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From Folk-Story to Cartoon: A Study of the Transitory Nature of Ukwuani Folktales

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Abstract

This research explores the dynamic transition of Ukwuani folk stories into the realm of cartoons, analyzing the cultural, artistic, and narrative transformations that occur in this process. Ukwuani folktales, rich in tradition and cultural significance, have been passed down through generations orally, carrying the essence of the continent's diverse heritage but few of these stories have been documented. The study investigates how these timeless narratives are adapted and represented in the modern medium of cartoons, aiming to understand the impact on cultural preservation, audience reception, and the potential influence on storytelling techniques.This paper madeuse folkism and cultural norms theory, the research method deployed is qualitative and personal observation approaches.The findings of this paper are that Ukwuani folktales can be transitioned into cartoons which can contribute to the on-going discourse of cultural representations in the media. In conclusion this paper contributes to the preservation of Ukwuani folktales.

Keywords: Folk Story, Cartoons, Ukwuani Folktales, culture/tradition, Transition.

Introduction

In the intricate tapestry of human culture, storytelling serves as a timeless thread that weaves through generations, connecting the past to the present and the present to the future. Among the diverse array of storytelling traditions, Ukwuani folktales stand out as vibrant narratives rich with cultural nuances, wisdom, and a profound connection to the continent's history. This study is intended to function as a means of social education on the Ukwuani folktales.

Folk stories, often referred to as folklore or traditional tales, are narratives that have been passed down orally from generation to generation within a community. These timeless tales serve as a cultural reservoir, embodying the collective wisdom, values, and imagination of a particular group of people. Unlike written literature, folk stories thrive in the oral tradition, captivating listeners with the magic of spoken word. Folk stories come in various forms,

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including myths, legends, fairy tales, and fables.[1] Myths typically explain the origins of the world, natural phenomena, and cultural practices, often featuring gods, goddesses, and legendary beings. Legends recount the deeds of historical or quasi-historical figures, blending fact with fiction to create a compelling narrative. Fairy tales, on the other hand, enchant audiences with fantastical elements, magical creatures, and moral lessons, while fables use anthropomorphic animals to convey ethical teachings in a concise and memorable manner.

What makes folk stories truly captivating is their ability to transcend time and geographical boundaries, adapting to the cultural context of different societies while retaining their core themes. McNeill notes that as repositories of cultural identity, these tales offer insights into the beliefs, customs, and aspirations of diverse communities, fostering a sense of continuity and shared heritage.[2] Whether imparting moral lessons, preserving cultural traditions, or simply entertaining, folk stories continue to weave their enchanting tapestry through the fabric of human storytelling.

The term cartoon according to Navasky is a form of visual art and entertainment that typically uses a combination of illustrations, humor, and animation to tell a story or convey a message.[3] While the term cartoon can refer to single-panel illustrations or comic strips, it is often associated with animated TV shows and films. Cartoons have a rich history dating back centuries. The word cartoon originally referred to a preliminary sketch or drawing for a piece of art, but over time, it evolved to describe humorous or satirical illustrations. In the late 19th and early 20th centuries, comic strips gained popularity in newspapers, featuring recurring characters and storylines. The advent of animation marked a significant milestone in the world of cartoons. Early pioneers like Winsor McCay (creator of "Little Nemo in Slumber land" and "Gertie the Dinosaur") and Walt Disney played crucial roles in advancing the art of animation. Steamboat Willie, featuring Mickey Mouse, is often considered the first synchronized sound cartoon and a key moment in animation history. According to Kleeman the term cartoon is

Originally used to describe a full-size preliminary drawing of a painting or tapestry – has, since the mid-19th century, been used to denote a humorous or satirical illustration published in newspapers and magazines.[4]

Also Williams states that cartoons come in various forms, catering to different audiences and purposes. They can be classified into single-panel cartoons, comic strips, animated cartoons (TV shows and movies), and web comics.[5] Each

[1] Jorgsen, Jens. An Introduction to Academic Folklore Studies, http://folklorethursday.com/folklore-folklorist/introduction-academic-folklore-studies/#sthash-IdNEA1qe.dpbs-Accessed-24-october-2023

[2] McNeill, Sarah. Folklore Rules: A Fun, Quick, and Useful Introduction to the Field of Academic Folklore Studies. Boulder, Colorado: University Press of Colorado, 2013, 67-72.

