

Novels and the Transformation of Society through Creative Arts: Prospects and Challenges

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ARTICLE INFO	Abstract
Keywords: Novels, Transformation, Creative arts, Prospects, Challenges ©2025 Author(s): This is an open-access article distributed under the terms of the Creative Commons Attribution 4.0 International 	<i>Creative arts, grouped mainly into visual, performing and literary arts, have the potentials of transforming the education sector in particular and the society as a whole. This study focuses on novels, which are integral parts of literary arts. The study seeks to show that novels are mechanisms for transforming society. The study is grounded in Vygotsky's Theory of Creativity, which postulates that creativity is the base of art and science, and every human being is innately creative. Leaning on the theory, this study argues that although every human being possesses creativity from which novels are produced, not everyone has the creativity for writing novels. It also argues that novels, as products of creativity, are capable of transforming society. Data are sourced from observation, introspection and library and internet secondary sources. Descriptive survey, content analysis and interpretive tools are employed. The analysis shows that novels have caused as well as introduced new world orders, innovations, changes in practices, education and ways of doing things, and so on, which constitute the prospects. The attendant issues or matters arising from all that novels bring to place in society constitute the challenges. The study concludes that novels, like other creative arts, offers society wide range of transformative prospects that outweigh the challenges they pose to society. It charges all and sundry to duly harness the transformative potentials of novels by being deeply engaged in them as writers or audiences of novels or both.</i>

1. Introduction

Transforming education and society and addressing the challenges of inadequate funding can be attained through strategic investment in creative arts. In other words, these challenges can be overcome or addressed significantly through strategic investment in creative arts (Anyanwu, 2023; Nkereuwem & Robert, 2023; Australian Academy of the Humanities, 2019). In developing nations like Nigeria, creative arts are largely left unharnessed. The implication is that by leaving them unharnessed or poorly developed, harnessed and promoted, the development and problem-solving potentials or prospects of creative arts are not exploited or taken advantage of. That is only because these essential societal systems are abandoned. It is a case of not valuing what those lacking them cherish so much and wish to have and treasure, only because one has them in abundance. This statement highlights why Nigeria is known to be a rich nation blessed with abundant human and natural resources, but remains one of the poorest nations of the world.

These days, Nigeria is not just one of the poorest, but one of the countries known for high profile crimes and ills. These include 21st century challenges like insecurity, terrorism, kidnapping, banditry, militancy, electoral irregularities, pervasive corruption, violent conflicts, religious fundamentalism, high unemployment, illiteracy, hired and ritual assassinations, cyber crimes, and various heinous crimes (Robert, 2020; Besong, 2019 & 2017; Yagboyaju, 2019). Neglecting the potentials of creative arts in solving problems, nations like Nigeria look elsewhere for solutions to problems that creative arts are capable of solving, once deployed rightly and sustainably for such purposes.

It is against the foregoing backdrop that this study sets out to show that novels, some aspects or integral parts of creative arts, help in the transformation of society amidst the extant challenges to realising their potentials and the challenges that accompany their prospects. The study seeks to contribute to the discourse on the place of creative arts in salient affairs of society, including those bordering on or targeted at transforming the society. In making its contribution, the study shall focus on making an exposition of the place of novels in the transformation of society.

2. Theoretical Framework

This study is grounded in Vygotsky's Theory of Creativity (VTC hereafter). VTC postulates that creativity is the base of art and science, and every human being is innately creative. Vygotsky's (1990 & 1994) basic idea of creativity, which runs through all his publications on creativity, is that creativity is inborn or innate and results from imagination. His theory looks at imagination and creativity in children and adolescents from psychological perspective. This perspective situates the theory as well as its concerns in cognitive science, child education, social, developmental and educational psychology. These are all under art psychology and history or criticism. These also have traces to cultural psychology (Cole, 1996). The ideas as well as ideals of VTC are largely or mainly rooted in developmental psychology. It is observed that Vygotsky's works or views in the 1990s highlight the role of literature in the development of a cultural approach to psychology and education (Lindqvist, 2003). Thus, Lindqvist (2003) lends credence to our views above, and justifies the adoption of VTC for the present study.

