

Reaffirming Cultural Identity: Igbo Folksongs as Imperative Tools in Ikechukwu Asika's *Omalinze*

Ezennadiri Chukwudi Samuel
Department of English,
Chukwuemeka Odumegwu Ojuwku University,
Igbariam Campus, Anambra State.
samuelschukwudi@gmail.com
07031312879

And

Nnemtem Olanikke Tony-Ugbejie
School of General Studies, Department of Languages, Delta
State Polytechnic, Ogwashi-uku
Email Address: temugbejie@gmail.com
Phone Number: 08037743939

Abstract:

This paper explores the use of Folksongs in Storytelling as a way of engendering perspectives in text and reaffirming cultural values in Ikechukwu Asika's *Omalinze*. The study discovers that the playwright uses his artistic power through folksongs to give an insight in what the culture of Igbo was, through the dramatic setting of Iduu Kingdom and other settings in the plays. African literary artists create beautiful African works by incorporating African oral traditions such as folksongs into their works. African folksongs remain valid ways of engaging the audience and passing coded thematic messages that function together with the entire idea of a literary piece. Therefore, it is considered a worthwhile effort to examine Igbo folksongs, or put differently, songs knitted with storytelling with the belief that this effort would probably further lead us into having a clear view of how music being the vortex of African creativity can help explain other phenomena which are accompany with it. Aesthetics is highly portrayed in Asika's *Omalinze* in their constant use of songs, proverbs and

other oral traditions. The paper did a textual analysis of the play using primary data from the texts (plays mentioned) and secondary data from textbooks, journals, magazines and documentaries. The theoretical framework for the study is cultural criticism, which is the study of literature at a work in a social context. The study concludes on the various aspect of oral tradition in order to portray the unique quality of being African in the use of proverbs and creates deep meaning and exploration of African situation in the worldview.

Keywords: folksong, music, Oral tradition, culture, folklore.

Introduction

The literary works that were written in African languages as well as the traditional oral texts went virtually unacknowledged until the late 20th century. This situation increased the recognition of oral traditions in African literature. Akin to this fact, the use of African oral traditions such as proverbs, riddles, anecdotes, songs, tales, mythological narratives and poetry persisted and generally influenced contemporary African literature (drama, prose and poetry). Rems Umeasiegbu, a folklorist, once remarked one cannot talk meaningfully of African literature without mentioning the oral tradition.

Until comparatively recent times, most of the literature of black Africa, South of Sahara, was oral, that is transmitted by word of mouth. Storytelling was popular and was at the time perhaps, the most widespread form of entertainment. (25)

Certainly African literature consists of the orality of verbal communication and absorbs extensively, several cultural elements to communicate and to give African literature a local content. Interestingly too, this consciousness exhibited by most African writers shows the need in the use of African oral traditions such as proverbs in creative works. Again, Ezenwa-Ohaeto in

Contemporary Nigerian Poetry and the Poetics of Orality: Bayreuth; Bayreuth African Studies argues that

The younger generation of Nigerian poets who started writing after the Biafran War deliberately situated their poems within the cultural tradition of their home regions. Themes and modes of the oral tradition of the Yoruba, Igbo, the Niger Delta or the Plateau people are recorded and transformed into modern intertextual poetic idioms (Back cover of *Contemporary Nigerian Poetry and the Poetics of Orality*). (57)

In the same vein, Nwachukwu-Agbada explains that “to understand a culture, particularly, one in which orality is still a predominant form of recording history and phenomena, one requires some acquaintance with its oral forms” (194). One of the most compelling trends in African literature today remains the constant use of African oral traditions by literary artists. With particular reference to Nigeria, many Nigerian creative works so far produced are steeped in the oral traditions of their indigenous communities, with a strong emphasis on oral performance. Chinua Achebe in his article “The Role of a Writer in New Nation”, Achebe buttresses his critical view when he states ... As far as I am concerned, and the fundamental theme must be disposed of. This theme – put quite simply – is that the African people did not hear of culture for the first time from Europeans, that their societies were not mindless but frequently had a philosophy of great depth and value and beauty, that they had poetry and, above all, they had dignity. It is this dignity that many African people all but lost during the colonial period and it is this that they must now regain (Killam ed. 8)

