Effects of Transmogrification in Selected Folktales

By

Ihedigbo Ruth Ebere
Dept of Linguistics/Igbo and Other Nigerian Languages
University of Nigeria Nsukka
ebereihedigbo@gmail.com, 08034722818

Ihedigbo Lucky Nnaemeka
Dept of English and Literary Studies
University of Nigeria Nsukka
luckyihedigbo@gmail.com
&
Abalogu Nmesoma Chisom
Dept of Linguistics/Igbo and Other Nigerian Languages
University of Nigeria Nsukka

Abstract

This study undertakes effects of transmogrification in selected tales. *The lazy and jealous sister* and *Temua* are the reference tales used. To achieve this, the objectives that will guide the study are: To find out the effects of transmogrification on the characters that are transmogrified, other characters, the audience and the narrator. The theory of functionalism is the theoretical framework because every transmogrification that takes place in a folktale has a function to perform or purpose to achieve. The study finds out that transmogrification may cause emotional and traumatic experiences depending on the context of the tale on the transmogrified character. It also finds out that it can keep the audience thrilled, mesmerized, captivated and enchanted leaving a long lasting memory in the audience's minds. The study concludes that transmogrification is an important concept in story telling which when applied in a tale, enables the narrator achieve a captivating, entertaining and didactic plot structure.

Keywords: Transmogrification, Folktales

Introduction

Folktales just like folklore is an aspect of oral literature that has been there before the advent of modern literature. It is characterized by some things such as audience, change, narrator etc. Change in folktales may often be a positive change in andromorphic animals, humans or human-spirits, to achieve a specified goal. Although, these changes or transformation may be necessitated by an external force not necessarily by the animate or inanimate object involved. The process tends to incur a sense of loss of identity, and nostalgia until the character returns to normal. Abrams (1981) in *A Glossary of Literary Terms* views folktale as:

> A short narrative in prose of unknown authorship which has been transmitted orally. stories are found among people everywhere in the world. They include myths, fables, tales of heroes, and fairytales, another type of folktale, the set 'joke' as comic anecdote, is the most abundant and persistent of all (71).

Folklore and folktales are enshrined under the broader sub-genre oral narratives, which covers written or performed fictional stories.

Bearing in mind that the Nigerian orality tradition was easily giving way to modern form of literature, Bukar Usman and other scholars embarked on a journey to document several collections of oral literary tales, under the umbrella of *Treasury of Nigeria Tales Series*. The folktales in this series (TNT 003) were collected from several tribes in Nigeria. Aside Usman, several other notable scholars like Adetola Adeniyi, Amos Joshua, Janet Daniel, amongst others were involved in the capture, collection, and translation of these folktales. This noble work was done with the aim of promoting the appreciation of folk narratives among the youths and to preserve the shared cultural values/heritage among Nigerians, irrespective of tribe.

Transmogrification is a concept whose origin remains uncertain but probably traceable to the 17th century, said to originate from the word transmigure/transmigrate. . *The Oxford Advanced Learners Dictionary* defines the term transmogrification as "the act of changing or being changed completely, especially in a surprising way." *Merriam-Webster dictionary* defines transmogrification as a concept which "suggests a strange or preposterous

metamorphosis." In folktales, oftentimes, the characters change or transform in a mysterious way either from worst to good or from bad to worst. Most of these transformations are caused by external factors or factors above human control like spiritual forces, magicians, magical objects or seers. The essence of transmogrification in tales is to correct a social problem in a character, correct abnormalities, punish erring or evil characters and uphold morals in the society. Usman (2008:55) states that:

> One of the enduring qualities of folktales is their social relevance. Folktales convey and stabilize social values such as respect for constituted authority, respect for spiritual ordinances, hard work, good neighborliness, honesty, patience, courage, moderation and love for one's family and kindred.

In the two selected folktales from the anthology, *People, Animals, Spirits, and Objects; 1000 folk stories of Nigeria* edited by Bukar Usman, the concept of transmogrification is seen as a tool that aids the characters in achieving their dreams and attaining set goals without disrupting the social values in the community. Propp (1984) avers that folktale reflects the dreams and desires of people. This study identifies the effects of transmogrification on the audience, characters and narrators. Through the folk characters, moral and societal values are being communicated to the audience. The researcher therefore seeks to bring this to limelight through this study.

