

**Denja Abdullahi's *Death and the king's
grey hair* and its implications for
critical thinking and development**

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Abstract

When we read a text, something takes place between us and that text. This phenomenon has been investigated and analyzed by Ashcroft in his Constitutive Theory. However, it is not enough to know what happens between the text and the reader: the question is: what do we do with that which happens between the text and the reader. Most readers and scholars alike take it for granted that reading cultivates critical thinking, which itself is the key to familiarization with problems and driver for the need for solutions. Dewey argues in his philosophy of Instrumentalism that human thoughts are active in that they move towards objects; therefore, they should be consciously directed towards solving problems. The method of approach to the study was based on Bobkina and Stefanova's four-stage model of using fiction to teach critical thinking. It was concluded that the human mind or brain uses the simulation effect

as in computers to orientate itself to social realities as reflected in literary texts and that as a result literary texts were most effect in cultivating critical thinking skills in us.

Introduction

Denja Abdullahi's *Death and The King's Grey Hair* dramatizes the ancient Jukun myth of young kings and short reigns, while the dramaturgy leads one through a labyrinth through which one must fumble in order to truly understand the transient nature of power as well as the unreliable nature of tradition in a brutally dynamic world.

In the humanities, we take it for granted that the whole essence of critically engaging texts is to cultivate the critical thinking skills in our students so that through textual experiences they can better understand the society and the workings of the human mind and, therefore, be able to proffer solutions to some of the problems bedeviling the world.

For example, in *Death and the King;s Grey Hair*, The people of Shakaga have a strange aristocratic system in which the king is not expected to live long and, therefore, his reign is expected to be short. This has been an age long practice in Shakaga to foreclose tyranny and misrule by the king. This practice reveals the contradiction in the cosmology of the Shakaga people.

On the one hand, the power of the king emanates from the people through an oath and thereby authenticates democratic principle which harbours modernity; on the other hand, the system insists on a rigid tradition that portrays it as backward. Therefore, the struggle between modernity and tradition plays out and we are expected to be conscious of that in studying the text; for as the poison-bearer comes to King Esutu to fulfill the demands of tradition once it is discovered that he uses dye to keep his hair from showing greyness and must drink poison to die and join his ancestors and return as a lion, the King blatantly refuses. And when he is reminded by the poison-bearer that it is the way of their people, the King retorts, “that way must change for I will not take your poison ... you will take that poison yourself and if you like, get reborn a dog. You must have a taste of your won medicine” (p.50); for the first time in the history of the people a King refuses to understand the rationale behind such traditional practice. It takes critical thinking to have such awakening.

The King, King Esutu chooses to abscond from the throne rather than succumb to the demands of tradition. In absconding, he leaves death and destruction in his trail. For his people, as expressed by the 1st Wiseman. “He flees with all that is wrong with our land. Our land shall now breathe fresh air for the king’s flight signifies the fleeing of the oppressive days we’ve been

experiencing so far” (p.54). Two things are to be observed here in the deployment of critical thinking: one is that the King awakens to the fact that it is idiocy to sustain such obnoxious traditional practice; the other is that the people, by his absconding from the throne, get a breath of fresh.

Reading the text, the questions that come to mind are: what does the text tell me? What do I stand to gain from reading a drama piece about a culture that does not allow her king to grow old on the throne? These questions in themselves trigger critical thinking.

Being aware, knowing comes with responsibility. Reading the text, we become aware that it is telling us something. But, obviously, the writer tells us what he also tells himself; so by reading them, a horizon of expectation is partially established by the text as we read it; but we also acquire a horizon of knowledge because we associate the ideas inherent in them with ideas we have also acquired through reading other texts (Ashcroft, 2001). We thus are able to establish discourse situations which are critical in nature because we are desirous of acquiring the capacity to change a situation or cause the situation to be changed. At this stage, one can say that one has moved from the acquisitive stage to the knowing stage, and once we have attained that stage, we enter the stage of discomfort with abnormalities around us. One can refer to this stage as the combative stage akin to