[3] Navasky, Victor. The Art of Controversy: Political Cartoons and Their Enduring Power. Knopf Doubleday Publishing Group, 2013, 28-30.

[4] Kleeman, George. Not Just for Fun: Using Cartoons to Investigate Geographical Issues. The New Zealand Geographical Society Inc. Published by Blackwell Publishers Ltd, 2006, 144-146.

[5] Williams, Steve. Understanding the Early Television Cartoon. The University of Iowa ProQuest Dissertations Publishing, 2021, 21-23.

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form has its unique characteristics and appeals to diverse audiences. Cartoons provide a platform for artistic expression and creativity. They can be simple and humorous, or they may tackle complex issues through satire and social commentary. The visual style of cartoons varies widely, ranging from detailed and realistic to abstract and exaggerated. Cartoons have a profound impact on popular culture. Iconic characters like Mickey Mouse, Bugs Bunny, and SpongeBob Square Pants have become cultural symbols, transcending their original medium. Cartoons often reflect societal values, challenge norms, and serve as a mirror to contemporary issues. Advances in technology have continually shaped the world of cartoons. Traditional hand-drawn animation has been complemented and, in some cases, replaced by computer-generated imagery (CGI). The rise of streaming platforms has also transformed how cartoons are produced and consumed.

Cartoons have a universal appeal and are enjoyed by people of all ages around the world. They have the power to entertain, educate, and provoke thought. The global reach of animated content has led to the creation of diverse and culturally rich cartoons.[6] Cartoons have a rich history and continue to be a vibrant and influential form of entertainment. From their humble beginnings as comic strips to the technologically advanced animated features of today, cartoons have left an indelible mark on popular culture.

Cultural Norms and Folkism Theory

Cultural norms theory; as cited in Okenwa, postulates that the mass media through selective presentations and emphasis of certain themes create impressions among the audiences that common cultural norms concerning the emphasised topics are structured or defined in specific ways.[7]
According to the theory, the media can:

- Potentially influence behaviour by reinforcing existing norms.
- Create new norms.
- Modify existing norms.

Okenwa also asserts that, the media can be adequately utilised for the transmission of culture both internally and externally.[8]
The theory charged that, through selective presentation and tendentious emphasis on certain themes, the mass media created the impression among their audience that such themes were part of the culture or clearly defined cultural norms of society. As a result, impressionable members of the public tend to pattern their behaviour along the line of such media presentations.
The introduction of technology has made things simple for everybody, thereby making it easy for people who want to preserve and promote their culture capable of doing so. The media can be used as an instrument in promoting and airing the adaptation of Ukwuani folktales in cartooned formats, by restructuring and showcasing the folktales in an interesting way and making

[6] Chen, Jing. Analysis of Cognitive differences in Cross-Cultural Communication of the Animation Film 'Ne Zha'. Media Forum 4, no. 7 (2021): 103-104.
[7] Okenwa, S. A. The mass media uses and regulations. Enugu: Bismark publications, 2000, 5.
[8] Okenwa, 6

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them enjoyable, people tend to get attracted and little by little they watch it. It is left for anybody to improve upon it.

