

SANKOFA AS A SYMBOL OF (RE)PRESENTATION AND REVISITATION OF AFRICANS IN WABERI'S *WHY DO YOU DANCE WHEN YOU WALK?*

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Abstract

Both the young and the old in Africa perceive many traditional African values as outdated or barbaric as the the contemporary world may be where people live 'a trash life'. Therefore, there is need to understand and adhere to *Sankofa* as the core concept in this paper which advocates to go to the past and retrieve good and lost morals of the African sages. Paucity of studies on *Sankofa* as African authors write on politics, satire, poverty, lack of education, and gender disparity. This paper adopts John Brannigan's theory of new historicism (1998) which posits that defamiliarising the canonical literary texts challenging state power that every fact and idea in life must be textualised. In Waberi's *Why Do You Dance When You Dance?*, *Sankofa*, as the African concept of (re)presentation and revisitation of African identity is depicted in the character of Bea who is taught the past about her people as her father teaches her moral values via storytelling which serves as a therapy to navigate the world using ideas learnt from stories told to her. This paper concludes that going back to the past, learning past ideas and essential values in a distinct way assists Africa and Africans in this present age that moral values have become increasingly blurred in terms of values and morals among both the young and the old. Therefore, *Sankofa* is to be considered a theory of revisitation, (re)presentation, and dewhitisation in African and diasporic Literature.

Keywords: *Sankofa*, New historicism, (Re)presentation, Revisitation

Introduction

Sankofa is a mythical bird among the Africans that suggests "go back to the past and retrieve what has been lost". Sotoodeh and Sasami (2023) submit that the flight of *Sankofa* conveys various meanings associated with death, rebirth, awareness, consciousness, enlightenment, and wisdom. They further reference Agbemabiese's poem entitled "Sankofa" which seeks the lost history of Africans whose histories were distorted by colonial ideology and by gaining knowledge Africans need to connect and reconnect with their past in order to know themselves better and reclaim their identity. They conclude that *Sankofa*

represents self-realisation and wisdom. Therefore, *Sankofa* as the core variable in the title of this paper advocates for retrieving the lost beliefs, values, and identities among the Africans. As part of retrieving lost idea, history, and Africans' experiences of slavery, the government of Ghana in 2019 celebrated 400 years that African slaves were carted to America in Virginia in 1619. To reconnect Africans in the Diaspora, Ghanaian government has started giving certificate of residency to African Americans as a way to reconnect them to their roots well bringing unity to both Africans at home and those in the Diaspora.



Fig. 1
SANKOFA
(Toure (2018))

Literature Review

According to Itihari Toure (2018), *Sankofa* is a mythical “it is not a taboo to go back and retrieve what has been forgotten”. To her, it is sacred that African ancestors claim inheritance for African beliefs, moral and standards for living a successful life around the globe. Furthermore, she submits that, it has three-folk journey of “invoking, re-learning, and remembering Africans connection to the spirit of their ancestors that ‘rituals reconnect all the Africans’”. Furthermore, Toure (2018) submits that *Sankofa* is a symbol of justice, faith, and leadership that most people and leaders in Africa and Africans in the Diaspora carry the spirit along with them anywhere they go. To her, examples of Africans with sankofan spirit are Harriet Tubman, and Nelson Mandela. In addition, she reveals, it is a secret for creating time and space to remember and do a radical examination of the past as well as eschewing forgetfulness and use the past to correct and re-invent the present and the future.

Unlike Toure (2018), Kubi (2016) interprets *Sankofa* primarily from a theological rather than diasporic perspective. He submits that

Sankofa is a metaphor among the Akans of Ghana that “men should forget things that are behind” quoting the Bible, the book of Philippians 3:13-14. To him, it is to encourage people to forget their past problems and focus on the future as the past could only serve as encourager to the present and the future. He further concludes that as a clergy man, one has to look backward as he or she moves forward so as to achieve a desired goal. From this, it is conspicuous that Kwarteng approaches western idea (Bible) with African concept of *Sankofa* to show how essential the concept in solving current issues both on the African soil and in the Diaspora.

Kubi (2016) explicates on the spiritual journey of *Sankofa* that Africans should embrace the triumphs and struggles of Africa history that shape Africans in the past. He continues discussing the importance of spiritual journey of *Sankofa* to embrace wisdom of African ancestors. Individuals embark on a spiritual journey of self-discovery, seeking to reconnect with their roots and reclaim their cultural identity. This journey involves introspection research, and a willingness to learn from the experiences of those who came before us.

