"The City as Muse": A Context-Oriented Meta-Historical Reading of Toyin Falola's *A Mouth Sweeter than Salt*

Ibrahim A. Odugbemi
University of Ibadan, Nigeria

Abstract

A number of scholarly and critical arguments have explored the poetics of nonfiction, otherwise called life writing, as a sub-genre of prose literature. Against the common expectation of a detailed concentration on facts about the subject (the self or the other) which has made nonfiction to be seen in some quarters as a concern of history, such critical arguments have shown that this genre has its peculiar, predominant pattern and structure, which make it arguably a concern of the literary enterprise. A part of such arguments theoretically postulates that nonfiction is a meta-history, based on its identification of some textual and contextual properties and patterns of narration which transform the life account of the self or other into a meta-historical (and not historical) expression, and therefore makes such writing a concern of literature. In extension of this argument, this paper examines Toyin Falola's memoir, *A Mouth Sweeter than Salt*, as a genre of life writing and, especially, a form of autobiography, by showing how the setting, Ibadan, in its cultural and social formations, is depicted as having contributed to the self-awareness, self-image and identity of the subject, and how this reflection makes the narrative a meta-historical expression.

Keywords: Meta-history, Contextual factors, Self-writing, Independently oriented self and interdependently oriented self, Historiography

Studies in nonfiction have paid much attention to discussing identity construction. The reason for this is apparently because the genre, in its two narrative subcategories — biographical and autobiographical writings — is supposed to be concerned with giving a true-life account of its subject. Thus, the biographer is considered to be presenting factual account of their subject; so is the autobiographer who, in their own case, is also the subject of the narrative. This concern of the two narrative subcategories of nonfiction, especially autobiographical writing, with identity construction has been examined and debated for many reasons. Among such reasons is the double identity of the autobiographer as writer and subject.

Though existing studies consider autobiography as a concern of literature, they do not see it as giving factual accounts. These studies rather argue that what makes historical writing or text a concern of history as a discipline is that it is strictly based on facts and what makes autobiographical writing or any other form of nonfiction a literary form is that it inevitably manipulates the past. With a closer look at this genre however, it is arguable that the point that it manipulates facts is a wrong generalization and, to a very large extent, not verifiable. This is because, looking critically into the criticisms, one will discover that their opinions are informed by historiography on which historical accounts and writings are based. The critics who give these opinions have assumed that any factual recollection of the past must be strictly based on historiography as a yardstick. They do not consider the dynamics and complexities of narrative which are actually what play out in autobiographical writing especially in the construction of self-identity and recollection of self-awareness.

In connection to the above therefore, while keeping to the recognition of autobiographical writing as a literary genre, this paper opposes the point that it inevitably manipulates facts, and shows that its fidelity to past accounts is not to be assessed based on the guidelines of historiography. Rather what is there is that autobiographical writing has its own peculiar, predominant pattern and structure adopted in constructing the identity of its subject and recollecting the past. The evidence of this pattern is thus further proved through a textual examination of Toyin Falola's *A Mouth Sweeter than Salt*.

This pattern or structure involves a process that has been explained using the operational term, transformation. It is also made up of some factors which could be divided into textual and contextual. Textual transformation is concerned with language use, style and formal narrative structure of a nonfictional text. Contextual transformation which is the focus of this paper is concerned with how such factors as cultural orientation, psychological influence, ideological persuasion and ethics of writing play out in nonfiction narratives.

These factors of contextual transformation have been earlier highlighted by Qi Wang and Jens Brockmeier in their examination of the conditionings of autobiographical remembering and narration, and by Kathleen Kuiper in her discussion of aspects of biography like the historical, psychological and ethical. They are argued here to be contextual transformational properties because they determine the contents of elements of nonfiction like subject matter, theme, and character portrayal, and in doing so, they project nonfiction as a genre with its own narrative pacts, in terms of content, that do not necessarily keep to the principles of historiography even though nonfictional narratives are supposed to be based on historical fact and reality. Instead of strictly and consciously following the principles of historiography, the writer's viewpoint is — naturally it seems — influenced by the properties of contextual transformation earlier mentioned.