Fanon's (1980) fighting phase. And in so many ways, these stages resemble the three phases to the revolution for the attainment of independence as articulated by Fanon, who referred to the first phase as the phase of unqualified assimilation. And just as it is with Fanon's assimilation phase, so it is with the critical process. First, one familiarizes oneself with the requisite texts, carefully observing the happenings in the texts, becoming knowing and associating the knowledge gained therefrom with the knowledge of many things. Then, secondly one becomes agitated and disturbed by the revelations of the texts with regard to external realities. With heightened sensibility, one enters the final stage, which is critical and combative because one is driven by a sense of urgency to change the situation. As Fanon (1980, p.179) aptly captured in his classical work *The Wretched of the Earth*,

During this phase, a great many men and women who up till then would never have thought of producing a literary work, now that they find themselves in exceptional circumstances

–in prison, with the Marquis or on the eve of their execution

–feel the need to speak to their nation, to compose the sentence which expresses the heart of the people

and to become the mouthpiece of a new reality in action.

In the case here, colonialism is not being addressed but the issues of power as in *Death and the king's grey hair*.

When people have knowledge of things in a nation, the leadership of the nation has no other option than to live up to expectation, because citizens will begin to display displeasure at misdeeds of government. They will begin to read between lines of things said by government; they will begin to ask for accountability and even use the mass media, especially the social media to vent their frustration with government and political leaders. And once a government loses favor with its citizens, that government is finished as nothing will change the perception of the people about it: that government merely lives in borrowed time. However, if the government is made up of listening people, they will not take the people for granted. They will study people's opinions and moods in mass media, especially the social media. They will send representatives to development discourses and sincerely articulate all the opinions and make use of them. If they do that, then there may still be a possibility that things can change in the given nation.

In essence, by studying this text, we can inculcate in our students and readers the capacity to think strategically and critically. In trying to make the critical thinking process tangible, it is important to see the text

as object for examination and analysis. By reading through the text, observation is initiated and information is gathered and processed. The pieces of information in the texts are isolated and carefully examined by using the model developed by Bobkina and Stefanova (2016) to experiment with the curricula of some group of school in London. The model consisted of four stages, (1), the situated practice stage, (2) the overt instruction stage, (3) the critical framing stage and (4) the transformed practice stage.

- (1) Situated practice stage: During this stage, the students' mental map on a given text is expected to be activated. Bobkina and Stefanova (2016) expect students to recall relevant experiences and information they have. They also expect the teacher to initiate activities in this stage by asking relevant questions and the students are expected to share their answers with one another.
- (2) The overt instruction stage: During this stage, one tries to know how much of a given text the students have been able to understand by letting them read the given text. The teacher is expected to lead a discussion of some important ideas in the text and even administer test. If the text has been adapted into movie, the teacher may let the students see the film in order to make them even more motivated. Furthermore, the students are

encouraged to closely read the text in order to understand the deeper logic of the text. In finding the deeper logic of a given text, the why and wherefores of the text should be questioned, interpretations should be initiated and if necessary mental maps should be created in order to relate experience which yields knowledge. Notes are encouraged to be taken while closely reading the given text so that they could be compared to make it possible for different perspectives to the ideas to be known.

- (3) The critical framing stage: In this stage, students are made to focus attention on the writer's use of language and their semiotic implications in given contexts in relation to society. For example, as ParlindunganPardede (2019, p.166-178) explains using Orwell's *Animal Farm*:

They should be able to explain what the "sugar candy mountain" represents in the novel, and why the character who spreads it was {sic} named Moses? To get a more accurate conclusion about the issues, characters, and events in the novel, students are encouraged to question and analyze the text and explore the

writer's attitude, intention, and viewpoint through the analysis of the lexical and structural choices he uses. If such studying a novel for developing critical reading is new for the students, conducting a teacher-led question might be helpful to complete this stage.

- (4) Transformed practice stage: Finally, during this stage, according to Bobkina and Stefanova (2016), students should be encouraged to write something on a given text or translate a given text or paraphrase it or even readapt it into drama, etc.

In my view, all these stages can apply to a reader whereby a reader's mental map on a given text is expected to be activated. The reader will be expected to recall relevant experiences and information they have and even activities in this stage by asking relevant questions and possibly sharing them with others.

In the Overt Instruction Stage, the reader can see how well they understand the given text by meeting minds with someone who has equally read the text. Such meeting of minds leads to insightful discussions of the important ideas in the given text. The reader may even go as far as watching a movie on the text in order to be fully enriched. They will go further to closely read the

given text in order to understand the deeper logic of the text. In finding the deeper logic of a given text, they will definitely question the whys and wherefores of the text. The reader in interacting with the given text they will definitely come up with varied interpretations and mental maps are created in order to relate experience which yield knowledge. By taking notes while they read, they may get to compare their notes with those who have read the text and see other perspectives from their own.