Folkism refers to 'an indigenous dramatic aesthetic principle' which 'may derive from the use in the African dramatic literary theatre of folk linguistic, structural and performance styles'.[9] African folktales such as Ukwuani folktales provide a structural framework or a mould for the creative vision of folkism. In folkism, the dramatic recreation or adaptation of a story is faithful to the original, not slavishly, but enough for the owner of the story to recognise it and identify with the recreation or adaptation. This leads to the laws of aesthetic response, which constitute the essence of folkism, and these laws are eight in number. The Law of Opening; the Law of Joint Performance; the Law of Creativity, Free Enactment and Responsibility; the Law of Judgment; the Law of Protest against Suspense; the Law of Expression of the Emotions; the Law of Ego Projection; and the Law of Closing.[10]

In Folkism, moral instructions come with entertainment. This theory helps us better understand the African folktale tradition. Through this theory, we can see the call and response in the Ukwuani folktales which brings everyone together, making sure the listeners participate in the story telling. The Evolution of Storytelling Media As societies progress and technology advances, storytelling adapts to new media. The transition from oral traditions to written forms marked a significant shift in how stories were transmitted. However, the 21st century has witnessed another transformative leap in storytelling – the integration of technology and animation. This study focuses on the metamorphosis of Ukwuani folktales into animated cartoons, tracing the trajectory from oral tradition to the dynamic visual medium of animation. The advent of animation opens up exciting possibilities for storytelling. It allows for a visual representation of characters, landscapes, and cultural elements, breathing life into narratives that were once confined to the spoken word. The fusion of traditional African storytelling with modern animation techniques not only preserves the cultural heritage encapsulated in folktales but also introduces it to a global audience in a visually compelling and accessible manner.

With advancements in technology, international relations, and the development of new forms of entertainment, many traditional cultural forms have been altered by these modern modes of expression, such as television, radio and the internet. While modern advancements can alter the nature of traditional cultural material, it can also assist in the adaptation of that material to suit the differing tastes of new generations. This material is recycled or taken apart and reassembled into new arrangements that can have the effect of making it seem new or more appealing to modern generations. By observing this perspective and its relationship to cinema, it is obvious that the introduction of cinema and television created a means for the presentation of various traditional cultural materials in a manner that allowed it to maintain prevalence and take on new

[9] Ukala, S. Theatre and Drama: An Indigenous and Dual Perspective. Lagos: Literamed Publications. 2001, 9.

[10] Ukala, 12

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dimensions. For example, traditional stories, plot elements, character types or morals are plucked from their original contexts and make appearances in new television shows or movies which, on the surface, may appear to have very little to do with the tales they were inspired by. This phenomenon is true for many different genres of entertainment media.

Barre Toelken in *The Dynamics of Folklore*, describes the "two forces, or qualities-the one dynamic, the other conservative" of folklore, which has become a significant quality of modern folklore study.[11] Toelken explains that "conservatism refers to all those processes, forces and attitudes that result in the retaining of certain information, beliefs, styles, customs, and the like, and the attempted passing of those materials, essentially intact, through time and space in all the channels of vernacular expression".[12] Dynamism, on the other hand, "comprises all those elements that function to alter features, contents, meanings, styles, performance, and usage as a particular traditional event takes place repeatedly through space and time".[13] By applying the twin laws of folklore that allow for both the change and retention of traditional elements, the preservation of Ukwuani folklore can be achieved. The traditional context within which folk tales were told has changed through the years, but the dynamic nature of folklore allows for the presentation of conservative material, such as folk tales, in new media, such as animation.

From folk-story to cartoon: A study of Ukwuani folktales

This paper endeavours to unravel the layers of storytelling evolution, from the traditional oral narratives that echo through the ages to the vibrant animated representations that captivate contemporary audiences. By examining this journey, the aim is to not only understand the dynamics of storytelling adaptation but also appreciate the resilience and adaptability of Ukwuani folktales in the ever-evolving landscape of global media. For the purpose of this paper, three Ukwuani folktales were used. The folktales are presented in Ukwuani and its English transliteration besides it.