His theory captures the activities of creative arts and their benefits in and outside the classroom. Vygotsky's (1978) article on the role of play in development reflects the foregoing assertion. This is because playing is part and parcel of the activities of creative arts. The entertainment role of creative arts is all about recreation—play(ing). Worst (2007) observes that VTC holds that as individuals accumulate more skills and knowledge so they develop abundant imagination, and creativity flows from imagination. Worst (2007) also upholds and sustains Vygotsky's postulations. It is quite obvious that the key concepts of Vygotsky's theory of creativity are imagination and creativity (Worst, 2007; Lindqvist, 2003). Vygotsky talks about play, emotion, thought, imagination, perception and consciousness as being interrelated. In educating the child amidst playing, the child's intellect is developed and made conscious of reality. In the process, perception and imagination come in place. They all make up the creative process, as Vygotsky (1995/1930) demonstrates.

Given the foregoing, Vygotsky discusses the problems of reproduction and creativity, which according to him, are both related to the entire human activity. It is observed that Vygotsky's theory of art is an attempt to develop a dynamic overall approach to understanding as well as describing writer's intentions, era and background; form, content and symbolism of the literary piece(s) in use; and readers' experience and interpretation of the work, all to one another, including the analysis (Lindqvist, 2003). For Vygotsky (1971), "all these aspects are important if we are to understand the role art plays in our lives" (p. 24). He has the aim of developing an objective and analytical method "from the form of the work of art, via the functional analysis of its elements and structure, recreate the aesthetic reaction and establish its general laws" (Vygotsky, 1971, p. 24).

Further, as Stoltz et al. (2015) agree, Vygotsky holds that art reflects the development of society and touches upon people's social lives. This point suggests that he considers social consciousness to be dependent on the 'social being', which concerns political and economic foundations and the ideological role of literature (Aspelin, 1970). Meanwhile, Vygotsky reacts against the mechanical theory of reflection that reduces art to any old ideology and limits the aesthetic theory to sociological connections between art and social phenomena. The foregoing brief on Vygotsky's theory, focusing on his theory of creativity, suffices for further explication. Leaning on VTC, this study argues that novels, as products of creativity, are capable of transforming society, and although every human being possesses creativity from which novels are produced, not everyone has the creativity for writing novels. It follows that while the creative potentials of creative arts are naturally

there in individuals and societies, it takes creative exploit to harness them for the attainment of their prospects.

It should be noted that whatever critiques against VTC do not negate the fact that the innateness of creativity is indisputable (Cohen, 1989; Feldman, 1982, 1986, 1988). The innateness thesis suggests considering creativity as giftedness and exceptional manifestations of creative behaviour (Stoltz et al., 2015; Worst, 2007). Nevertheless, studies claim that despite the existence of a cognitive process of growing creativity being at work in all people, there is a pre-dispositional trait that explains why some individuals are more creative and productive than others, and thereby produce more creative results than their fellows (Dacey & Lennon, 1998; Kelly & Caplan, 1997; Roberts, 1997). These studies lend credence to the argument made by this study on possessing and not possessing the creative skills of (producing or writing) novels. Given the above, VTC is considered apt for explaining or theorising creative arts cum novels in the transformation of society as regards functionality.

3. Novels and the Transformation of Society

Arts are many. They are grouped into three main categories: visual arts, literary arts and performing arts. Visual arts include architecture, ceramics, photography, fine arts, sculpture, painting, theatre arts (film-making), and drawing. Literary arts include oral literature (folktales or folklores, myths and legendary) and written literature (prose, drama and poetry). Each of these has sub-fields. Novels are some of the sub-fields, aspects or thrusts of prose. Performing arts include dance, music, comedy, theatre arts, etc. Wholesomely, creative arts are engaging activities that pave way for creativity, imagination and verbal and non-verbal expressions of ideas, thoughts, practices, etc. in various mediums or media. The focus of this paper is on novels. Thus, by virtue of its scope, the paper does not directly engage with creative arts but reflect on them in this section. In discussing the prospects and challenges of creative arts in transforming society, more reference shall be made to all creative arts than to novels alone.

