

# AFRICAN CHILDREN'S LITERATURE: A SCHOLAR'S GUIDE

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## **Abstract**

African children's books remain unparalleled in their ability to nurture the imagination and to provide relevant instruction and delight to the African child. Despite this truth, little research has been done on African literature, its nature, form and source of materials. This paper provides a selected check list of works by African children's literature authors: Aardema, Appiah, Arnott, Asare, Kimenye, Meniru, Mollel, Odaga and Onadipe. It will serve as a useful starting point to scholars interested in studying and doing research on African children's literature.

## **Introduction**

It is difficult to give a simple answer to the question "What is African Literature?" Is it literature of Black Africans? Is it literature using African themes? Is it literature with an African point of view? The term African Literature as it is used in academic discourse is not capable of fully representing the body of literary works produced on the African continent. It is my opinion that the act of defining the literatures of Africa under the general heading of "African literature" is an oversight of the complexities of the African scene. It is simply too ambiguous and vast to do justice to the literatures of Africa. The diversity and complexity of the African literary scene warrants further classification of African literature beyond a general continental categorization. Equally difficult is the meaning of African children's literature. A quick definition is "literature written for African children by African authors either in the vernacular or in a foreign language" (Meniru 1992:43). This simple definition is not problem-free. The authors of some of the works presented in this study are not Africans. Berna Aardema, Peggy Appiah, and Kathleen Arnott are Europeans, but does the ethnic origin of an author disqualify her books as culturally African? One thing that unites many of those who write for African children is, they all have been motivated by the need for culturally relevant books for African children. One can therefore define African children's literature as that literature which has been written specifically for an African child, reflecting her/his experiences, socio-cultural environment and world-view.

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The purpose of this paper is to introduce scholars interested in African children's literature to a variety of material that is available for research in this area. It is hoped that this modest attempt may serve as a useful starting point to scholars interested in doing research in African children's literature.

### **Pre-Colonial Literature**

African children's oral literature has been around for as long as the African societies have been. Pre-colonial African literature was basically oral. It was valued as "one of the major means by which societies educated, instructed, and socialized their young members (Odaga 1985:1). Old men and women narrated children's stories, proverbs, songs and lullabies orally. This exercise, mostly done in the evenings, served many purposes. It educated the young adults and also served as an entertaining activity for children's amusement. It prepared children for their roles as adults. It developed their oral expression and lastly it molded their characters.

New attitudes towards African children stories, plays, proverbs, songs and lullabies began to develop in the late twentieth century with the introduction of formal education and the rise of literacy in Africa. Myths, legends, folk and other tales which had been passed down from generation to generation through oral tradition were collected and put into print by early African writers like Amos Tutuola. Tutuola's The Palm Wine Drinkard (1953) is a good example of a collection and modification of some of the Yoruba children's stories.

The various genres, which include myths, legends, aetiological, trickster and monster narratives, are still part and parcel of the current children's stories. The only difference is that they have now been captured in written form. This shows that, oral literature is not a thing of the past. In many African societies it is still alive and active. Much of it is still created daily; it is constantly being adjusted to new developments and continues to take on new dimensions. As hinted above, however, writing has introduced a new problem in the perception of African oral literature. To appreciate the magnitude of this problem, in this paper we use the theory of deconstruction as propounded by Derrida (1981). Analyzing the structure of Western thought, Derrida intimates that it is structured in hierarchical binary oppositions that privilege one member of the opposition, as in written/oral; mind/body; literal/metaphorical; presence/absence; form/meaning; black/white, etc. Deconstruction therefore refers to a critique of the hierarchical oppositions that have molded western thought by showing that such hierarchies are not natural and inevitable, but are only social constructions. This notion is especially relevant with regard to colonial children's literature which was in the written, departing significantly from the dominant oral mode that African children were first exposed.

## Colonial children's literature

The writing tradition is recent in African literature. Therefore, it is only a few children who have access to written literature that is familiar to them. In many places in Africa, written forms of African oral literature does not exist. In this scenario, it is evident that the children who went to government and missionary schools away from their homes were introduced to children's written literature that was in foreign languages and was also alien to their experiences. Before these privileged children got access to African cultural stories in the written form, they were introduced to Children's books like The Sleeping Beauty, The Beauty and the Beast, Alice's Adventures in Wonderland, Snow white and The Seven Dwarves and The Adventures of Pinocchio. These books written in English have a Western orientation and are based on Western values. While some of them present moral teachings, one may argue that African children would have benefited more if they had read these books alongside books that had an African background with African cultural values. Those who regard oral and written literature as having equal value might argue that this was achieved because the African child, despite being introduced to written Western literature was at the same time still listening to oral stories and proverbs at home. As it will be argued later, this was not the case, since the written forms, which were foreign, with exotic elements were put in a binary opposition and became privileged, while the oral, indigenous African forms began to be ignored.