Ife shini ugbazu ọkpala-ọsa kewata Ọdụwụ ọdụwụ, Ọdụwụ Ni oge gbo ni obodo Ebedei ebe ọsa umu anumanu nẹbi gbame ni udo ni ẹfo anwuli. Ọdi nwẹni oge obodo ndẹni ni enu dikploni oda umu anumanu bia olili ni olila ni obodo wẹ. Bu wẹ biako olilu ni olika kẹu, shi we kulu kume ekike, yili ewo mani nma ni wẹ kpo ẹfa wẹ ofụ ofụ. Oge ọkpala-ọsa nu ni tayeni olili ni olila kẹu, ofụ ife aba ba ni obie idi kunishi iya ni ndẹ anumanu ọzọ je ka	*Why the tortoise back is cracked* Narrator: story, story!!! Audience: story! Narrator: once upon a time!!! Audience: time, time! Long time ago in the Ebedei kingdom where all the animals lived together in peace and harmony, there was an invitation delivered to the animals from the Sky Kingdom. A party was going to be held and they were invited to come in their best attire and invitees were to state their

[11] Toelken, Barre. The Dynamics of Folklore. Logan: Utah State University Press, 1996, 39

[12] Tolken, 40
[13] Tolken, 41

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kpali uka bayeni ife dani ni obi. Ọsa anumanu aba zubke wẹ kpali uka bayẹni ẹfa wẹ ka za hi onọdi wẹ je ko ọkpala-ọsa nuwu ni ebeu nẹ go nti ọsa ife anu nde ọzọ nwku egba nebgo nti ọsa ndẹ bozo soluteni ẹfa, ọkpala-ọsa adums kushi nibo nọdi keni wẹ je ko,shi ẹfa aya by "ọsa anyi". Anu ndẹ ọzọ, ọdi we dike,ome ẹfa ke ọkpala-ọsa soluni. Ọsa anumanu aba kweli, ba kọlu ije wẹ ji je obodo dini enu.

Oge ọsa anumanu luni ono di kẹu o a wẹ sina nwe anwuli ba je ja solu ndẹ ọzọ zu gbame nẹ ebeu. Egba ọdi luni oge wẹ ke ke nli, ọsa anumanu aba nọdi ta ani ni ofụ uzo. Wẹ aba wese mmanta bia ni ogbo umu anumanu shi ke "ọsa anyi", onye weseni mmanya kẹu aba ghali. Ebe ọsa anumanu je ke weli ke we, ọkpala-ọsa aju shi we be weliru oye onye buseni mmanya kẹu bia oku ni shi mmanya kẹu bu ke "Ọsa anyi" bu ẹfa aya bu ọsa anyi. Ese elenu ọsa mmanya ndawu bu ke. Ẹsụ anashu ọsa anumanu, onye ife we megbu bayẹni ife ọkpala-ọsa kuni, iwe abia wẹ. Wẹ aba weseshi nli bia ogbo anumanu shi nli kẹu bu ke "ọsa-anyi". Ọkpala-ọsa eweli ọsa nli ndawu shi onye keseni nli kuniahi ke "ọsa anyi". Elenu ke okpala-osa jini lifu ọsa nli ndẹ anumanu ọzọ ni mmanya wẹ.

Ezlrigbo iwe abia anu ndẹ ọzọ nu egu ji wẹ bubwafu ife wẹ ke li kobula, ni ese egwu ọjọ ọkpala-ọsa. Oge olili ni olila di gumi, ni ige wẹ ji nachi ụnọ, ndẹ anumanu ọzọ aba keme shi we ke metulu ọkpala-ọsa ife. Ebewe kebzhu shini enu je ani, wẹ aba nutu ọkpala-ọsa slini enu, ọkpala-ọsa aba da weli ugbazua tulu ni ani. Ese ele ebe wẹ jini nutuse ọkpala-ọsa ya ni ẹnya ugbazu oj ini da ni ani aba kewafu. Iya shini kete ọkpala-ọsa, weni ugbazu kewani ni,ele omeru da eda.

Eje wom,anuanwom!!!

Nua!!!

names when coming. When Tortoise heard of the invitation an idea came to him of which he decided to discuss with the other animals.

All the animals gathered together to discuss the names they were going to use for the occasion. Tortoise sat there and listened to all of them, when the other animals were done choosing their names, Tortoise said for this occasion my name is going to be 'All of you'. The other animals were like, what kind of name is "All of you" but Tortoise said they should not forget that that's the name he has chosen and so they all decided and set out for their journey to the Sky to attend the party.

