tale is garnished with a captivating song:

Ofu nwoke di, o muru so ofu nwa

Aha nwa ya bu Okorigwe

Soso igwe igwe ka e jiri mee ahu ya

Onweghikwa egbe o ji eje agha

Onweghikwa nma o ji eje agha

Ewo-o Okorigwe, Okorigwe, Okoroigwe.

[Once there was a man, he had an only child

The child's name was Okorigwe  
His body was fashioned from iron  
He had no gun to fight his battles  
He did not fight his battles with a sword  
O Okorigwe, Okorigwe, Okorigwe]

The story had a lasting impression on the minds of my generation and those before us. I believe it can be used today to socialize youths to teach them the virtues of patriotism and positive action, especially in this age of greed, kidnapping, internet fraud and robbery with violence. Another folktale I will like to mention is the story of the insolent, thoughtless and proud young woman who carried these negatives traits to her new home, after marrying a caring, decent and wise young man. Through his wise actions, he taught her humility and she learned to be tolerant and considerate. Nigerian youths have much to learn from the story – the virtues of self-respect and respect for others. The song that goes with this folktale is melodious and captivating:

Di m, di m o-o, di m o, nwata nwa okoro  
Zamiriza  
Di m, di m o-o, di m o, gi na onye nwere  
Zamiriza  
Be nne ka m puga, nne mu si mu apuna aragha  
Zamiriza  
Be nna ka m puga, nna mu si mu apuna aragha  
Zamiriza  
Di m nye mu nni sibere ya, m sisia ya adoba  
Obu okwu mu o-o, ewo-o-o  
Zamiriza  
[My husband, my husband, my young husband  
Zamiriza  
What is the matter?  
Zamiriza  
When I was leaving home, my mother told me to behave myself  
Zamiriza

When I was leaving home, my father told me to behave myself

Zamiriza

My husband gave me food to cook and then refuses to eat it

Is that my fault?

Zamiriza]

The melody of the song is so riveting that it never fails to draw the attention of every listener and every passer-by. I have witnessed this again and again.<sup>2</sup> It was the case in faraway Tokyo, in Japan, when I performed it at Shukutoku University<sup>3</sup>, on 29 September, 2010. I believe that folktales that have such melodious songs are best suited to teach core values to the youth. Folktales could also be narrated and performed electronically in the radio and on television, apart from being filmed. These are ways they could be transmitted more widely and preserved for the future generations.

## **Conclusion**

From the forgoing, we can affirm that the education and development of Nigerian youths – whether they live in the country or in the Diaspora – cannot be complete without their being taught the core values which are embedded in the fascinating age-old folklore of the various ethnic groups, especially in the form of folktales. In this study we have tried to show how best this can be achieved – first in the family, in the home environment, and second in the education sector, especially at the primary and secondary levels. The time to start doing this is now. Parents and teachers must unite in this endeavor. Folktales can also be adapted in the various media for wider transmission. The modern relevance of folktales is demonstrated in the way many writers – Chinua Achebe, Flora Nwapa and others from other cultures – have incorporated them into their works, novels, plays, poems and stories. The modern use of folktales is also seen in the various adaptations of some tales into cartoons and films. The various uses of folktales demonstrate their versatility, simplicity and timelessness. It is, therefore, recommended that apart from encouraging the telling of stories in schools, the various state governments in Nigeria should promote all aspects of folklore – folktales, proverbs, myths, riddles, legends etc – by encouraging the organization of events such as fairs, festivals, exhibitions, seminars, workshops, training, courses, congresses and conferences and support the dissemination and publication of their materials, papers and other results. The governments should not only encourage a wider coverage of folklore material in the local and national press, television, films, radio and other media, but also provide grants and jobs for folklorists. Such concerted efforts will ensure the survival and continuity of Nigerian folklore as well as the proper education and development of the youths. United Nations Educational, Scientific and Cultural Organization (UNESCO) has consistently championed the crusade for the safeguarding of traditional cultures and folklore since after its meeting in Paris from 17 October to 16 November 1989. The Federal and State Governments should heed this call and act while there is still time and opportunity.

## Notes

1. The Nigerian Television Authority (NTA) attempted to recreate or resuscitate this ancient/time-tested practice by introducing a programme known as “Tales by Moonlight” which became very popular with children between the 1980s and 1990s.
2. I recall that this song had a spell-binding effect on the Director of Karnak House, my publisher, when I sang it in London, in 1993, during a reading tour in the United Kingdom after my collection of short stories, *Rhythms of Life, Stories of Modern Nigeria*, was published. He asked me to sing it again and I did with pleasure.
3. Though the audience at Shukutoku University did not understand Igbo language, they were captivated by the melody of the song and my performance of it.

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