The introduction of formal education emphasized the colonial language and viewed written literature as mature, civilized, and conscious of its art, it discouraged indigenous languages and undervalued oral literature, a situation which is typical of what Derrida (1981) describes as being centered and privileged. This attitude created a negative impact on the children towards indigenous oral works. As Ngugi (1981:12) argues language and literature took the African child further away from themselves and their world to other-selves and other world. In order to restore the confidence of African youth towards oral literature literary scholars have to fight the strong prejudice in favor of written works. African children should be exposed to both oral and written literature where possible. They should also know that the breakup of the traditional set up has made it necessary for families to pass on the oral tradition of folklore and other cultural values through books, newspapers, and magazines. As Chinweizu (1998: xxviii) observes "what kind of people we become depends crucially on the stories we are nurtured on."

## Post-colonial

The books of the authors selected for this paper represent the literature produced for African children after colonialism. The extant corpus of African children's literature is much greater and more varied than what has been covered here. Most of its content draws heavily on African oral

traditions. The old myths, legends, trickster and monster narratives are therefore still part and parcel of the present African children's stories. As Nkata (2001:6) states "The thematic content and moral messages of the past persist in the present." Some of the material gathered for this paper is available to children in African schools and around the world. Despite having an African background, this material can be and is read easily by children from many different backgrounds.

## **Conclusion**

Since literature incorporates powerful image forming forces, contemporary African children's literature should aim at portraying values of honesty, respect for elders, hard work and love for one another. The growth of African Children's literature depends on how much value and emphasis we put on our writers.

## **Aardema Verna. United States (1911- )**

Verna Aardema was born on June 6<sup>th</sup> 1911 in New Era Michigan. She received her B.A degree from Michigan State College of Agriculture and Applied Sciences in 1934. Her interest in books began at an early age. Commenting on what motivated her to be a writer, she says "I got to be a writer by default-the fault being that I was a born bookworm in a household that desperately needed mothers little helpers." Aardema started writing children's stories in the 1950's. She specialized in the modernization and adaptation of traditional African folktales. Most of her stories are retold from well-known African folktales. Aardema combines humor, magic and adventure to recreate stories that have themes of heroism and morality. Her stories provide insights to human relationships and attempt to explain nature's mysteries through irony.

## **For more information see:**

*Something about the author. Facts and pictures about authors and illustrator of books for young people* Vol. 68. Detroit: Gale Research, 1992.

Holtze, Sally Homes. (1983). *Fifth book of Junior Authors*. New York: H.W. Wilson Co.

*St. James guide to children's writers*. (1999). 5<sup>th</sup> Edition. Detroit: St. James Press.

## **Published Stories**

(1960). *Tales from the story hat*. New York: Dial.

(1973). *Behind the back of the mountain: Black folktales from South Africa*. New York: Dial.

- (1975). *Why mosquitoes buzz in people's ears: A West African tale retold*. New York: Dial.
- (1977). *Who's in Rabbit's house: A Masai tale retold*. New York: Dial.
- (1978). *Ji-Nongo-Nongo means riddles*. New York: Four Wind.
- (1979). *Half-a-ball-of-Kenki: An Ashanti tale retold*. New York: Deal.
- (1981). *Bringing the rain to Kapiti plain: A Nandi tale retold*. New York: dial.
- (1982). *What's so funny Ketu? Adapted from Otwe*. New York: Dial.
- (1983). *The Vigananee and the tree toad: A Liberian tale*. New York: Warene.
- (1984). *Oh, Kojo how could you?: An Ashanti tale*. New York: Dial.
- (1985). *Bimwili and the Zimwi: A tale from Zanzibar retold*. New York: Dial.
- (1988). *Princess gorilla and a new kind of water: A Mpongwe tale*. New York: dial.
- (1988). *Princess Gorilla and a new kind of water*. New York: Dial.
- (1989). *Rabbit makes a monkey of lion: A Swahili tale retold*. New York: Dial.
- (1991). *Travelling to Tondo: A tale of the Nkundo of Zaire retold*. New York: Knopf.
- (1992). *Anansi finds a fool*. New York: Dial.
- (1993). *Sebugugugu, the glutton: A Bantu tale from Rwanda*. New York: Eerdmans.
- (1993). *A bookworm who hatched*. New York: Owen.
- (1994). *Misoso once upon a time tales of Africa*. New York: Knopf.
- (1995). *How the Ostrich got its long neck*. New York: Dial.
- (1996). *The lonely lioness and the Ostrich chicks*. New York: Dial.
- (1997). *Anansi does the impossible*. New York: Antheneum.
- (1997). *This for that: A Tongi tale*. New York: Dial.