When the animals got to the party, they were all excited and so they went to mingle with others that were there. When it was time to serve refreshment, the server said the drinks are for all of you and left, as the animals were about to take their drinks tortoise said no that the server said this drink belongs to all of you and my name is all of you so therefore the drink is mine. The animals could not do anything about it but they were angry. Next food was brought to their table and the server said this food belongs to all of you, tortoise took the whole food stating again to the others that his name is all of you. That was how tortoise ate everybody's portion of food and drank their drinks.

The other animals were so angry with tortoise because they were hungry and thirsty but due to the cleverness of tortoise, they were not able to eat food or drink anything. When the party was done and it was time for them to go home, the other animals decided to deal with tortoise, when they were about to come down from the sky, they pushed tortoise down from the sky and tortoise fell and landed on his back on the ground, due to the

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	distance tortoise back was cracked. That is how the tortoise today has a cracked back due to that fall. Narrator: I have gone and come back o!!! Audience: welcome…

Ọkpala-ọsa, ekitẹni onye na lua ogo	**The Tortoise, the Dog and the Farmer**
Itaye, yel olu ni ofụ oge egu di diru obodo umu amumanu ni ese ọkọ chi aba suwe usue kali ele no di. Mmili ezuwe ne ni obodo, ọsa anummanu aba jo fu esu, badi onmu onwu ni ese shi li eshinme. Ọkpala-ọsa eje nepuse shi oyia ekite eme koma ni kwe m. ọdi tuni ọkpala-ọsa ẹnya ife dini ani ofigbo shini ekitẹ neli nebu, shi oka chopusa. Chi abọ, ọkpala-ọsa ekolu kọja fu oyia, ekitẹ eẹya ni unọa. “Ele ojini lu ụnọ ekitẹ, ọkpala-ọsa shu Ezli oyim, ya maliwo shim me ni iyu eshiedei, biko gwam ife shinu neli nebu, ru ebe egu dini ime ọsa obodo. Nchoru ke mmali ni achon em kem nwusu ni egu’. Ke bu ife diru ani ofigboi, oyim? Ọkpala-ọsa echisu-weli nẹ obieni ele ehite no na shalia, ọdi kọ wu na gwa ekitẹ shi ya gwa. Ọba kushi ‘oyim, amaliwom shi ye nwe woli ele iji ne meli egukeni biko gwam. Me zome ife ọbunẹ ika gwam’. Ekitẹ aju shi onwe ife dini ani ofigbo gbasani obibi oma one bi. Elenu, ọkpala-ọsa aba kene, ba nachi ụnọ. Bu ọkpala-ọsa ewefugbu oku kẹu ni obie, odume lo pusẹ ife ọke me. Ekitẹ di kunishi, oyim onwe ife nnẹ zome ni, ojikemem iya n akum ugwo. Chi abo zhi ọkpala-ọsa adume kushi ọke do ekitẹ kọ mali ebe ekitẹ ne je ọba zolu ni ugbazu ụkwụ oshishi nẹ nẹ ekitẹ ni egba oghalini ni ụnọ ni ututu. Ututu, obu wu abọ. Ọba solu ekitẹni ni ugbazu ne je obodo neso kewe, anune ekitẹ mali shi odawu ni ime ogo. Egli awu ekitẹ nmalishi oyia, ọkpala-ọsa ne sogbue bi aba chopous bayeru?ife okeru, onu’e gouewe nife ekitẹ ke me. Ebenu ko jihi nu ọkpala-	Once upon a time, there was famine in the land of the animals because the dry season had extended more than usual. There was no rain in the land and every animal was looking rather thin and unhealthy because very limited food was available. However, the tortoise observed that his friend, the dog was looking very fresh and healthy. He wondered what the secret of the dog’s well-being was and decided to find out. The next day, the tortoise decided to pay his friend, the dog a visit. On getting to his house, the tortoise said, “My good friend, you know we have been friends for a very long time, please tell me the secret of your rosy cheeks and your bulging stomach, despite the famine throughout the land. I need to know so that I do not die of hunger.” What’s your secret friend? The tortoise was not fooled by the dog’s reply and he decided to press further. He said,” My friend, I know that you have found a way to beat this famine, please tell me, I will keep your secret.” The dog however denied that there was any secret behind his well-being. So, the tortoise thanked him and left, but he could not get the issue out of his mind so he came up with a plan. The dog replied, “There is no secret to it my good friend, it’s all my hard work that has paid off.” The next day, he decided to shadow the dog’s movements. He hid behind a tree and observed the dog leave home very early in the morning with a

