



Sustaining Nigerian Culture in the 21st Century Via Literature: A Study of Chioma Njoku's "Taboo in the Village"

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ABSTRACT

In the African context, issues pertaining to incest are of significant gravity and, if handled with levity is believed to have devastating repercussions for both the offenders and their families. Social change has adversely affected the perpetuation of norms, cultural practices, shared values and behavioral patterns that define a society. Reclaiming our values, traditions and societal norms amidst the challenges posed by globalization is of utmost importance. This paper adopting J.L. Austin (1962) speech acts presents a sociolinguistic examination of thirty-one excerpts randomly sampled from Chioma Njoku's novel "Taboo in the Village", which unveils the intricate relationship between customs and traditions with regards to incestuous sexual offence within a Nigerian cultural milieu. Through the lens of sociolinguistics, this research scrutinizes the linguistic choices within the text that addresses this sensitive subject of incest. Consequently, the study advocates for the re-establishment of African literature study within the General Studies curriculum, specifically in the "Communication in English" course (GST 111), as endorsed by the Nigerian University Commission in the Core Curriculum Minimum Academic Standard (CCMAS). Furthermore, it is imperative that parents and guardians impart knowledge to their wards regarding the traditions of their respective communities, utilizing methods such as story-telling or the reading of fictional literature, in order to avert the possibility of their engagement in immoral conduct

INTRODUCTION

Language is a significant factor in the education and formation of individuals' attitudes and values (Holmes, 2013). It explains that individuals from diverse cultural backgrounds engage in distinct cognitive processes due to the differences inherent in their respective languages. In support of this assertion, Wardhaugh (2013) affirms that language not only shapes but also influences cognition and cultural paradigms, while at the same time, culture reciprocally impacts linguistic expression. Chowdhury and Hossain (2022), referencing Hughes and Kroehler (2014), argue that each language embodies a specific culture and community; thus, the dynamic nature of language enables individuals to reflect the cultural characteristics of their respective communities. This source further elucidates that language is fundamental in the creation of culture and the transmission of cultural knowledge to subsequent generations.

Language serves an essential function in the transmission of cultural values across generations (Saputra, 2022). A decline in cultural integrity is concomitant with a decline in linguistic vitality. When a culture relinquishes its linguistic heritage, the prevailing culture asserts dominance through its linguistic framework. Rahman, Quasem, and Hasam (2019) contend that increased reliance on foreign languages correlates with a heightened dependence on foreign cultural paradigms. As a result, the preference for the English language and its accompanying Western culture has profoundly impacted the indigenous languages and cultural values of Nigeria as illustrated by the observance of Western festivities such as Valentine's Day and New Year's Eve, rather than the traditional cultural celebrations that function to sustain the heritage of the populace across generational timelines.

Al-kawari (2022), concurs that when a language maintains a prominent status, it possesses the capacity to exert influence over other languages and the cultures affiliated with them. The prominence of English language and culture is often exaggerated, whereas African languages and cultural practices are frequently marginalized (Rahman, Quasem, & Hasam 2019). This dynamic, as noted in the source, has facilitated the assimilation of cultural styles, attitudes, and beliefs that undermine traditional practices. Liu (2024) posits that when one language is eclipsed by another, the cultural practices, traditions, and expressions associated with the overshadowed language may begin to deteriorate, resulting in alterations in artistic expressions, musical traditions, storytelling, and everyday values and customs, ultimately leading to the devaluation of unique customs and identities. This phenomenon underscores the implicit power of language, encapsulating its ability to redefine culture and the foundational elements of community. Nordquist (2019) characterizes the utilization of a foreign language to transform the fundamental functions of a community as linguistic imperialism.

Taboo operates within the confines of its cultural context. It possesses cultural specificity and lacks universality, manifesting in a variety of environments, spanning from ancient to contemporary societies, and across all strata of civilization. Ucha (2024) laments the erosion of values such as honesty, respect for human life, brotherhood, diligence, and industriousness that were

historically emblematic of African societies. Contemporary youth are increasingly unfamiliar with the proverbs and sagacious expressions that encapsulate cultural wisdom. According to the source, none of our cultural frameworks endorse theft, whether through internet fraud colloquially known as 'Yahoo' or through armed robbery, nor do they promote the oppression of the vulnerable or the elevation of force, as observed in governmental practices. Such behaviors and others are categorized as taboo.

