

## LANGUAGE OF PERFORMANCE IN QUEST FOR IDENTITY AND RELEVANCE: THE MUPUN FOLKTALES IN PERSPECTIVE

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### Abstract

*It is evident that language is not only a tool for communication but also for cultural identity. It is a means of communication and a carrier of culture. Every human being possesses and speaks one form of language or the other. The understanding of once language is a badge of his or her identity and membership of the society. In effect, human identity and dignity are manifestly depicted in language. This is because language offers enormous privilege for self-expression and exploration of a people's material environment. In this paper, the authors seek to revisit the position of the Kenyan post-colonial theorist, NgugiWaThiongo on the fundamental question of the relevance of language used in African oral performance and the quest for identity. The paper uses the Mupun folktale (Njingkook) as paradigm. The paper proposes that in an attempt to discuss the philosophy of language in African literature and oral performance, then the question of identity as well as relevance are imperative. How can African audience or readers identify themselves with literature written in English language and performance performed in the language other than African? What then is the relevance of the literature and performance to the African audience? These are some of the questions this paper tries to interrogate. The aim of this paper therefore is to discuss the possibility of aligning most African literatures and oral performances to a language which seeks to market African languages to the world. The paper concludes that globalization has become a global phenomenon that has syncretized the world culture. It has come to stay. Cultures today are integrating and interacting and because they are involved in this, there is no any single culture that can stand on its own, hence the need to identify with other cultures in order to project and market the Mupun literature and oral performances across the world.*

**Key Words:** Language, Performance and Identity

### Introduction

According to Thiongo "The relationship of language to human experience, human culture, and the human perception of reality cannot be overemphasized. For him, language has a dual character: it is both a means of communication and a carrier of culture" (13). As communication, he divides it into three parts:

- i. Language of real life: following Marx to denote basic relationships of labour and cooperation that form a community.
- ii. Speech: which imitates the language of real life...as a system of verbal signposts.  
Writing: which imitates the spoken...representation of sounds with visual symbols (13-14).

Thiongo notes that, in most societies, the written and the spoken are the same, they are in harmony. As such, language forms the "basis and process of evolving culture" (14). "Language as culture is the collective memory bank of a people's experience in history. Culture is almost indistinguishable from the language that makes possible its genetic growth, banking articulation and indeed its transmission from one generation to the next" (15). On the other hand, Thiongo splits language as culture into three aspects: (i) Product of a particular history, (ii) Image-forming agent in the mind of a child (iii), Culture mediates through language in its spoken and written aspects.

Folktales are stories passed on by words of mouth rather than by writing and thus partly modified by successive re-telling before being written down or recorded (Oxford Dictionary of Literary Terms 132). Strictly, they can be defined as short narratives in prose of unknown authorship which have been transmitted orally from generation to generation (A Glossary of Literary Terms 101). A folktale is a traditional story or legend that is common to a specific culture and often passed along orally (preferably around a crackling fire). Folktales often contain a lesson to be learned, and can take many forms such as fables, tall tales, and even ghost stories. Handed down from generation to generation, many folktales are not set in a specific time and place because of their oral nature. ([www.shmoop.com/literature-glossary/folktale.html](http://www.shmoop.com/literature-glossary/folktale.html)).

Carlson defines performance "as all the activity of an individual which occurs during a period marked by continuous presence of a particular set of observers and which has some influence on the observers"(37). Carlson in this definition stresses the fact that certain behaviour has an effect on the audience. The definition addresses the relationship between a performer and the audience which is an essential quality of performance. Performance may be scripted or unscripted, random or carefully orchestrated, spontaneous or otherwise carefully planned with or without audience participation. The performance can be live or via media; the performer can be present or absent. It can be any situation that involves four basic elements: time, space, the performer's body, or presence in a medium, and a relationship between performer and audience. Performance art can happen anywhere, in any venue or setting and for any length of time. The actions of an individual or a group at a particular place and in a particular time constitute what performance entails.

In this paper, the authors seek to investigate, understand and appreciate the language issue in literature and performance in relation to Thiongo's position on the quest for relevance and identity. The logic is to advance the argument that language when translated in performance can achieve to serve as a mark of identity and relevance within the conflicting space signposted and championed by globalization.