Folktales are didactic in nature. This is why it is one of the means of educating the children before the advent of the whites. Transmogrification as pointed above features in folktales to correct a social problem in a character, correct abnormalities, purnish erring or evil characters and uphold morals in the society. Today in our societies, folktales are rarely told let alone appreciating the importance of transmogrification in them. To this end, this study is undertaken to highlight this very important function of folktales so that the audience will not just appreciate them better but also imbibe these positive lessons of transmogrification learnt while avoiding the negative lesson.

This study is also a step in the direction of saving our folktales from going into extinction that is already threatening it.

The two tales which serve as reference are the lazy and jealous sister and temua. The study seeks to find out the effects of transmogrification on the characters, narrator and the audience using the selected tales. The sample tales for the study were purposively selected from the text *Animals, Spirits, Objects*. The theory of functionalism by Emile Durkheim, William R. Boscom, Bronislaw Malinowski and Radcliffe Brown are applied in the course of analysis. The reason being that their perspectives capture the individual, group, culture and society. Notwithstanding the fact that folktales are made up of several literary devices like themes, motif, archetypes, imageries and symbols, this paper only concentrated in the exploration of the effects of transmogrification on the characters, narrator and audience, especially in two selected tales from *People, Animals, Spirits, and Objects; 1000 folk stories of Nigeria. Treasury of Nigerian Tales*. Henceforth (TNT)

The twos selected tales to be analysed in the course of this study are:

1. The lazy and jealous Sister, (page 163).
2. Temua, (page 792).

These tales were purposively sampled for analysis because they feature effects of transmogrification which is the crux of this analysis.

Conceptual Studies

Folktales

Folktales are stories which have been passed down verbally from generation to generation. Ideally, no one knows the origin of folktales; hence it is a literary tradition that is as old as man. Folktales include stories, fairytales, fables and trickster tales that are culturally peculiar to a particular folk or indigenous people. Folktales are fictional narratives that make use of imaginative characters, settings and incidents to pass a didactic message to the children, youths and elderly in the society. It is remarkable to note that the tradition, culture, taboos and myth of an indigenous people is often present in their folktales. In this lens, *Merriam Webster online dictionary* defines folktale as a characteristically anonymous, timeless, and placeless tale circulated orally among a people."

As a sub-genre of oral literature, folktale is made up of a storyteller (performer), an audience and locale. Every story teller employs his or her own style; this gives folktale a dynamic view. The ability of a story teller to influence the narrative

creates room for call-and-response and improvisation mechanism in folktale rendition. Ngugi (1981) notes that:

> Performance involves performer and audience, in Orature this often being a participatory audience; and performance space, in Orature this being anything from the fireside, the village square or market place, to a shrine. But whatever the combination of location, time and audience, Orature realizes it's fullness in performance.

These artistic elements give oral literature a universal outlook which makes it different from modern literature.

For the purpose of this study, folktale is defined as tales told by a performer or narrator to an audience for purposes of didactism and entertainment which involves human, animals, and spirits.

Transmogrification

Transmogrification is a tool through which the society is made conscious of their social values. The effect of transmogrification in tales is its ability to change the orientation of a character or cause a mysterious physical transformation in a character as a sign of correction to others. Usman (2008:55) opines that:

> There is something about stories that make them appealing across all cultures, but folktales have a distinct rural flavor which makes them so fascinating. People love stories, especially stories that reflect their everyday realities: and sometimes the more removed the stories are from the common features of the immediate environment, the more charming they seem.

Transmogrification played important roles in the era of classical, medieval and renaissance works in literature. In the ancient Greek and Roman Mythology, the Ovid's Metamorphosis by Ovid, later translated by Otto Stean Due and Ted Hughes, the concept of transmogrification is vividly captured. Although Hughes' translation focuses on tales and their symbolic value, Otto's is more centered on the perspective and style of the original. Nevertheless, both translators offer a general understanding of Ovid's Metamorphosis regardless of the difference in traditions and approach.

Transmogrification in the Greek and Roman mythology is a literary concept traceable to the work of Ovid; *Ovid's Metamorphoses*. After the publication of the work, several scholars adopted the concept and features of transmogrification portrayed by Ovid to create stories of mystic realism and fantasy. West Skrobiak Bales (2022:5) in his essay "Transmogrifications, Gender, Violence, and the Body in Ovid's Metamorphosis" opines that:

> In Metamorphoses – an epic consisting of fifteen books – Ovid's poetic art presents an interwoven collection of bodies shaped into political, cultural and social norms moved into and out of unstable states. These bodies continually shape-shift between reconstituted forms of being: women and men transform and re-transform between human, plant, animal and inanimate aspects and back again.

