

Africanism In Amos Tutuola's *The Palmwine Drinkard*

Adedapo Oluwatosin Ayomikun

Department of Languages and Literary Studies
Adeleke University
Ede, Osun State
Nigeria

Oladimeji Anuoluwapo Omowale

Department of Languages and Literary Studies
Adeleke University
Ede, Osun State
Nigeria

Abstract

Africanism describes attributes of African culture identifiable in societal customs and institutions of the African. It is also an allegiance to traditions, or interests or values of Africa. Since the time of the colonial masters, African culture has been weakened. The African heritage has lost its values as it has been placed on a sub-standard pedestal and as such going into extinction. This paper explores the significance of African culture and advocates for its promotion. By employing a critical textual analysis, this paper brings out how Amos Tutuola has promoted the richness of African culture in his book "The Palmwine Drinkard". Written in 1952, the book was the first African novel in English to be published internationally as it explicitly described the Yoruba cultural heritage. This paper also paints an imagery of places which are often told in Yoruba myth and folktales. The author was a man looking for his dead palmwine tapster to bring out the beautiful cultural heritage which are no more regarded in this generation. This study concludes by admonishing all to value and embrace the beauty of Africa, especially embedded in the culture.

Keywords: Africanism, culture, palmwine. heritage

Introduction

Africanism is a term used to describe the cultural, social, and political influences and expressions of African people, both within African and in the African diaspora. It embodies a wide range aspects, including language, art, music, religion, and social structures, that have their roots in the diverse cultures and histories of the African continent.

The concept of Africanism emerged as a response to the historical experiences of Africans and people of African descent. It is a way of asserting and celebrating the unique identity, heritage and contributions of Africans and people of African descent often in the face of marginalisation and oppression



Africanism denotes Pan-Africanism. According to Adetula et al, Pan-Africanism is a movement, an ideology and a geopolitical project for liberating and uniting African people and the African diaspora around the world. The idea is that, by fostering unity, Africa can achieve a self-reliant and fortified economic, social and political future.¹ This simply connotes that, Pan-Africanism as a movement has a focus which among others is to make Africans realise themselves as human and not as a second-class society. According to Gebrekidan, throughout generations, Pan Africanism promoted a consciousness of Africa as the ancestral home for Black people, and a desire to work for its liberation.²The major aim of the movement is to make sure that Africans are liberated from the grip of the colonial masters because since the days of the colonial masters, Africans have not been appreciating their own culture and custom thereby, making them slaves even in their mother land. The thing that makes Africans is basically in customs and beliefs.

African writers were able to realise this thereby making them write about the ways of life and beliefs of Africans in order to preserve the Africanism of Africa, such that even generations yet unborn will have access to it.

This paper explores the Africanism in African literature as portrayed by Amos Tutuola in his *The Palmwine Drinkard*.

Amos Tutuola was born 1920, Abeokuta, Nigeria. He was a Nigerian writer. He had access to formal education for only six years and his writings were not conventional of the Nigerian literature. His tales were loosely crafted prose epics that is based on ancient themes, using Yoruba mythology and folklore. His best – known work is *The Palm-wine Drinkard* (1952), a traditional quest story and the first Nigerian work to be published and read internationally. His other writings include the tale *The Witch – Herbalist of the Remote Town* (1981), *Yoruba Folktales* (1986), and *Village Witch Doctor* (1990).Tutuola had to stop his studies after his father passed away in December 1938, making him to achieve only sixth grade of education due to financial constraints. He attempted farming, but his harvest was unsuccessful, so in 1940 he relocated to Lagos and began working for the Royal during World War II in the air forces as a blacksmith and works in a variety of other industries, such as bread sales and messenger work for the Nigerian Department of Labor. It was the messenger job that gave him time to write down stories he had heard in the past, especially folkloric stories

He completed his first book in 1946. His first novel, *The Palm-wine Drinkard and his Dead Palm-wine Tapster in the Dead's' Town*, became the subject of much controversy because of its disjointed grammatical expressions, though stylist and vivid, writing. It was the first novel to be published by a Nigerian author, and also the first novel by a black African to be written in English. Through the work, Tutuola became the first Nigerian to be internationally recognized as

¹Adetula, Bereketiab, et al. "The Legacy of Pan-Africanism in African Integration today." *Nordic Africa Institute*. 2020.