These contextual factors fit more naturally into one form of life writing than they do into the others. For instance, the cultural factor which is examined in this paper is well spelled out in autobiography and memoir, and other biographical writings in which the subject and author-character is the corresponding personality of the writer and author-narrator. That is, it is common in self-writing, any nonfictional writing in which the author establishes their own self-concept and identity or recollects the experiences of self-awareness. The argument contained in the cultural factor is that nonfiction as a narrative transaction is a cultural practice. Thus, this argument shows that the cultural background and orientation of the self-writer — autobiographer or memoirist — determines the content of autobiographical construction and remembering and how the self is portrayed. In respect of this, Wang and Brockmeier assert that there are two basic narrative patterns of the self in "a cultural context of remembering." These are *independently oriented self* and *interdependently oriented self.*

The independently oriented self which is said to be common in Western societies is one in which the self "is essentially well-bounded, distinct and separated from others and from natural and social contexts" Oriaku identifies this self-type when he points out that the autobiographer is "likely to emphasize his uniqueness and the inability of the environment to mould him" and that he seeks to "create a pattern for his life and make it stand out from the commonplace or from the common stock of human experiences" (19–20). Largely, therefore, in an autobiographical writing that seeks to categorize the image and identity of the subject in this manner, historical facts are transformed towards representing and molding a wholly and independently self-made personage. In such life narrative, there is the domineering presence of the individualistic ideal: "I think, therefore I am." The interdependently oriented self, however, according to Wang and Brockmeier, is common in

cultures that appropriate so much honor to "social hierarchy, interpersonal harmony and personal humility," such as many East Asian cultures. This second narrative pattern of self-image and identity is said to have the self "fluidly defined and inextricably connected within a relational network that localizes the individual in a well-defined social niche." This pattern of the self is also identified by Oriaku in his argument that the autobiographer (and memoirist) can also represent himself as "one of a species" and therefore, "emphasizes the environmental and socio-cultural factor which influenced his personality formation" (19).

These two narrative patterns and conceptions of the self, as Wang and Brockmeier further explain, impose "demands on individuals in terms of how they perceive and conceive of themselves in space and time." These narrative patterns also influence how self-writers understand and construct their life stories, and either of them features in a self-writing depending on which one is pronounced in and by the cultural order of the writer. It follows therefore that it is not far-fetched to assert that the particular narrative pattern used by a self-writer is a contextual paradigm that rather naturally comes into play, as it is intrinsically registered in every self-writer as a result of being a member of a particular culture. It is on this note that we turn to the example of Toyin Falola's *A Mouth Sweeter than Salt*, in which the operation of this factor as a context-oriented property is immediately connected to the cultural dispensation of the writer. This culture is largely African, and, to narrow it down; Yoruba. The setting of the memoir, the city of Ibadan wherein the cultural orientation is manifest, could thus be seen as the writer's Muse, a metaphorical reference used by the dramatist, poet, literary critic, and academic, Femi Osofisan, in his seminal essay (2007) on the contribution of Ibadan to the growth of Nigerian literature.

Just like the Muses explained in the classical literary criticism of Plato to possess the ordinary man and put him on a high creative and artistic pedestal, transforming him into a poet, Ibadan possesses, as it were, the subject and author-character, Toyin, and in order for him to become aware of himself. Ibadan enlightens him, widens his horizon, and makes him see the world in its multifaceted phases and faces. The result of this is the writer and author-narrator, Toyin Falola. It is apparent that the identity of the self presented in *A Mouth Sweeter than Salt* faithfully follows the pattern of an interdependently oriented self. Therefore, in the writer's description or interpretation of historical events earlier observed so as to shape his own self-identity and concept, the African ideal of collectivism — "We are, therefore I am" — comes into play such that the character and personality of the subject is informed and shaped by the spatial setting, Ibadan, as a social and cultural category.