During the Critical Framing Stage, the reader like the student may focus attention on the writer's use of language and their semiotic implications in given contexts in relation to society.

Literature Review

Reading fiction has benefits beyond measure. Recent research by Vessali et al (2015, pp. 105-121) in the field of applied social psychology shows that:

extended contact via story reading is a powerful strategy to improve out-group attitudes. We conducted three studies to test whether extended contact through reading the popular best-selling books of Harry Potter improves attitudes toward stigmatized groups (immigrants, homosexuals, refugees). Results from one experimental intervention with

elementary school children and from two cross-sectional studies with high school and university students (in Italy and United Kingdom) supported our main hypothesis. Identification with the main character (i.e., Harry Potter) and disidentification from the negative character (i.e., Voldemort) moderated the effect. Perspective taking emerged as the process allowing attitude improvement. Theoretical and practical implications of the findings are discussed in the context of extended intergroup contact and social cognitive theory

Death and the king's grey hair is fiction, still it has to be observed as one observes reality because they represent or mirror reality. This is a major problem because one can argue that because the text mirrors reality, it cannot be said to be reality in all certainty. Therefore, the major task here is to show that the text has mirrored reality to a very large extent. All the same what constitutes reality has been a bone of contention among philosophers over the centuries. We know that Plato believed, as Bruder and Moore (1990, p.) put it, that “what is truly real is not the objects we encounter in sensory experience but rather forms, and these can only be grasped intellectually”. For according to Bruder &

Moore (1990), “the individual things that we perceive by sense are forever changing. Some things –rocks, for example –change very slowly. Other things, such as people, change a good deal more rapidly. That means that knowledge by sense perception is uncertain and unstable. Not so knowledge of the forms...” Nevertheless, even when we agree that reality is that which we can see feel and touch, we can still argue that *Death and the king’s grey hair* is as real as daylight because one can see, feel and touch it. And if one argues that the content is fiction because the characters are not real human beings, one can reply that the ideas it represents is real, stable and unchanging.

The author of *Death and the king’s grey hair*, Mr Abdullahi, admitted in the work that the work was based on a legend of the Jukun people of Nigeria that abhorred long reigns by kings. One can, therefore, say that the book borrowed from history; that the author merely defamiliarized the familiar.

Nwosu and Udentia (2015, p.213) argue that critical thinking being deep reasoning and reflection of thinking process, “it helps make decisions, opinions about something you think especially when you consider taking a job or making choice levels in thinking critically and not accepting facts on face value”. In other words from the analysis of the texts as well as conscious reflection on the analyses, one is able to isolate critical

issues from the texts and associate them with everyday experiences and happenings in a given society. One gains deeper insight on the nuances of phenomena. One also imagines possible ways out of the given problems or issues the texts raised.

Critical thinking has shifted away from the traditional method of analysis or problem solving and included, as Walters (1994, p.63) puts it, “the cognitive acts such as imagination, conceptual creativity, intuition and insight”. In other words, while it is good to logically dissect structures and analyze components, it is also equally important to reflect on thinking processes and reason, see things in perspective, allow for deep insight, associate ideas in context and out of context, etc. And to be able to think critically in the above-mentioned template, one must consciously engage certain core skills relevant to critical thinking such as, observation, analysis, explanation, interpretation, inference, evaluation, imagination, perspective, intuition, creativity and insight.

For Robert Harris (nd),

Critical thinking might be defined as an approach to ideas from the standpoint of deliberate consideration. You hold an idea at arm's length and examine it before accepting it into your mental framework. Another way of defining critical thinking

might be as a habit of cautious evaluation, an analytic mindset aimed at discovering the component parts of ideas and philosophies, eager to weigh the merits of arguments and reasons in order to become a good judge of them. Analysis is the ability to break arguments or claims down into parts and to discover the relationship between the parts. The arguments can then be evaluated. It follows that sometimes the evaluation and judgment will be positive. Whether you are evaluating record albums, people, cars, political parties, recipes, controversial issues, books, vacation spots, whatever, there is a range of arguments stretching from good to bad about each thing, and sometimes the net result of the evaluation will be that the thing is good and worthy, right and true. Critical thinking, then, is not a cynical, negative force.

