



Theorizing Young Adult Literature from African Literary Heritage in the 21ST Century: A Reading of four Literary Texts from Northern and Southern Nigeria

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ABSTRACT

This paper explores the impact of Young Adult literature through the prism of African cultural heritage. The motivation of the study was informed by the fact African literary texts are not appropriated or used in teaching the course in Nigeria. Instead texts authored by the western literary writers are blindly used often when there are number of African literary texts that appeal to the yearnings and aspirations of African youths. The texts can also be used to promote and proffer solutions to social problems committed by our young adults in that African literary taste and demand is drastically different from other geographical region in varying degree. Against this backdrop, this study analyses four literary texts written by Nigerian writers; that is, two novels each from northern and southern parts of Nigeria with a view to demonstrating the true literary identity of Africa literary tapestry. Methodologically, a close reading of the four novels was done, detailing the thematic thrust of each text in tandem with its viability and relevance in line with African literary peculiarity and necessity. The findings of the study reveals that the four literary texts analyzed are for their suitability in teaching young adult literature given that they feature African life experiences and its socio-political upheavals. It also reveals there is need to sensitize the African teachers taking young adult to realize that it is an extension of children literature in that they need to select from burgeoning literary texts at their disposal to teach it in order to promote their literary values.

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INTRODUCTION

Literature is a discipline that x-rays and mirrors the culture of people in an imaginative manner. The dress codes, naming ceremony, wedding ceremony coupled with interactive behaviour of people constitute their living traditions (Abdu, 2018). Such, in a way, are the raw materials literature taps and propagates through its creative impulse. Any literature, from whatever geographical setting it emerges, must account for the reflection of values of such environment. This underscores the classification of literature into regional domains, such as African literature, American literature, Arabic literature, etc. In this respect, young adult literature, from African landscapes, must be slotted and patterned

in tandem with what is obtainable from African literary reservoir. In other words, its identity needs to be specified in line with literary ethos prevailing in characterization, setting and cultural portraiture among others. The paper explores four literary texts written by Nigerian writers with a view to demonstrating the true literary identity of Africa literary tapestry.

Young Adult literature has been in existence in Africa since time immemorial. In this regard, our teachers should debunk the notion that it is only theorized from west. As such, it must be taught in tandem with western literary values. African literary texts, in my opinion, should be designed in such a way to appeal more to non-Africans than to Africans. Above all, they must



depict African experience, their manner, their expression, and, indeed, bear an African imprint, whatever their themes may be Banjo (1982). This, in effect, underscores that literature does not grow or even develop in a vacuum; it is given impetus, which shapes the direction and even area of concern by social, political and economic forces in a particular society. The relationship between creative literature and socio-cultural forces cannot be ignored, especially in Africa, where modern literature has grown against the gory background of European hegemony and its changing manifestations: slavery, colonialism and neo-colonialism. (Killam, 1968; Wright, 1973 and Abdu 2013) This is because African culture, over the last hundred years, has developed against the same stunting dwarfing background (Musab, 2006).

Statement of the Problem

The motivation of this study was informed by the fact that the genre of young adult literature receives profound attention from the West, who theorized it from their socio-cultural values, sampling themes related to their young adult's literary flavour and demand. Such themes drastically differ from African norms and values and identity. Allowing themes from other world to dominate African themes and values will be tantamount to cultural or literary suicide. Added to this, many teachers in Nigerian are familiar with children literature in that they do not know that young adult literature is an extension of children literature in a slightly advanced and nuanced light. In reaction, they abandon the burgeoning African literary texts at their disposal, which depict contemporary realities about Africans. Hence, the present study aims at theorizing young adult literature from African literary heritage in the 21ST century: A reading of four literary texts from Northern and Southern.

Literature Review

In general, Young Adult literature, as argued by Henry (2009), is a nascent genre compared to children's literature. However, it has been on the world literary scene side by side with children's literature for long. The difference between the two lies in the use of language, thematic treatment and, above all, pictorial representation (Abdu, 2013). In other words, the

features encapsulated in Young Adult Literature are, in a way, more inspiring, hidden and often challenging than children's literature (Abdu, 2018). The latter, in contrast with former, as further buttressed by Abdu (2018) features adventurous themes laden with inspiring moral values aimed at changing the lives of young ones. This is because such children need moral upbringing. Literature, through its entertaining power, offers it through its imaginative impulses. Above all, literature "opens doors to new and different life experience" (James, 1997).