### **Appiah, Peggy. Britain/Ghana (1921-)**

Peggy Appiah was born on May 21<sup>st</sup> 1921 in England. She is the daughter of the late Sir Stafford Cripps and Isobel Swithenbank. She spent her happy childhood in Goodfellows county home, attended Maltman's Green school and Whitehall Secretarial College. In 1953 she married Joe, E Appiah, a barrister from Ghana. Peggy and Joe moved to their home in Kumasi, Ghana in 1954. The late Appiah died in 1990.

Peggy started collecting and writing children's books in 1961. Most of her story books are about village and forest life, animals and birds. English by birth and Ashanti by marriage Peggy writes stories about Ashanti's old and complex culture. Her books appeal to both British and Ghanaian audiences.

### **For more information see:**

- Something about the author. Facts and pictures about authors and illustrators of books for young people.* Vol 84. Detroit: Gale Research, 1996.
- Something about the author, autobiography series.* Vol. 19. Detroit: Gale Research, 1995.
- St. James Guide to Children's writers.*(1999).5<sup>th</sup> Edition. Detroit. St James Press.

### **Published stories:**

- (1966). *Ananse the spider: Tales from an Ashanti village.* New York: Pantheon.
- (1968). *The children of Ananse.* London: Evans.
- (1969). *The pineapple child and other tales from Ashanti.* London: Evans.
- (1971). *Yao and the python.* London: Evans.
- (1971). *The lost Earring.* London: Evans.
- (1971). *Why the Hyena does not care for Fish and other tales from the Ashanti gold weights.* London: Deutsch.
- (1972). *Why there are so many roads.* Lagos: African University Press.
- (1972). *Gift of the Mmoatia.* Accra: Ghana Publishing.
- (1976). *Ring and Gold.* London: Deutsch.
- (1989). *Tales of an Ashanti father.* Boston: Beacon Press.
- (1991). *Kofi and the crow.* Accra: Quick Service Books.
- (1991). *Afua and the mouse.* Accra: Quick Service Books.
- (1991). *Abena and the python.* Accra: Quick Service Books.
- (1991). *The twins.* Accra: Quick Service Books.
- (1993). *Kyekyekulee, Grandmother's tales.* Accra: Quick Service Books.
- (1995). *Busy body.* Accra: Asempa.
- (1995). *The Rubbish heap.* Accra: Asempa.

### **Arnott, Kathleen. Britain (1914-)**

A teacher by profession, Kathleen Arnott was born in England in 1914. She received her teacher training diploma from Saffron Walden, Essex. She also attended Kingsmead Theological College. Kathleen taught at an elementary school in Beckenham, Kent, England and later at the United Missionary Teacher Training College in Ibadan, Nigeria. She later worked as a teacher and worker in a leper settlement in Nigeria. After their return to England (Kathleen is married to Professor David Arnott) Kathleen worked as a kindergarten teacher in Seven Oaks, Kent.

Kathleen is a writer of folklore for children, fiction and school readers. Her interest in writing children's literature began when she was teaching in Beckenham England. When she moved to Nigeria she became interested in writing children's stories with an African background because she discovered that her students and also the children in local schools did not have story

books with a Nigerian background. Since then she has alternated between writing fiction for African children and African folktales for British and American children.

**For more information see:**

*Something about the author. Facts and pictures about authors and illustrators of books for young people.* Vol. 20. Detroit: Gale Research, 1980.

