

LANGUAGE OF FOLKTALES FOR SUSTAINABLE AFRICAN MORAL LIFE

Onuora, Ngozi Theresa

*Department of Languages and Linguistics, Alex Ekwueme Federal University Ndufu-Alike
Ebonyi State Nigeria*

&

Obiakor Ethel Ebere

*School of General Studies, Department of Languages/Humanities
Alvan Ikoku Federal College of Education,
Owerri Imo State*

Abstract

Igbo society is one of the major ethnic groups in African Continent, precisely in Nigeria. The people were endowed with tradition and cultural traits in the past. The women derived joy in displaying folktales (akukọ ifo) to their children and in such occasions, the people could make use of the three world- views; human world, spirit world and animal world to capture the interest of the children. Women then, had enough time to inculcate every aspect of moral obligation to maintain a peaceful society, though not gender sensitive. That was the time moon-light periods were very crucial to every Igbo woman. Then, there was little or no records on kidnapping, abduction or armed robbery due to the fear of nature by the people. Immediately the language of politics which was as a result of quest for power and riches penetrated into the minds of majority of Igbo women, these primary roles were left behind. In this contemporary society, most mothers are too busy with other things for economic reason. There are so much immoral characters everywhere in the contemporary society. Most youths are busy learning from media and smart phones. It is observed that pursuit for wealth by women has planted a very negative rapid change in Igbo society and Africa as a whole. The study will enlighten people to see why so many things are going wrong today. To achieve this, the researcher employs in-depth oral interview, observations and texts on oral literature.

Keywords: *folktales, Igbo women, immorality, moral and politics*

Introduction

Igbo society consist all south eastern States including some parts of Niger Delta in Nigeria. The aborigine of Igbo race according to the Holy Bible, (Genesis 29-30) states that: "Jacob had twelve sons; Ruben, Simeon, Levi, Judah, Dan, Naphtali, Gad, Asher, Issacher, Zebulun, Joseph and Benjamin." Gad who was the seventh son also gave birth to seven sons which Eri was the fifth. Eri was the progenitor and the great ancestor of Igbo people (Eyisi 2007:1, Onuora, Obiako & Nnebedum 2019: cp.10) Eri was wealthy and wise like his great father Abraham- Abiama in Igbo language. The fear of Yahweh by Eri extended to Igbo generation and this made the people endowed with moral codes that helped them live in peace with their Creator and fellows. The people do not like spillage of blood in any form. They observe many rites of passages to build and maintain peace in the society. The Igbo people apply different methods to make sure that moral characters of the people are not

tampered.

Folktales amongst others was one of the panaceas by which the younger ones were molded with. Folktales is the sweetest part of oral literature due to its vital roles in spreading cultural mores and values. Before this generation, tales were told at moon-light in different homes and village squares (ámá) in several Igbo dialects. Tales are classified in three different patterns. The first type narrates the story without much beautification. The second are tales with songs and philosophical chants. The third class is tales that lend themselves to easy dramatization as people, animals and objects. Igbo folk tales supply answers to so many questions that must force the younger minds to reason deep about the mysteries of natural phenomena. The moral lessons to be learnt from tales by young children are innumerable. So also, the cultural values and mores attached to folks are unquantifiable. Some of the tales are more philosophical than entertaining. Structurally,

they are brief and sound more like figurative at the semantic level but are highly deep and weighty. Some Igbo tales teach the morals that guide into success and into braveness.

In the past at least since the end of 20th century, moon-light story telling started disappearing gradually and was replaced with watching of television and listening to radio music. The quest for power and love for money gradually came in and removed the eyes of many women from the primary role which is to inculcate in their children moral characters and cultural values. These days, the use of smart phones and watching of foreign movies have occupied the minds of most children in Igbo society. The paper therefore is searching to know if the cause is the absence of mother-children relationship or not.