### **The Language Question in African Literature and Performance**

Le Page recognizes the function of language and says:

As the child learns his language, so he learns which uses of language are most necessary and rewarding in coping with his environment. The words he uses are inseparable from his experience of social control, learning, mediating personal relationship and developing awareness (107).

This clearly shows the unifying uses, functions and potentials of language for a people with a common speech and habit. The ability to create and use language is the distinctive feature of humans, humans learn their culture through language, language is used to establish and define social relationship. Kaplan submits that:

The way we speak situates us in our gender and our class and make us know who we are because of its signifying practice through which the subject is made into a social being. Verbal language is then distinctively human indeed constitutively human, which indicates the fact that language is a positive and distinctive human opening to the world (312).

The postulations suggest that language is not truly language without social and situational settings; language gives certain qualities which are exploited very well in oral performance. For instance, the tonal quality which lends musical and rhythmic effect through tonal assonance by way of patterning becomes very important. Thiongo puts it aptly when he says that "the choice of language is central to a people's definition of themselves in relation to their natural environment; indeed in relation to the entire universe"(4). It shows that language is central to the existence of man and the place he occupies in the global system.

Achebe also mentions the power that comes with molding one's language to fit the stories of another. He says, "It is true that the vast majority of people are happy with their first language than with any other. But then the majority of people are not writers" (79). Here, Achebe does not dismiss African languages as inferior means of storytelling, but simply resigns to "The reality of present-day Africa nations created by the British which continue to hold English as a national language" (76). This is not to say he insists that the peoples comprising these nations were invented by the British, quite the contrary. In fact, as at now, many African writers just like Achebe did are reinventing the language of their oppressors to tell their own stories and retell their collective histories.

Thiongo's philosophy evolves to be radically different, with Achebe's argument that African writers should adapt the English language to fit the scope of their nation's stories. Thiongo counters why African writers/performers or any writer should become so obsessed by taking from his mother-tongue to enrich other tongues. He says "We never asked ourselves how we can enrich our languages? Why not Balzac, Tolstoy, Aristotle and Plato using African languages?" (8). While both writers seek to preserve their cultures, Achebe's philosophy seems to hinge on an obligation to a worldwide community of readers, whereas Thiongo feels a greater responsibility to Kenyan culture and language that cannot be compromised for increased accessibility. Thiongo does address a global perspective, explaining that writers' commitment to their native languages promotes the idea of multilingual diversity in the modern world. He credits language with having a "dual character," serving as both a means of communication and a carrier of a nation's culture, including its history, traditions and ideals (13).

He posits further that language is first, a product of human interaction in the struggle to survive and succeed; second, it influences new generations by forming images and associations in young impressionable minds; and third, it reaches a universal level not by the accessibility of a general language but by the specifics of many ethnic languages and the nuances they deliver about particular communities and histories. However, Thiongo must realize the benefit of a widespread audience, as he does usually translate many of his works into English. Nevertheless, the efforts he takes to stick to his controversial ideological stance set him apart from many other African writers. His critics claim he is stuck in the past and unwilling to adapt to a changing world but, contrary to these criticisms, change is precisely what Thiongo seeks to enhance a greater understanding of the human condition to inspire a moving away from prejudice of all kinds. His own culture's ideals, however, are not up for compromise, and he seems openly dismayed by some of his peers' unwillingness to conform to writing in national languages. He is concerned by those scholars who not only write in English but also adamantly defend doing so. To him, "It is the final triumph of a system of domination especially when the dominated starts singing its virtues" (20).

### **Conceptualizing Performance**

The concept and understanding of performance appears that performance is associated not just with doing, re-doing, but self-consciousness about doing and re-doing on the part of the performance and the audience. Peacock says:

One may speak of performance as a condensed, distilled, concentrated life; an occasion where one's energies are intensely focused. One may also speak of performance as a salt apart, marked by various signals as distinct from ordinary routines of living. So a performance is among other things a deliberate effort to say something about something (208).

Illahon the other hand avers that performance is "a code of coded signifying systems of structured spectacle" what he called "Encrypted Mosaic" (5).

The interesting aspect of this definition is the presentation of performance as the total imagination of social beings which help define their world view. Every performance of a people must emanate from their cultural patterns revealing both material and non-material or tangible and non-tangible heritages. This suggests that performance is both a presentation and representation of men in action that involves the motivation, both physical and psychologically that lie behind visible behaviors that define what sort of creature man is, what he does, and why he does it. For Miruka, performance means "the delivery or rendition of an item usually to the audience" (57).