**Published stories**

- (1951). *Ayo*. Oxford University Press.
- (1959). *Titi goes fishing*. London: Longmans.
- (1959). *Titi goes to a party*. London: Longmans.
- (1960). *Catching the cattle thief*. London: Longmans.
- (1965). *Bola at school*. London: Oxford University Press.
- (1967). *Tales of Temba: Traditional African stories*. New York: Walck.
- (1967). *African fairy tales*. Muller.
- (1968). *Bola at college*. London: Oxford University Press.
- (1970). *Animals folktales around the world*. New York: Walck.
- (1971). *Auta the giant killer*. Clarendon Press.
- (1974). *Dragon, Ogres, and other scary things*. Garrard.
- (1978). *African myths and legends*. London: Oxford University Press.
- (1978). *Spider, Crabs, and creepy crawlers: Two African folktales*. Gerrard.
- (1979). *The Discontented Fish*. Durbanville; Anansi – Uitgewers Press.
- (1979). *The Monkey's heart*. Anansi-Uitgewers Press.

**Asare Meshack. Ghana (1945-)**

Nancy Schmidt describes Asare Meshack as “an imaginative storyteller and talented artist who skillfully weaves cultural tradition and daily realities of life into picture stories for children.” Born in Ghana, Asare received his first degree from the University of Science and Technology Kumasi and his second degree from the University of Wisconsin Madison. Although his speciality is children’s literature, Asare considers himself more of an artist than an author. He says “sometimes it is hard to tell what I am, but I like to think I am an artist. I feel that is a better way to think of myself, because then everything I am doing is art.”

**For more information see:**

*St. James Guide to Children's writers.* 5<sup>th</sup> Edition. Detroit: St James Press, 1999.

**Published Stories**

- (1970). *Tawia goes to sea*. Accra: Ghana Pub.
- (1972). *I am Kofi*. Accra: Ghana Pub.

- (1973). *Mansa helps at home*. Accra: Ghana Pub.  
 (1981). *The Brassman's secret*. Accra: Education Press.  
 (1982). *The Canoe's story*. Accra: Three Brothers and Cousins.  
 (1984). *Chipo and the bird on the hill: A tale of ancient Zimbabwe*. Harare: Zimbabwe Publishing house.  
 (1986). *Cat in search of a friend*. Brooklyn: Kane Miller.  
 (1991). *Bury my bones but keep my words: African tales for retelling*. London: Harper Collins.  
 (1992). *Halima*. London: Macmillan.  
 (1993). *The frightened thief*. London: Heinemann.

### **Kimenye, Barbara. Uganda (1940-)**

Born in Uganda, Barbara Kimenye is a well-known children's literature author in East Africa. Her books have been used in elementary schools around East Africa for a long time. Barbara, who now lives in London, began writing when she was working as a journalist and columnist for the Kenyan daily newspaper *Daily Nation*.

Barbara's books are about boys' and girls' adventures. Her favorite character, Moses, is an engaging schoolboy whose well-intentioned actions land him and his gang in trouble with the authorities. By using Moses as a hero, Barbara has successfully produced a series of exciting stories for children.

### **For more information see:**

- Herdeck, Donald. (1973). *African authors. A companion to black African Writing. Vol 1: 1300-1973*. Washington, DC: Black Orpheus Press.  
 Kirkpatrick. D. L. Ed. (1983) *Twentieth Century Children's Literature*. Second Edition. New York: St. Martin Press.  
*St. James guide to children's writers*. 5<sup>th</sup> Edition. St. James Press, 1999.

### **Published Stories**

- (1967). *Moses and Mildred*. Nairobi: Oxford University Press.  
 (1968). *Moses and the kidnappers*. Nairobi: Oxford University Press.  
 (1968). *Moses in trouble*. Nairobi: Oxford University Press.  
 (1969). *The winged adventure*. Nairobi: Oxford University Press.  
 (1970). *Moses in a muddle*. Nairobi: Oxford University Press.  
 (1971). *Moses and the ghost*. Nairobi: Oxford University Press.  
 (1971). *Paulo's strange adventure*. Nairobi: Oxford University Press.  
 (1972). *Moses on the move*. Nairobi: Oxford University Press.  
 (1973). *Sarah and the boy*. Nairobi: Oxford University Press.  
 (1973). *Martha the millipede*. Nairobi: Oxford University Press.  
 (1973). *Moses and the pen-pal*. Nairobi: Oxford University Press.