Through Ovid's Metamorphoses, it is revealed that it is possible to undo existing norms and create a disorderly energy within the surface of an existing order. This principle when applied to the analysis of transmogrification in folktales, we see a change in a long existing form or social status of an individual for the good of the society or the character and enhance moral norms in the society.

Ovid's Metamorphosis was written by Ovid Naso in Rome and completed in exile, around 8 C.E. Although he received several criticisms from scholars in the light of the work being a 'pro' or 'Anti'-Augustanism work, yet Bales posits that "Ovid is primarily concerned with his own poetic and authorial power and control, acting to retell myths from cultures not his own and impose countless acts of violence across time focused on the theme of changed forms. This point is further made plausible in the use of perpetuus by Ovid, to show the continuity of these transformations which will progress into time immemorial." Ovid's stories are made up of recurrent patterns or transformations. The major theme of his work is metamorphosis (transmogrification) as the title implies.

Throughout the twelve thousand-line poem which addresses the beginning of creation to the time of Augustan Rome, the gods are seen changing or transmogrifying from one shape to another. In the poem's first line, he writes, "I want to speak about bodies changed into new forms." For the origin of creation, in lines 1-162, Ovid discusses the transmogrification of the chaotic universe into

the form known as earth. Still in Book one, jove transforms into a traveler and enters the king of Arcadia's palace and later transforms him into a wolf. This event is mythic and relatable to most folk narratives. Joves transformation of Lycaon is possible through the mystic, magical and grotesque features of transmogrification. For the purpose of this study, transmogrification is defined as the changes or transformations which folktale characters present at one stage of the tale or another.

Theoretical Studies

Structuralism

Structuralism is believed to have emerged in the 1950s is a theory said to have been propounded by Wundt, although he never really used the term but rather used voluntarism. His student, Edward B. Titchener formed the term structuralism.

Structuralism is a theory that has been applied in the field of anthropology, history, literature, sociology, philosophy, and linguistics. In Europe, structuralism developed in the 20th century. Ferdinand de Saussure is one of the scholars to popularize the use of structuralism through his work, Structural linguistics.

Structural theory in literary criticism analyses how the elements of human culture are understood by their relationship to a broader system. Simon Blackburn (2008) views structuralism as "the belief that phenomena of human life are not intelligible except through their interrelations. These relations constitute a structure, and behind local variations in the surface phenomena there are constant laws of abstract structure." It focuses on how human behavior is governed by cultural, psychological and social systems. Poland Barthes and Jacques Derrida are notably the two scholars to explore the inclusion of structuralism in literary studies. This theory is relevant to our study because folktales are structural in nature.

Psychoanalytic Theory

Psychoanalytic theory flourished under the Austrian psychiatrist Sigmund Freud in the 1890s. Freud coined the name psychoanalysis during his clinical observation and formulations. Freud studied dreams and also discovered the three psychic points: id, ego and superego in the development stages of human. Psychoanalysis is a tool that studies the repressed, unconscious aspect of the human mind.

Psychoanalysis is used in understanding the meanings and interpretation of folktales. Folktales relieve preconscious or unconscious pressures in a child so as to overcome the psychological problems of growing up. Psychoanalysis in folktales is relevant in helping an individual understand the complex universe, and the inner or repressed problems in human beings. Folktales communicate values and acceptable societal norms to individuals which structures their reasoning and behavior in the society.

Deconstruction Theory

Deconstruction is a theory derived from the work of the French philosopher Jacques Derrida in the 1960s. It started as a poststructuralist way of reading, directed towards the (re| reading of philosophical writings. Deconstruction views all philosophical or literary writings as a complex historical, cultural sequence found in the comparative analysis of texts. Deconstructuralists are of the view that works are undecidable, unlike the structuralist, who believe a work ought to follow a laid pattern or organized thought in its analysis. Deconstruction is a theory that seeks to challenge interpretations of works based upon conventional notions of language and meaning.

A deconstructive reading of folktales shows that a tale can have different interpretations, functions and meanings aside the ascribed view or meaning to it. A folktale cannot be tied to a fixed or particular meaning. Derida (1995:51) sums it up by stating that "reading must always aim at a certain relationship, unperceived by the writer, between what he or she commends and what he or she does not commend of the pattern of language he uses" therefore, while analyzing a folktale through the lens of deconstructive theory, a tale is able to produce series of meanings, symbols and themes, which are didactive, entertaining and suspense filled.