In his effort to make people regain their lost dignity and identity, Achebe intends to expose to Europeans that Africans had, and still have, culture, literature and religion of great value. Achebe explains further “a writer who feels the need to right this

wrong cannot escape the conclusion that the past needs to be recreated not only for the enlightenment of our detractors but even more for our education first (Killam ed. 9) Chinweizu, Madubuike, and Onwuchekwa remark thus:

The artist in the traditional African milieu spoke for and to his community. His imagery, themes, symbolism, and forms were drawn from a communally accessible pool. He was heard. He made sense. And again for the function of the artist in Africa, in keeping with our traditions and needs, demands that the writers, as a public voice, assume a responsibility to reflect public concerns in his writing... Because in Africa we recognize that art is in the public domain, a sense of social commitment. (74)

These three writers are in support of the view that an African writer should incorporate African oral lore into his work, to give it an African identity. This viewpoint led Isidore Okpewho to admit that traditional African art did in many instances aspire to the beautiful. That it often existed for its own appeal to the eye and that many a time it had no known ritual origin or societal, inspired functional value. In his article “The Aesthetic of Old African Art”, he asserts that “The urge to create beauty will remain an integral impulse whatever the level the African artist may be involved in” (39). Having the background of African oral lore in their works, 7 African literary artists created beautiful African works by incorporating African oral traditions such as proverbs into their works; they spoke a private language of their own and they expressed their individuality in their creative works.

Any song that originates among the people of a society or area, passed by oral tradition from one generation to the next, often existing in several versions, and marked generally by simple, modal melody and stanza narrative verse can be called a folksong. Folksongs are songs verbally passed down from generations to generations. These songs usually carry the cultures

and customs of the place they originate from and authorship is not tied to a particular individual most often, but rather belongs to the community. Euba in his work, *Music a Symbol of Royalty. The Heritage African Guardian* defines folksong as “the pivotal tool that connects the past to the present by giving a clear opportunity of understanding the past in the present; so as to have a better understanding of the present from the past”(475). Folk songs are usually historical narratives and also a form of documentation of events or a way of life. Our forefathers documented those songs as a way of cultural acceptance that unified the communities. Folksongs tell their history and capacity. The performance of most folk songs never passed the stage of rehearsals, yet the community identifies the lines and the sound, this deep understanding also downplay any authorship to a collective memory managed and sustained by and for the community.

From the above definitions, it is obvious that folksongs are closely bound to a culture which integrates, reflects and addresses the customs and practices of the community, and in addition must have been passed down through generations using the oral medium. An expressed performance usually composed and transmitted through the words of mouth. In African societies, folksongs are a part of the people's culture. Traditional folksongs in Nigeria derive their materials from indigenous sources that reflect the norms, values and beliefs of the community which permit the community at large to participate in the performance of these songs. Folksong practice is therefore structured around community, which is meant to contribute to the survival of the society.

Folk songs refer to the traditional or indigenous songs of a particular community handed down orally from one generation to the next. Agu in *Traditional African music contributions to contemporary music creation and performance* techniques defines folk songs as 'the spontaneous and traditional music of the

people, race, region or nation handed down orally from generation to generation' (115). According to Microsoft Encarta Premium, folk song is the traditional song that has been passed down orally. Oxford Advanced learners' Dictionary (2006) defines folk song as 'a song in the traditional style of a country or community' (p. 576). In the same vein, Nzewi in Agu (1990) submits that:

Folk music (song) ...in all its elements and application has latent psychological, psychical and spiritualizing essence; it is an ethnic community that portrays group spirit, thought, myths and aspirations. At the same time, it is a bond, the umbilical cord that links the group with the ultra-terrestrial forces whose potencies are made manifest in various awe-inspiring phenomenal and unpredictable ways in their lives (p. 80).