The Ibadan presented in this autobiographical narrative dates back to the 1950s and 1960s. It is a "running splash of rust and gold," as described in J.P. Clark's poem, "Ibadan". This means that the setting comprises both the "old Ibadan," the indigenous Ibadan settlement, and the "new Ibadan" which includes places that have started receiving Western civilization through British colonialism. Each of these two sides of Ibadan has its own social orientation, perspective, and direction, and the subject, Toyin, grows up 'possessed' by either of the two depending on his location at a point in time; the old or the new Ibadan. Born on the first day of January 1953, the subject and author-character's first point of arrival on earth is a hospital, a center of modern medicine. This experience is rather new, as the author-narrator says, "Neither of my parents was born in a modern hospital, as probably none existed in their time. Delivery in their time was through the traditional midwife, a semi specialist woman who responded to emergency situations, quickly abandoning her regular occupation" (15). This celebrated and non-traditional form and place of birth is to be found in the new Ibadan, and it is from it (the new Ibadan) that the self-identity and awareness of the subject starts its growth. Unlike that of his parents' dates of birth, to confirm Toyin's date of birth does not require extensive details about time and season; it is simply the first day of January 1953, and there are "too many authentic records" (15) such as certificate of birth and affidavit that prove this.

The subject's part of the new city is Agbokojo. The gradual growth of modernity in this part of Ibadan and other cities is necessarily changing and modifying their social templates and formations such that they become "fully developed, well populated, vibrant" (133). They all combine to form a "new city center" wherein people from beyond the shores of Nigeria — the Lebanese, Syrians, and Indians — partly control the market situation and Ibadan citizens come around to shop and buy textiles from them. The new city center also has different ethnic groups coming into it such as the Ijebu, Egba, Igbo, Edo, Urhobo, Ibibio, Itsekiri, and Hausa. To accommodate this increasing population, big houses are built and rented out. Toyin's father, for instance, builds "his house and stores at the edge of the new city, to service the needs of strangers and new elite" (138). In fact, his father does not just build one house but "many houses rolled into one" (139); at the age of nine, Toyin cannot count the number of rooms in them. In addition, the new Ibadan enjoys social amenities like electricity and pipe-borne water. There are also nightclubs all around to ease the tension of a stressful day. Additionally, aside from the vast roads on which vehicles run, there is also railway transportation, which is very important to the citizens because it can cover far distances and be used to transport heavy goods. This transport system is also the conveyer of people

of other cultural backgrounds that are far away from the Ibadan, like Igbo, Urhobo, Ibibio, Itsekiri, and Hausa.

This new city center of Ibadan is therefore a confluence of a number of unfamiliar cultures and civilizations. It is altogether a landscape that is vastly complex, wide, and wild in relation to the old Ibadan and the entire city itself as a traditional African society before colonialism. This social formation, therefore, effectually shapes the worldview, social engagement, and activeness of the author-character. The presence of the railway, for instance, gives new orientations to the author-character and arouses his curiosity about the train which he understands to be "the longest snake" (101) at the age of nine. As the author-narrator, Toyin Falola, points out that, "The rail lines introduced us [the author-character, Toyin, and his peers] to the idea of suicide at an early age. Whosoever was fed up with life could lie down to be crushed by the train" (103). This knowledge of suicide instigates the drama of death which the author-character and his peers engage in: "We actually practiced the drama of death, not because we wanted to die so early, but to practice for the future, talking about how easy it actually was to die whenever we chose" (103).