In Mupun traditional society, everyday life is frame up and performed. Their performances have been integral to their existence as the definition by Illah suggests, they set and define the codes. Turner says that "what is called performance also includes prayers, ritual, reading and recitation and ceremonies, festival and those things which we usually classify under religion and ritual rather than with the cultural and artistic"(3). As Turner noted, ordinary life in a social structure is itself a performance. Each performance has a definite limited time span, an organized programmed of activity, a set of performers and audience and a space.

### **Theoretical Framework: Intercultural Theory**

Intercultural theory developed in the environment of globalisation, from the influence of western theatre practitioners such as Eugenio Barba, Thomas Richards, Peter Brooks, Robert Wilson and Philip Zarilli. This is because of the impact of globalization on cultures and of doing and understanding theatre. Cultural syncretism and hybridization spread through globalization as new ideas, fashions, commerce, knowledge and media circulate worldwide with remarkable speed. This theory calls for the mixing and matching of cultures or subcultures (Pavis 13). Majority of the work in the intercultural theatre is basically about thinking and doing around the themes, stories, pre-performative or performative concepts of theatre or traditional performing arts forms and practices, mixing and matching with the concepts or the ideas of foreign.

Intercultural productions display aesthetic components from different cultures in imitational, adaptive or universal modes. In the adaptive mode, which this paper privileges, material from the source culture is adapted to fit the expectations of the target culture, or the source material dominates, and elements from the target cultures are integrated to broaden the semiotic range of the production. For instance, most storytelling theatres are originally expressed in the language of the people and subsequently transformed or adapted into other languages possibly for the consumption of the global audience. Today, most folktales and

other performatives in Mupun land are originally performed in indigenous language before they are translated into English language owing to its universality.

Nowadays, contemporary Nigerian writers and scholars draw from the oral traditions of their people which usually serve as a source of inspiration to them as well as for the benefit of the global audience who may have assessed to their works. What these writers usually do is to adapt contents, forms and materials from the source culture, harness them to fit the expectation of the target audience. This position exemplifies exactly what the researchers have done in this paper. The story in this paper is originally performed in Mupun language during the fieldwork experience and translated into English language simply to fit into the expectation of the target readers. In this paper, the researchers weave indigenous and foreign cultures together to evolve a hybrid dramatic offering for a wider audience.

### **Quest for Relevance and Identity: WaThiongo's Perspective**

The argument opens with WaThiongo's decision in 1976 to get involved with a cultural centre in a rural village called Kamĩrĩthũ. He decides to use drama, which he considers integral to the daily and seasonal life of the community in order to critique imperialism. WaThiongo decides to write his next play, Ngaahika Ndeenda( I will marry when I want), about a poor peasant family in Gikuyu. Auditions and rehearsals are open to everyone and the script is a collaborative effort. In response to the play's success, the Kenyan authorities burn down the village centre.

In the book *Decolonizing the Mind*, WaThiongo argues the place of language in decolonizing African literatures. In the concluding chapter of the book tagged "The Quest for Relevance," WaThiongo returns to some of the major themes and lessons in the "language question" underlying the politics of African languages. He argues for a search of "a liberating perspective within which to see ourselves clearly in relationship to ourselves and to other selves in the universe" (87).

He calls this search the "Quest for Relevance" because as he argues, English studies in Africa focused so heavily on canonical British authors like Shakespeare and Milton, African students were forced to see themselves from outside themselves. Therefore, he and others at the university attempted to restore harmony and perspective to students by placing the primary emphasis on African languages. He again describes three possible bases from which to establish relevance and perspective viz: The National Democratic Base, The Philosophical Base and the Class Base. Eventually, he hopes that the promotion of African languages will lead to national, democratic and human liberation through struggle. He says thus:

Our environment is very much dependent on where we stand in relationship to imperialism in its colonial and neo colonial stages; that if we do anything about individual and collective being today, then we coldly and consciously look at what imperialism has been doing to us and to our view of ourselves in the universe; certainly the quest of relevance and for a correct perspective can only be understood and be meaningfully resolved within the context of the general struggle against imperialism (88).