Smith (2005) opines that literature must feature the more and values of its geographical background and setting. This amplifies that young adult literature, from Africa, needs to incorporate African norms and values. Collaborating this, Chinweizu (1980) points out that the African presence in the world is the widely accepted dictum that the African writer must write first and foremost for Africans: African literature for the Africans. This tandem the fact that African nation has a distinctive personality (Chinweizu, 1980). Abdu (2013) contends further that Adult Literature must be theorized from African literary heritage; given that African literary taste is diametrically opposed to western cultures in scope and context. Therefore, using literary texts authored by African writers, according to Abdu (2013: 24), "is one of patriotic responsibility of literature teacher, except for comparative critiques or cross references". In this context "readers can feel happier expressing straight forward approval for a text, which suit his or her literary taste" (Young, 2008:23).

Cole (2008) argued that the definition of young adult literature lies at the heart of its endeavour. This, as he argued, deals with category of books, which absolutely depends on supposed relationships with a particular reading audience. Designing books for young adult literature, from African literary ethos, must take into cognizance the yearnings and the aspirations of Africans (Fasoye 2009). In the same vein, Inglis (1975) argued that in Young Adult literature, the use of pictorial representation, as prominently deployed in children's literature, is no longer the practiced norm, given the level of maturity of young adult people whose literary taste is higher than such aesthetic appeal. In Africa, for example, as argued by Ceissaire (1989: 45), "man is



considered a spiritual being endowed with a certain dignity typical to his own moral outlook. After all, from creative angle, he or she is a writer endowed with social and moral visions, (Abba, 1997 and Chinweizu 1980).

Henry (2006) posited that African literature is distinct from European literature. He (ibid) contended that western oriented themes deviate from African values, given that they are connected with their socio-cultural behaviour characteristic or typical to western world. In contrast, African norms and values are aimed at teaching young adults African culture, which is often embedded in the spirit of communalism (Chinweizu 1980). Such values are replaced by individualistic life-style from other world, who perceives it as the most recognized norm. This, in effect, underscores the fact that African works show a "world vision reflective of the African soul" (Henry, 2009).

Green (1988) posited that the distinction between children's literature and young adult literature, as well as that of Young adult literature is inevitably a line drawn in sand if the age of the respective readers is the only definitive element. According to him (ibid) separating adolescence from childhood and adulthood is a relatively modern phenomenon. Cart (2010) argued that as far as young adult literature is concerned complexity often arises partly because reading young adult literature is primarily discussed in terms of emotional responses and consciousness. Michael (2000) observed that the primary characteristics of most young adult literature criticism and theory is that it must incorporate all events and background of the literary piece; be it novel, poem, or play. This is because, according to him (ibid) some people assume that young adult literature and their cultural practices are separable and more or less independent of one another, and that they are directly related to other.

On his part, Stephens (1992) pointed out that it is indisputable to note that each geographical area determines the type of literary text to be used by its people vis-à-vis the curriculum designed. Against this backdrop, it imperative to note that the driving force of emerging Modern African Literature was motivated by the lopsided images painted on Africa (Wright, 1973). In light of the above, Young

Adult Literature, according to Stephen (19992b) theoretical model, must be theorized from African literary heritage; given that African literary taste is diametrically opposed to western form in scope and context. Therefore, using literary texts authored by African writers is one of patriotic responsibility of literature teacher, except for comparative critiques or cross references. Holland (1980) contended that Young Adults have their peculiar needs and socio-cultural problems typical of the geographical location in which they live. Thus, the setting of the characters is, in a way, an essential element that determines the true picture of the emerging themes of any literary text. In this context readers can feel happier expressing straight forward approval for a text, which suit his or her literary taste (Young, 2008:23). Theory in literature is imperative according to Eagleton, (1983).

METHODOLOGY

The data collected for this research was drawn from four literary, using purposive sampling strategy. It is a process of selection that allows the researcher to select data to be included in the study based on their relevance to the study. In this way, a selection of two literary texts each from northern and southern parts of Nigeria was made. The main instrument for data collection in this study was textual population. Thus, the literary texts were the guiding light of this research. A close reading of each text was made with a view to fish out the thematic thrust of each literary text and account for its suitability for teaching young adult literature.