Literature, as articulated by Alfarhan (2024), possesses the inherent capacity to catalyze social transformation and motivate individuals to engage with significant societal concerns, such as the revitalization of cultural values to foster an improved community. Through the medium of literature, multifaceted issues pertaining to identity, cultural conventions, and values are elucidated, thereby facilitating a deeper comprehension for readers regarding the navigation of their surrounding environment. Mayende (2022) contends that amidst the escalating phenomenon of cultural polarization, literature continues to serve as a formidable influence in both shaping and reflecting societal attitudes and values.

Chioma Njoku's "Taboo in the Village" exemplifies the function of literature in both engaging with and critically examining the evolving cultural dynamics. The alarming normalization of incest within media representations constitutes a disconcerting trend that stands in stark contrast to established traditional norms. The narrative's investigation of incest as both a historical taboo and a modern concern accentuates the intricacy involved in upholding cultural values within the context of an increasingly globalized realm.

Objectives

In View of the Need to Instill our Cultural Values Within a Society Where Traditional Norms are Rapidly Eroding; This Study Sets out to:

1. Examine the sociolinguistics strategies utilized in Taboo in the Village to reflect and reinforce Nigerian cultural norms and values
2. Explore the function of language in the enforcement of social discipline and the regulation of sexual behaviour in Taboo in the Village
3. Assess the influence of indigenous languages and cultural expressions depicted in the novel on the conservation of Nigerian cultural identity

LITERATURE RIVIEW

Changing Perceptions of Sexual Taboos in Contemporary Society

Throughout history, sexual taboos have played a crucial part in the moral and social structures of societies all over the world, serving as cultural boundaries that regulate, conduct and maintain social order. However, with the increasing prevalence of modernity and globalization, perceptions regarding sexual taboos have experienced considerable transformations. According to Asiedu (2020), the processes of modernization and globalization exert considerable adverse effects on cultural values and beliefs and have precipitated a decline in their observance as societies become more interconnected and embrace Western ideologies. These explain how increased urbanization, exposure to Western education, and changing lifestyles may make traditions,

ceremonies, and beliefs less feasible as cultures move toward modernization. The "ideology of self," in which people are taught to rethink and rebuild their identities in response to new social influences regarding sexual behaviour, frequently challenging deeply ingrained cultural taboos, has emerged as a result of globalization (Adefarasin & Adefarasin, 2023). Heinen-Kay, Adam, and Zuk's (2021) research highlights how the perception of sexual taboos has changed as a result of urbanization, migration, and exposure to global cultural trends. The emergence of the internet and social media, which provide forums for discussion of topics that were termed taboo, such as homosexuality, lesbianism, and incest being discussed in public, and this challenges Nigerian culture as a whole.

According to Fresnido, Gondraneos, and Alcaraz (2024), the conflict arises between the younger generation, which views the easing of sexual taboos as a necessary step towards personal freedom, and the older generation, which views it as moral decay. In modern Nigeria, the way incest is portrayed in Nollywood films and literature stands in sharp contrast to earlier oral and folkloric traditions, where it was described as a sin that would result in punishment by the gods. Instead, contemporary narratives highlight the underlying factors, like trauma or abuse, that lead to such behaviours. Although this social media discourse does not imply that incest is becoming more acceptable, it does represent a shift from complete quietness to open discussion of this once-taboo topic. Nigerian literature has always been a significant influence in reflecting and influencing how society views cultural standards, such as sexual taboos. "Taboo in the Village" by Chioma Njoku is a perfect example of using literature as a vehicle to address social concerns that are often ignored in everyday conversation. She takes a direct stance, which is consistent with the general trend of confronting sexual topics and reflects the larger society's shift towards transparency in talks of sexuality and morality. Authors such as Chioma Njoku, Chimamanda Ngozi-Adichie, and Sefi Atta have utilized literature to investigate sexual taboos not solely as moral dilemmas but as profoundly entrenched cultural phenomena shaped by historical contexts, psychological factors, and societal transformations.

METHODOLOGY

Theoretical Framework

Speech Acts Theory

According to May (2006 p.95), Speech Acts are verbal actions taking place in the world. May (2006), citing J. L. Austin (1962) Speech Acts theory argues that sentences have meaning even when it does not have a truth value. Austin (1962) originated the different distinctions of Speech Acts also known as performatives to include the Verdictives (giving verdict / appraisals), Exercitives (exercising power / influence), Commissives (promising / committing one to do something), Behavitives (apologizing, blessing, cursing) and Expositives- refers to how one makes an utterance to fit into an argument. He further states that the concept of performatives operates within three action variables:

The Locution which refers to the literal meaning of an utterance, the illocution which states what the sentence does and the perlocution which refers to the effect the utterance has on the hearer.