Expressing the same views Colin & Wolf submits that:

Language itself is obviously paramount in the articulation of hitherto muted indigenous voices, and it is widely accepted that the appropriation and abrogation of the colonizers linguistic codes are essential to post-colonial writing (117).

Fundamentally, the discourse is problematic in many ways; the rejection of the English language and any other foreign languages in the continuous struggle against neo-colonialism in Africa and the continuous use of a treatise like *Poetics* by Aristotle as a standard for African play writing will also perniciously kill Africa's culture apart from the threat of language extinction like WaThiongo opines. Treatise and articles like *Poetics* by Aristotle, *On the Sublime* by Longinus, *The Poetic Principle* by Edgar Allen Poe, *Arts Poetica* by Horace among others continue to be the guiding principles of writing and criticizing African literatures that are written in African languages. These treatise and articles are products of western research in ways that could be said that are peculiar to the western world. One of such is the fact that it defied the western people and made them to examine themselves in their own ways.

The big questions against WaThiongo's postulation remains: Why should an African literature written in African language continue to use a western treatise of writing in a bid to be completely African? Should Africa not prioritize the development of her own treatise simultaneously? When Africa gets to own the research process into her own stories, the quest for relevance will be easily attained. It is obvious that writing is closely related to readership, and many are illiterates even in their native language hence cannot even appreciate same. For instance, if this position as postulates by WaThiongo is to be addressed by translations to other languages, what will be the standard of measuring such relevance in the global system because, if the discuss is intricately linked to a people protesting by way of "pushing the centre" through their own language as mark of identity, one might understand differently, but the concept of relevance still remains in ambivalence.

Which is why in this paper, the authors agree with WaThiongo's position to add the "identity" before the relevance. The simple reason that the story as used in this paper is first written in Mupun language before translating into English is a pointer to the fact that the question of identity should always come before relevance as WaThiongo postulates.

### **The Mupun People of Plateau State in Brief.**

Mupun as a term is composed of two phrase: MU, meaning "we" and "PUN" 'chase out of hiding. It is a term used by hunters when a game is chased out of its hiding place. A tradition of the Jiblikpeople has it that during their wars with the Mwangavul people, the later discovered the hiding place of the former -laying ambush, Mu Pun Mu. This indicated that they had discovered their hiding place and intended to flush them out (Danfulani and Fwatshak 6). The term MU-PUN could also denote "the thing of the father" or that which belongs to the father. The Mupunare found in the eastern edge of the Jos Plateau State in North Central Nigeria which is approximately located in the centre of Nigeria. The Mupun like many other ethnic groups on the eastern part of Jos Plateau State speak Chadic languages mutually intelligible. Chadic, speaking neighbors of the Mupun include the Ngas, Mwangavul, Chakfem, Tambes and Gung.

With the creation of Pankshin province in 1926, the Mupunarea became known first as Lankan village and about 1922 and later Lankan district in 1934 (Danfulani and Fwatshak 7). Today, the people are predominantly found in Pankshin South and some parts of Mangu Local

Government. Mupunas an emergent post-colonial, peripheral capitalist society in a globalizing world, still believe and keep the following values as world view, which made them distinct even in the midst of relativism in ideology. The values include but not limited to: Truth and sincerity, social justice, quest to acquire western education to complement the limited farm lands which cannot contain the growing population, friendship and loyalty, commitment to a cause or duty among others. Furthermore, they have tremendous regards for cultural values. Lankan is their nucleus settlement and where the seat of their traditional stool is situated.

### **Njingkook (Storytelling Performance)**

Njingkook means folktale or story. It is a moonlight performance usually carried out after the day's activity is over. Children and adults gather around burning flames to keep warm while someone narrates a story. The narrator may use proverbs while narrating and performing the story; the narrator also breaks the third wall with music or short stories which is lyrical in nature. The stories have no single author. They are orally told from generations to generations. Hence, they are considered as oral performances. Oral performance is usually articulated by oral means rather than written, its composition, distribution and performance are by way of mouth and not through reliance on written or printed word (Finnegan 16).

We shall now examine Njingkook within the framework that seeks to justify the question of relevance or a search for identity and further open the lines of knowledge therein.