Textual Analysis of the Literary Texts: Four literary texts are analyzed here, using close reading. The thematic focus of each text with regards to its relevance to teaching young adult literature in Africa is the centre stage.

Thematic Analysis of Ekwensi's *Iska*: Cyprian Ekwensi is one of those writers that had begun their literary writings much earlier than Abubakar Gimba and Aliyu Kamal from Northern Nigeria. One can say that he is not only established as an ornamental writer but also a social reformer. This is clearly manifested in the way he insulated his literary works with relevant social issues prevalent



in Nigeria, such as national unity, tribalism, forced marriages, etc. Put simply, his inner creative rhythm is clearly reflected in the way he explored or treated a range of themes which are relevant to Nigerian socio-cultural life. Overall, the following are the themes of the novel.

The Theme of Unity in Diversity: The first chapter narrates how Dankaybi and FiliaEnu meet and begin to love each other. Emerging from different socio-cultural and religious orientations, the two lovers discard tribalism and patronize unity in diversity instead. Filia Enu is posted, as N.Y.S.C member, to the Ministry of Home Production, Kaduna, where Dankaybi works, too. Filia is an Igbo lady, from Igabu community, southern Nigeria. Her parents move and settle in Jos, simply for economic reasons. She was born and grew in Jos. By religion, she is a Christian while Dankaybi is a Muslim and in Islam it is approved for Muslim to marry a Christian woman. This forward-vision of Islam, coupled with Dankaybi patriotic ethos, is the driving force that attracts him to court her. The practice, in contrast with cultural insinuation, is approved in Islam. The novelist shows that the two suitors not only marry outside their tribal borders but also encapsulate national concern as a top priority, especially in the wake of political instability in Nigeria.

The Theme of Tribalism: Filia's parents, in contrast with Dankaybi's, are obsessed with tribalism and this is shown clearly at the time Dankaybi pays a visit to them. They receive him with contempt. Here Ekwensi depicts the ingrained nonchalant attitude associated with tribalism in Nigeria. However, the visit has a symbolic significance in the way Dankaybi informs them of his intention to marry their daughter, as opposed to fleeting love, which is a form vogue these days. Unfortunately, this is overshadowed by the cultural impediment (P. 19). No culture is bad and it is a social pattern or etiquette through which people are wielded (Alkali 2007). Against her wish and consent, Filia is already proposed to a man of her tribe from Egabu, named, Nefotim.

Theme of Inter-Tribal Marriage: the theme of inter-tribal marriage in Ekwensi's *Iska* is narratively wrought with conflict which is essential

and fundamental for any literary presentation. This shows not only his creative maturity but also his national vision in the depiction of a very sensitive theme. Filia's mother is still obsessed by tribal sentiment: As she says: "you prefer a northerner (P. 65)". In reaction to what her mother says Filia says: "I told you I am married. I am Mrs. Dankaybi".

The Theme of Determination: The novelist depicts the theme of determination, which is insulated with the patriotism and genuine love. This theme is depicted in light of Filia Enu who opposes the proposal of her parent to marry somebody against her wish. Filia's mother is still obsessed by tribal sentiment: As she says: "you prefer a northerner (P. 65)". In reaction to what her mother says Filia says: "I told you I am married. I am Mrs. Dankaybi" (P. 66) An ideal life nurtured by nationalistic philosophy is artistically portrayed in this respect and it forms of fulcrum of the creative vision of the writer. In light of the above, Ekwensi deserves commendation for his thematic focuses in *Iska*. This is not only a creative concern of Ekwensi but a collective consciousness of many writers such as Ngugi wa thiong'o, Sambane Ousmane, Olu Obafemi, Kamal Aliyu and a host of others. Such writers are obsessed with what literature is able to contribute to humanity. This shows a paradigm shift in the way they use the "art-for-life sake" as their circumscribed literary and ideological milieu. Creating fictional world is a product of ideology (Ray, 1996).

Thematic Analysis of Kamal's Silence and a Smile: The plot in *Silence and a Smile* is well knitted and woven in narrative flow. The entire events and incidents in the novel follow a chronological plot pattern, with the beginning moving to the middle and then towards the end. In support of this, Ray (1984:3) asserts that "a word has meaning by virtue of its orthographical structure and lexical spectrum it surveys. From the beginning, we are introduced to Ashiru Lawal, a young graduate, who comes back from National Service (N.Y.S.C) to his town, Kano. On reaching home, he discovers that his room has been burgled. He suspects his brother, Sadiq, for breaking into his room. In the course of interrogating Sadiq, fighting erupts between them.