RESULT AND DISCUSSION

Data for this study are thirty-one randomly sampled linguistic choices made by characters in the text "Taboo in the Village," especially speech acts that exposes how language are used to enforce social norms, uphold cultural values and regulate behaviour.

1. **Excerpt 1:** The other day I was coming back from a meeting we had with the commissioner and saw him in one store outside the school gate with a group of boys. (p.8)

The communal responsibility of training children is seen in this text unlike what is obtainable in today's society. The speaker's information by implicature is to stop an impending problem that could arise from such activity. Seeing a student in a store during lesson period speaks of truancy and a call for immediate intervention and scrutiny.

2. **Excerpt 2:** Do you know you are a princess Oge? You are a princess, Oge. I want to have you before any stupid boy gets near you. (p.17)

The first sentence is both rhetoric and assertive while the second is commissive. This flattery made Ogechi to succumb to Obioha's advances. Parents should guide their children especially, the girl child on approaches men and women could take advantage of them through manipulative words more especially in this era of lesbianism and gay activities.

3. **Excerpt 3:** When the result came out, lo and behold! Ogechi was pregnant. (p.19)

This assertive utterance lo and behold implies surprise and shocking revelation which contradicts earlier expectation, particularly in an environment where high expectations were anticipated.

4. **Excerpt 4:** How would I explain this to Izunna? How could you do this to me Ogechi? After all I suffered to raise you up, is this my reward?(p.20)

Ogechi's mother, Nwakaego laments over the shocking revelation of Ogechi's pregnancy. 'Is this my reward', exposes the high regards she had on Ogechi and her disappointment. 'How would I explain this to Izunna' exposes the family ties involved in this social stigma.

5. **Excerpt 5:** Nwakaego burst into tears. "I am finished Izum, Ogechi is pregnant." (p.21)

This declarative utterance reflects the scandalous and cultural implication of the Ogechi's pregnancy outside wedlock to the family at large.

6. **Excerpt 6:** Ogechi sensing danger started running towards Okezie's house. "Papa Please forgive me," she kept shouting as she ran to her uncle's house. (p.21)

Knowing the gravity of her actions, Ogechi pleads for mercy. Her knowledge of the import of this disgrace and her father's expected reaction prompted her to seek refuge in her uncle's house. Today, most girls flaunt unwanted pregnancies with arrogance in the name of "baby mama's" in the social media.

7. **Excerpt 7:** "Ogechi is pregnant", lamented Okezie. "Wonders will never end", exclaimed Ugonna. Thank God I don't have a daughter, she thought. Is this how girls behave? Thank God for my son. (p.23)

The revelation is a shocking one to Okezie, Ogechi's uncle who have high regards for her unlike his wife, Ugonna that is judgmental and gender bias. Ugonna bias exposes that women are involved in propagating patriarchal norms.

8. **Excerpt 8:** They demanded that Ogechi should say who impregnated her. She had ruminated it throughout the night and decided that she would not bear the shame alone. Since she warned Obioha that they were cousins, yet he went ahead and did it. (p.23)

Ogechi resolved to share the blame, by exposing Obioha, her accomplice.

9. **Excerpt 9:** "Do you know what you are saying Ogechi? Obioha is your cousin". (p.24)

This utterance is shocking and reveals the cultural import as unacceptable.

10. **Excerpt 10:** "I am not going to take this matter lying low Dede, I am going to report it to the Aladinma," he defiantly notified his elder brother. (p.24)

This declarative statement exposes the justice system in traditional society which has been undermined due to modernization.

11. **Excerpt 11:** "Do you know the implication of taking this matter to the Aladinma? It means Obioha and Ogechi will be paraded around the whole village naked or they will be ostracized for 10 years. We the parents will also not be soared. We will not participate in any village gathering for one year," Okezie said. (p.24)

Okezie explains the severe consequences of this report on their family. He exposes how traditional institutions enforce morals.