Empirical Studies

Amali (2014) in the article *"Function of Folktales as a Process of Educating Children in the 21st Century*" studies how folktales are used as didactic tools to structure the psychological development of children in a complex world. He avers that folktales are a source of transmitting morals and knowledge as well as entertainment. The Idoma folktales is categorized into three analyses; moral tales, aetiological tales

and dilemma tales. The idoma moral tales focus on instilling morals in the children. It hinges on acceptable attitudes of children in the society and the punishment attracted by bad behaviors. The idioma aetiological tale seeks to explain the incidents in the tale and the various reasons. It equally explores the themes in idioma tales. The Idioma dilemma tales create problems to the listeners who are to offer solutions. It explores the intellectual ability of listeners and also portrays actions of good behaviours. Although Amali's analysis of folktales shares a similarity with this study in terms of didactic and moral functions of oral literature, but the difference is that this essay is more focused on the social functions of folktales and not on the relevance of Transmogrification.

Itoro (2014) in his essay, "*Symbols and Archetypes in the Folktale of Ika-Annang People*" explore how symbols and archetypes are effective in the study of folktales. He opines that there is a connection between character archetypes and symbolism in the study of folktales. Characters are often recurrent in folktales and carry out similar roles or functions. This creates a sequence of symbolism in Folktales. The audience gets to familiarize with these recurrent characters and their roles, this enables the performer communicate effectively the message or symbol within a folktale performance. Therefore, the source of symbols can be traced to archetypes, in order words, archetypes find meanings in folktales. The similarity between this article and the researcher's topic is that both evaluates the significance of characters in folktales. The difference is that this essay is more centered on the symbolic and archetypal values of characters in folktales while this research focuses on the effects of Transmogrification on characters.

Nnyigide and Okoye (2016:1) in their essay "I*gbo Folktales and Igbo Youths Development: The need for Revitilization of Igbo Folktale*s" observed that modern literature is displacing oral literature especially folktales. People are now giving more relevance to modern literature above traditional literature forgetting its educative and entertaining attributes. Both states that "Igbo folktales are traditional stories usually based on human or animal experiences, set in a natural or supernatural environment. These stories deal mainly on adventures and are championed by trickster characters or quest heroes. "Folktales embody cultural values, norms and beliefs, mainly told for didactic and entertaining purposes." They further posits that Igbo folktales embody familiar sequences and themes like

the reward for evil and good or evil do not pay. The above themes serve a didactic function or feature in folktales. Nevertheless, they pointed out the displacement of traditional folk narratives by modern writers and the need to preserve it. The interference of foreign cultures and advent of cartoons, social media and modern technologies has turned the minds of children and youths from folk narratives and the richness of its culture and language. There is a need to revitalize the Nigeria folktales as it is key significant in cultural, social and political orientation of youths. The similarity between this article and this study is that both acknowledges the two different types of literature which are oral literature and modern literature. The difference is that while this essay is centered on the displacement of oral literature by modern literature in the Nigerian society, this paper is centered on the types, effects and means of achieving transmogrification in some selected Nigeria folktales.

Theoretical Framework

Functionalism in the discipline of oral literature can be said to be first developed by William R. Boscom in 1965, with the identification of the four functions of folklore. The first function is education which he viewed as an important factor in communicating ideas throughout the society and enhancing the attitudes of people in the society. The second is the psychological function. In which he explores that folktale is a means by which man escapes from the harsh reality of the society. When a storyteller narrates a tale that is full of humour, fun and fantasy, the audience is enchanted and at that point forgets their worries and hardship. Folktale, therefore, allows a storyteller to tell a lie in such a way that makes it acceptable to the society. The third function is that folktale maintains conformity to accepted behaviors. It also reveals the sequence of crime and punishment. Through folktales, people are made to understand that hard work, good morals and good manners are rewarded with good, while vices and immoral behaviors are rewarded with evil and severe punishment. The last function is that folktale is a way of validating culture by enacting rituals and events in the life of humans like weddings and so on.