According to Collins'' dictionary, a folksong is a song originating among the people of a country or area, passed by oral tradition from one singer or generation to the next, often existing in several versions, and marked generally by simple, modal melody and stanzaic, narrative verse. It adds further that it is a song of which the music and text have been handed down by oral tradition among the common people. Within the ambit of this presentation, African folksong could be defined as that song which is associated with the people in terms of text and other musical features, which is oral in nature and therefore passed from generation to generation aurally, whose origin and composers are indeterminable. Such songs are often reflective of the people's folk lives in that it could tell of the people's sense of history, spirituality, culture, morality, security, political structure and gender role definitions and other peculiarities.

The need to study folksongs, folklore and folk lives of the African cannot be over stressed. From a given landscape and its associated sonic space, many musical inferences could be drawn

and since music is very eclectic in Africa, data which go far beyond music could always most probably be elicited.

Rems Umeasiegbu, in „African Literature and the Oral Tradition“. *UNIZIK Journal of Arts and Humanities (UJAH)* ix, 2007. 19–28. A folklorist, once remarked

One cannot talk meaningfully of African literature without mentioning the oral tradition. Until comparatively recent times, most of the literature of black Africa, South of Sahara, was oral, i.e transmitted by word of mouth. Storytelling was popular and was at the time perhaps, the most widespread form of entertainment. (25) The literary works that were written in African languages as well as the traditional oral texts went virtually unacknowledged until the late 20th century. This situation increased the recognition of oral traditions in African literature. Akin to this fact, the use of African oral traditions such as proverbs, riddles songs, tales, and poetry persisted and generally influenced contemporary African literature such as (drama, prose and poetry).

Certainly African literature consists of the orality of verbal communication and absorbs extensively, several cultural elements to communicate and to give African literature a local content. Interestingly too, this consciousness exhibited by most African writers shows the need in the use of African oral traditions such as proverbs in creative works. The absence of any semantic vocabulary of musical signs has created great impediments in the way of progress. Investigating the relationship between language and music in Africa might throw some light on the problem of meaning in music.

Chinweizu, Madubiike, and Onwuchekwa remark thus:

The artist in the traditional African milieu spoke for and to his community. His imagery, themes, symbolism, and

forms were drawn from a communally accessible pool. He was heard. He made sense. And again for the function of the artist in Africa, in keeping with our traditions and needs, demands that the writers, as a public voice, assume a responsibility to reflect public concerns in his writing... Because in Africa we recognize that art is in the public domain, a sense of social commitment. (74)

The writer is in support of the view that an African writer should incorporate African oral lore into his work, to give it an African identity.

Nnolim, on his part, in *Issues in African Literature* brilliantly argues that:

To whatever society (secret or communal) that our traditional folkways and oral tradition appealed, they did have the appreciation of the beautiful in mind - beauty surprised at its own arrival, in addition to performing the following functions: Impart practical wisdom... Provide some didactic purpose by teaching lessons in prudence, generosity, patience, wisdom, and common sense... Point to moral through songs, sayings, legends, myths and proverbs... Make people, especially younger members of the society, aware of their ethos, their cultural heritage, tribal history, mores, laws... African folkways and their oral tradition dealt with man's dilemma in his existential being and tried to grapple with man's dilemma and adventures in life. (110)

Nnolim's submission above is valid in all ramifications. This is because for the Nigerian writer, Africa has the tradition he needs. He, thus, tries to put together the relevant ideas and thoughts in his writing. He sees, essentially, the same African people, the similarity of ideas, of patterns, of thoughts, of modes of behaviour. Ngozi Chuma- Udeh in *Trends and Issues in*

Nigerian Poetry supports this assertion, she states that:

The traditional poetry is also an avenue through which morals and societal etiquettes are imbued to the younger generation. Old sages relay ancient wisdom to the new generation through poetry. Religious belief and didactics are also spread and fostered through traditional poetry. This kind of poetry includes incarnations, divination, invocation and prayers as well as ritual or chants. (2)

African Poetry or music becomes a means of promoting cordiality and peaceful Co- existence between people of same culture. In African traditional society, it is not uncommon to see local bards entertaining mixed audience of old and young men and women with music that educates and rendering the history of the society is perpetuated and preserved. She further states that:

As a tool for entertainment, the Nigerian traditional poetry enlightens and satisfies man intellectual and emotions. The local bards use poetry to playful and tactfully checkmate the society. One special aspect of Nigerian traditional poetry is that it can be composed without much formality. The local and some obnoxious brats make use of the quality to extremities. (3)

From the foregoing comments, it is clear that the use of oral traditions in African literature has made a considerable scholarly progress over the years. However, one enormous and urgent responsibility persists, namely, that of the preservation of the oral material itself. The writers/ poets emanating from the African cultural setting could be said to be adequately responding to the exigencies of the period; in other words, asserting the humanity of the African and the validity of his culture, especially for the years of denigration by others. Ude (2009) emphatically states: Nigerian traditional music is music associated with the people of Nigeria in their ethnic settings. This music reflects the

inner characteristics of our culture, beliefs, philosophies about life and living, etc. Our traditional music, if fully explored, is a school of its own. Within it are configurations of learned behavior and results of behaviour whose component elements are shared and transmitted by the members of a particular society (p. 3-4).

Story telling is a very important way of spending leisure and pastime among the Igbos both young and old. The .practice of storytelling has drastically changed and many children and young people are ignorant of the folktales their people used to instruct and entertain children in the past. Many of these folktales are accompanied with melodious songs or refrains which children find interesting and entertaining. They can be taught the songs and they can' participate in the performance by singing along or by simply repeating the chorus as the mother, father or grandparent tells the story. The choruses are intended to make everybody take part in the story and also for keeping children/people awake when stories are told around the house hold fires. As they enjoy the story, they also imbibe the core values of the Igbo people which are embedded in the story. Stories should be told and performed in the children's ethnic language (Igbo) 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. By so doing, the cultural traditions of the Igbos are being transmitted to the younger, generations through the language in storytelling. This can be achieved through story telling in Igbo language.

The theoretical framework for the study is cultural criticism, which is the study of literature at a work in a social context. They believe that cultural studies must be interdisciplinary in its tendency. Making use of insights from anthropology, history, sociology, psychology, philosophy and other field. The cultural critics typically make no distinction between high and low culture. The study concludes on the various

Nwuo, nwuo, nwuo, nwuo, nwuo	ngene
Welu nku felega	ngene
Anunu came to my house	ngene
Anunu came to my house	ngene
It said I should give him water	ngene
I use the spirit's cup	ngene
And gave Anunu water	ngene
Anunu drank, drank, drank and drank	ngene
Drank, drank, drank and drank	ngene
And it flew away	ngene
Onye nke mbu, nay a dum aga	ngene
Onye nke abuo, na ya dum aga	ngene
Ka isi n'eyili m oo	ngene
Ka afo n'eyili m oo	ngene
Ah ah ah	ngene
The first person is leading me	ngene
The second person is leading me	ngene
As the head assists me	ngene
As the stomach assists me	ngene
Ah ah ah	ngene

Hamachi: (sings a folksong)

Welu nke m oo
 Ayoloe
 Dobe n' iko
 Ayolo
 Welu nke nwa nwanu omutara dobe n' ala
 Ayolo
 Aka elu n' iko
 Ayolo
 Okpa elu n' iko
 Ayolo
 Anya miri bere bere ga eme ka nne nwa puta
 Ayolo