The curiosity in the author-character about the train leads him to visiting the train station to see what the train "bowels" (101) looks like. Before this visit, author-character has never entered a train; his knowledge of it is from songs sung by children to celebrate it and stories from older boys. To satisfy his curiosity to see the station, the author-character and his peers have to initially relate with older boys who, however, only use the opportunity to exploit them, "to make money or get free meals," and even to get "their love messages (in words or letters) to girls they very much admired [. . .] even when the occasion included a slap from a girl who felt insulted" (105). This relationship with the older boys about this product of the colonialists' civilization further widens Toyin's horizon. As a result of this relationship, at the age of nine, he has become "the goat with the long beard, too full of wisdom" (107), such that, latter on, in his own lone and adventurous visit to the train station, he explores more than the older boys have ever done. He navigates his way into the bowels of the longest snake without a ticket and ends up being dumped at Ilorin. This marks the first trip in Toyin's life, and funnily enough, to a place that, as the author-narrator points out, "even my mother and father had probably never visited" (109).

In Ilorin, he becomes a stick boy to a man feigning blindness in return for an allowance at the end of each day, even though he later gets only food as the deceptive blind master claims to be saving his allowance. This occupation is his first job, and in fact, the master has already discussed releasing him and getting him his own stick boy when he gets taller. However, having seen about "three suns rise and set, about five moons show up in a clear sky" (117), and

apparently full of joy, not thinking of home in spite of this spatial transition the train has brought about, the Ibadan-possessed must return home. This incident of homecoming comes on a Wednesday when Toyin and his "blind" master run into his Ibadan mailman. The mailman promptly identifies him as the missing boy whose photograph he saw on a post-office notice-board back in Ibadan. Thus, Toyin is "loaded into a van" like the mail and brought back to Ibadan; first to the post office where he sees the notice of a missing person for the first time, who of course is himself, and is then taken home on foot for the world of the growing new city center to see him. On the journey home from the post office, he becomes a subject of discussion who is cursed by the crowds, because to them, he has done something unexpected of his age. Back home, his journey to Ilorin is considered mysterious by all, and for this, he undergoes a purification rite — his first and last public bath — with an herbal mixture and soap so as not to "carry shame and sins into the household" (122), and in addition, later becomes identified as an *emere*, "a child who could come and go at will, an unpredictable sojourner among the living" (124), "a spirit in disguise, misrepresenting death as life" (126).

Unlike his "friends or the big boys who needed [his] story, who would rejoice with [him]" (122) for such a grand journey, none of the members of the author-character's family has any inkling that the so-identified *emere* is actually being influenced by the new social and cultural formations Ibadan has had to accommodate. They never think that "The train that took him to Ilorin and the road that brought him back were part of the changes that the British introduced after 1893." Instead of having such thought, they go back to the Yoruba traditional values and, having searched thoroughly, conclude that the identity they can give the little city boy is that of an *emere*. They judge from their own old Ibadan cultural orientation; they never think of the effects that the train — an enticing metallic monster so to speak — could have had on Toyin. It shows therefore that the Toyin's family members represent the old order which is engaged in conflict with the new order especially as they go as far as changing his school because "other parents were afraid to have an *emere* hang around their children, who had regular names and souls" (130). However, the immediate effect of changing schools is that the subject is moved closer to this Muse of a city as he is shown to have experienced:

> My new school was fun, far away from home. I had to walk eight miles a day, passing through crowded streets, shops, the bank of the Ogunpa River. Emere began to see more, to learn more, to discover the city, to know that there were other places more exotic than the Station, and to notice even animals, which often mingled with people in public. Emere now knew the people from different parts of the

> country, places where nightclubs were located, areas where truants from school congregated, places where one could spend one's allowance before reaching school, amusement zones to be visited on the way back from school. No one can hear a broken drum. Emere was learning the tricks required to prevent the drum from making noise when it was beaten. (Falola 131)