Aside from the social, psychological and cultural relevance of functional theory in oral literature, functionalism is also a way of interpreting the content and context. It seeks to understand and interpret oral literature as a communicative system that

performs various social and cultural functions in the society. Functionalism implies that groups in a society remain fixed or unchanged; therefore the functional approach is conservative. It is a theory that seeks to analyse the reception and meaning of folktale to a particular group or society, and the way this group utilizes folktale in communicating and passing values to the young ones. Maduka (2014:) states that:

> Each natural literature encodes values, which guide the people towards the development of effective mechanisms of response to challenges in the modern world through the acquisition of such qualities as grace, poise, finesse, tolerance, benignity, sense of fair play.

Conclusively, functional theory is an approach employed in literary criticism that analyzes the cultural, and social functions of oral literature. It emerged as a theory that centered mainly on the internal structures of a literary piece. Structures like the style, language and techniques in a work. The social function of oral literature being analysed by functionalism are entertainment, cultural values, social change. In functional theory, folktales are being analysed through the ways in which they address cultural and social issues, represent groups, convey cultural norms and values in the society of the work.

Functional theory is adopted as the analytical framework for this study because transmogrification in folktales have functions that they perform in the society.

The Effects of Transmogrification in Folktales

In this section, the study will make an analysis of the effects of Transmogrification using two of the selected tales. The study will focus on the effects of Transmogrification on both the character, other characters, the narrator and the audience within a tale. This is necessary so as to establish the relevance of Transmogrification in oral literature. In folktale, the effects of Transmogrification can be grouped into two parts: the positive effect and the negative effect. The positive effect is when the transformation of a character in a tale is rewarding and causes a change in the character, other characters or audience. The effect of positive transformation creates a feeling of happiness, delight and fulfillment, while the negative effect is when the transformation of a character creates a feeling of pain, sadness, awe in the tale. The negative effect of Transmogrification occurs in tragic

tales, where the good character is transformed into an unfavorable form by the villain character in the tale. Also, the negative effect occurs in tales when an evil or wicked character is transformed into a form different from the character's expectation as a means of punishing the character or correcting bad morals in the character. With reference to two tales; *The Lazy and Jealous Sister (pg.163)* and *Temua (pg 792)* selected from TNT, the effects of Transmogrification will be explored below.

The Effects of Transmogrification on the character being transmogrified

Tale 1: *The Lazy and Jealous Sister*

The effect of Transmogrification on a character being transformed is that it can cause a series of emotional or traumatic experiences on the character depending on the context of the tale. The transformed character may be subjected to a sense of confusion, fear, happiness as a result of the new identity. Traditionally, Nigerian folktales are made up of animated and non-animated characters. Usman (2008) classified the character types in folktales into eight broad categories. These are; human tales, animal tales, human-animal tales, human-spirit tales, human-object tales, animal-spirit tales, animal-object tales and multi-character tales. These characters, depending on their shape and nature, perform the actions in folktale. Exploring further, Nnyigide and Okoye (2016:1) states that "Igbo folktales are traditional stories usually based on human or animal experiences, set in a natural or supernatural environment. These stories deal mainly on adventures and are championed by trickster characters or quest heroes. "Folktales embody cultural values, norms and beliefs, mainly told for didactic and entertaining purposes."

In the tale, *The Lazy and Jealous Sister*, there are two types of transmogrification: the negative and the positive transmogrification. Each of these types of transmogrifications have an effect on the different characters transformed. The good Sister is the first character to be transformed in the tale. The reason for her transformation is as a result of her hard work and good behavior:

> There were two girls who went to the farm everyday to work on their mother's farm. Each day they went to the farm, the first daughter would abandon the work they were to do and go to play, while her younger sister would work until she was tired, then she would return home. If they got home and the second daughter complained to their mother that her elder

> sister abandoned her work, the first daughter would deny doing so and would beat up her younger sister. Their mother did not believe the second daughter. One day while the younger sister was working, the first daughter went to play as usual, an old woman came around and saw the younger sister working, she assisted her to do the work and afterwards, she told her she has a gift for her. She brought out an anklet and a bangle and told her to choose one, she chose the anklet. In the morning she woke up looking very beautiful and suitors started coming after her, she eventually married a rich man.

Being a positive type of transformation, the effect on the character (the younger sister) is one of happiness, joy and fulfillment. From complaining of working alone, being bullied by her sister, She is suddenly transformed into the most beautiful maiden in the village and gets to marry a wealthy husband. The positive effect of Transmogrification on the good sister is so alluring that it made her sister jealous of her:

> The elder sister, seeing the good fortune of her sister, decided to turn a new leave. She started working diligently on the farm and stopped playing so she can be rewarded like her sister. One day, the old woman came around and assisted her just like she did for the second daughter. After the days' work, she presented her with the two gifts, unfortunately, the first daughter picked the bangle and wore it hoping to transform into a beautiful girl the next day and get married to a man richer that her sister's husband but the reverse was the case.