Behaving to him and this is nurtured by his mother, Dija.

Seeing them fighting, Dije rushes and takes sides with her son, abusing Ashiru and accusing her husband of taking sides with Ashiru. The fighting fuels tension in the family. His father is angered with his wife's unfavourable comments given that he is a man of high moral standing. Obiechina, (2007:326) is right when he says writing and reading a novel imply widening the imaginative capability of the writer and audience, so that one appreciate a portrayal of social reality. For what Kamal does is an attempt to depict socio-cultural realities.

Ashiru does not respond to her, he just walks to Larai, his stepmother, who adopts him after the death of his mother. Larai begins to complain about the unruly behaviour of Hamidu, her son, who is aimless person lacking visionary insight. Ashiru consoles her and promises to take care of the case. The next day, he visits his friend, Isa, and, to his surprise, finds him already married to Zohra, his relative. They are Fulani and strongly believe in kinship marriage. Isah introduces Ashiru to Zohra and they have pleasant chats.

The Theme of Corruption: The author depicts the theme of corruption which is wrought with vandalism. Corruption is a social problem that penetrates into the fabric of societies. It is a problem grappling post-independence Africa and writers from every nook and cranny are obsessed with exploring it. Alhaji Malle, the uncle of Dija and Isa, is depicted as a character with a corrupt inclination such that he accumulates wealth through it. Being a contractor, he feels he can persuade Ahmed, the elder brother of Ashiru, by giving him a considerable amount of money to offer him contracts. But his attempt becomes futile because Ahmad is a man of high moral standing whose attitudes are focused on religion.

The Theme of Greed: The mother of Ahmed, Ladi, is portrayed as a greedy woman in fond of worldly things. Greediness is what strips one of the moral garments. Seeing that Malle cannot persuade Ahmad, he sends sacks of flour to her and she receives the bribe. This is a form of corruption because he wants her to convince her son to offer him contracts. Her greed compels her to receive the items. Besides, she is envious and

self-centered because she does not want his stepbrothers to seek help from Ahmad. This shows the extent of her greed such that he wants everything belonging to her son come her way.

The Theme of Family Conflict: Family conflict often obtains in a polygamous family and does not only affect the relationship of the wives alone, but also of their children. Wives, not the children, are the driving force of the conflicts largely traceable to the competition they nurture for their husband. Kamal's concern for this eradicable problem is crucial indeed for the fact that it translates into social instability.

The Theme of Kinship Marriage: This is the major theme in the novel, a pivot on which the novel revolves. The author indicts the society for tribal sentiment that retards the social progress of not only Nigeria in particular but also of Africa in general. Kinship marriage is not compulsory in Islam but it is sometimes associated with arranged or forced marriages. Put simply, where it is done on a positive note is what Islam likes. It revolves around the central character, Ashiru Lawan, who deeply falls in love with Dija Garba, a Fulani girl. He is denied marriage to on tribal grounds because he is not a Fulani man. Dija, according to the wish of her family is forced to marry her cousin, Zakiy. She hates him. Cultural impediment is seen here as a forcible contributing factor that can potentially promote tribalism. In support of this, Wright (1973:10) says: "we sometimes make mistakes of talking about values (cultural) as though they were fixed and eternal"

Thematic Analysis of Areo's Mother's Choice: The novel, *Mother's choice*, is a great literary treasury to Young Adult Literature on Nigerian Literary scene. Its literary merit is heavily weighted in the way it captures the excessive, blind love mother nurtures and cherishes for a child. The novel centers on familial life vis-à-vis the academic life of the central hero, Junior. The driving force of the narrative frame of the novel hinges on his physical, academic and moral development. His father, Mr. Ade Ogidi, is a wealthy international business man; he travels abroad frequently. Besides, his mother who is



famously known as Mrs Frances Ogidi lives a luxurious life in that she becomes deeply obsessed with pride. In other words, she has everything at her disposal.