This domineering influence of the new city center as a distinct social formation constituting part of a cultural entity is also spelled out in Toyin's dealings with the geographer big boys, so to speak, as they have been self-acclaimed explorers of Britain and the United States through the study of world map made available especially by a cultural office with a library set up by the US government. As with the station experience, the big boys use the opportunity to make money from the inquisitive Toyin and his peers for services of informing them about foreign places. With this petty exploitation, they simply make him grow wiser such that even when he really needs their help, he no longer trusts them. This is 1963, when the news that Toyin will be leaving for Ode Aje is no longer a secret. This news becomes a good joke among the big boys; they mock the author-character for going to "the 'interior,' a sort of primitive backwater, instead of Lagos or London" (192). To save Toyin from the presumed mess, they suggest that he leave for the Soviet Union, whose political idea of socialism has been translated by presenters on the radio (another object of civilization) as "*je, ki emi na je*," which means "you eat, I eat." He is to get to the Soviet Union by using *egbe*, a Yoruba magic. However, owing to earlier exploitations, Toyin has grown wiser, and is not ready to make *egbe*. In spite of his noncompliance however, the big boys still have other suggestions. This brings up a small meeting held in his late father's bedroom, where they are not supposed to enter. Apparently, through this meeting, he receives one of his earliest lessons in history, as hinted at by the author-narrator's comment:

> The big boys said that one could take the train to Northern Nigeria, to the city of Maiduguri in the far northeast. From there, one could join some traders and walk northward until one reached the North African seacoast. Unknown to me, they were right, describing the old trans-Saharan trade routes they had learned about in school. (196)

Eventually, the author-character is "carted" to the "jungle" of Ode Aje, an older neighborhood east of the city of Ibadan (199) to live with his cousin, S.O. Adediran, whose nickname is Baba Olopa, being an officer in the Nigeria police force. Unlike the new city center, "Ode Aje did not thrive on modern industries" (202); rather, it had its own distinguishing social formation.

In Ode Aje, houses were much older and most of them were built of mud and roofed with corrugated iron sheet; there were no nightclubs but small shops where one could drink palm wine and beer, and there were no modern restaurants but small stores known as buka where only Yoruba food could be bought (paraphrased from 199–200).

This rural social paradigm also significantly informs the identity and self-awareness of the subject. It is here that he learns to become Yoruba, gets exposed to the politics of polygamy, meets with the enigmatic character of Leku, and engages in the herb-and-charm adventure. After spending two years here, Toyin has become a big boy. However, unlike the big boys in the new city who "think about change and overseas trips," the author-character finds in Ode Aje opportunity to think about "Yoruba and old traditions" (236). Here, the difference between these two sides of the city is perceived, as the author-narrator comments: "The lesson at Agbokojo was to gather sufficient knowledge to integrate oneself into city life; the lessons at Ode Aje were to negotiate the complexities of local traditions and adapt to the forces of change" (236). The more free, communal world here gives Toyin the opportunity to participate in almost all cultural festivals and cults. He also, within the four-wall block of the classroom, has his interest in Yoruba language and literature deepened "so remarkably that I had read all the published literary works in Yoruba, and I brought honor to the school in various competitions, notably in drama and Yoruba" (235). In the same vein, among his school peers and even his seniors, he not only becomes *powerful* and a celebrity as "the new boy from the city" with stories to tell at the point of his arrival; he also later learns from his Ode Aje friends how to command physical power by watching them wrestle after school, and how to possess oratory power by witnessing many "wars of words" which entail exchange of mutual recriminations between two fighters. The most skilled master of words, as identified by the audience that is simultaneously serving as the umpire, wins a war of words.

The herb-and-charm scene is also worth discussing here, as it gives the author-character another identity. Having understood who Leku is; at least as someone to be found in a place like Ode Aje because of its social template, Toyin attempts to utilize his familiarity to help his first schoolmate, Sali, who has fallen in love with Risi, a girl who is a year older and in the final grade. To get Risi, a love letter is not enough, as the old Ibadan provides another option, unlike the new city. The option is Leku, who can make a love potion. After members of the "advisory board" on getting Risi present this request to Leku and the latter accepts to help, Toyin never senses he is setting a trap for himself. On the appointed day to get the potion, he walks into Leku's store only to receive his second purification, which is more ritualistic than the first, but done in the privacy of Leku's store. Here, he is not an *emere* but