The effect of Transmogrification on the character (the jealous sister) is that of confusion, disorientation and sadness. Because of her bad behavior and attitude towards her sister, she received the negative effect of transmogrification which makes her worse than she is. It is stated in the story that:

She slept and woke up looking uglier. No one knew where the old woman was so she was left alone. She lived and died single and ugly.

Tale 2: ***Temua***

The effect of Transmogrification on the character (Temua) is one of character development, adaptability, quest for reversal, self acceptance and embracing the new identity. Temua is a character who is usurping the natural universal order through her bad behavior. Culturally, a child is expected to be innocent in reasoning, respectful, hardworking and submissive to her parents but in Temua's case, the opposite is the case:

> Temua is a little girl who lived with her parents in a village. Temua was very stubborn and didn't obey her parents and all elders. She liked to do what she liked, and would not assist her parents to work at home or on the farm. Almost everyone in the village complained of Temua's behavior and hated her. Beside all that she did her parents still cared for her.

By disregarding everyone, Temua oversteps her boundary, therefore the need for her punishment by the spirits. From the excerpt above, it is obvious that Temua's transmogrification will be a negative type. The negative effect of Transmogrification is necessary to correct her bad behaviors and caution other characters in the play against such behaviors. Out of over inquisitiveness, Temua carries out an act she is not meant to do:

> When Temua gots outside, she saw tall naked people that were all walking on their heads, she attempted to shout, out of fear but she could not because the spirits she saw made her dumb. Temua ran indoors but could not speak, her parents later took her to the witch doctor but the witch doctor told her parents that Temua won't be able to speak again. That the spirits made her dumb so she won't reveal what she saw. And that was how Temua remained dumb till her old age.

From the except above, another effect of Temua's transformation is sadness, and remorse, which is why her parents sort for a solution.

The Effects of Transmogrification on the Audience

Tale 1: ***The Lazy and Jealous Sister***

The effect of Transmogrification on the audience is that it creates delight and interest in the audience through intriguing, didactic and entertaining stories. This is because transmogrification is deeply rooted in cultural beliefs and myths. It

explores the cosmological worldview, spirituality, mythic beliefs and cultural norms of a particular society, thereby enabling storytellers to transmit these cultural practices and mythic beliefs from one generation to another. Mythic and cultural folktales use transmogrification to keep the audience thrilled, mesmerized, captivated and enchanted. At the instance of the first transmogrification of the good Sister, the audience is compelled to wonder what the fate of the jealous sister would be. Hence, they are engulfed into the narrative.

Another effect of Transmogrification on the audience is that it lives a long-lasting memory in the mind of the audience. This is because transmogrification engages the audience's imagination and creates room for discussion and the possibilities of change. In the tale, *The Lazy and Jealous Sister*, the audience after the transmogrification of the first daughter and the second daughter, begins to imagine the end of both sisters. Though it is obvious that the good sister will live happily ever after because according to the tale, "In the morning she woke up looking very beautiful and suitors started coming after her, she eventually married a rich man." While the jealous sister will live a lonely and sad life forever. This is evident in the concluding part of the tale, "She slept and woke up looking uglier. No one knew where the old woman was so she was left alone. She lived and died single and ugly."

Tale 2: *Temua*

The effect of Temua's transformation on the audience is that it creates awe, pity and a metaphor for personal growth, character transformation, or the impermanence of things, a deeper contemplation and resonance among the audience. This effect of Temua's transformation on the audience is possible being that her transformation is an unfavorable one:

> When Temua got outside, she saw tall naked people that were all walking on their heads, she attempted to shout, out of fear but she could not because the spirits she saw made her dumb. Temua ran indoors but could not speak, her parents later took her to the witch doctor but the witch doctor told her parents that Temua won't be able to speak again.

Transmogrification in fantasy stories makes the tale exciting, entertaining and didactic as well. The effect on the audience is that the audience marvels or

wonders how a character is able to change from one form or shape or one realm to another within a narrative. Temua's transformation from one liminal point to another is a way of punishing her bad behaviors by the spirit. This is also to pass information to the audience that any negative behavior has its own punishment which comes in due time. This is also a way of warning humans not to meddle in the affairs of spirit and that humans must set a limit to what they see, hear or are interested in.