- (1973). *Moses the camper*. Nairobi: Oxford University Press.  
 (1973). *The runaways*. Nairobi: Oxford University Press.  
 (1976). *Moses*. Nairobi: Oxford University Press.  
 (1991). *Moses and the man from Mars*. Nairobi: Heinemann.  
 (1991). *Moses in mess*. Nairobi: Heinemann.  
 (1992). *The mating game*. London: Macmillan.  
 (1992). *The money game*. London: Oxford University Press.  
 (1996). *Kayo's house*. London: Macmillan.  
 (1996). *Moses and the movie*. London: Macmillan.  
 (1997). *Beauty queen*. Nairobi, Kenya: East African Educational Publishers.  
 (1997). *Prettyboy beware*. Nairobi, Kenya: East African Educational Publishers.  
 (1997). *The smugglers*. London: Nelson.

### **Meniru, Teresa. Nigeria**

Teresa Meniru is an African author of books for small children and young adults. She is originally from Ozubulu, Anambra State, Nigeria. She studied in London and worked first as an educational administrator before taking up the position of Principal of education in Enugu Anambra state.

### **For Biographical information see:**

*Dictionary of children's fiction from Australia, Canada, India, New Zealand and selected African countries. Books of recognized merit.* By Alethea K. Helbig and Agnes Regan Perkins. Westport, CT: Greenwood Press, 1992.

### **Published Stories**

- (1971). *The melting girl and other stories*. London: Evans.  
 (1976). *Unoma*. London: Evans.  
 (1981). *Unoma in college*. London: Evans.  
 (1982). *Footsteps in the dark*. Lagos: Macmillan.  
 (1982). *The carver and the leopard*.  
 (1982). *Drum Joy*. Lagos: Macmillan.  
 (1982). *The bad fairy and the caterpillar*. London: Evans.

### **Mollet, Tololwa. Tanzania (1951-)**

Tololwa Mollet grew up in Arusha, Tanzania at the time when oral tradition was still alive and well. He received his undergraduate degree from the University of Dar-es-Salaam, Tanzania, and his Masters degree from the University of Alberta, Edmonton.

Mollet is a talented storyteller who uses traditional folklore as the basis for his popular storybooks. Although his interest for children's literature began when he was still young, it was not until he went to study in Canada that he realized the depth of experience related in the stories his grandfather

told him. *The Orphan boy* is one of his best storybooks; it won the Canadian Governor General's Award in 1990.

**For further information see:**

*Something about the author. Facts and pictures about authors and illustrators of books for young people.* Vol 88. Detroit: Gale Research, 1997.  
*Contemporary authors. A bio-bibliographical guide to current writers in fiction, general nonfiction, poetry, journalism, drama, motion pictures, television, and other fields.* Vol 1337. Detroit: Gale Research, 1992.  
*St. James Guide to children's writers.* 5<sup>th</sup> Edition. Detroit: St James Press, 1999.

**Published Stories**

- (1988). *Rhino's Boy: A Maasai legend.* New Zealand: Out triggers Publishers.
- (1990). *The Orphan Boy.* London: Oxford University Press.
- (1992). *The Princess who lost her hair: An Akamba legend.* Troll Books.
- (1992). *Rhino's for lunch and Elephant for Supper.* London: Oxford University Press.
- (1992). *A Promise to the Sun.* Brown.
- (1993). *The King and the Tortoise.* Clarion.
- (1994). *The Flying tortoise: An Igbo tale.* London: Oxford University Press.
- (1995). *Big Boy.* Clarion.
- (1996). *Ananse's Feast: An Ashanti tale.* Clarion.
- (1997). *Kele's secret.* Lodestar.
- (1997). *Dume's roar.* New York: Stoddart Kids.
- (1998). *Kitoto the mighty.* New York: Stoddart Kids.
- (1998). *Shadow dance.* New York: Clarion.

**Odaga, Asenath Bole. Kenya (1938-)**

Prolific Kenyan writer of children's literature, Odaga, spent most of her childhood among the Luo, an ethnic group in western Kenya. She got her teaching diploma from Kikuyu Teachers Training College, and her B.A. and M.A. degrees from the University of Nairobi Kenya. Odaga worked as a teacher, headmistress, tutor and, later, research fellow before she retired. Since her retirement she has devoted most her time to full time writing. From 1988 – 1993 she served as the chairperson of the Children's Literature Association of Kenya.