²FikruGebrekidan,"From Adwa to OAU: Ethiopia and the Politics of Pan-Africanism 1896–1963". *International Journal of Ethiopian Studies* 6: (2012) 71–86.

writer. It's one of the first works adapted from Yoruba folk tales to nonstandard English, and Tutuola has been credited with creating a unique form of literature in Africa.

The book follows the story of a man who sets out on a quest to find his palmwine tapster who had died in an accident. During his journey through a magical and surreal world, the drunkard encounter various terrible creatures, engages in adventures and faces challenges which he at the end overcame as he eventually finds his dead tapster.

The work is filled with folkloric elements, Yoruba mythology and portrayal of supernatural events as it unfolds in the quest.

African Literature

African literature is a literary work from Africa, either oral or written in African and Afro-Asiatic language and which deals with the experiences and ways of life of Africans. According to Brown, African literature is "any literary work composed by an African having African experiences, elements, characters, attitudes, and settings"³.

One key aspect of African literature is its deep roots in oral storytelling traditions. Ogede opines that, many of the most celebrated works of African fiction, such as Chinua Achebe's *Things Fall Apart*, draw heavily on the rich oral narratives, proverbs, and linguistic rhythms of specific African cultures. This blending of oral and written modes of expression has been a hallmark of African literary innovation.⁴

Another important dimension of African literature is its engagement with the complex social and political realities of the continent. According to Quasyon, writers like Ngugi wa Thiong'o and Wole Soyinka have used their work as a platform to address pressing issues such as the legacies of colonialism, the struggles for independence and democracy, and the ongoing challenges of economic and cultural development.⁵ Their writings often reflect their own lived experiences and political activism.

In more recent years, a new generation of African authors has emerged, bringing fresh perspectives and creative approaches to the field. Writers like Chimamanda Ngozi Adichie have gained global recognition for their ability to capture the nuances of contemporary African life, exploring themes of gender, class, migration, and the intersections of local and global identities. Their works have been instrumental in challenging stereotypical portrayals of Africa and amplifying diverse African voices.

³Toyin. Brown, "The Supernatural and African Literature." *Creative Literary Insight* 20 (2012), 17.

⁴Ode, Ogede, "Oral Traditions in the Novels of Chinua Achebe," *Research in African Literatures*. 25, no. 1, (1994), 27.

⁵AtoQuasyon, "Postcolonialism and the Dilemma of Nationalism in NgugiwaThiong'o's Fiction." *Research in African Literatures*. 25, no. 4, (1994), 50.

As the field of African literature continues to evolve, scholars and readers alike are increasingly recognizing the richness and relevance of this literary tradition. From the classic works of the mid-20th century to the cutting-edge narratives of today, African literature offers a powerful lens through which to understand the complex histories, cultures, and aspirations of the African continent.⁶

Africanism in *The Palmwine Drinkard*

Before the arrival and introduction of colonial literacy in Africa, literature predominantly existed in oral tradition, thereby affirming the independence of African literary expression and although the colonial situation imposes constraints on the African novel, it is essentially a hybrid out of the African oral tradition whose primary constituents is different from that of the European and other regional novel. According to Brown, the notion of the supernatural is embedded in the “religious and moral belief system”⁷ of Africans. These beliefs are examined below.

1. The belief in one Supreme God: Most African societies believe that there is one greatest being, which is God Almighty. This God Almighty is believed to be the creator and controller of the whole world. God is seen as “Omniscient”, that is, he knows, sees and hears everything. Amos Tutuola portrayed this in his work. The narrator knows there is a supreme God that knows more than anyone even though he (the narrator) is “the father of all gods and he can do anything in the world”.