those in attendance — his mother, mother's mother, mother's father and some others — whose relationship with Leku he is apparently hitherto not aware of perceive that with his attempt to get a love potion for use on a girl, there is an evil in his head which must be removed. Moreover, his life must be saved from being destroyed at the hands of a woman. Little do they know, even the much dreaded Leku, that Toyin has been courier of love words and letters for older boys in the city and that this time it is Ibadan that has made him utilize the metaphysical provision of the rust of the city.

As evident so far, the author-character is a cultural category. His past is the past of his social and cultural dispensation in space and time. It is on this note that we can say that the description of the narrative as an African memoir is arguably right. This description aptly points out the prevalence of appreciating and celebrating of collective identity in Africa. Although written by a historian, Toyin Falola's *A Mouth Sweeter than Salt* is therefore to be viewed as a meta-history not just because its narrative pattern as a type of writing keeps to the autobiographical pact which entails that a recollection of the past is retrospective, unlike a strict historical writing which must be chronological, or because of its aesthetics in the use of words. The text is a meta-history because in the projection of the image and identity of the subject, the writer does not concentrate on fact, as a historical writing is expected to religiously uphold and celebrate. This is not to say it is a compendium of lies, as argued by those who see nonfiction as pseudo-history, as evident in the submission of George Bernard Shaw who is quoted as having said: "All autobiographies are lies. I do not mean unconscious, unintentional lies: I mean deliberate lies" (Oriaku 7). What makes the narrative a meta-history is the fact that it builds the identity of the subject within a social and cultural frame such that personal comments and reflections of the writer which history could considered nonfactual or unveritable are seen to be truthful so to speak because such comments and reflections are informed by the experiences and exposures the author-narrator has had through the city.

An instance of such comments is the author-narrator's explanation of the concept of Mesiogo, a word that recurs in the oral praise poetry of the city and its people. As the grand, artistic description between pages 73–92 shows, Mesiogo goes beyond the ability to reply to a fool; rather it is an intrinsic cultural force that every Ibadan-born manifests as he gets exposed to the vast and twined world of the city. It is what "you must know to understand the full complexity of its character" (73). This assertion is not by the historian Toyin Falola but the meta-historian Toyin Falola because it goes beyond what can be empirically or factually established. However, this is not a lie. It is just the simple truth about Ibadan and its people.

Having described how Toyin is possessed by the two sides of the city, the author-narrator's comment on this Muse is also truth though it is not factually verifiable:

> New Ibadan is only new to the extent that it accepts the old. New Africa is like Ibadan with a destiny bound to its past. Each time Ibadan rebels against its past, it fails; like the chicken practicing for when its owner will order her to stand on one leg it tries and fails. Each time Ibadan tries to stand on the one leg of the new, it stumbles, to be rescued by the second leg of the old.(73)

To a reader who has been curious to understand Ibadan the more, this truthful assertion immediately answers some questions, among which is: "Why is Ibadan both rust and gold?" as expressed by J. P. Clark in his poem "Ibadan." This question has been answered for the umpteenth time by human geographers. Ibadan, to them, is both rust and gold because it has concentrations both of developed places where one finds the elites, and also of old, rusting quarters with dilapidated buildings. A question in a course in geography in the Faculty of the Social Sciences of the University of Ibadan which I read through about five years ago suggested this. The first question required that candidates do a study of the geographical landscape of Ibadan using J. P. Clark's "Ibadan."