Kubi's position reveals the spirituality of *Sankofa* and how the Africans venture into spiritual journey to discover their identity. This is prevalent among the people of African descent in the Diaspora. Therefore, to fully comprehend the concept of *Sankofa*, spirituality is involved as it is proven in the above extract that connecting to the spirits makes Africans discover their real existence.

Furthermore, Kubi (2016) posits that *Sankofa* is deeply rooted in African culture and religion with the purpose to build a better and meaningful future. He projects that, it is necessary to always apply it to everyday life. To him, it is a concept that makes Africans to engage in critical thinking of bringing the past to present and adjusts future to become better of what he calls, introspection. *Sankofa* teaches us that reflection and introspection are the key components of personal growth and transformation. By examine our past actions and experiences, we can identify patterns and behaviours that no longer serve us, enabling us to break free from negative cycles. The position of Kubi is unique for many reasons such as spirituality, introspection, reflection, and breaking free from bondage or negative cycles that could be in the history of Africa. The idea here, is not just looking backward to African cultures and beliefs but sieving it and knowing right from wrong. This is the best as far as the explanation of *Sankofa* is concerned because it is not everything in the African history can be considered good or moral.

Temple (2010) asserts that *Sankofa* is a modern and diasporan principle. In addition, she agrees that, it is philosophical and has its root from Akan people of Ghana. She submits that, "*Sankofa* is a small part of the Akan philosophical tradition, yet widespread informal and scholarly interpretation confirms that *Sankofa* represents a Diasporan's phenomenon". Her belief is that, it is both the intellectuals and regular citizens among use the symbol of *Sankofa* and as well has deeper meanings in the Diaspora, especially in Americas as the Blacks use it as an emblem to connect and reconnect with their source. Slater (2019) defines *Sankofa* as a mythical bird that moves forward and has her mouth turns backward. Furthermore, she submits that, it is historical and its importance

contributes to humanity that Africans need to go back to their past and retrieve some forgotten ideas and values that influence of modernisation has eroded. She points out:

The egg off the the bird's back indicates that we extract what is valuable from the past, and export it into the present in order to make positive and benevolent use of historical knowledge. It is precisely this wisdom of learning from the past, which ensures a strong future.

From the above passage, it is pertinent for the Africans to learn that there are still remnant of historical wisdom in some African books or literary texts that represent sages and memorabilia of our ancestors that require re-visitation, (re)presentation, and re(dis)covering of lost beliefs, ideas, wisdom, and didactic stories.

Asare (2019) opines that historical evidences are essential to make more success among the Africans. To her, *nsaabode* is similar to *Sankofa* as a result of its traditional evidence. In addition, she submits that *nsaabode* is a term for condolence money as a support for the bereaved among Akan people of Ghana. It can be inferred that, it is more essential to celebrate the dead more than the living for certain reasons pointed out below:

On the funeral day, one beautiful thing that will shock you about Ghanaians is how well and uniformed they will dress and come in their members as well as their level of support towards the ceremony in terms of cultural displays, music, dance as well as funeral contributions popularly called "*nsaabode*".

In the extract, she fails to mention the age of the celebrated dead people. She only considers that the dead would have been mature person before his or her demise. Furthermore, she stresses the extent of the celebration that, it involves money and other gift items to show love to the dead and his or her family. According to her, philanthropists in the town build coffin for the dead and carve the exact shape of the dead's occupation and career as a mark of celebration for the dead and appreciating the bereaved. From a distinct lens, this encourages

individuals to work hard and choose good occupation or career while alive because anyone without occupation would not be celebrated after dead especially crafting his or her career with better coffin; if the person was a pilot, her coffin would be like aeroplane. This does not only depict celebration of African culture and heritage but also charges Africans to desist from slothfulness. In addition, *nsaabode* (condolence money) is given to support the bereaved to sustain themselves for few weeks or months before the family members start their usual careers or vocations after their mourning or trying time. Unarguably, this can be considered to be a strand or tenet of *Sankofa* in African and Diaspora Literature.