2. The worship of gods and goddesses: Since the all-knowing God is not living on earth with mankind, Africans believe that God has given assignment to some people on earth to carry out on his behalf. For instance, “some believe that the earth is a goddess that is directly connected with fertility and fecundity”. The narrator believes in the existence of gods and goddesses. His encounter with different creatures in the bush shows that he believes gods and goddesses exist apart from the Almighty God.

3. Personal god: It is also believed that each individual has a personal deity (often refer to as ‘chi’ in Igbo language). The belief is that this personal god is in charge of the person’s welfare from cradle to grave. Most people dedicate houses, buildings and wooden representation to worship them and give them the deserving honour.

4. The belief in human mediators: There are human representatives of God who are of special birth and they serve as intercessor between human and the supreme being. Brown notes that these mediators can function as seers, priests, healers, rain makers, wise ones, and so on. These intermediaries function according to their purpose. While people consult the wise ones before making

⁶Ken Junior, Lipenga, “Mapping the Terrain of Contemporary African Literature.” *Research in African Literatures* 50, no. 2, (2019), 84.

⁷Toyin. Brown, “The Supernatural and African Literature.” *Creative Literary Insight* 20 (2012), 21.

any important decisions, people call on healers for their health whenever need be, and priests are also called upon as situation demands⁸.

5. The belief in morality: African societies believe in moral uprightness. The belief in morality is “dependent on social environment”, this means that a taboo in a particular society might be accepted as right in another society. This is the reason each society tries to enforce discipline in the life of the youths. To instill moral values in the younger generation, societies have developed oral methods of imparting wisdom through, folktales, riddles, songs and proverbs. This is rooted in the belief that upholding moral standards brings more blessings from the gods. The difference in moral standards of each society makes it easier for people of the same origin to be able to identify with each other when they see in the outside world. They would be able to identify the similarities in their moral stands.

6. The belief in ancestral spirit: African beliefs include revering the spirits of deceased relatives, as it is believed that these spirits can offer protection from harm, ensure fertility and bring rainfall for farming. The benevolent spirits of recent ancestors, who actively engage in the lives of their living relatives for an extended period are believed to be seeking blessings from the gods for their family members. Other category of ancestor are spirits of people who have been dead for a long time. The recently dead gradually withdraw from their activities in the human world and become the long-dead ancestors, leaving the responsibilities for the recently dead ancestors at a particular time⁹. Because of the significant roles played by these ancestors, African societies teach great respect for the ancestors, make sacrifices and pour libation to them. They also create legends to serve as reminders to generations, their heroic deeds.

7. The belief in spiritual marriages between supernatural beings and humans: Another African belief is that, some supernatural beings get married to humans in the spirit world. Brown explains that some of these supernatural beings are so jealous that they disallow their spiritual spouses (humans) to have a romantic affair in the physical world. Women who are married to the supernatural male beings are believed to be created with such exceptional beauty that is near perfection and thereby become appealing to male humans who are tempted to marry them, while the men who are married to the female spiritual beings are given much wealth and affluence in the physical world¹⁰. The affected humans end up not getting married in real life, while those that got married risk prime widowhood. *The Palmwine Drinkard* also portrays this. The wife of the narrator being captured by the complete gentleman, restoration of the woman and the marriage of the narrator to the woman shows that human do get married to spirits.

8. The belief in some diseases that has been classified as abominable. Those infected by the diseases are believed to have offended or disobeyed the gods, therefore incurring the diseases upon themselves and at times on their loved

⁸Brown, “The Supernatural and African Literature,” 28.

⁹Brown, “The Supernatural and African Literature,” 30.

¹⁰Brown, “The Supernatural and African Literature,” 31.

ones. Diseases like leprosy, impotence, tuberculosis, and imbecility are some of the abominable diseases¹¹.

9. The belief in magic, witchcraft and sorcery as a means of by which humans interact with the supernatural.¹²*The Palmwine Drinkard* captures this vividly. Most of the narrator's journey looking for the dead tapster wouldn't have been successful without the use magic. The narrator changing to different creature while following the complete gentleman, changing to air when travelling by road was dangerous among other events in the novel shows the Africans belief in magic.