The Effects of Transmogrification on the other characters in the narrative

Tale 1: *The Lazy and Jealous Sister*

The effect of Transmogrification on the other characters in the tale *The Lazy and Jealous sister* are personal growth, and adaptability. The characters in the tale like the villagers and the girl's mother have no choice but to accept and learn from the transmogrification of the girls. Folktales adapt fantasy to show that the mystic and magical also exist and are part of man's world. While some spirits are evil, deceitful and wicked, others tend to be good and helpful to humans. The wicked and deceitful spirits are easily attracted through greed, materialism and jealousy of humans, while the good ones are attracted by good suffering or maltreated humans. The good spirits help out such humans in their plight and anguish and also serve as a source of protection to mankind. Also, they assist man in the understanding of the spirit world or the affairs of the spirits. In folktales, some of the moral or didactic values these spirit beings aim to impact on humans are; a child must not be disobedient, young girls and young men must not be materialistic or over ambitious because all that glitters are not gold, people should have a communal living built in love and trust, not chaos and evil. These attributes are generally needed in humans for the world to be a better place. Through the several transformations in a story, Fantasy makes a story interesting, suspense-filled and relatable to human life. Hence, transmogrification creates the element of surprise and wonder, maintains a balance between the human world and the world of the unknown. The characters in folktales learn these virtuous and shun vices through the transmogrification of characters.

We can say that transmogrification must not always be a change for good but can also be a change that occurs to punish bad morals in folktales. By making the senior sister ugly and unmarried for her misdeeds and changing the younger sister

into a beautiful bride, the story becomes a didactic narrative to the society at large. The moral of the story can be summed up as, evil begets evil and good begets good. Hence the various effects on the character, narrator, audience and other characters boils down to the didactic message of the tale, which is that one should avoid jealousy.

Tale 2: *Temua*

The effect of Temua's transmogrification on the other characters within the tale is that of self evaluation and self awareness. The characters are cautioned by the spirits to behave appropriately by using Temua as a scapegoat. The characters are also warming the people to avoid coming outside at nights which is the time meant for spirits to wander in the human realm. The reason the spirits made Temua dumb is so that she will not be able to speak about what she saw, by implication, the spirit do not want their secrets exposed so humans must avoid the affairs of spirit so as not to be transformed negatively. Also, In this tale, transmogrification is employed as a means of correcting the vices in characters especially the children, and youths to ensure such vices do not disrupt the conventions, norms, ethics and cultural heritage in the society.

The Effects of Transmogrification on the narrator

Tale 1: *The Lazy and Jealous Sister*

The effect of Transmogrification on the narrator is that the narrator as the story teller is able to create interesting, entertaining and didactic tales through the transmogrification of characters. The narrator employs the concept of transmogrification in the tale *The Lazy and Jealous Sister* as a result of the need to correct social ills, jealousy and lackadaisical attitude amongst siblings, children, and youths towards their duties in the society. Being that the core function of folktale is to impact morals. Just like Ezeigbo (2013) opines:

> A very important sociological function of oral performance in Africa is its enhancement of economic productivity. In every society, there are oral performances and work songs, which are designed to encourage people to work hard. Such songs and performances teach the dignity of labor, the importance and reward of hard work, and the disadvantages of laziness.

The reward of labour in folktales is necessary to motivate people to work hard in every given field they find themselves. Hence, in the cause of the narration, the narrator is able to educate the audience and change their perspective about life through the transmogrification in a tale.

Another effect of Transmogrification on the narrator and the narrative is also in the plotting of the incidents and actions in a play. The values of every folktale also largely dependent on the storyteller and the characters in the story. Ngugi (1981) is of the opinion that:

> From the tongue of a master storyteller, even when his listeners already know the general outline of the story and the ending, he or she is still able to recreate afresh, in the listener the anxiety of expectation and then satisfy it. The story becomes new in every telling and retelling.

The realities of the environment are portrayed in stories by writers or narrators through various artistic elements like theme, setting, plot, motif, language and characters. Usman (2008) acknowledges the centrality of characters as the sole channel through which the incidents in the society are wholly mirrored. He states that "characters energize stories. They awaken and sustain an interest in the plot. Indeed, a story's plot cannot unravel without characters. Those actions or interactions which make reading fiction worth it, all happen around the characters in the story. A story moves from one episode to another because of the activities of its characters. The way in which an oral narrator or writer portrays his fictional characters, and this is very important, is known as characterization." No matter the main focus or point of view of a folktale, characters are very important.