Literature Review

Remembering clearly when I was a little child, most of my characters were molded, corrected and advised with folktales. This shows that folktales which are under a genre of literature mirror the culture and life of the society. In folktales, the features are characterized by three worlds *viz*: human world, animal world and spirit world. In folktales, any animal mentioned must portray and represent all the animals of its kind. When illustration is given with goat, it represents enviousness but when it is represented with tortoise, it shows craftiness and wisdom. In support of this, Obika and Eke, (2016: 23) put that in folktales, tortoise is just wise and tricky; while goat is nothing but bundle of envy. Through folktales, children should assess the characters of different animals. For instance, when cow is brought in a tale, you see timidity and stupidity. Lion is to show power, authority and harshness. Sheep is to known for foolishness; they are being cheated always in a tale. In most Igbo tales, there are animals that speak and behave like human beings. Those animals do extra-ordinary things which are not visible to them doing in a real life. The philosophy of it, is that the formulators of the tales used animal characters to hide behind them to air their views. Okafor, (1990 :191) avers that:

... the animal characters have all the physical features of animals. Yet, everything else about them is anthropomorphic; they certainly

behave like human beings. They are regarded as masks for making social comments on contemporary issues. The *contateurs* are however, shielded from the wrath of those who are portrayed in bad light...

A folklorist or a mother will try as much as she can to make the animal portray the real characters in the tales. There are many folkloric animals that were used in building and assessing societal moral behaviour. Igbo folktales have been emphasizing the ability of animals not minding their fictitious nature. Ogbalu (2011:55) supports that: “ Igbo folktales by their nature as well as their definitions are regarded as fictitious, fabulous and mythical totally removed from real life situation and events.” Folktales are introduced to the Igbo children from childhood. They are communal owned oral literature which is capable of building people’s culture, world-view, norms, spiritual life, hopes and aspirations. Folktales educate people from infancy. Nwaozuzu (2016:28) puts that: “The wide-spread of human tendency to teach, entertain and satirize by indirect means seems to be at the root of the evolution of folktales.” Folktales often touch the young people and provide moral standard admirable by the society. It gives the young the insight on the best action to take when there is an emergency. Ogbalu (2011:57) opines: “Since Igbo folktales mirror the activities of members of the society, it means that the problems and the successes embodied in their folktales are the problems and the successes of the society,” Ashton (1957:20) has it that: “The introduction of folkways in folktales is merely to give verisimilitude to a depiction of life of a particular locality.”

In telling of folktales, both the experiences and the expectations of the society are interwoven. It is in the blood-stream of the society from infancy. Okpewho (1990 :161) quotes that:

Because the experiences and expectations of the society are woven round the events of folktales, the suspension of disbelief by the audience is an easy one, this also accounts for their instant correction given to performer when he deviates from the normal routine of the tale

or normal way of telling the story
In traditional Igbo culture, events of folktales are introduced to children from early stage of life. This shows that every typical traditional Igbo child has the belief in appreciating every performance in folktale right from infancy. This prompts Ogu (1992:22) when he lists some impact of storytelling session on traditional Igbo child:

- i. It gives the child the opportunity of using imagination to decipher the truth and develop his intellectual ability. Their wits are tested by allowing them give quick answers to questions posed to them.
- ii. It helps the child develop creative thinking as a natural process through which a person becomes aware of a problem, difficulty or gap in information for which he has no previous knowledge.
- iii. Obedience and respect are other contributions of folktales to children development. Most stories and songs condemn bad behavior. In African folktales, good always triumphs over evil, truth over falsehood, honesty over dishonesty.
- iv. National consciousness and patriotism are inculcated into the child with the aid of folktale. Children learn bravery, selflessness etc from legendary stories and songs that tell how heroes suffered greatly or even died for their people. Children were attracted to such characters and usually they aspire to be like them. Legendary stories give the child an undiluted insight into the history of his society. This type of story embodies the values, fears and assurances of the people who invented them.
- v. Every story has a lesson to teach just as the stories about heroes and heroine encourage children to be brave in the defense of their society.