For Halpern (2010), critical thinking is the use of cognitive strategies to improve the expected ideas. Paul and Elder (2007, p.4) believe that critical thinking is a “four-self-incorporating concept” being that it is “self-directed, self-disciplined, self-monitored and self-correcting thinking.” For Facione (1990, p.2) critical

thinking is “purposeful, self-regulatory judgment which results in interpretation, analysis, evaluation, and inference, as well as explanation of the evidential, conceptual, methodological, criteriological, or contextual considerations upon which that judgment is based”. Ennis (1993) sees it as reasonable reflective thinking that focuses on decision of what to believe or do, while Jones et al. (1995) describe it as interpretation, analysis, evaluation, inference, presenting, arguments, reflection, and dispositions during thinking process; furthermore, for Paul and Elder (2007) a critical thinker is someone capable of formulating relevant questions, accumulates appropriate information and evaluates it for drawing sound conclusions.

In fact, Bloom (1956) argues that the acquisition of critical thinking skills happens in a hierarchical order, whereby evaluation, synthesis and analysis of ideas belong to the higher-order thinking skills, while application, comprehension and knowledge belong to the lower order of cognitive process. He believes that these skills need to be integrated into school curricula so as to cultivate in our children critical thinking skills.

Facione (1990), for his part, acknowledges six critical thinking skills that literature helps to cultivate in us. They are analytic skills, interpretive skills, evaluative skills, inferential skills, explanative skills and self-regulative skills. He also believes that critical thinking

trains us to develop two sets of dispositions: the disposition to have elaborate and specific approaches to issues and questions.

In fact, Seiter argues that it is literature that helps us develop critical thinking skill. She believes too that, in fact, literature helps us cultivate empathy. It also helps us to understand our fellow human beings. As Seiter (nd) puts it:

To put yourself in the shoes of others and grow your capacity for empathy, you can hardly do better than reading fiction. Multiple studies have shown that imagining stories helps activate the regions of your brain responsible for better understanding others and seeing the world from a new perspective. When the psychologist Raymond Mars analyzed 86 fMRI studies, he saw substantial overlap in the brain networks used to understand stories and the networks used to navigate interactions with other individuals. As she further puts it, ... when we read about a situation or feeling, it's very nearly as if we're feeling it ourselves. As Fast Company reports: Two researchers from Washington University

in St. Louis scanned the brains of fiction readers and discovered that their test subjects created intense, graphic mental simulations of the sights, sounds, movements, and tastes they encountered in the narrative. In essence, their brains reacted as if they were actually living the events they were reading about.

For Lazere (1987, p.3) “literature...is the single academic discipline that can come closest to encompassing the full range of mental traits currently considered to comprise critical thinking”.

Critical analysis

Situated practice stage

Recall that during this stage, we are expected to recall relevant experiences and information within our experience. We are aware of dictators around the world that have tried to perpetuate themselves in power. We know of General Sani Abacha of Nigeria, Mobutu Sese Sekou of Senegal, etc. so in reading *Death and the king's horseman*, we experience immediately a simulation effect: During the situated practice stage, there are questions one is expected to ask. Questions as:

- (a) What is the text about?
- (b) What ideas do you learn from it?

- (c) What do you know about myths?
- (d) Have you ever read or watched movies of the history of despotic systems of government?
- (a) What is the text about?

Death and the king's horseman is about the use and misuse of power based on an ancient Jukun myth of young kings and short reigns.

- (b) What ideas do you learn from the text?
 - We learn that King Esutu is aware that once grey hair shows in his hair –which is a sign of old age –he must abdicate the throne by drinking poison and dying and be buried in a forest, where he reincarnates as a lion.
 - That he wants to perpetuate his reign
 - That he connives with a prince, who is his friend, to use dye on his head so that grey hair will never show
 - That he is discovered and he chooses to vacate the land instead of drinking poison and dying as tradition stipulates

- (c) What do you know about myth?

Myth is, according to Reed Randall (2018, p.203), an imagined world which is not just about a collection of interesting stories; “it is more importantly, a way in which participants engage their world; the creation of myth is a mode of

intellectual work which seeks in some ways to expose something that has seemed hidden heretofore”. For G.W. Locher (2018, p.235), myth is “the representation by means of language of events which human beings consider as absolutely essential for their existence and as giving meaning simultaneously to the present, the past and the future”. Therefore, myth helps people to give meaning to the totality of their being. In fact, Locher’s definition situates the Jukuns properly in Denja’s *Death and the king’s grey hair* as a people that strove to give meaning to their existence as subjects ruled by a King, who must be checked so that he does not become tyrannical through long rule.