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ọsa mali egwu ọjọ izu iji ni ogo onye ọzọ. Ebenu ke ekitẹ ni ọkpala-ọsa jinni ne je ne ekitẹ ni ọkpala-ọsa ụbọchi ni ogo onye ọzọ. Zu iji ọsa ụbọchi ni ogo onye ọzọ. Oge ọbunẹ wẹ jeni je zu iji, ọkpala-ọsa ne zulu kali ele ozuluiu ede i. Ekitẹ aba nepusẹ shi Ọkpala-ọsa bulu mkpokpo iji shi no gbali wẹ be ọkpala-ọsa odu, shi ezhie oyim, ọkpala-ọsa iji ine bulu nana nafia efia igwe. Unyalu, anyi kolyni nọni oge ise ni Ogwu nebe niise (5:45) ni enyashi. Onye nwe ogo na nwu anyi, ojini nwu anyi kenu bu njebeme anyi? Ọkpala-ọsa akponyafua, bashalishi "oyim bagbaka esu, nna zudo mkpo-kpo iji ni ụnọ makọni oge ife ka di ike. Ọkpala-ọsa eku eshi shi onye nwe ogo eke nwu wẹ ebenu ke ekitẹ di kunishi "elonem shi ike nwe ekpili ọjọ, ye bugbu, jeke kwe anyi a gbanashi onye nwe ogo bu obi aba chuainyi." Ụbọchi ne so eni, ni 5:30pm ni enyashi, ekitẹ bulu ni abọ iyini ishi ba bids nana. Ọkpala-ọsa aba nepusẹ ife ba bido ne be olo na kpu ekitẹ, ekitẹ chelim ni ebulugbum, bum mme Tso rui onyinielua igwe, biko yenium eka." Ekite' aju shu obia kọ be go ọkpala ọsa nti ba dọlu keme ije ke onye nwe ogo be kudoe. Ọkpala-ọsa weliye nde umu azu eze ke wechi ọkpala-ọsa ikpe. Ele Ekitẹjini fil ife meni ni ye ọkpala-ọsa oyia egwe abia ekitẹ. Ebenu kọ jihi ghosa, shi ife omenu ye onye nwe ogo adinma. Shi se nu oge nui, ọba kwu onu shi se ni oge nui ọba kwu onu slhi Ọke weli we ife ni bu ke ni ochone kọ tiye onwe ni ọku di. Ọkpala-ọsa.	basket. He tailed him all the way to the neighbouring village, making sure he was at some safe distance behind the dog all the time. The dog made his way to a farm and, after looking around to make sure that no one was watching, started harvesting yam off the farm into his basket. The tortoise then announced his presence to the dog. The dog was shocked that his friend would go to that extent to find out his secret, but there was nothing he could do. He decided to let the tortoise in on his terrible act of stealing from someone else's farm. So off they went on the next day, and the next, and the next.... Each time they went, the tortoise took a little more than he did the previous day. It then occurred to the dog that the more yams the tortoise added each day, the longer it took them to get back home, so he decided to caution him. "My good friend tortoise, the quantity of yam you take home each day is becoming too much. Yesterday, we left for home at 5.45pm. The farmer may catch us and then that will be the end of us." The tortoise replied nonchalantly, "Don't worry my friend; I'm storing enough yam at home for the rainy day. The farmer will never catch us." "I don't think you should be greedy; you could get us in trouble if we harvest too much yam than we can carry easily enough to escape being caught by the farmer," said the dog worriedly. So, the next day, at 5.30 prompt, the dog announced that he was leaving for home. But the tortoise pleaded for some more time to harvest yam. Shortly after, the dog put his basket on his head and started heading home. The tortoise noticed this and shouted after the dog." Dog, wait for me, wait for me, I can't carry my basket alone, it's too heavy, please help me," The dog however refused to listen and made haste to avoid the farmer. The tortoise pleaded for hours, but the dog