Folktale is a powerful instrument to satirize a wicked, wayward, thief, witches and wizards. Generally, folktales have themes and motifs. Onyekaonwu (2000:249) supports this by explaining the reasons for the existence of numerous themes and motifs in Igbo folktales that: "It is because folktales are invariably

didactic in purpose; it teaches one moral lesson or the other which is reflected in the tale. The tales contain the people's code of conduct, world-view, customs and way of life."

Presently, in this century, this powerful instrument that was cherished by the traditional Igbo society continues to varnish and is being replaced with watching of films and chatting with smart phones. Mothers are occupied with many activities that engage their time both days and nights to make the ends meet. Many mothers embraced politics which figuratively is known as time consumer. Politics is activity associated with the governance of a country, state, local government, community or any other organization. The aim of politics is to increase in power. According to *Merriam Webster* "Politics is the art or science concerned with winning and holding control over a government or influencing governmental policy." Politics simply defined as the way countries are governed and the ways government makes rules, laws, and policies.

Methodology

Data collection was focused on these major sources; field work which involves discussions and collection of tales through historical method from elders in diverse Igbo society. Oral interviews were done from younger generation. Library and internet browsing where different researchers share their views both in texts and in online journals were made. Data were analyzed using structuralism theory as a framework by looking at the language and the social system that is being formed.

Tale No. 1, UDENZE AND HIS KINGSMEN

Once upon a time, there was a wealthy man who gave birth to an only child known as Udenze. Udenze's father was held in high esteem by his kinsmen. He was also kind and most of his relations and neighbours benefited immensely from his kindness. Incidentally, Udenze did not grow up around his father; he was more or less unfamiliar with most of his father's social and business acquaintances. When his father died, he had to return home as the father's heir. After his father's burial, his father's kinsmen took undue advantage of his

unfamiliarity with his father's affairs by making undue claims from him. Many of them claimed that his father owed them quite some fortune, insisted that Udenze should settle them since his father could not settle them before his death. Incidentally, Udenze's father did not owe any of them anything; rather, most of them owed him, and should have been taking about settling their debts with his son, Udenze. They were actually jealous of the great wealth which Udenze's father left for him. To make their claims seem real, they connived with some others who bore false witness before Udenze, and he obliged them. Though he suspected that they were lying to him because his father was never known as debtor, he still had to settle them because he had no evidence to prove them liars. In the end, they succeeded in collecting virtually every valuable which Udenze's father left behind: barn of yam, various sizes of land, economic trees, and even money. Out of frustration, Udenze decided to leave his father's land since his father's kinsmen left him with nothing to hold onto. So, he left for his maternal land, and settled there because he was well received by his mother's relations. However, before he left his father's land, he called his father's kinsmen, and in anger, addressed them thus: "I'm tired of you people. I'll also leave this land for you. Since you have snatched from me all the wealth my father left behind. I can come back only when strange things have befallen this land". After some years, strange developments began to take place in the midst of his father's

kinsmen. There was scorching heat and severe famine because there was no more rain. Many died, and the few survivors were living in real hardship. They convened a meeting, where they appointed a delegate to consult the most famous diviner of their time for information on the cause of the severe hardship as well as any possible remedy. The diviner told them that a young man of their land was denied access to the great wealth which his father left for him, and he left the land in anger. The only solution, according to him, was to get him back to the land and appease him in every possible way. Without delay, the king and the elders of the land sent messengers to tell Udenze how his father's land was being plagued by hardship. The messengers located Udenze in his mother's native land, and delivered the royal message to him. Thereafter, they pleaded with him to follow them back home, but he asked them what they expected him to do in that land since they had cunningly robbed him of all he had (including his family house). He also told them that the difficulties they were passing through at that time were not in any way strange to human beings. He quickly reminded them that he had vowed to return only when strange things would start happening in that land.

When they returned, they brainstormed, and decided to tell him that strange things had started happening in order to lure him back to their homeland. So, they went back to Udenze, and sang this song in front of his house.