According to Saavedra (2023), writing about African roots in the Diaspora is the aim of their conferences in America especially writing and connecting Africans to their past and promoting Africans creativity and presences around the globe. To her, one of their core tenets is *ubuntu*, with its indicators such as respect, human dignity, compassion, solidarity, and consensus. She submits that consensus is above other indices as it assists them to fight in the global space, and get competitive values for their natural resources so as to challenge the ills of the past and better their future everywhere they find themselves. Ogunsina (2002) expounds the genesis of a Yoruba proverb that is common among the young and the old as both the youths and the elders are not bothered to know and ask for the root of the proverb. He reveals the richness in the use of African proverbs and aesthetic values such as playing on words, parallelism and riddle as going back to African root and retrieve lost ideas, thinking, and values. He reveals:

Asinwin loun o kowo lodo Alalise.
Asiwere ni oun ni yo singba re.
Ko-gbele-ko gbona ni oun yoo se
onigbowo.
Alalise nii mo atise ara re’.

{Asinwin (*The mad*) says he would steal
money from Alalise (*The wise*).
Asiwere (*The mad*) says he would keep
the stolen goods.
Ko-gbele-kogbona (*The wayward*) says

he would assist in keeping the stolen
goods).

Alalise(*The wise*) should then finally
apply wisdom to avert all the tactics of
the mad and the wayward.

(My Translation)

The explication of the above reveals the knowledge of history of Yoruba and their wisdom and aesthetics in the proverbs of the Yoruba, in Nigeria. Most elders in Yorubaland usually render the proverb as, *Alalise ni mo atise ara re*, translation “*The wise should know and learn the application of wisdom*”. This does not project the aesthetics of African proverbs alone but rendering African proverbs from history and source shows the beauty of African proverbs that Ogunsina emphasises instead of fragmented ones that lack the source and originality of African proverbs.

According to Olofinsao (2023), *Aroko* in African Literature is a symbol, image, object and leaves that serve as communication within the Yoruba people. To him, *Aroko* is a kind of non-verbal communication that involves the use of numbers, and colours among the wise in African society. From the argument of Olofinsao, it can be concluded that *Aroko* and *Sankofa* are synonymous as the two can serve as symbols of strength, death, rebirth, hate, love, and wisdom. In addition, he stresses the importance of *irukere*, flywhisk by monarchs especially waving it as a symbol to welcome or bless people around him, inside his palace, or outside his palace. Also, *Odan* leaves are put in front of a person’s house, to warn the occupant to amend his way to avoid disgrace. He posits that, *Aroko* is of different kinds. For example, according to him, sending three cowry shells on a leaf to a debtor is a warning to him or her to pay his or her debt to avoid disgrace, or conflict. Ogunleye (2006) points out the importance of *Aroko* and *Ogede* as strategies used by African slaves during slavery to escape from Spanish, British, and American plantations. According to Ogunleye, African slaves’ use of *Aroko* allows them to escape from enslavement as well as to advance in the use of artillery and economic advantages. The point of Ogunleye is exciting but the evidences of advanced artillery and economic advantages are not established in his

work.

Jonas (2011) reveals that the Battle of Adwa represents one of such opportunities that African states had over “latecomer” that scrambled for Africa. To him, the Battle of Adwa “puts history back to play” as the Africans, Ethiopians overcome the scramble of Europeans and successfully killed and sent some of them back to their countries. According to him, one of the strategies was setting “sharpened stakes in camouflaged holes (47)’” to capture enemies and reduce their pace of fight. He further stresses that they had knowledge of their mountainous region in Adwa and they stationed the local soldiers in some strategic places and controlled water sources areas. Without doubt, the Battle of Adwa contributes to the success of Ethiopia as the only country that was not colonised in Africa and this makes the Ethiopians unique in whatever they do such as having their own thirteen months in a year instead of twelve months of Gregorian calendar that other countries in Africa follow. From this, it is obvious to believe that Africans need to go back to their past and retrieve some tactical weapons to fight and subdue wrong notions of the western influence to sustain, educate, and re-educate their people intellectually, politically, technologically, economically, and socially.

Johnson (2010) adds that the importance of *Oba* (king) in the history of Yoruba that *Oba* appeared three times in one year to his people. According to him, *Oba* during *Ifa* festival, *Orun* festival, and *Bere* festival. He enlightens that during the *Ifa* festival, *Ogun* (the god of iron) used to come out and drummers would beat drums to colour the event. To him, *Orun* festival is originally from the word *orun* (heaven) which *Bashorun* (priest of *orun*) used to come out and worship and appeasing on behalf of *Oba* and his people that they all receive heavenly mysteries and blessings. *Bere* festival, he points out as being symbolic that it is a common grass that Yoruba used for house thatching that serves as symbol of covering, coolness, calmness, and warmth. From all these, it is obvious that *Aroko*, historical facts, and *Sankofa* are evidences that are symbolic for their presence to explain African legacy, wisdom, civilisation, and way forward to achieve successes

as they were in the past.