Tale 2: *Temua*

An effect of Transmogrification on the narrator of the tale *Temua* is that it creates a channel through which the storyteller or narrator is able to use metaphors, figurative languages or symbols to drive the story forward as characters navigate the challenges and opportunities presented by transmogrification and also to convey ideas to the audience by transforming objects, animals or humans into tangible or relatable forms and shapes. The story teller or narrator can convey deeper meanings and pass symbolic messages to the audience by reflecting transformation in the plot through the characters. Metaphors are traditionally

explained as a direct comparison of things or ideas. M.H Abrams (1981) in *A Glossary of Literary terms*, opines that "in a metaphor, a word or expression which in literal usage denotes one kind of thing or action is applied to distinctly different kind of thing or action, without asserting comparison." Therefore, metaphor and symbol are very effective tools in transformative tales. Through the transformation of Temua in the narrative, the narrator is able to pass didactic message to the audience.

Conclusively, as exemplified from both tales, the effect of Transmogrification differs based on the narrative, setting, didactic message, type of transmogrification and characters involved in a tale.

Conclusion

Ngugi (2007:7) in his view of storytelling in Orature states that: "The story whose central ingredient is the question of what happens next, or what happened next, raises an anxiety of expectation satisfied only by the final denouement." This implies that the way the narrator structures the plot of the tale, determines how well the audience perceives the tale is largely dependent on the characters, settings and action in a tale. Transmogrification is therefore an important concept which when applied in a tale, enables the narrator achieve a captivating, entertaining and didactic plot structure.

This study has been able to analyse effects of transmogrification on the character being transmogrified, the effects of transmogrification on the audience and its effects on the other characters in the narrative and lastly the effect on the narrator. This study corroborates Usman (2008) which acknowledges the centrality of characters as the sole channel through which the incidents in the society are wholly mirrored.

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Appendix

Tale 1: The Lazy and Jealous Sister

There were two girls who went to the farm everyday to work on their mother's farm. Each day they went to the farm the first daughter would abandon the work they were to do and go to play, while her younger sister would work until she was tired, then she would return home. If they got home and the second daughter complained to their mother that her elder sister abandoned her work, the first daughter would deny doing so and would beat up her younger sister. Their mother did not believe the second daughter.

One day while the younger sister was working, the first daughter went to play as usual, an old woman came around and saw the younger sister working, she assisted her to do the work and afterwards, she told her she has a gift for her. She brought out an anklet and a bangle and told her to choose one, she chooses the anklet. In the morning she woke up looking very beautiful and suitors started coming after her, she eventually marries a rich man.

The senior sister, seeing the good fortune of her sister, decided to turn a new leave. She started working diligently on the farm and stopped playing so she can be rewarded like her sister. One day, the old woman comes around and assisted her just like she did for the second daughter. After the days' work, she presented her with the two gifts, unfortunately, the first daughter picked the bangle and wore it hoping to transform into a beautiful girl the next day and get married to a man richer that her sister's husband. She slept and woke up looking uglier. No one knew where the old woman was so she was left alone. She lived and died single and ugly (p.163).

Tale 2: Temua

Temua was a little girl who lived with her parents in a village. Temua was very stubborn and didn't obey her parents and all elders. She liked to do what she liked, and would not assist her parents to work at home or on the farm. Almost everyone in the village complained of Temua's behavior and hated her. Beside all that she did her parents still care for her. Temua and her parents were sleeping in their hut, one night, and Temua overheard some people discussing outside.

Who are those discussing outside our house by this time of the night?" She asked herself, as she laid awake, beside her mother.

The discussion continued outside. Temua listened attentively, but could not understand what those who discussed, were saying. Temua quietly stood from where she laid beside her mother. She quietly opened the door and sneaked out. She saw tall naked people that were all walking on their heads.

Temua was afraid and attempted to shout, but could not because the spirits she saw, immediately made her dumb. Temua ran indoors, banged the door and locked it. Her parents woke up and asked her what the problem was, but Temua could not speak. Her parents took her to the witch doctor and the witch doctor consulted the gods. The gods told them that Temua would not speak again, so that she would not say that she saw the spirits. Temua remained dumb till she grew older and died (p.792).