Údēnzē nwánné m', Údēnzē nwānnē m̄
Údēnzē íhé méré bé ānyí
Nwóké átúrú ímē, ákwū chára n'ómū
jí é sínyéré n'íté épúó ómé
Údēnzé ná ānyí áláwá áláwá

Udenze my brother, Udenze my brother
Udenze, something has happened in our land
A man is pregnant; the palm nut has ripened on the palm frond
The yam in the pot has developed tendrils
Udenze, we are gone. (Nwosu, 2010: 32)

When Udenze heard this song, he came out of the house to see the people who were singing. They happened to be his kinsmen, and he asked them what they really meant. They told

him that they meant exactly what they sang in their song. They pleaded with him to follow them back home so that he could see those strange things with his own eyes. Udenze

found it so amazing that he decided to go back home and see those strange events on getting home; he asked them to show him the pregnant man, the palm nut that ripened on the palm frond and the yam in the boiling pot which developed tendrils. Those messengers asked him to follow them to the king's palace, where all those things could be seen. He followed with a burning expectation to see the so-called "strange events". When they entered the king's palace, he looked around the whole palace, and on not seeing any of such, he asked the king's messengers: "where are those strange things which you asked me to come and see"? The king sincerely confessed to him that there were no such things to be found anywhere in their land; rather, they wanted to ask him to forgive any wrong that was done to him so that there could be peace in the land. He told the king that the starting point of the reconciliation should be a complete recovery of all his family wealth which his kinsmen had maliciously snatched from him with the claim that his father was indebted to them.

The king ordered all the culprits to refund every bit of his family wealth which had maliciously collected from him, and with due apology for having mistreated him. Without any delay, they restored everything to him. In the process, they also confessed that his father was not indebted to them. After the recovery of his family wealth, he was happy to settle in his father's land at last. So, he relented on the anger, and confessed his great joy over the justice which the king had shown him. From that moment, the plagues naturally disappeared from the land, and peace was restored to them.

Analysis

Looking at the language of the above tale, one could notice that the tale is like a teacher. The didactic nature intended to be a teacher to the audience (children). Through this, the children must observe that there is a law known as *karma* which guides nature. This is clear when the strange development began to take place in the midst of Udenze's kinsmen. Scorching heat and severe famine arrived because there was no rain, deaths and hardship penetrated as plagues to them. The language in the tale must touch the psych instantly and reshape those who have the minds of Udenze's kinsmen. After listening to this type of tale, moral education must take

place immediately without more elaboration. The society did this to provide a desirable moral standard that will bring harmony in the society. Ogbalu (2011:57) corroborates that: "Igbo folktale is used to educate both the young and aged. It contains folk's skeptical views about life which are based on their observation of people's behavior in the society." The language of the tale inculcates in children on how to be contented of what they have. From there, the children must learn how to say the truth in all satiation.

From the above tale, the study is very essential as to give the children the insight about their own culture and society. It is capable of doing that because, the problems and anxieties of the community reflected on the lore. Every folktale in Igbo society has both symbolic and semantic meaning. The symbolic meaning in the above tale appears in the philosophical chants injected within. Udenze told his kinsmen that "since they have snatched from him all the wealth which his father left behind, that his coming back should be only when very strange things have befallen their land." In the chant, a man was pregnant, the palm nut has ripened on the palm frond and the yam in the cooking pot has developed tendrils. It was the symbolic meaning of the chant that prompted Udenze to follow his kinsmen back home in order to visualize those strange things. When they reached the king's palace, Udenze looking around to see those strange things, the king brought in the semantic aspect of the chant. The king pleaded to Udenze for forgiveness so there will be peace in the land.

The tale has the ability to enlighten the children the side coin of injustice and mistreatment which include plagues such as sudden death, draught, hunger, sickness etc. The same time teaches them how to avert all those plagues with moral characters.

Tale No. 2, THE KING AND HIS FIVE WIVES

Chakpii, wọ, chakpii, ọọ, once upon a time, there was a king who married five wives. He loved four but hated the last one. The last wife was denied access to anything belonging to the king.

The king had no male child and it upset him that there was no one to inherit his property.