According to Oluwole (2017), *Orunmila*, legend in Yoruba mythology has power in the teaching of *Ifa* especially in the “*Ogbe weyin wo*” that interprets the earth and gains insight into the past, present and future. She further compares it to system of Geomancy, and mystic school. Therefore, “*Ogbe weyin wo*” is synonymous to *Sankofa* as both advocate to “look back” to have a better present and future. In addition, she narrates the biography of *Orunmila* that he was a polygamist who married *Osun*, *Iwa*, and *Olokun*. Furthermore, according to her, *Osun* taught *Orunmila* the system of divination; *Iwa*, good character that *Ifa* initiates are usually taught to receive *Igba Iwa* as the symbol of good character to make success in all; *Olokun*, the concubine of *Orunmila*. Therefore, Oluwole’s explanation about *Orunmila* is excellent but she fails to mention *Olokun* as the source of wealth in Yoruba belief and *Ifa* Cosmology. “*Ogbe weyin wo*” and biography of *Orunmila* show that there are ideas in them that are synonymous with the concept *Sankofa* but the proof in *Orunmila*’s biography reveals that without good character “looking backward” alone will not be enough to have a better present and promising future.

Losambe and Ojaide (2024) argue three waves in New African Diasporic Literature which are, the Sankofan, the Janusian wave, and the Offshoots of the New Arrivants wave. To them, the Sankofan wave are the African diasporic writers that draw their creative inspiration, themes, and aesthetics from the cultural backgrounds and ethnic African locations. Writers that fall into this category are Abdulrazak Gunah, Ngugi wa Thiong’o, Dennis Brutus, Buchi Emecheta, Pius Ngandu, Ben-Okri, Niyi Osundare, Tanure Ojaide, Keorapetse Kgositse, Zoe Wicomb, and Syl Cheney-Coker, and a host of others. The Janusian wave, also known as Afropolitans are of the position that three worlds reflect in their works— “the African societies they originate from, the western world they presently live in, and the humanistic or globalist consciousness they project”. According to them, authors that fall into this phase are Teju Cole, Helon Habila, Chimamanda Ngozi Adichie, Abdourahman

Waberi, Leila Aboulela, Chris Abani, Sefi Atta, Helen Oyeyemi, Tshisungu wa Tshisungu, and Nega Mezlekia. The third wave, according to them, are those born and grew up in diasporic space who draw their inspiration and aesthetics and thematic inspirations from western authors and literary traditions, including African American and Caribbean Literature. They are called “the offshoots of the New Arrivants wave”. To them, Paul Zeleza used “Arrivants” (41) as those that key into “the experiences and identities of the historic Diaspora”. They aver the examples of authors in this segment as they are Nigerian-British poet and novelist Bernadine Evaristo, Sierra- Leonean British novelist Aminata Forna, Nigerian- British novelist Helen Ogunyemi, Nigerian-British poet and playwright Inua Ellams, Ghanaian-British novelist Taiye Selasi, Nigerian-American novelist and photographer Teju Cole, Ghanaian- American novelist Yaa Gyasi, and Nigerian-Jamaican-South African novelist Yewande Omotoso.

Theoretical Framework

New Historicism is used in this paper, especially John Brannigan’s submission. Other new historicists like Gallagher Catherine, Greenblatt Stephen, and Veaser Aram are considered. They centre on redefining literary analysis as a cultural practice and they view Literature and history as mutual constitutive to texts that both shaped by the social, political and ideological systems of the eras. In this paper, New Historicism and *Sankofa* are in synergy as both submit on the analysis of Literature using history and cultural practices. Brannigan (1998) notes that the term “new historicism” was coined by Stephen Greenblatt in 1980. He submits that a simple definition of the term “new historicism” is that it is a method centred on the submission of reading literary and non-literary texts the same and treating them with the same historical period. To him, the first tenet that differentiates new historicism with “old” historicism is giving “equal weight” to both literary and non-literary texts.

According to Brannigan (1998), there are four crucial tenets that every New Historicist adheres to. They are: juxtaposition between literary and non-literary texts, defamiliarise the

canonical literary text seeing it as if new, focussing attention within both text and co-text on issues of state power, patriarchal structures and their perpetuation, and on the process of colonisation, with its accompanying “mind-set”, and making use of poststructuralist views especially Derrida’s notion that every aspect of reality is textualised. In a plain language, new historicism deals with societal issues using literary text to textualise reality in any society be it good or bad, optimism or pessimism.