Anya miri bere bere ga eme ka nne nwa puta
 Ayolo
 Take my own share
 Ayolo
 And kept it far away in the cup above
 Ayolo
 Take that of his child and kept it on the ground
 Ayolo
 My hand cannot reach the cup above
 Ayolo
 My leg cannot reach the cup above
 Ayolo
 An overflow of tears can the mother of the motherless child appear.
 Ayolo
 An overflow of tears can the mother of the motherless child appear.
 Ayolo. (33- 34)

Rhythm had been at the heart of conceptions of race, culture and identity. There is a connectedness between the world of any group of people and their rhythm. The Igbo culture has a deep connection to rhythm. The folksong in the play is characterised by its aesthetic and high rhythmic expressions. This characterized folktale song. The playwright embellishes his story with folksong as means of didactic or rhythmic expression to the younger generation which rehabilitates the understanding of African identity. A family supplements for any deficiency that any elderly family members discover in children's values and characters through the use of folktales, folksongs as strategic tools. Parents, especially the mothers in the traditional families could be seen in their use of folktales, folksongs and riddles. These folksongs and their interpretations are based on how the people perceive and construe their world. Many Nigerian youths and children have lost touch with their ethnic folksongs. These days it

is uncommon-place to find people gathered around a village squares or under the tree eagerly listening to these folksongs, folktales, proverbs and riddles and other form of traditional literature which are reeled out by his sonorous voice. Ngozi Chuma- Udeh in *Trends and Issues in Nigerian poetry* expressed this thus:

The modern poets of Nigerian extraction felt the necessity of putting down in black and white, the traditional Nigerian poetry, which was fast growing extinct. The emancipation of Christianity had disrupted the market square school where traditional poetry used to hold sway. The pursuit for western education hindered the moonlight outings, games and tales where traditional poetry fostered. (12)

The modern Nigerian poets has taken over the job of the local bards. It is apparent that their works are simply the adoption of the indigenous Nigerian philosophy, this means that they put down their indigenous Nigerian experiences using the English language as a medium for expression. In the Act 3 scene 1, another example, the playwright through the singing chorus expressed the folksong in the story trying to restrict king from killing Omalinze as thus:

Eze	egbuna	egbuna	Samala
Eze	eguna	eguna	Samala
Igbuo	ya		Samala
Oga	ewute	anyi	Samala
Obodo	anyi	ga- ebe o!	Samala
Obodo	anyi	ga- akwa!	Samala
Eze	egbuna	egbuna	Samala
Igwe	Anayo	egbuna	Samala
Igbuo	ya		Samala
Owute	anyi		Samala
Obodo	ga-	ebe o!	Samala

Obodo	anyi	ga- akwa o	Samala
Anyi	di	n' out	Samala
Anyi	bu	nwanne o	Samala
Eze	egbuna	egbuna	Samala
Igwe	Anayo	Egbuna egbuna	Samala
Igbuo	ya		Samala
Umuaka	ga-	ebe o	Samala
Okorobia	ga-	ebe o	Samala
Igbuo	ya		Samala
Umuagboghobia	ga-	ebe o	Samala
Igbuo	ya		Samala
Ndi	okenye	ga- akwa	Samala
Igbuo	ya		Samala
Isioma	ga-	akwa oo	Samala
Okpara	igwe	ga- ebe oo	Samala
Eze	egbuna	egbuna	Samala
Eze	egbuna	egbuna	Samala
Anyi	di	n' otu o	Samala
Anyi	bu	ofu o	Samala
Igwe!	Igwe!	Igwe!	Samala
Anyi	nayo	gi	Samala
Omalinze	bu	nwa oma	Samala
Omalinze	bu	nwa anyi o	S a m a l a
Isioma	bu	nwa gi	Samala
Igbuo	ya		Samala
Owute	anyi		Samala
Obodo	ga-	ebe oo!	Samala
Obodo	anyi	ga- akwa o	Samala
Igwe,	igwe,	igwe	Samala
Igwe	Anayo		Samala
Okwu	maka	ifunanya,	Samala
Ifunanya	ofulu	nwanne ya	Samala
Ifunanyi	nwanne	oo	Samala
Igwe,	igwe,	igwe	Samala
Igwe	Anayo	oo	Samala