### **Ami Le Dang KomDafwanShwall- Swall ii (Why Mr. Hare has a long ear)**

Dafwangyetangutaa bang kook Jiraap. Par se wuyooltaa bang be wur dim waammmap. Dafwan la mat. Shurep mo mangpuus moji met kook retnyitnwur. Modi dak be pas yootaa be mat Dafwantal maar kom, pe mish fer. Dafwanlap nidyinki maar dang be dyen fur , mmatpwooki dim a yilkas, niipaa tong pebakchiremkomnikidyin di yem di soo maar ni, wuwa sat nwarzaknikomkilaa des katdang mo suurchiremni a susuur. Mat sisuurchiremsiwadenko!! Ka bit bang be Dafwan be mangchirem de susuurni le nkulukwur dim wet pe sim nikurus-kureus. Wu yemchinakisidakwur sim chiremsiwurganpwak.

Tar buukkom chin, Dafwan sat mmat fin zaaknishurep (mat pwoo) mo ki dim a yilkas. Tar Toot komjiwul, wu chin sat di a kisi, mat pwooki dim a yilkas. De wurkichan a pwo ret komninwardak .Dafwantalpeshin.par, si be wur sat nulanidigan toot kom, dee din mbi yak nidak. Dafwanyempewatkom a nniye mo wujikinintul, mat wurretnyitni mish fer a da-shiit. Nniyee mo kat mo jar watkomndayunyaksi mo tang ndiben mo mojindo mat mo ji den mmaar. Dafwanjikatwaarkidar be wurni mo a mat nbe tap komhong? Wu dim dar sat war nika pa wa yak sikas be din nbaamsar war nika pan wa yak sikas be din nbaamsarmpaa. Laarepsidokkitik. Dafwanbaamsarnuarnkpak, sarsidimbaatdrak. Wur chin-chin sarsi chi yoikipatlarepsi. Wuryawuu war shin do dako, pa man dinnong? Pa man sarkul fin? Nongka yak di ba'amsarkulnpa be pa nbalamuut da ko'.pifsarsibba'atdak. Dafwanbakisarku shin war zak, sarkul dim ba'at. Wu shin, shikul,war, shikuldimbaat. dafwan wet taat shin ndibenrep.puus nep, nenkom mo jikatDafwankitaat, mo yaawur mo dim shin Mishkoom. Mishkoom sat njepzilang mo yawur dim kini a fur, mo bwetkomwuur shin ting dang mo buetwurnsong ting nuele wet taat di. Dafwangyetkikom fin a kurnat, a di mo yitnwaar wet taat shin ting toot kom le sinwurchiroong.

### **Translation:**

Mr. Hare was a good drummer especially for women folk songs. On one of his outings in a distant village, he returned home with a young lady. Wow; Mr. Hare is married; all women in the community organized a dance to celebrate his fortune. After some days, it rained and Hare's wife asked for a piece of land to plant her groundnut, Hare replied that he had enough land for that, but that in their community, newly married women do not go to farm. Her duty was to make the seed ready while he cleared the land. He also told her that in the community, it is always a great yield once they plant fried groundnut, so she should fry the seed. His wife obeyed and did exactly what he asked her to do. Every morning, Hare will fetch a good quantity of the fried seed to the field and sit under a tree and eat up everything. This was how he finished the whole seeds.

When it was time for weeding, Hare still told his wife that new wives do not go to farm and when it was time for harvest he said the same but on a daily bases, he kept telling her how flourished their groundnut was. "But what will I do to ensure this secret" he asked himself. He got an idea; he kept stealing other's groundnuts to his house. The people were disturbed about the wide spread stealing on their farm. So they collected enough gum from trees and they built it in form of a lady and had it stand on the farm. When Mr. Hare came around and saw the lady, he ridiculed her and asked her to leave or he would slap her. When she refused to go or speak, he slapped her on the chick and his right hand was trapped there. He sent his left hand and it was also trapped. He decided to kick her using his two legs and that was how he was trapped. Later in the day, the owners of the farm came and found him hanging on the trap. They took him to the king. So the king ordered that youths should go and hang him by the ears on a tree at the town square. This made his ears long or lengthy but prior to this event, Hare had a normal ear.

### **Analysis of the folktale as performed**

One of the most important crops in the Mupun community till date is the groundnut. The Mupun people have several proverbs that seek to define the place of the groundnuts. In one, the Mupun would say "maat a kum" meaning a woman is like a groundnut unless you open you don't know what is inside. The Hare in the story is like "everyman" in the community gifted with the talent of drumming (the best at that time) because the Mupun community is a dancing community, the representation of the Hare as a drummer is not just ordinary because in Mupun traditional society drummers are usually loved for the magic that comes with sound of the drums. The drum is an important instrument that is used in virtually all facets of social life from burial to the farm.