10. The belief in fate, predestination and foreordination.¹³ Every human is believed to have chosen what he wants to be before being given birth to Africans' belief that nothing can avert whatever that has been predestined.

Language

Amos Tutuola is a Yoruba writer at the early stage of two languages i.e. English as the official language and the mother tongue. He writes down in English (his second language, L₂) a story that comes from the culture of his Yoruba ethnic and language group. He tried to a large extent to convey the narrative style and linguistic flavour of the language of the story's origin (Yoruba). He made use of this style of writing, primarily because his level of bilingualism provides him with no other option. His ideas are first thought of in his mother tongue (just like every other bilingual), then transferring these thoughts into English. Here, Gerald comments on this, thus:

Many educated Nigerians however, are embarrassed by the "mistakes" they find in Tutuola's English, which some of them seems to regard as an undeserved reflection on the African race in general.¹⁴

The novel is still praised in England and the United States of America, but Tutuola's most severe critics are Africans, who attacked his imperfect English and presenting a disparaging image of Africa. Rather than his indigenous language, he wrote in English with a view to reach more people. Being the first Yoruba work in foreign language, people's interest in the work was huge. Even though the English used in the work is not the standard one, people were able to resonate with the work because it is what an illiterate person can understand. Example of these "mistakes" is the use of deviant nominalization. Tutuola uses overgeneralization in deriving nominals from other form class of words. This problem leads him to produce words like "whereabouts" (which is extensively used in the novel), "debitor"¹⁵, "gravitiness"¹⁶

¹¹Brown, "The Supernatural and African Literature," 41.

¹²Brown, "The Supernatural and African Literature," 43.

¹³Brown, "The Supernatural and African Literature," 50.

¹⁴ Moore Gerald, "Amos Tutuola: A Nigerian Visionary" in UlliBeier (Ed) *Introduction to African Literature*. London: Longman, (1972), 65.

¹⁵ Amos, Tutuola, *The Palm-Wine Drinkard and His Dead Palm-Wine Tapster in the Dead's Town*. London: Faber and Faber, (1952), 111-112.

To many educated readers in Nigeria, the novel is an affront, and its ungrammatical English “does not reflect the level of learning and civilization many of them have achieved.” Examples of these ungrammatical English, which is as a result of the influence of the mother tongue of the writer is captured in an expression like this: “One fine morning, I took my native juju and also my father’s juju with me and I left my father’s home-town to find out whereabouts was my tapster who dies”.¹⁷ And yet another: “I myself commanded the ropes of the yams in his garden to tight him there...”.¹⁸ This style of double nominal is consistently used throughout the text. As in “...when my wife and I myself saw these terrible creature...”(105), “even I myself knew already that deads could not live with alives...” (101), “... and I myself was feeling the heat from his eyes too much (.54).

Other examples are: they were drinking palm-wine till a late hour of the night

...all of the rest were hard workers, but I myself was an expert palm-wine drunkard (7).

He was returning them the owners. (20)

He told my wife to carry him by head. (35)

Even a pond did not be near there (75)

...all had become powerless from long using (80)

...it was a really road not a bush as before (101)

But these people still remained there, even they not playing

etc.¹⁹

Yoruba language greatly influences his choice of words in the work. He made use of some spellings that are not actually in the English lexis. There are other words that are direct translations from Yoruba language to English. Although those words are easily understood especially and would be able to know his intended choice of words.

drinkard (7)	-	drinker
tapster - (9)	-	tapper
juju-man - (23)	-	witch- doctor
termite’s house - (43)-		anthill
branched - (57)	-	branched off
juju - (58)	-	talisman
alives - (97)	-	the living
really road - (101)-		real road
doings - (101)	-	actions
senior - Wife - (113)-		eldest wife
second to senior - (113)-		second
debtor - (122)	-	debtor

¹⁶Tutuola, *The Palm-Wine Drinkard and His Dead Palm-Wine Tapster in the Deads’ Town*, 75.

¹⁷Tutuola, *The Palm-Wine Drinkard and His Dead Palm-Wine Tapster in the Deads’ Town*, 9.