12. **Excerpt 12:** "I don't care Dede. Do you know the implication of not reporting this matter to Aladinma? It means mysterious deaths in both families. Dede, I am surprised that you, an Nze, the president of our town union, a headmaster, and a lay reader does not know the gravity of what your son has done, Izunna replied and stormed out of Okezie's house. (p.24)

This text highlights tension and fear of the supernatural in dispensing justice especially, on incestuous issues in the society. Okezie entwined between culture (Nze, the president of town union), Christian religion and education (lay reader, Headmaster) considers damning the consequence by not reporting to Aladinma unlike his illiterate younger brother Izunna. Okezie represents today's parents who have no regards for instituted cultural hierarchy and practices.

13. **Excerpt 13:** My sister, this thing that I am hearing that Ogechi is pregnant, is it true? Take it easy my sister. The problem is not that Ogechi is pregnant outside wedlock. It is not a good news though there has been one or two cases, but the sad news is the taboo surrounding the pregnancy, the woman said. (pp.25-26)

The lexeme "My sister", suggests familiarity. The rhetoric question is more of scorn than concern. She is judgmental 'But the sad news is the taboo surrounding the pregnancy'. By implicature she reminds Nwakaego of the cultural sanctions her family would face as a result of Ogechi's unwanted pregnancy.

- 14. Excerpt 14:** “Dry your tears Nwakaego. These children will not kill us. It is well. God will see you through. Nwakaego nodded as she used the end of her wrapper to clean her face. (p.26)
The perlocutionary effect of the woman’s utterance on Nwakaego is shedding tears. She comforts her and reassures her of God’s enablement in this turbulent period. Language is used for emotional support.
- 15. Excerpt 15:** “Please keep my fish for me before you contaminate it with the abomination that is wrecking your family, she said as she snatched the fish from Nwakaego. (p.26)
This text exposes the trauma Nwakaego and her family faces from their community which represents how language is used as a tool for social exclusion .
- 16. Excerpt 16:** Nwakaego could not bear it any longer. “Has it come to that? God! Who did I offend? She said to herself. (p.26)
‘Has it come to that?’, explains shock and dejection. Calling on God suggests the need for divine assistance in this moment of grief. We see how social exclusion can affect an individual physically and emotionally which could make one question his fate.
- 17. Excerpt 17:** “Nze, there is an abomination in my family! My daughter Ogechi is pregnant, and the abomination in it is that she was impregnated by no other person than my brother’s son, Obioha.(pp.28-29)
Izunna reports a cultural transgression and the need for urgent intervention
- 18. Excerpt 18:** “Chei! Tufiakwa! Aru emee! Incest in Egbelu! Nze shouted as he snapped his fingers. After a while, he said, Izunna we have to act fast before calamity befalls you and your brother’s family. By this time tomorrow, I want to see you, Okezie, your wives and those culprits. Do you understand?” (p.29)
Nze reacts with shock at the revelation. The loan words Chei! Tufiakwa! Aru emee! exposes his shock and the need for urgency to avert calamity.
- 19. Excerpt 19:** How do you want it to go Nwakaego? I say how do you want it to go, since you and your daughter, Ogechi conspired to put me in shame despite all my efforts to labour and train these children. What have I not done for you, Nwakaego? I have worked hard to make you and the children happy, but instead of the reward other men get from their children I am getting this from you. Now listen and listen good, tell your good for nothing daughter that I don’t want to see her anywhere around my house, otherwise I will personally kill her. And you get ready tomorrow morning we are going to Nze Nnaji’s house with Dee Okezie and his wife. Get ready to bear the shame which your daughter has brought to you. (pp.30-31)
Izunna resents the wife and Ogechi. Issuing a command and threat shows heightened anger, whereas, shifting blame to Nwakaego reflects the patriarchal expectation that bequeaths on a mother the responsibility of children upbringing.
- 20. Excerpt 20:** “Why are you talking like this Izunna. I am as devastated as you are in this matter. All this while Ogechi was taking first in her class, she was “Adanna”, “Nnennaya” etc., but now that this has happened, Nwakaego is supposed to carry the whole blame. (p.31)

Nwakaego is defiant, she expects Izunna to be understanding and share her grief instead of shifting blame. This exposes the patriarchal nature of our society where the children's failure is attributed to their mother's neglect whereas their success is claimed by the father

- 21. Excerpt 21:** "So it is only in education that you should train your daughter eh? You don't know that you should train your children in morals? Please Nwakaego don't annoy me any further. Izunna shouted as he stormed out of the house. (p.31)

Izunna implies that Nwakaego prioritized academic achievement over moral upbringing. This is true of what is obtainable in our society where parents are mostly interested in the schools their children attend and their performance academically.