On his part, Junior, by virtue of his father's affluence, is opportuned to attend one of the most prestigious private primary school in Ikoyi, Lagos (P.1). He performs above expectation in the primary Entrance Examination and this makes both his mother and father happy. In this way, his mother cherishes unwavering ambition for her son to study abroad. She, in other words, doesn't want him to study in Nigerian schools. In contrast, Junior prefers to do his study in Nigerian university. Knowing very much about the moral uprightness of her husband, Mr Ogidi, she abandons broaching the news to him straightaway. She ponders over the matter thoughtfully. In addition, she begins to persuade her son by telling him the importance of studying abroad. Being a good boy with moral vision, Junior turns down the offer and insists on studying in Nigeria. Mrs. Frances Ogodi loves her son so much in that she always determines to make him lead a happier and more comfortable life than imagined.

The Theme of Humility: This theme revolves on Mr. Ogidi, the father of Junior and also the husband of Francis Ogidi. He is very affluent, yet he does not allow his affluence to corrupt him. He is grounded in moral principles and guided by such in dealing with his family. In other words, He is morally upright in his dealing with his only son; he does not want to spoil him in anyway. He is not the type of rich men shattered by deception of western modern civilization. His wife contrasts with him in many ways given that she is deeply immersed in the deception of western civilization. In effect, this is what drives her to make preference for sending her child abroad to study.

The Theme of Patriotism: This theme revolves on Mr Ogidi and Junior, his son. Both prefer everything Nigerian. As a young child, Junior loves his country in that he prefers to do his study in Nigeria. To him, Nigerian universities are the best institutions for academic excellence. Any time his mother broaches the news of studying abroad, he

objects or rejects it. On his part, his father loves him studying in Nigeria and this, in a way, symbolizes his imprint of patriotic feeling of his country. In support of this argues Chinweizu (1980) is of the opinion that the African critic's background is clearly different from that of Westerners. From Chinweizu's viewpoint, one can say that African novelist are, with stark contrast, different from western writers in terms of depiction of morally-oriented themes.

Thematic Analysis of Osundare's They Too Are The Earth:

The poem is an appreciation of natural resources, especially the earth on which man derives food and other resources central to his existence. Osundare shares the same poetic philosophy with Wordsworth whose poems are centred on nature and peasants. Both poets use simple language and distance themselves from using poetic conventions such as rhymes, metre and rhythms that make poetry reading difficult. Osundare designs his poems in such a way as to communicate meanings to people and indeed make the masses, which form the majority, to derive delightful pleasures from poetry. His poems are performative, meanings they are sung out in open places or market places. Below are the themes in the poem.

The Helplessness of the Handicapped: The poet laments the suffering of people such as the poor and the physically handicapped. The first stanza describes the people as poor with no homes but "sprawled out in brimming gutters while the "swansong" in the second line of the stanza shows the hopeless nature of the people. This is characterized by their very existence.

The Theme of Economic Exploration: The poet identifies with exploitation of people by ruling class and rich alike. The people are made poor by the greed of the people at the top ladder. Those greedy people have capitalist tendency. They want to see people suffer and their life style is different from ordinary people. "Under the snake skin and Mercedes tyres (line 5)". This verse underscores the way they lead their life, that they are easily recognized by their symbolic nature, which is associated with flashy nuances. This



contrasts with second stanza in which the suffering of the poor are depicted Thus:

*"They too are the earth
The sweat and grime of"*

Millions hewing wood and hurling water"

The poor forms the majority of people and they are subjugated by few, who are at the peak position of ladder. Millions hewing woods and hurling water symbolize the extent to which people suffer.

Poverty: The tone of the poem is prominent to this theme because it serious thus the poet depicts the abject poverty in which people are confined to. The tone evokes danger, fear about the continued existence of people under the umbrella of poverty. The overall thematic thrust of the poem is centered on the suffering of people which translates into poverty.

DISCUSSION OF THE ANALYZED FOUR LITERARY TEXTS

The discussion of the literary texts centres on the thematic relevance of texts to teach young adult literature in Africa. In other words, the two novels each from northern and southern Nigeria must feature literary norms and values relevant to African young adults.