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	by then had long gone. The farmer arrived on his farm and found the tortoise with a basketful of his yam. He handed him over to the king's men and the tortoise was brought to justice. When the dog saw what had happened to his friend tortoise, he was afraid, he then realized how unfair his actions towards the farmer had been. From then on, he decided that he would never take whatever did not belong to him so that he would not get himself into trouble like the tortoise. Narrator: That is the end of my story… Audience: welcome…

Iku ụgwọ inufu ishi	***Consequences of Disobedience***
Ni ime ofụ nwata obodo we kpori Adoni-shaka, onweri ofụ onyenye nweri umu etọ. We enwe mkpomkpo akuni uba, bu nwata kẹ we nweni ke onyenye kẹu di ne welie na zu umu aya. Ke onyenye na shi nli, ke nli keu zu ọsa umu aya ni ele ne lu we li, ke oku ba pusa ke wa ju onye kani ebe li kobu onye di li tune. Ofụ ụbọchi ke onyenye kẹu aba shi nli, di ke ele ẹdẹ I ye umu aya, ba deme ọba we onyenike, bu nli, kẹu ishi nne ni ụbọ chi kẹu, elẹnu nimu aya eli junẹefo, ebe onyenye kẹu ghali kẹ, ọba gwa umu aya shi wẹ be teli nli di ni ite ẹka, w aba kwe shi wa nuwo Nne wẹ dolụ je ja me ife ni ụbọchi kẹu. Umu aya aba ghashi ezhi je gu egwu. Oge wẹ dine gwu egwu ofụni ime wẹ aba je ebe ofe di je lifu oskapa dini ime ife nẹw, ebe oli te nẹ oba ti cha fụ on u aya ke mmalu ba mali shi iya li ninli kẹu. Egba ke onyenye chi sẹni je ne ife ko li nli ọba nepusẹ shin li ada, ọba kpozu osa umu aya, kẹ ojuwẹ onye lifu ni nli odemeni ni ite koji ni ba ghali. Nwa umu aya ẹto shi wẹ amali onye li ni nli kẹu. Ke onyenye di ku nishi no di weli wẹ je mmili ja kpo a nmo. Odi nweni nkwe li we kweli ni	In a small village called Adonishaka, there lived a woman with three children. They didn't have much but the little they had been always managed by the woman. She cooks food and divides it accordingly to the children so that each would have what to eat without there being arguments of who gets the big or small portion of food and who gets the bigger or smaller pieces meats. One day the woman cooked food as usual for the children and gave each of them their portion, but the food was really small that day so the children were not satisfied, when the woman was going out, she asked the children not to touch the food in the pot and they said okay, so the woman went about her day and the children went out to play. While they were playing one of the children went to the pot and ate the rice and after eating cleaned the mouth so that no trace of food remained. When the woman came back and went to the pot to eat she discovered that there was no food in the pot so she called the children to ask them who ate the food and the three of them denied eating food from the pot. So she decided to take them to the river deity