- 22. Excerpt 22:** "You are all welcomed, Nze Nnaji began. Forgive me for not offering kolanuts. Our people have a saying that 'If you see something bigger than farm, you sell your barn. If I can remember, the last time this type of thing happened in Egbelu village was seven years ago in the house of Mazi Iwuagwu from Amaoji kindred.(p.33)

Nze Nnaji uses language to acknowledge a breach of customary activity of offering kolanut to his visitors and politely apologizes. Kolanut is a practical way of telling ones visitors that they are welcomed. He makes use of proverbs to assert that the case at hand does not require frivolities but urgency. Making reference to the incident that happened in Mazi Iwuagwu's house signifies that this sort of incidence is deeply entrenched in the history of their community. Language is used to enact the history of a community from one generation to another.

- 23. Excerpt 23:** "Nnnanyi, since last week that I chased my daughter out of my house, I have not seen her. I don't know where her mother hid her and I don't care to know. (p.34)

Izunna's statement exposes a state of emotional detachment from Ogechi, his daughter and his resoluteness to deal with the situation squarely no matter who is involved.

- 24. Excerpt 24:** "But let me sound a note of warning to all of you. Whether you hide these children in a cave or under the mountain, once the Aladinma picks a date for the cleansing of the land, they must, I repeat must be present otherwise two of you, Okezie and Izunna should be ready to face the consequences." (p.35)

This directive demands strong compliance. The repetition of "must" shows urgency in the mode of compliance. Nze's language exemplifies the power and authority of traditional custodians.

- 25. Excerpt 25:** Okezie cleared his throat and began, our people said "Onye na ekotaghi, ogodo ya ekotara ya." Everybody in Egbelu knows that I am a law abiding person that respects the law. However, it is unfortunate that after all my efforts, this has befallen me. It is also heartbreaking that my only brother, Izunna is insinuating that I am in support of what Obioha did. If I have supported Obioha in this, may I not see the light of tomorrow. I rest my case. (p.35)

Language is used for emphasis, Okezie uses proverbs to elucidate his innocence in the matter, he is just a victim of circumstance, "Onye na ekotaghi, ogo do ya ekotara ya". His assertion is aimed at defending his innocence and track record of a law-abiding citizen of Egbelu community and expresses regrets at the unfortunate turn of events due to his son's misconduct. He uses language to expose the strained relationship between him and his brother and commits himself to an oath to prove his innocence.

- 26. Excerpt 26:** It is unfortunate that this happened. Since I assumed office as the village head of Egbelu ten years ago, this is the first case of incest that has happened, from the time of our ancestors till tomorrow incest is a taboo, an abomination. The whole of Egbelu up to Umuchima do not intermarry. We regard ourselves as children of an ancestor called Nwagbara Nkwo. (p.36)

Nze expresses his disappointment at this negative occurrence of incest which is taking place since he assumed office as the village head ten years ago. Narrating the history surrounding marriage relationship exposes the restrictions imposed on the community by their ancestors. Today, people marry from families or communities where their forefathers forbade them in the name of Christianity damning the consequences. Language is used here to enact history.

- 27. Excerpt 27:** Now, we have to act fast. Tomorrow morning, I will go to and meet Eze in council. When we deliberate, we will pick a date for the cleansing. On that day, every male and female of Egbelu and Umuchima (from the oldest to the youngest) will meet and your children will be cleansed and sanctioned. Your children will be paraded round the whole four clans that make up Egbelu by the youths of this community. They will be allowed scanty coverage on their body. (p.37)

Language is used here to emphasize the authority of the Eze in Council in matters such as incest. The emphasis on cleansing shows the level of pollution due to the abomination committed. Outlining the humiliating aspect of the cleansing is to help them prepare their minds in advance for the embarrassment.

- 28. Excerpt 28:** Let me remind you people that incest in this community is not treated with levity. These children must be physically present for the cleansing. It is not done in absentia, and if you know the repercussion of this abomination they committed, you will be pleading for the cleansing to hold immediately. This is because delay could be dangerous, he finally concluded. By the time he concluded his speech, Ugonna and Nwakaego were already crying. (pp.37-38)

Nze makes use of the Exhortatives; he warns them of the deadly consequence of delaying the cleansing. "Must" denotes a non-negotiable directive. The perlocutionary effect of his utterance on Ugonna and Nwakaego is crying.