He went to a diviner to find out the solution to his problem, the diviner gave him five fertility palm nuts to give to his wives to enable them conceive. But because of the deep hatred, he had for the fifth wife, he refused to give the hated wife any nut, and instead he gave the first wife two nuts thereby doubling her share.

Meanwhile, the diviner gave direction on how to use the nuts. According to him, the wives should chew everything in the palm nuts both the kernels. After all the instructions, the king's beloved wives refused to adhere to that, instead they only ate the flesh and threw the kernel away. When the hated wife saw the kernels thrown away, she recalled the instruction and quickly picked the palm kernels and secretly ate them.

One month later, all of them became pregnant, and the king was surprised how the fifth wife managed to become pregnant with others. Though, the king did not border himself because he believed she will not be the mother of his heir, if at all she will bear a normal baby. When they were due for delivery, all of them were taken to the side of the river at king's order. He ordered his servants to drown any female born child in the river and bring the entire male back home since his house was already over populated by females.

The first wife, who was the most loving one, bore a female child and it was thrown into the river. The second wife bore a female child, and it was thrown into the river. The third and fourth wives also bore female children and were thrown into the river. Finally, the fifth wife (the hated one) gave birth and the shock of everyone, she gave birth to a male child. Out of wickedness and jealousy, other wives connived and insisted to throw the male child into the river. The servants did according to the order by the first and others. They kept the secret of their atrocious deed. Thereafter, they reported to the king that none of his wives gave birth to a male child. God made it that immediately the king's wives and the servant left the river, a fisherman found the baby and took care of him. The hated wife bitterly cried to God for justice, but could not say a word to anyone in the palace since she was alone.

The boy grew up well under the custody of the fisherman and got the history of his birth. He developed the habit of visiting that river often, wishing to find his mother one day. Any time he went to the river he cried with chant. As he was chanting one day, king's dog came closer and listened to everything he said in his chant of lamentation. Fully knowing that the dog belongs to the king, he chanted to the dog thus:

 Nkítá ézé ékélé m' gí
 Nnyáá, nnyàkó... chorus
 Nnám éze` tiri íwú
 Nnyáá, nnyàkó.....chorus
 Ámútá nwányi` átúfuó ya
 Nnyáá, nnyàkó.....chorus
 Ámútá nwóké ékulātā yā
 Nnyáá, nnyàkó.....chorus
 Mkpòròmásì ámútā mū ó
 Nnyáá, nnyàkó.....chorus
 Nwúnyé èzè àtúfúō mū ò
 Nnyáá, nnyàkó.....chorus
 Nwúnyé èzè ónyē író m̄
 Nnyáá nnyàkó.....chorus

The king's dog, I salute you (2x)
Nnyáá, nnyàkó..... chorus
The king gave an order
To put any female child in the river
And bring home any male child

The hated wife bore me
The king's wives had thrown me away
The Queen, my enemy (2x) (Nwosu, 2010: 60)

After hearing this, the dog rushed back to the palace and explained to the king what it heard by wagging its tail in such an extraordinary manner that the king decided to investigate whatever the matter was. The king asked the chief servant to follow the dog to find what the matter was. When the chief servant reached the river, the boy started chanting to him as follows:

The king's servant I salute you (2x)
Ñnyáá, ñnyàkó..... chorus
The king gave an order
To put any female child in the river
And bring home any male child
The hated wife bore me
The king's wives had thrown me away
The Queen, my enemy (2x)

The chief servant heard and understood what happened from the boy's chant, and was surprised by the fact that the boy resembles the king. He decided to take the boy to the king but the boy refused. He insisted that the king should come to take him home. The chief servant rushed back to the palace and explained everything to the king. Excitedly, the king followed him immediately. As soon as the boy saw his father, the king, he started the chant:

My father, king, I salute you (2x)
Ñnyáá, ñnyàkó..... chorus
The king gave an order
To put any female child in the river
And bring home any male child
The hated wife bore me
The king's wives had thrown me away
The Queen, my enemy (2x)

The king decided to take the boy home and consulted the diviner on the new development. In order to clear the possible doubt, the diviner advised him to tell the five wives to cook and invite the boy to eat. According to the diviner, the boy would reject every other food and eat the one cooked by his biological mother. The king returned and gave a huge amount of money to his four wives to buy things and prepare delicious food and ignored the hated wife. The hated wife managed herself with the waste from the food items which the other wives used in cooking. On the appointed day, the king's beloved wives presented their delicious and palatable dishes to the king and the elders of the community. When the boy was invited to eat from any of the bowls, he ignored every other bowl and moved straight to the worn-out bowl that contained his mother's poor food and ate it up with joy.