Odaga has published children material in both English and Luo. Her fiction for younger children focuses on children's daily activities at home and school. Many of her stories have moral teachings. She states that her books are "an attempt to give the children clear scope and ideas about their world,

by depicting modes of behavior familiar to the communities that form their society (37).”

**For more information see:**

*Something about the author, Autobiographical Series.* Vol 19. Detroit: Gale Research, 1995.

Berger L. S. Ed. (1995). *Twentieth – Century Children’s Writers.* Fourth Edition. Detroit: St James Press.

*St. James guide to children’s writers.* 5<sup>th</sup> Edition. Detroit: St James Press, 1999.

**Published Stories**

(1966). *The secret of the monkey rock.* Nairobi: Thomas Nelson.

(1967). *The Hare’s blanket and other tales.* Kisumu: Lake Pub and Enterprises.

(1968). *The Angry Flames.* Nairobi: E.A. Publishing.

(1971). *The villager’s son.* Nairobi: Heinemann.

(1972). *Kip on the farm.* Nairobi: East African Pub.

(1977). *Kip at the coast.* Nairobi: Evans.

(1977). *Kip goes to the city.* Nairobi: Evans.

(1983). *My home.* Kisumu: Lake Pub and Enterprises.

(1985). *The storm.* Kisumu: Lake Pub and Enterprises.

(1987). *Munde and his friends.* Kisumu: Lake Pub and Enterprises.

(1987). *Munde and his friends.* Kisumu: Lake Pub and Enterprises.

(1987). *Story time.* Kisumu: Lake Pub and Enterprises.

(1987). *The silver cup.* Kisumu: Lake Pub and Enterprises.

(1987). *The rag ball.* Kisumu: Lake Pub and Enterprises.

(1988). *The Diamond Ring.* Kisumu: Lake Pub and Enterprises.

(1988). *Jande’s ambition.* Nairobi: E.A. Publishing.

(1988). *Sweets and sugar cane.* Nairobi: East African Pub.

(1990). *A night on a tree.* Kisumu: Lake Pub and Enterprises.

(1991). *Ogilo and the Hippo.* Nairobi: Heinemann.

(1994). *The cloud boy.* Lake Pub and Enterprises.

(1994). *The honey river.* Kisumu: Lake Pub and Enterprises.

(1998). *The night runners.* Kisumu: Lake Pub and Enterprises.

**Onadipe, Kola. Nigeria. (1922-)**

Nigerian children’s author, Onadipe made his name with his first children’s book *The adventures of Souza* (1963). He studied at the University of London in 1949 and was later enrolled at the council of legal education in 1961. Onadipe worked as a high school teacher of English, Mathematics, Geography, and English before his executive appointment to Nigeria

Business Corporation. Since his appointment he has served in many different companies.

Despite working in Cooperate organizations Onadipe still enjoys writing for children. He says "In writing for children I aim at making them laugh. In writing for and about adults particularly on the subjects I have chosen, I want to make them cry. Many of them have gotten away with too many things" (*Contemporary Authors*. 354).

### **For more information see:**

*Contemporary authors. A bio-bibliographical guide to current writers in fiction, general nonfiction, poetry, journalism, drama, motion pictures, television, and other fields. Vol. 101.* Detroit: Gale research, 1981.

### **Published Stories**

(1963). *The adventures of Souza*. Ibadan: African Universities Press.

(1964). *Sugar girl*. Nairobi: East African Pub.

(1965). *Koku Baboni*. Ibadan: African Universities Press.

(1966). *The boy slave*.

(1970). *The magic land of the shadows*. Lagos: African University Press.

(1972). *The return of Shettima*. Lagos: University Press.

(1981). *Around Nigeria in thirty days*. Nigeria: Natona.

(1980). *A pot of gold*. Nigeria: Natona, 1980.

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Ngugi wa Thiong'o. (1981). *Decolonising the mind. The Politics of language in African Literature*. Nairobi: E.A.E.P.

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- Ugbade, Kanchana. (1996). "Childhood in Achebe's Art." *Eagle on Iroko. Selected papers from Chinua Achebe International Symposium 1990*. ed. Edith Ihekweazu. Nigeria: Heinemann Ed Books.
- Segun, Mabel. (1996). "Achebe's character building books for children." *Eagle on Iroko. Selected papers from Chinua Achebe International Symposium 1990*. ed. Edith Ihekweazu. Nigeria: Heinemann Ed Books.