Eze egbuna egbuna	Samala
Anyi ji anya mmiri	Samala
Ezigbo igwe k' ibu	Samala
Nwenu obi omiiko	Samala
Igwe, Igwe, Igwe	Samala
Igwe, Igwe, Igwe	Samala
Igwe Anayo oo	Samala
King don't kill, don't kill	Samala
King don't kill, don't kill	Samala
If you kill her	Samala
It will hurt us	Samala
Our town will cry	Samala
Our town will weep!	Samala
King don't kill, don't kill	Samala
King don't kill, don't kill	Samala
Our town is a peaceful town	Samala
It will pain us	Samala
Our own town will cry!	Samala
Our town will weep	Samala
We are one	Samala
We are brothers	Samala
King Anayo don't kill, don't kill	Samala
King Anayo don't kill, don't kill	Samala
If you kill her	Samala
Children will cry	Samala
Boys will cry	Samala
If you kill her	Samala
Maidens will cry	Samala
If you kill her	Samala
Elders will cry	Samala
If you kill her	Samala
Isioma will cry	Samala
The Prince will cry	Samala
King don't kill, don't kill	Samala
We are together	Samala
We are one	Samala

King, king, king	Samala
King, king, king	Samala
We are pleading with you	Samala
Omalinze is a good child	Samala
Omalinze is our child	Samala
Isioma is your daughter	Samala

Asika used the folksong as a local bard to warn the king against his evil decision that he wants to take on Omalinze. Story telling is a very important way of spending leisure and pastime among the Igbos both young and old. The practice of storytelling has drastically changed and many children and young people are ignorant of the folktales, legendary and epic stories their people used to instruct and entertain society in the past. Many of these folktales, legendary and epic stories are accompanied with melodious songs or refrains which society find interesting and entertaining. They can be taught the songs and they can participate in the performance by singing along or by simply repeating the chorus as "Samala" the local bard tells the story. He continues

Our town is a peaceful town	Samala
It will pain us	Samala
Our town will cry	Samala
Our town will weep	Samala
King, king, king	Samala
King Anayo	Samala
It is because of love	Samala
The love she has for brother	Samala
The love of a brother	Samala
King, king, king	Samala
King Anayo	Samala
Do this because of town	Samala
Do this because of us	Samala
King don't kill, don't kill	Samala
There are tears in our eyes	Samala

Refrain:
He is a warrior, warrior, warrior, warrior
He is a warrior.
Mgbedike

Refrain:
He is a warrior, warrior, warrior, warrior
He is a warrior.
Akidi. (15)

In understanding the relationship of this folksongs and storytelling to social development, one must adequately account for the variables thrown up by the story. The agreement of the two to form a working alliance is precipitated on a shared goal of overcoming their mutual sense of isolation from the horned animals' party. More so the alliance formed, rests on two crucial ingredients of social development: trust and honour. The most frequent subject of panegyric are human beings, especially kings and noble men. Much panegyric is formalized, thus less variable than many other type of oral literature. Indeed, sometimes it varied from recitation to recitation, or follows the particular version approved by the individual or local bard as in the case of the play. Praise poetry often plays an essential part in the rites of Igbo culture: when an individual or group moves from one position to another in the society, the transition is celebrated by praises marking the new status. Asika applied this on King Kanayo as he became the king of Iduu kingdom after the war in the kingdom.

Conclusion

Igbo storytelling, apart from the amusement they give, are very useful for they are mostly didactic. The folksongs in storytelling have meanings and direction and serve as means of transmitting their cultural values and identity from one generation to the next. These songs are characterised by the fascination of their high rhythmic and aesthetic expressions for which African

music is known; and as the society indulge in these songs, they imbibe the rhythmic culture of his people. Indulging in rhythmic activities at home by the other elderly members of the community not only help the younger generation to manipulate different rhythmic patterns in other to improve their learning ability but also enables them to learn to follow rhythms and create their own indulging in such activities like clapping, tapping, dancing, or playing instruments.