The king, supported by the elders of the land, received and welcomed his prince formally and crowned him the prince of the land. The formally hated wife became the queen of the palace because she automatically saw her son and became the mother of the prince. Then the king banished from the palace the other four wives as well as the servants who lied to him and also connived with other four wives to throw his son in the river. The king transferred all his love to the prince and his mother. He named the son Enyinnaya (his father's friend) and named his mother Obidiya (her husband's heart).

Analysis

From the above tale, it is observed that the diction is capable of building in the children how to live a life of endurance. To live patiently for God's time because after all the mistreatments from both the king and his four loved wives, the hated wife waited for God to speak for her. The language would build in children the ability to realize that cruelty is a canker worm which could eat somebody's

blessing thereby built in the spirit of kindness in them. This is because after insisting that the male child should also be thrown into the river out of jealousy by other four wives, they did not even know that they were building the road that could destroy them.

The language also has the capability to inculcate in the children the meaning of *Chidera* (God has written) and nobody can reverse what God has destined.

Political Era

Politics which simply means the way countries are governed and the way government makes rules, laws and policies. Generally, the most common definition of politics in Igbo society today: "politics is a dirty game." Philosophically, the word 'dirty is unclean' 'dirty character' means 'immoral or unclean character'. If politics is dirty indeed, it is an imbroglio to societal moral building.

In pre-colonial era, women governed some kingdoms, led armies, launched military conquests and even founded new states in some Africa. For example, in November-December, 1929, women broke out revolt in Aba against the British taxation. Those women in Aba also protested against the warrant chiefs whom they accused of restricting the role of women in government. In some communities in Igbo society, women led as cultural institution of traditional authorities. *Oxford Research Encyclopedia* puts it that "So many women led armies in other parts of Africa example; Seh-Dong-Hong-Beh in Abomey (Benin) led an army of 6,000 women against the Egba fortress in Abeokuta, (Nigeria) in 1857. Edweso Nana Yaa Asantewaa of Edweso Ghana"

In some African countries, taxation by the colonial masters was the major issue that pushed women armies. Women resisted colonial taxation of women altogether. This is because, women noticed that they paid taxes to colonial masters and received nothing back. Their aim then was to protect the social, economic, cultural and religious rights of both women and men. They were encouraging literacy and fought for independence. The union succeeds in getting the female flat taxation suspended, and in 1948, women gained a seat on the transition council that was the precursor to the post- independence parliament (Gouws, 2004: np).

After 1995 UN Fourth Conference on Women in Beijing China, adopted a Platform of Action encouraging member states to promote the leadership of women in all sphere.

Politics in addition, the numbers of women in politics are increasing drastically. The dispensation paved ways for women to flood into politics in many African countries which Nigeria precisely Igbo women are enshrined.

In Nigeria seat of power, some seats are reserved for women and this has enforced many women to look for those seats by all means. Since November, 2006- February, 2007 when Dame Virginia Ngozi Etiaba got the seat of power as the first female governor in Nigeria, there is a political boom for women in Igbo society. Many women flooded into different political parties seeking for powers and money.