Veaser (1989) argues that new historicism evolved as a method that describes culture in action and avoids history of ideas. He submits that new historicists renegotiate between literary text and signifying practices. In other words, new historicists debunk the position of total adherence to history but discussing literary texts in line with current societal issues termed signifying practices. Gallagher and Greenblatt (2000) view new historicism from distinct direction that “it bears a certain inescapable tinge of aggression, and much it is qualified by admiration and empathy”. They further submit that new historicism centres on readings that are often “skeptical, weary, demystifying, critical, and even adversarial.” Hence, new historicism has a house with imagination that produces many mansions. They submit, it is not to demote art but finding the creative power that shapes literary works outside the narrow boundaries.

According to Gallagher and Greenblatt (2000), new historicism aesthetically frowns at miserable, oppressive structures and every violent action of the past. In other words, new historicism advocates for new world which opposes any form of oppression and violent act in the past in any literary work. They believe that writers they love did not spring from unknown and draw from “whole life-world” that produces real traces of life itself. Furthermore, Gallagher and Greenblatt (2000), aver tenets of new historicism that it traces text in a culture where critics consider significant ideas, either for us or for them, choosing the ones worth pursuing. To them, there should be drawing between text and reality. Intelligently, they submit that their unsettling discourse points to “relation between imitation and action, between background

and foreground, and between interpretation and bodily reality makes their archive more exhaustible". The above submission suggests that new historicism is not just about text but does affect humanity and exposes feelings of people and problems at hand in any society.

Analysis

In Waberi's *Why Do You Dance When You Walk?*, teaching children about old and present events around them is the first education that assists children's thought and reasoning capacity. In addition, chastising when young later makes children withstand hurdles ahead of them (P. 18). African brilliance narrative mode (oxymoron-paradox) when narrating story as father her father comes back to himself (P. 23) that morality taught to her by her father would uphold the unborn generations of her father. This means, Bea, as the daughter would use the story to bring up her own future family. *Sankofa* as the African concept of bringing past ideas to correct the present as Aden represents Djibouti's colonial period to Bea which would make her conscious and be successful using opportunity of present period to engage in meaningful things as she would be free to move around unlike her parents during colonisation (P. 27).

It is germane to connect, reconnect and revisit the past so as to connect with the positive and bearable future which is evident in the text, *Why Do You Dance When You Walk?* In African past, as part of morality, parents would find it uneasy to collect money from children that have not started working. Aden, as Bea's biological father narrates to Bea, "Ideal parents expect nothing from their offspring. They're just there for the well-being of their children. For their transformation, their happiness" (P. 43). This is done to maintain sanity, morality and trustworthiness in African societies as children that have not started working might steal or burgle people then, use such money on their parents. In Waberi's *Why Do You Dance When You Walk*, Africans believe about destiny and pace in life is portrayed in the narration of Aden to her daughter, Bea. "Some pedestrians frowned and others got annoyed because we were strolling along our bit of sidewalk instead of walking at their frenzied pace.

Why walk faster when we had our entire life ahead of us? (P. 16). From this excerpt, *Sankofa* teaches that in African space everyone has his or her space without biting others before one can survive or progress in life which goes with the African saying that "*Igba ti eniyan baji ni owuro re*". The translation, "everyone is tied to a particular period to make success no matter the struggle in life". From this submission, the text teaches Africans perseverance without envying others that have gone ahead but appreciating them and waiting for one's period of manifestation or success.

As a sankofic text, *Why Do You Dance When You Walk?*, reveals aspects of celebrating the dead beyond when they were alive. One, appreciating *nsaabode*, second, naming the living after the death of a brave personality in the family:

I fell upon notebooks that had belonged to an old uncle. His name was Aden, too, and I soon learned he had founded a mosque in the backcountry. My parents had given me his name, some nine years earlier, to maintain a kind of connection to this man, much loved in the family, who had died well before I was born. (p. 45)

From the above passage, appreciating the dead is conspicuous as the people of the narrator embrace the belief of some Africans that celebrating the dead is necessary for certain reasons. Possibly, Aden was named after his uncle so as to take after him as he was a great man that built mosque outside his country. This is not just to bear the name of the dead but connecting to the good deeds and successes while he was alive. Mosque in the text symbolises growth, successes, and lucrative vocations that speak for Africans or people anywhere they are. The purpose of this is to avoid laziness or not being attributed to any vocation that could make people act awkwardly such as stealing, going into banditry, and kidnapping, and migrating without proper preparation or learning a particular vocation before migration. It is obvious in the literature review that, *nsaabode*, in Africa, dead people are celebrated after their demise with the corpse built in form of their vocation. Therefore, every sane and reasonable African would love to go into meaningful career, vocation, or business as such would speak after their demise and their

bereaved would be honoured that the dead live a fulfilled and celebrated life.