The idea of establishing mechanism through which the powers of a ruler is checked is itself a modern phenomenon. In England, during the age of enlightenment, John Locke advocated in his essay entitled *Two Treatises of Government* the need for England to have a ceremonial monarchy after he observed how monarchs had abused power in England. He also advocated a parliament that comprised two houses –the upper house of lords, which is made up of mainly aristocrats and the lower house of commons, made up of largely elected members. The head of government is usually selected among the members of

house commons with majority of votes. Locke also adopted Montesquieu's principle of separation of powers. But in ancient Jukun land it was a practice as demonstrated in the land of Shakaga in *Death and The King's Grey Hair*, the king is expected to drink poison from the poison bearer and die once grey hair is spotted on his hair. He is buried in the forest so that he can reincarnate a lion, which is also the King of the animals.

Ashcroft had posited that something happens between a reader and the text, the readerly and writerly phenomenon. Therefore, in interacting with the text, one immediately sees that the drama piece dramatizes the human desire for power in the character of king Esutu, who power has corrupted and he therefore seeks absolute power, which also corrupts absolutely. He therefore becomes corrupt in his desires by seeking and obtaining dye with which to dye his hair so that he will perpetuate himself in power.

- (d) Have you ever read or watched movies of the history of despotic systems of government? We all, at some point or the other, have read texts or watched movies about dictators. That is why we are able to relate with the ideas in the text about tyrannical tendencies –be it on the part of the King or even on the part of tradition as demonstrated in the text, *Death and the King's Grey Hair*. But because we have taken it for

granted that such is the case in real human societies, the text defamiliarizes the experience and our perception of the problem is made keener. The deeper logic of the knowledge is experienced as perception is made keener.

The overt instruction stage

Furthermore, by reading the text more closely, we will begin to understand its deeper logic. The text being an alternative place of experiencing, the reader is expected to associate the issues the text raises with similar issues around him or her. This is also what the brain does in critical thinking process. In doing that, the reader will see that in ancient Africa, practices that are considered modern and even postmodern were rife. For example, these Jukun practices of making sure that kings do not perpetuate themselves in power as well as many belief system of the Igbo people of Nigeria which are ancient yet modern and postmodern. For example the belief that when one thing stands, another thing stands beside it is a postmodern belief, or the belief that we must move around to get a good view of a masquerade. These beliefs advocate looking at things in perspective and question the idea of fixed truths. Therefore one can imply that to be developed as people is totally different from being developed as nation, because we often look at infrastructure, science and technological development

as yardsticks for development; meanwhile many in the so-called developed world are still dwarfs in their humanity, a major factor in human development: infrastructural, scientific and technological advancement are all nothing without culture, which is a quest for the ideal in everything we do.

It is that need for the culture of the ideal that the tradition of the Shakaga people to force their king to commit suicide by drinking poison becomes even questionable. Granted that they seek the ideal by curbing tyranny, yet forcing a king to die because he develops grey hair is to preempt his reign. How could one know that he would abuse power if he lived long? In fact, as King Esutu himself tells Otolofon, the messenger of the wise men, “you’ve forgotten that I am the viceroy of the gods in this land, I can summon my wrath on any mortal” (p. 22). He can summon his wrath on anybody as a youthful king without grey hair. Moreover, grey hair is not always a sign of ageing. And since the efficacy of the king’s powers depends on his obeying the tradition as well as on the people by obeying and respecting him, it means that his powers can be checked without necessarily doing it through his death by suicide as a result of his having grey hair. One can, therefore, say that the people of Shakaga are, on the one hand, modern and progressive in seeking to instill democratic principle of checks and balances on the king, which typifies the

executive, by ensuring he does not perpetuate himself in power. On the other hand, they exhibit backwardness by insisting on a tradition that derives from ignorance, because having a grey hair is not a sign of ageing; this King Esutu demonstrates by using dye on his hair to keep it black. And had the information not leaked, Esutu would still have been king and the wise men would have been groping around wondering why he refused to grow grey hair. Therefore, this particular episode of the king using dye on his hair is an indictment on that line of reasoning –that is, that the king must die once he grows grey hair. It seems still that the wise men have too much powers, so that at the abdication of the throne by king Esutu, the wise men assume government; even before the king abdicates his throne, one of the wise men had ordered Otolofon to get armed men who must go to arrest the King's guest, the Prince and all his entourage and bring them to the wise men.