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kunishi azu bini ime mmili, shi ime ife ni di nma, ho di mi e ife nko nko, ya di nali ụgwọ ọlụ e. Ebeni kẹnne wẹ welini wẹ ne je. Oba gwa wẹ, ofụni ofụ, shi wẹ bu ebu: Ọshi mmẹ linines kapa keni Ọshi mmẹ li oskapa keni Agbakara ke nue fum Azu ke li fum Ahuum!!! Nwa ke i bụ zo abu ẹbụ kẹu bane rie mmili keu. Mmili kẹu eme ghaline ẹsụ eshi ele onwe ife meni ni,di di ko nma ke kwe ẹbuo abia, ba bu ẹbụ kẹu, onwe ife meni ni, ni osa diwu konma, elenu ko di luni ke kwe ẹto. Oge ibuzo ocho ne ko bu ẹbụ keu, bu odi ioni shi ashi ke agbakara apusane shi ese elẹu agbakara adi ne bi, elenu ke kwe ẹto aba bi do na bu ẹbụ: Ọshi mmẹ linines kapa keni Ọshi mmẹ li oskapa keni Agbakara ke nue fum Azu ke li fum Alugbẹ kẹu abu dụlụ nẹẹbụ keu ke ofu ogbe azu pusani ni ime mmili be nuefuẹ.	to go and swear. There was a superstition that agbakara (fish) was living in the river and if you do any wrong it will mete out justice immediately. That is where the woman took the children to and she asked each of them to sing a song: If na me eat this rice If na me eat this rice Agbakara must to swallow me Fish must to eatee me Ahuuum!!! The first child sang the song and looked at the river it was calm, since nothing happened, he was okay. The second child sang the song and all was well and so it was the third child's turn to sing, at first the child did not want to sing, but he felt that since the agbakara did not come out then it didn't exist, so the third child started singing: If na me eat this rice If na me eat this rice Agbakara must to swallow me Fish must to… The child did not finish the song before a very big fish came out of the water and swallowed the child. Narrator: That is the end of my story… Audience: welcome…

Analysis of the Folktales

In the African cosmology, folktales serve as a means of handing down traditions and customs from one generation to the next. The Ukwuani folktales are numerous; among these are stories, riddles or fables, histories, myths, songs and proverbs. This world of animal intrigue, of trickster and tricked and uncommon human characters in the folktales are called the core Africa culture; and this typical oral genre, among others, shows the creativity and imagination of incorporating and recreating knowledge in folktales, and then using that medium to disseminate the knowledge.

The folktale why the tortoise back is cracked and the tortoise, the dog and the farmer belong to a category of fables where the animal is the protagonist. The tales are told in didactic language which makes it easy for the listeners to grasp and the moral lesson learned without having to explain things over and over again.

When taking a look at the setting of the folktale why the tortoise back is cracked, it is discovered that the settings remove the tale from the real world, taking us to a time and place where animals talk, witches and wizards roam, and

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magic spells are commonplace and that the tale begins with 'once upon a time' and these three folktales have these elements. In these folktales we can see that part of Tortoise character is cleverness, knowing when to do some certain things and how to do them the appropriate way. The plot is simple and very interesting, the style used in these tales is a plausibility story which is possible but not probable and the point of view is often a third person narrative or sometimes a first-person narrative.

Folktales featuring consequence of disobedience fall under the category of social folktales from which moral lessons are drawn. The theme in this folktale is that our actions have consequences and that the outcome of anything would be determined by the act taken. The language employed in this tale is simple and easy to grasp. The folktale consequences of disobedience used a technique called stylized intensification, which occurs when, with each repetition, an element is further exaggerated or intensified. Repetitious phrases are common in this tale, they supply a rhythmical quality desirable in folktales and perhaps aided in memorization of the story. The tone of this folktale is reflection of human weakness such as disobedience. Hyperbole is used in this tale, which is a lot of exaggeration, *ahuum! ahuum!*is the sound of someone swallowing something.

In conclusion, the adaptation of Ukwuani folktales into animated cartoons is not merely a technological or artistic endeavor; it is a cultural bridge that spans continents. This paper provides information on folktales that can be transitioned into cartoons to preserve and promote the Ukwuani culture. As these stories make their way into the globalized world of animated entertainment, they bring with them a wealth of cultural diversity and a unique perspective on life, nature, and humanity.

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