By so doing, the cultural traditions of the Igbo are being transmitted to the younger generations through the language in storytelling.

Works Cited

- Achebe, Chinua. *Things Fall Apart*. Heinemann, 1958.
- . *The Role of a Writer in a New Nation* G.D. Killam (ed.) African Writers on African Writing. Heinemann, 1973.
- Akporobaro, F.B.O: *Introduction to African Oral Literature*. Princeton Publishing, 2012.
- Asika, Ikechukwu. "Folklore, Culture and the Nexus Between: Perspectives on 'Egwu Onwa' among the Igbo People". *Ogbazuluobodo: University of Nigeria Journal of Multidisciplinary Studies*, Vol.2, No.1, 2020.
- . *Omalinze (An Igbo Antigone)*. Noirledge Publishing, 2023.
- . "Resurrecting Igbo Cultural Values Through Folklore: 'Egwu Onwa' And Its Commitment Towards Societal Ethos." *Nigerian Journal of African Studies*, Vol. 2 No. 2, 2020. pp 1-14.

- . "Telling the African Side of the Story: Proverb as a Crucial Element of Story Telling in Uchenna Nwosu's *The Rejected Stone*." *UNIZIK Journal of Arts and Humanities UJAH*, Volume 13 No 1, 2012. pp 14-33.
- Bascom, William R. "Verbal Art". Delivered at the Sixty-Six Annual Meeting of the American Folklore Society, 29 December 1953.
- Chuma- Udeh, Ngozi: *Trends and Issues in Nigerian Literature (poetry)*. Base 5 Press. 2007.
- Copper, et al: *Timeless Voices and Themes Literature of Finnegan Ruth. Oral Literature in Africa*.Ruthledge Press, 1992.
- Egudu, Romanus N. "Nature and Function of Igbo Anecdotes" in Onwuejeogwu, Angulu M and Manfredi, Victor B. (eds). Odinani. Tabansi Press Ltd: 1977.
- Ezenwa-Ohaeto. *Contemporary Nigerian Poetry and the Poetics of Orality*: Bayreuth African Studies Breitinger, 1998.
- Finnegan, Ruth. *Oral Literature in Africa*.Oxford University Press, 1970.
- Nnolim, Charles: *Approaches to the African Novel: Essay in Analysis*. Ihem Davis Press, 1992.
- . Ekwusiaga. *Issues in African Literature*. Treasure Resources Communication Limited, 2009.
- Nwafor, John and Emma- Agbiri, Nneka: Embellishing Language in Oral Tradition through the Use of Proverbs in Akachi Adimoral-Ezeigbo's *The Last of the Strong ones, Chukwuemeka Odumegwu Ojukwu Journal of Folklore and Cultural Studies Vol 2, no 1, 2022, PP. 106- 124*.

- Obiechina, Emmanuel. "Transition from Oral to Literary Tradition". *Presence Africaine* 63, 1967. 141 – 161.
- Okoh Nkem: *Preface to Oral Literature*. African First Publishers, 2008.
- Onuekwusi, Jasper: *Fundamental of African Oral Literature*. Alphabet Nigerian Publisher, 2001.
- Templeton, Alice: *Cultural Studies: Theory Praxis Pedagogy. Vol 19, No 2.PP 19- 30* John Hopkins University Press, 1992.
- Udentia O. Udentia. *Revolutionary Aesthetics & the African Literary Process*. Fourth Dimension Publishing Co. Ltd, 1993.
- Umeasiegbu, Rems N. *Ask the Storyteller: Tales from Northern Nigeria*. Koruna Books Publishers, 2008.
- . *The Palm Oil of Speech: Igbo Proverbs*.Koruna Books, 2003.