However, the point within the story is to buttress that one day every grown up man must marry and also take responsibility of his wife. Mr. Hare after the celebration of the wedding decided to be lazy even when he likes eating a lot. The new bride understands her role within the society but was misled by her lazy husband who chose to be lazy hence he lied until he could not lie again. Punishment given to Hare is indicative of the fact that justice within the Mupun world view is transparent and open to all, any time the ear of Mr. Hare is seen in the public, it seeks to remind "everyman" of what happened, thereby building a collective identity of hard work, sincerity, truth and justice at all times

### **Theme of Marriage**

Marriage for the Mupun like most Africans is focused on existence and hard work. It is the point where all members of the given community meet the departed, the living and the unborn. All dimensions of time are repeated, renewed and revitalized in the folktale thus:



**Performer:** On one of his outings in a distant village, he returned home with a young lady. Wow; Mr. Hare is married; all women in the community organized a dance to celebrate his fortune.

The dance is the medium for inviting the dead and unborn to the community life, hence because of the importance of the institution of marriage all marriages must be celebrated with the dance ritual. Marriages unite families and communities. In Mupun land in the past, marriage can be consummated without any form of courtship. Marriage was mainly for procreation and labour.

### **Values and identity in the Folktale**

The following value systems are conspicuous in the story as forms of identity to the Mupun people even with the 21<sup>st</sup> century modernism factor, they include but not limited to Truth, Sincerity, and Social justice among others.

Njingkook theatre today with all the educative and entertainment value has taken another character different from the pre-colonial view. Lebu posits that “Njingkook was very educative when we were kids, we would look for the old to tell us Njingkook, but the situation today has changed owing to the impact of globalization which has greatly affected the Mupun people” (Interviewed Dec, 26, 2014). However, change is a social reality which must be accepted, modified and questioned. Mupun cannot live in isolation with the global community; because with globalization, heterogeneous societies have now become homogenous. The breakdown of cultural boundaries have brought different cultures and people of the world together. Today the Mupun people can be found all over the world; and as the move they carry their culture with them.

As a consequence of the impact of globalization on them, the Mupun people should begin to think not to be consumers alone, but major contributors to the global cultures through Njingkook and other performative experimentations. Africa, Nigeria, and the Mupun in particular in this twenty first century of transition are likely to be one of the final battlegrounds of the forces of globalization. This phenomenon called 'Globalization' has its winners and losers. Local materials must be appreciated with a global appetite hence the placing of Mupun texts to the English translation in this paper.

Cultural performance like Njingkook as a matter of urgency must first be appreciated by the contemporary Mupun or else the community stands the risk of facing the danger of extinction. For the Mupun culture to continue to remain a mark of their identity to the world and in its quest to be relevant within the global community, there is a need for a conscious documentation of all the stories in the oral tradition which can be in books well documented to avert its extinction. This brings us to WaThiongo's postulation on a call for African writers to first write in their native language and later translate to other languages.

### **Conclusion**

The paper has examined the quest for relevance and identity as proposed by WaThiongo and their applicability in African literature and performance. The paper also discusses a number of values and styles that can be employed in African literature and performance to make African languages relevant in the global space. For example, the name Okonkwo in Chinua Achebe's novel; *Things Fall Apart* was sold to the world with its “implicature” (extra meaning). Again, Chimamanda Adichie has sold so many Igbo words to the world in her literature. Words like “Kekwanu” (I asked although, I did not need to ask how he is doing) are

highly noticeable in her book *Purple Hibiscus*. The meaning of the word “Kekwanu” comes handy through the text via implicatures as a result of her style which promotes the language.

Dramatists like Soyinka through this style also sold African ideologies to the world. For instance, names like “Elesin”, “Iyaloja” “Olunde” with their implicatures are showcased in some of his literatures. Now if the strategy of using style is a “quest for relevance”, can we say the same to the complete turnaround of writing before translation? It seems in a capitalist economy the later sells and can achieve its aim faster, yet, the call is to create space for identity and co-relate within the global space.

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