Furthermore, it is in the fact that the king's smart idea of circumventing the tradition by using dye on his hair that the writer could no longer fault the logic of the king in seeing the gap in his people's supposedly intelligent way of checking tyranny in their kingdom.

Through critical thinking process, one is familiarized with the problems, which are (1) inflexible traditional practices, especially the one powered by ignorance, (2) the problem of power corrupting and

absolute power corrupting absolutely and this happens in the brain, which like the computer simulates the experience with regard to the reality. Courtney Seiter (nD) has argued that Keith Oatley, an emeritus professor of cognitive psychology at the University of Toronto, proposed to the New York Times that reading produces a kind of reality simulation that “runs on minds of readers just as computer simulations run on computers.”

As Oatley(2016, p.618-628) puts it,

Fiction is a particularly useful simulation because negotiating the social world effectively is extremely tricky, requiring us to weigh up myriad interacting instances of cause and effect. Just as computer simulations can help us get to grips with complex problems such as flying a plane or forecasting the weather, so novels, stories and dramas can help us understand the complexities of social life.

The critical framing stage

In this stage, one focuses attention on the writer’s use of language and their semiotic implications in given contexts in relation to society; for example the wise men in the text is a sign, whose signifier is old men. The

signified or meaning of old age in African context is wisdom. This is true for many societies.

In Africa, the sign for old age is grey hair, the signified or meaning of which is wisdom. Does it mean then that the people of Shakaga do not want to have wise kings? For example in *Death and the King's Grey Hair*, one sees that ancient Africa had a way of stopping kings from perpetuating themselves in power. But that way of stopping kings from perpetuating themselves in power was also driven by the tyranny of wise men. The choice before them is that of preventing the possibility of a King perpetuating himself in power or living with the limiting consequences of a rigid tradition the weakness of which is exposed by the dismantling logic of the dye.

All the same, such an innovative way of checking the tyranny of power clearly shows that to be developed as people is totally different from being developed as a nation, because we often look at infrastructure, science and technological development as yardsticks for development; meanwhile many in the so-called developed world are still dwarfs in their humanity, a major factor in human development: infrastructural, scientific and technological advancement are all nothing without culture, which is a quest for ideal in everything we do. By also questioning the sense in forcing a king to die before his time, one is able to establish the fact that perspectivity; that is, seeing a thing from many angles

can help establish the culture of tolerance in a multi-ethnic nation as Nigeria.

Transformed practice stage

Finally, during this stage, according to Bobkina and Stefanova (2016), students should be encouraged, when they have read *Death and the King's Grey Hair* to write about the text so that the depth of their insight could be appreciated as well as their capacity to see the ideas in the text from different perspectives. Even the reader can do the same. The students should be encouraged to ask relevant questions and share their views with their mates. The reader is also expected to ask relevant questions and seize every opportunity that presents itself to discuss such questions with anyone who has read the text so they can share their ideas.

Conclusion and recommendations

There is no doubt that reading *Death and the king's grey hair*, and literary texts in general, avails the reader of some knowledge. This knowledge adds to the one's knowledge of the world, which is experience, and foregrounds associative thinking which the brain does in getting orientation to issues of concern, and like Nano and laser-technology it isolates particular issues that need particular solution needs. This is actually the critical thinking process. Besides, it is no longer

controvertible that the key to success is the ability to identify problems and provide solutions. The orientation towards identifying problems is possible only through critical thinking and various researches in cognitive sciences have shown that critical thinking happens mainly when we read and especially when we read fiction. If this is the case, then teachers in the departments of languages and literature have to become very conscious of this and trainings, using the model of Bobkina and Stefanova (2016) among other models, should always be done in these departments at all levels of education so that the models are integrated in the pedagogy of language and literature classes. When this is done, the students will become immediately aware that the main reason for being admitted in such departments is to train them, through the various knowledge of the world and how it works as made available in literary texts, to be able to think effectively in order to be able to provide solutions and make a success of their lives.

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