¹⁸Tutuola, *The Palm-Wine Drinkard and His Dead Palm-Wine Tapster in the Deads’ Town*, 12.

¹⁹Tutuola, *The Palm-Wine Drinkard and His Dead Palm-Wine Tapster in the Deads’ Town*, 122.

Supernatural

In *The Palm-Wine Drinkard* the supernatural is simply natural. Death, gods, spirits and other dangerous creatures of the bushes and forests not only take on human nature but also have their supernatural features embedded in them. The narrator named himself “father of the gods who could do everything in this world”²⁰ because he is also a special creature as he is able to behave as he wishes according to how the situation at hand demands. If he meets with what requires him to change to another creature, he does so effortlessly. An instance is when he got to a river that could not be crossed by foot or swimming, through the charm he acquired from ‘kind spirit’, changed to a canoe, (although with the consciousness of a man) and transport his wife to the other side of the river, after which he changed back to his human self²¹. Another portrayal of this was when the narrator, when trying to rescue the lady captured by the ‘handsome gentleman’ that later turned into a skull changed into a lizard in order to penetrate the skulls’ kingdom and when he was about to be caught when the cowrie on the lady’s neck made sound, he ‘dissolved himself into air’ (26-27).

In the same vein. Spirits and gods connected to humanity exhibit emotions and characters peculiar to humans. Like the narrator, these individuals may attempt to cunningly outsmart others. When the skull – that is watching the captured lady whom the narrator sets out to find and bring back to her father – falls asleep and thus is not in a position to blow the whistle and alert the other skulls, the narrator is able to change himself back from a lizard into a man to speak to the lady, who is seated “on a bullfrog with a single cowrie tied on her neck”²². He was able to “changed” or “dissolved himself into air” before a cowrie could be tied around his neck as well, when the cowrie on the lady’s neck “made a curious noise” and alerted the skulls.²³ The major aim of tying cowries around the neck of their victims by the skulls is “to reduce the power of any human being” and “also to make a person dumb”.²⁴ When he finally rescued the lady and was trying to escape from the skulls already chasing him in the forest, while ‘rolling on the ground like large stones and also humming with terrible noise’, he ‘changed the lady into a kitten and put her inside my pocket and changed myself to a very small bird’.²⁵

Death in the work is portrayed as not only living like human being but also habiting among living being which the writer put as the ‘alives’, until the narrator, “brought Death out from his house,” as requested by a god turned

²⁰Tutuola, *The Palm-Wine Drinkard and His Dead Palm-Wine Tapster in the Deads’ Town*, 10.

²¹Tutuola, *The Palm-Wine Drinkard and His Dead Palm-Wine Tapster in the Deads’ Town*, 39.

²²Tutuola, *The Palm-Wine Drinkard and His Dead Palm-Wine Tapster in the Deads’ Town*, 26.

²³Tutuola, *The Palm-Wine Drinkard and His Dead Palm-Wine Tapster in the Deads’ Town*, 27.

²⁴Tutuola, *The Palm-Wine Drinkard and His Dead Palm-Wine Tapster in the Deads’ Town*, 27.

²⁵Tutuola, *The Palm-Wine Drinkard and His Dead Palm-Wine Tapster in the Deads’ Town*, 28.

man, thereby defeating Death forever with “no permanent place to dwell or stay,” and since then, “we are hearing his name about in the world”²⁶. Even though hearing death is frightening, however, death in the work has farms that he cultivates in order to eat and live healthy.

The dead of the Deads’ Town are also ordinary in their activities as they eat, drink and indulge in the practices of the ‘alives’, despite their qualities of the dead, which includes walking backwards. Getting to the Deads’ Town, where the narrator (palm wine drunkard) eventually finds his dead tapster, “BAITY,” after searching for ten years, despite that it is “forbidden for ‘alives’ to come”²⁷ ‘alives’ are still tolerated. Deads’ Town is very accommodating and no segregation, as “both white and black deads” are living there.²⁸

The culture of giving and gifting as the living being do is also found in Deads’ Town. According to the narrator, “he [tapster] told me that he could not follow me back to my town again, because a dead man could not live with alives ... and said that he would give me anything that I liked in the Deads’ Town”.²⁹ The ‘tapster’ received an egg as a parting gift with the instruction “to keep it as safely as gold” upon his return home. The tapster told him “the use of the egg was to give me anything that I wanted in this world and if I wanted to use it, I must put it in a big bowl of water, then I would mention the name of anything that I wanted”.³⁰ The living beings and the dead living in the dead of Deads’ Town act in a very identical way.