It is observed that the political boom is affecting so many families in Igbo society today. Good numbers do not create time for their children's welfare but for the welfare of their political parties. It is not without doubt that a good number of the women in politics are divorcees or unmarried ladies. Quiet a number of women in politics have tender and little children at home. Some are still in child-bearing stage, while some are pregnant women. The study therefore, observed that those mothers who are politically in dined have tight time schedule. No time to tell folktale and for molding moral characters of their children. It is because of all this cultural negligence that center could not to hold again. So many things have fallen apart in the society. So many children and youths are wayward and indulging in nefarious activities, some do not even know about *karma*. Kidnapping is a daily incidence. It is observed that children learn more on social media. They are now intermixing foreign culture with their indigenous culture. The children and the youths are being influenced by social media and not by indigenous culture. This is why (Onyeisi, 2007:48-50) puts that, "Today, there is a radical shift in the traditional behavioral pattern of Igbo youths due to the influence of the new media technologies on them."

Conclusion and Recommendations

Having examined the language of folktales,

it is indisputable that it is the major means by which the Igbo people inculcate and propagate deep moral behavior in children. It is another source to build the spirit of unity into children from different families. This is because when children from different families come together in the village square to listen to a folklorist during moon-light period, it strengthens the spirit of oneness in them. From tales, many answers to different questions could be provided. It also helps children to have deep reasoning because the tales normally combine three worlds known as; animal world, spirit world and human world. Due to its philosophical nature, folktale provides the avenue for critical reasoning and logical thinking. It provides mother- children relationship, experiences and expectations of the society. Every child that was brought up with folktales would not only reason higher

but would have the sense of imagination. Hence tales have the power to cajole, satirize, good also would overpower evil and truth also would triumph falsehood. From legendary stories, the children would develop sense of bravery.

On the other side of the coin, African women engaging themselves in politics is also a welcome development for gender equality but it is recommended that no matter the time tight schedule, African women, precisely Igbo women should try their best to revive folktales back. Many children of this era are going astray morally out of ignorance. Therefore, mothers should revisit their age-long tradition moral responsibilities of folktale telling with a view to revive the African morals and values that revisit kidnapping, abduction, robbery and other social vices.

References

- Ashton, J.N. (1957). *Folklore in the literature of Elizabeth England*. Bloomington: Indiana University Press.
- Eyisi, V.M.C. (2007) *The Igbo Nation: A re-birth, History and Suggestions*. Onitsha: Chuvic Publishers.
- “Genesis” in *Good News Bible*. (1976) Kolkata: Swapna Printing Press.
- Gouws, A. (2004). “The politics of state structures: Citizenship and national machinery for women in south” *Feminist Africa 3*. Retrieved Nov.7th 2019.
- Merriam, W. www.merriam-webster.com/dictionary/politics. Retrieved, November 10, 2018.
- Nwosu. I. (2010). *Spin a yarn*. Anambra: Cath Com Press.
- Nwaozuzu, G.I. (2006) “The child as an image of innocence and credulity in Igbo folktales”. *Journal of Igbo Studies Association*, Vol. 1. Nsukka: Ifedimma Comm.
- Obika, A.N. & Obiora. E. (2016). “The talking animals of folktales”. *International Journal of Sciences and Humanities Review*. Vol.6, No. 1
- Ogbalu, J. U. (2011). “Appreciation of Igbo folktales and songs versus realism” *UNIZIK Journal of Arts and Humanities*. Vol. 12, No.1.
- Ogu, J. N. (1992). *Creativity in children’s literature in Africa*. Ibadan: Heinemann.
- Okafor, C.A. (1990). *Introduction to oral literature in English language*. Onitsha; Africana-Feb Publishers Limited.
- Okpewho, I.(1990). *The oral performance in African*. Ibadan:Spectrum Books.
- Onuora, N.T, Obiako E.E. & Nnebedum T.N. (2019) “Dialectal Variation: Building innovative ideas into cultural method of agriculture”. *Politics and Identity Formation in Southeastern Nigeria, The Igbo in Perspective*. <https://Rowman.com/Lexington>. Chapter 10.
- Onyeisi, E.M. (2007), “Cultural mobilization through drama”. *Journal of Nigerian Languages and Culture*. Vol.9, No.1.
- Onyekaonwu, G.O. (2000). Verisimilitude versus realism: “A study of Igbo fiction, appreciation and interpretation on Igbo novel, drama and folktales” *UNUZIK Journal of Arts and Humanities*.