As a historian, perhaps the farthest Toyin Falola will go to add to this preceding and common answer of "Why is Ibadan both rust and gold?" is to say it is because "the city grows slowly out of the earth" (Osofisan, 2001). Thus, Toyin Falola will take the reader into another factual voyage, although it is a legend. This is the story of how the head of the first group of settlers in Ibadan, Lagelu, offered a sacrifice of two hundred snails as required by the Ifa priest before settling in what is today Ibadan. This legend has it that the snails were scattered in various directions. Thus, the farther they slither, the more Ibadan expands. It is this slow movement of snails that makes the city not *all gold*. The parts of the city where there are slowly slithering snails among these two hundred are bound to remain developing. However, as a meta-historian, Toyin Falola's comment above is, if not the most accurate answer, unarguably an indispensable truth as to why the city is of both rust and gold. As implied in this comment, the city is so because the Ibadan indigenes themselves must be identified with both the old and new Ibadan. Thus, there is the tendency to make the rust remain rust while enjoying the luxury of the gold. The author-character's father shows this as he has houses both in old Ibadan and the new city center. In fact, today, the indigenous Ibadan dwellers, the Mesiogo (the meaning of the 'Mesiogo' can be extended thus), demonstrate this cultural consciousness as they claim to have two native homes within the city itself.

The first is always in developed places in the city and this is what is recorded on their certificates of origin. The second is *oko*, which literally means farm, and is therefore representative of the old Ibadan.

In conclusion, therefore, it is the placement of the identity of the self within a cultural frame and the writer's reflections and comments on the city of Ibadan that make *A Mouth Sweeter than Salt* a meta-historical expression. As a reminiscence of the past, it is built on fact, but not down-to-earth fact. However, that it is not down-to-earth fact is not because, as some critics will argue in order to place nonfictional narrative within the literary tradition, there could be traces of lies, fiction, in it, but more importantly and axiomatically because the fact is spiced with comments and reflections informed by the writer's experiences and exposures in relation to the city. The author-narrator gives the credit of the shaping of his identity to Ibadan. What else could, at the age of nine, make him know "the practices of deconstruction, only no one had told [him] there was a theory behind it" (115)? He demonstrates the fact that this Muse shapes his fate today as a respected voice and force, not only in his professional field, history, but also in culture and literature of the African continent. The ten chapters of this memoir, however, only constitute a curtain-raiser. There is still much left to say as far as the identity of Toyin Falola is concerned. Perhaps, we could do him the good of reminding him as well as those who desire to write about him, with the last line from the heroic praise poetry of one of his formidable ancestors, Basorun Ogunmola (see Odugbemi and Amodu):

> *Kò ì jà tán, ìlú kù níwájú, baba kú ẹjọ́*
>
> "He has not stopped fighting; there are worlds ahead; well done for the narration old one."

References

Falola, Toyin. *A Mouth Sweeter than Salt*. Ibadan: Bookcraft, 2013.

Kuiper, Kathleen. *Prose: Literary Terms and Concepts*. New York: Britannica Educational Publishing, 2012.

Odugbemi, Ibrahim A. "Non-fiction as Meta-history: A Narratological Study of the Biographical Writings of Osofisan, Obasanjo and Falola." Project. English, Arts. University of Ibadan, 2015.

Odugbemi, Ibrahim A., and E. Amodu."A Documentation of the Heroic Praise Poetry of Basorun Ogunmola." Term paper. English, Arts. University of Ibadan, 2014.

Oriaku, Remi O. *Autobiography as Literature*. Ibadan: Sam Bookman Publishers, 1998.

Osofisan, Femi. "Ibadan and the Two Hundred Snails." In *Ibadan Mesiogo: A Celebration of a City, Its History and People*,edited by Adelugba Dapo, Raji Remi, Segun Omowunmi and Olayebi Bankole, 1–12. Ibadan: Bookcraft, 2001.

Osofisan, Femi. *The City as Muse: Ibadan and the Efflorescence of Nigerian Literature*. Ibadan: Hope Publication Nigeria Ltd, 2007.

Wang, Qi, and Jens Brockmeier. "Autobiographical Remembering as Cultural Practice: Understanding the Interplay between Memory, Self and Culture." *Culture and Psychology* 45, no. 8 (2002): 47–64.