Furthermore, there is always a case of one good turn deserves another in the world and this is also depicted in *The Palm-Wine Drinkard*. None of the creatures encountered by the narrator helped him without him first rendering one service or the other. The unfortunate thing for him is that most of the help or services rendered were mostly difficult and life threatening. Moving through bushes and forests to different towns looking for his tapster, he always meet people ‘would say unless I should help them to do something, they would not tell’.³¹ This he was doing for ten years before he eventually met his tapster. This is seen in the old man (god) who sent the narrator to get a blacksmith without giving the name in order to make the task more difficult. Surprised that he carried out the task, the old man gave the narrator another challenging task by requesting him to capture death and deliver it to him. The old man and his family could not stay as the narrator indeed captured death and delivered it to him. The old man did not believe that death could be captured. The task of rescuing the daughter from the complete gentleman, who is originally a skull

²⁶Tutuola, *The Palm-Wine Drinkard and His Dead Palm-Wine Tapster in the Deads’ Town*, 16.

²⁷Tutuola, *The Palm-Wine Drinkard and His Dead Palm-Wine Tapster in the Deads’ Town*, 96.

²⁸Tutuola, *The Palm-Wine Drinkard and His Dead Palm-Wine Tapster in the Deads’ Town*, 100.

²⁹Tutuola, *The Palm-Wine Drinkard and His Dead Palm-Wine Tapster in the Deads’ Town*, 100.

³⁰Tutuola, *The Palm-Wine Drinkard and His Dead Palm-Wine Tapster in the Deads’ Town*, 101.

³¹Tutuola, *The Palm-Wine Drinkard and His Dead Palm-Wine Tapster in the Deads’ Town*, 99.

but always borrow his body parts was also giving to him by the head of the town with the famous market. He also carried out the task successfully with the help of his 'juju', and the rescued lady eventually became his wife.

The book also depicts how human beings are different what they look like. Looks can deceive as seen in the work where some characters look like human but are far from being one. The complete gentleman that the daughter of the head of the town with famous market illustrate this. The lady has turned out proposals from different suitors but got carries away by the handsomeness of the gentleman she meets at the market. The author put it thus:

This lady was very beautiful as an angel but no man could convince her for marriage. So, one day she went to the market on a market-day as she was doing before, or to sell her articles as usual; on that market-day, she saw a curious creature in the market, but she did not know where the man came from and never knew him before.³²

She was easily carried away by this "beautiful 'complete' gentleman, dressed with the finest and most costly clothes" (18). Truly, "all the parts of his body were completed"; he was both tall and stout, and had he "been an article or an animal for sale, he would be sold at least for £2000 (two thousand pounds)" (18). He did not the give the lady attention yet, she felt attracted to him. She "left her articles" unsold and "began to watch the movements of the complete gentleman about in the market" (18). After buying and selling at the market and everyone was returning to their various destinations, this lady followed the gentleman and despite his stern warning for her to desist from following him, this lady "did not listen to what he was telling her"(19), the gentleman got tired and left her. They left the road on which they were travelling after walking about twelve miles away from the market, they entered into an endless bush where dangerous creatures are.³³ As they entered the bush and the complete gentleman started returning 'the hired parts of his body to the owners', the lady knew she was doomed but it was too late for her to turn back because the complete gentleman refused to let her go as she has been warned earlier but she refused to heed ³⁴. After returning and paid for the hired body parts, he has reduced to a skull and 'he could jump a mile to the second before coming down' (22). The lady tried running away but the skull was faster and was able to stop her till they eventually got to his house which was a hole under the ground and 'there were only Skulls living in that whole' (22).