Waberi's text, *Why Do You Dance When You Walk?*, depicts genuine love of the African forebears as this is shown in life of old uncle Aden who used to narrate the stories of Bible and Quran without bias for any:

Old uncle Aden was not the only one to love Qur'anic and biblical stories. In our big nomadic family, everyone knew by heart the exploits of the prophets Ibrahim, Moussa and Issa, called in the Gospels Abraham, Moses and Jesus. My Auntie Dayibo told the story of the lives of saints and took the valiant Issa for a member of the family. (p. 49)

The above piece reveals that learning from the past is beyond a mirage or myth; it is reality; it reveals that the ideas of the African forebears are still relevant and can be termed to be antidote to African problems. Being accommodating as seen in the character of old uncle Aden depicts "humanness the people of yesterday" as they never placed any religion over their culture and have genuine love for their people. It is advisable that Africans learn from old uncle Aden that no religion must separate the people of Africa as KwaZulu people in South Africa believe in *siyabonana* that Africans are for themselves with little interference of foreign belief that could separate or cause havoc among them. Storytelling as one of the tenets of sankofic fiction as the narrator's grandma always tells story to the narrator while the mother of the narrator lacks technique of telling story which the narrator concludes:

Grandma Cochise always told me stories to entertain me but also to instil in me the right reflexes to adopt in life. She hit the bull's eye! The stories had the effect of breaking through my shell. I would have so loved Mama to do the same that that was too much task to ask. (p. 88)

This encourages mothers and fathers to always learn to tell stories and give attention to their children to pass on their narrative experiences so as to inculcate Moral values into their children and

generations that are yet to give birth to. In another instance, the narrator talks on the importance of story narration that "it is bank of the present and of the past" (p. 89). From the point, storytelling as a tenet of sankofic fiction projects facts that mould the present and future if properly told, narrated, and applied.

As storytelling, one of the tenets of sankofic fiction, reveals the idea or belief of the African sage in the past encourages success and sanity both the present and the future as it is reflected in the concluding part of the story that, "I would like to present the forehead, devastated by wrinkles, of my grandmother, the lean body of my father, the crumpled face of my short-legged Mama" (p. 114). The narrator ends the story as he wants to be like his grandparent, old, wrinkles and crumpled face that his daughter would retell the story to him. It is no doubt that *Sankofa* in African Literature is more than a bird, a myth, or story of the past but learning from the past to critically correct both the present and the future as well as to make life meaningful, bearable, and livable for everyone both in Africa and Diaspora. The conclusion of the narrator encourages both young and old in Africa and Diaspora to learn to *siyabonana* positively in whatever they do especially from family to public space so as to project positive image of/about Africa.

Conclusion

This paper explored *Sankofa* beyond myth or emblem in the Waberi's *Why Do You Dance When You Walk?* As one of the tenets of sankofic text, storytelling is used as a technique bringing people together in Africa without intrusion of any religion to destabilise them as old uncle Aden used to narrate the stories of Bible and Quran without bias and hatred towards any religion as they believe their culture and people are beyond any of the religions (p.49). This can be termed endogenous knowledge as it is peculiar to most African communities in the past as a way to communicate and solve problems to live a better and fruitful future with less violence, hatred, and killing among them. In addition, appreciating *nsaabode* as one of the tenets of sankofic text is employed in the text as Aden was named after his old uncle Aden whose life was emulated as a result

of success recorded when he was alive. Therefore, connecting to the past through naming one the name of the forbears who contributed greatly is acceptable as a way of appreciating people at death which could serve as emblem of growth or success using the past to favour both the present and the future. It is therefore, recommended that *Sankofa*

be considered a theory of revisitation, (re)presentation in African and diasporic Literature to bring sanity, love, and wisdom to embrace African culture over religions as religions split and cause more troubles in the present time than before.

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