Northern Nigerian Texts: Cyprian, *Iska* and Kamal's *Silence and a Smile*: The novel of Cyprian, *Iska* and that of Kamal's *Silence and a Smile* are imbued with almost the same thematic thrusts. This is shown in the way both novels depict the theme of tribalism and inter-tribal marriages. Ekwensi's *Iska*, for example, depicts the theme of unity in diversity, which is a much cherished theme peculiar to Nigerian contemporary problem. Added to this it also depicts the theme of determination. Ekwensi depicts such theme to make the central characters; Filia Enu and Dankaihi patronize national interest above tribal sentiments. Both characters are fully determined to get married. On its part also, Kamal's *Silence and a Smile*, depicts the theme of family conflict, which is a recurring issue in the extended family set up in northern Nigeria. Equally, Kamal depicts the theme of corruption, which revolves on Alhaji Malle, the uncle of Ashiru and Diya. Interestingly, the themes

in both novels are relevant for teaching young adult literature in Africa on the basis that young adult need to be touch with themes that would impact greatly on their moral growth.

Southern Nigerian Texts: Areo's *Mother's Choice* and Osundare's *They Too Are the Earth*: Areo's *mother's Choice* depicts the theme of patriotism and humility, which African young adult are expected to imbibe. The father of Junior, a young adult character in the novel demonstrates patriotic feeling by rejecting the idea of sending his child abroad to study. Instead, he insists that he must study in Nigeria. On humility also, young adults are expected to humble, as this will make them live peacefully with one another. With introduction of this text, our young adults will be morally, socially and culturally disciplined.

On its literary rubrics, Osundare's Poem: *They Too Are The Earth*, performative in nature. It reflects and features oral tradition of Africa, using Yoruba literary ethos. The poem is suitable for literary tradition. It depicts the themes of hopelessness, economic exploration, poverty, etc. Such themes are relayed in singing form. This poem uses African background, especially Yoruba. It is, in a way, relevant for inclusion to teach young adult literature from African literary axis.

THE FINDINGS OF THE STUDY

The findings reveal that literary texts imbued with themes of attracting living in peace and harmony should be selected for teaching young adult literature, as Africa and Nigeria in particular is interactably faced by this problem. Novels such as Kamal's *Silence and a Smile* and Ekwensi's *Iska* are typical example of novel that depict such themes in moral tones. Above all, the settings of both novels are African in form.

- (a) The finding reveals the need for imbibing the theme of patriotism and uprightness. This shows that the novel satisfies the criteria involved in theorizing young adult literature on the basis that the novel features the setting of southern Nigeria, characters and behaviour.
- (b) The finding also reveals the performative nature of oral tradition, which are prominent in living traditions of African literary and



cultural heritages. The poem, in its creative mode, underscores that it aptly suitable for teaching young adult literature in Africa because its setting and thematic preoccupation are drawn from Africa. In addition, his play is an indictment on corruption and lack of visionary leadership. Such themes are relevant for teaching young adult literature, because they reflect contemporary problems of Nigeria, in particular, and, Africa in general. The Nigerian young adult are expected to be exposed to such themes, because they are aimed at sensitizing our youths to be politically, socially and morally conscious.

CONCLUSION

This paper attempted to theorize Young Adult Literature from the context of African literary heritage. The motivation of the study is derived from the fact that many Nigerian young adults as a result of being extensively exposed to texts imbued with crude values, disparaged their cultures and embraced bad behaviours. The significance of the study is also informed by the fact that all literary texts other than young adult literature were and still studied and analyzed through the prism of western literary criteria. In Nigeria for instance, insurgency and resurgence of Boko haramists, and banditry are the major problems that pose serious insecurity in that this

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study will address some of such problems by theorizing African young adult literature. The thematic thrusts of four literary texts selected from northern and southern Nigeria were analyzed and the results were used in theorizing the African Young Adult Literature as opposed to its popular name “Young Adult Literature”.

RECOMMENDATIONS

1. African literary texts imbued with themes of attracting living in peace and harmony, visionary leadership, effects of corruption, patriotism, humility, unity, creativity, determination, self-reliance and sensitizing our youth to be politically, socially and morally conscious should be selected in teaching literature lessons to our students at all levels of education in Nigeria in particular and Africa in general as the continent is faced with these problems.
2. Teaching of literature lessons should be intensified at educational institutions in Nigeria and Africa in general as this will help in instilling good African moral values and the spirit of patriotism to our youths who are the potential leaders of our society.
3. African oral traditions and literary texts imbued with themes suitable for teaching literature in our schools written in African languages should be selected and translated in English language.

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