As they got home, the skull 'tied a single Cowrie on the neck of this lady with a kind of rope, gave her a large frog on which she sat as a stool', and then 'he gave a whistle to a Skull of his kind to keep watch on this lady whenever she wanted

³²Tutuola, *The Palm-Wine Drinkard and His Dead Palm-Wine Tapster in the Deads' Town*, 18.

³³Tutuola, *The Palm-Wine Drinkard and His Dead Palm-Wine Tapster in the Deads' Town*, 19.

³⁴Tutuola, *The Palm-Wine Drinkard and His Dead Palm-Wine Tapster in the Deads' Town*, 20.

to run away'.³⁵ She was with them until her father met the narrator and gave the narrator the task of rescuing his daughter which the narrator carried out successfully.³⁶

There is another lesson that, not all supernatural being are hurtful. This is portrayed by the character of the faithful mother in the white tree (65). To a large extent, the faithful mother helped the narrator and his wife in the journey because they were able to sell their death at the entrance of the tree which gave them the assurance that no matter the obstacle to the Dead's town, they were not going to die.

At the end of the novel, they were able to achieve their goal due to their perseverance and consistency, which means that no goal is difficult to achieve through perseverance and consistent effort.

Conclusion

Literature mirrors society. It also performs didactic functions. Amos Tutuola tried to portray the African heritage at a time people were not writing in English. Despite the fact that he was not educated, he still put up the book even though he was rejected at home, he looked beyond the rejection and he gained the international recognition. Apart from the fact that *The Palmwine Drinkards* how cases the power of Africans, i.e. what an African is capable of doing, it also teaches moral lesson. Generations yet unborn will be able to read the book and understand the cultural strength which is very scarce to come across in the present generation. Each of the narrator's journey in the book can be used as moonlight story to teach children moral lesson.

Bibliography

Adesuyi, Oluwasoore. "The Supernatural in Amos Tutuola's *The Palmwine Drinkard and My Life in the Bush of Ghosts*." Unpublished B.A Long Essay. Federal University, Oye-ekiti. 2018.

Adetula, Bereketeab, et al. "The Legacy of Pan-Africanism in African Integration today." *Nordic Africa Institute*. 2020. Web. July 2021.

Brown, Toyin. "The Supernatural and African Literature." *Creative Literary Insight*. 20 Oct. 2012. Web. 10 July 2021.

Gebrekidan, Fikru. From Adwa to OAU: "Ethiopia and the Politics of Pan Africanism 1896-1963". *International Journal of Ethiopian Studies* 6: 2012 71-86.

Gerald, Moore. "Amos Tutuola: A Nigerian Visionary" in Ulli Beier (Ed) *Introduction to African Literature*. London: Longman, 1972.

³⁵Tutuola, *The Palm-Wine Drinkard and His Dead Palm-Wine Tapster in the Deads' Town*, 22.

³⁶Tutuola, *The Palm-Wine Drinkard and His Dead Palm-Wine Tapster in the Deads' Town*, 23-31.

Lipenga, Ken Junior. "Mapping the Terrain of Contemporary African Literature." *Research in African Literatures* 50, no. 2, (2019), 78-92.

Ogede, Ode. "Oral Traditions in the Novels of Chinua Achebe." *Research in African Literatures* 25, no. 1, (1994), 23-29.

Onabiyi, Monilola. "The Mythological Icons in Amos Tutuola's *The Palm-Wine Drinkard*." Unpublished B.A. Long Essay. University of Ilorin, 2001. WEB. June 2021.

Parrinder, G. "Foreward" to Tutuola's *My Life in the Bush of Ghosts*. London: Faber and Faber, 1954.

Quayson, Ato. "Postcolonialism and the Dilemma of Nationalism in Ngugi wa Thiong'o's Fiction." *Research in African Literatures* 25, no. 4, (1994), 45-67.

Tutuola, Amos. *The Palm-Wine Drinkard and His Dead Palm-Wine Tapster in the Deads' Town*. London: Faber and Faber, 1952.