- 29. Excerpt 29:** Egbelu kwenu! Egbe began his speech on a very sad note. 'There is a taboo in the land.' He continued. 'From the origin of this town and from the time of our forefathers, a brother to a sister's body is always sacred, I repeat a brother and a sister's body is sacred and vice versa,' the visibly shaken Eze continued. The history of Egbelu as handed down to us

descended from one man known as Egejimba...."Egejimba on his death bed warned his sons that their descendants should not intermarry and anybody that disobeys the injunction will undergo cleansing and failure to do so will bring calamity to himself and his lineage. Today, a boy and a girl from this village, who incidentally are blood relations decided to go against the command of our ancestors by having an affair. (p.62)

Egbe narrates and re-emphasizes an unchangeable cultural belief or ancestral belief punishable by law. He emphasizes the sacred nature of family bonds, and warns on the calamity that would be attracted to deter others who could be tempted to engage in an incestuous relationship. Language is used in this text as a tool for social control, moral check and cultural preservation.

- 30. Excerpt 30:** Egbelu kwenu! Egbe greeted again. The first part of the cleansing has been done. If the punishment that goes with incest is being taken round the four kindreds, it would have been easy. But there is more to it. The crux of the matter is that from this day henceforth, Obioha, the sin of Okezie and Ogechi, the daughter of Izunna are banished from Egbelu village for a period of seven years. Within these seven years they are not to set their feet in Egbelu no matter what happens. Now to their parents, when a finger rubs oil, the other ones get soiled. Okezie and Izunna and their wives are banned from attending Egbelu men and women meeting for a period of one year. There should be no buying and selling to them except through a third party. (p.66) Incest comes with severe consequences; primarily the offenders face banishment for seven years from the community after being paraded half naked round the four communities that make up Egbelu community, followed by secondary sanctions on their families exposing a collective or shared responsibility. Language is used to reflect the entrenched role of tradition in regulating culture.

- 31. Excerpt 31:** "After this period of banishment, Egbe continued, these children will be accepted back into our fold having been properly cleansed. So, from here now some young men will take them to the boundary between Egbelu and Amamba community from where they will continue their journey. I greet you my people, he concluded his pronouncement and walked out with his entourage. (pp.66-67)

The need for purification after the seven years ban is emphasized by Egbe, the traditional ruler before the culprits would be allowed to relate with other people in the community. This goes that the punishment is not forever. "I greet you my people", signals the end of the meeting and the directive that the young men followed them to the boundary is to ensure strict compliance. Language is used to effect collective responsibility in upholding justice.

CONCLUSIONS AND RECOMMENDATIONS

Gee (2005), affirms that language supports the performance of social activities, identities and human affiliation within cultures, social groups and institutions; Chioma Njoku's 'Taboo in the Village' not only confronts the transgression of societal conventions but also exemplifies the function of literature in the reclamation and conservation of Nigerian cultural heritage. Through a sociolinguistic framework, this paper has examined the utilization of language within the novel to reflect the entrenched customs of Nigerian society, particularly regarding the handling of sexual deviations and ethical regulations. In this literary work, language transcends its role as a communicative instrument and emerges as a mechanism for moral instruction.

The incorporation of indigenous languages, proverbs, and storytelling in Njoku's text exemplifies how literature functions as a cultural archive, thereby reinforcing societal standards and acting as a conduit for ethical education. In conclusion, this study affirms that literature constitutes an indispensable instrument in the reclamation of African cultural values and the safeguarding of cultural identity.

Recommendations

Consequently, the study advocates for the re-introduction of African literature within the General Studies curriculum, specifically in the "Communication in English" course (GST 111), as endorsed by the Nigerian University Commission in the Core Curriculum Minimum Academic Standard (CCMAS).

Furthermore, it is imperative that parents and guardians impart knowledge regarding the traditions of their communities to their children and wards, in order to avert the possibility of their engagement in unlawful conduct.

FURTHER STUDY

This research still has delays, so further research needs to be conducted on the topic of Sustaining Nigerian Culture in the 21st Century Via Literature: A Study of Chioma Njoku's "Taboo in the Village" to enhance this research and provide more insights for the readers.

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