Essentially, the central argument here is that novels are aspects of literary creative arts used by writers to pursue and attain change, innovation and new world orders in society. Novels are prose works of creative arts. Nigerian literature, like that of any other nation of the world, is affirmed to be a viable multifaceted means of expressing, preserving and transmitting Nigerian history, experiences, socio-cultural realities, addressing economic and political issues, and looking at all that concerns Nigeria (Robert, 2016; Ushie & Aboh, 2014). Early novelists and fictional writers of categories other than novels include Chinua Achebe, Wole Soyinka, Flora Nwakpa, Elechi Amadi, JP Clark, Esiaba Irobi, Femi Osofisan, Ben Okri, Buchi Emecheta and Sefi Atta. Some other novelists are Chimamanda Ngozi Adichie, Helon Habila, Teju Cole, Adaobi Tricia Nwaubani, Ahmed Yerima and Niyi Osundare. There are numerous Nigerian novelists in the 21st century. Each of them engages with several themes that either call for transformation or bring forth changes in both Nigerian society and the global society.

The need for Nigerian as well as other African writers to engage with socio-cultural and political concerns of their places of origin has been expressed by Niyi Osundare in his *Writer as Righter*. Basically, the centrality of this Osundare's book is the message that writers are persons who make things right in their societies through critical and creative writing that satirises and seeks to (re)construct and install new world orders in society. It is essential for Nigerian writers to make use of different creative arts to portray socio-political, economic, cultural, educational, religious and otherwise concerns of the Nigerian society, and express their literary prowess, and experiential and evidential learning, knowledge, skills and so on. In fact, they use literature to (re)define the Nigerian society. Novels are some of the aspects or genres of literature they use for doing so.

The functions of literature are made possible (or carried out) by writers. In the words of wa Thiong'o, writers "help in our daily struggle for the right and security of bread, shelter, clothes and song, the right of a people to products of their own sweat" (wa Thiong'o, 1991, p. 75). As Uwatt

(2015) rightly notes, “writers are active agents of revolution in society from time being, as evidenced in Arab, American, French, Kenyan and Tanzanian revolutions, Pan-Africanism, Harlem renaissance and Negritude movement” (p. 1). He also notes that “writers help in human, economic, social, cultural and religious struggles, among others” (Uwatt, 2015, p. 1). Ushie and Aboh (2014) state that “writers are actors in politics, governance, administration, management, and virtually all human endeavours” (p. 127).

There is no doubt that different novels have caused deserving and undeserving changes. The deserving changes are the prospects of novels in transforming the society. The undeserving changes are the challenges posed by the novels in the course of transforming a society in ways that are detrimental to people and/or systems of society. Nkereuwem (2024) shows that novels transform society both positively and negatively, with the positive transformations being their prospects and the negative ones being the challenges they pose to society. In her psychoanalysis of Akwaeke Emezi’s *Freshwater*, *The Death of Vivek Oji* and *Pet*, Nkereuwem (2024) shows that these three Emezi’s novels are works of creative arts that have contributed to transforming the society both positively and negatively. The novels have seemingly transformed the African heterosexual society to queer society. These novels, like those of other queer writers, contribute to transforming the contemporary society in different regards. The changes brought to place by queer novels as well as other queer genres are of huge benefit to queer people and transformed societies that were not (formally) queer to being queer. Such works of creative arts also put the countries (e.g. Nigeria) in the world of queer, as in the world of queer literature.

Conversely, the issues of sexual perversion associated with queer culminate to the contemporary challenges posed by queer novels as well as other queer genres to the contemporary society. For example, the contemporary African society has got transformed to queer, unlike what it used to be in the past. Of course, that is why queer literature is a recent development in Nigeria in particular and Africa as a whole (Nkereuwem, 2024). Similarly, Spargo (1999) has noted that the media have confirmed the increasing tolerance for and the spread of queer, as the media that never got involved in publishing or broadcasting queer have had a change in practice to that end. For example, following the change, *The Sun* has got engaged in gay-bashing editorials for many years now (Spargo, 1999).

Apart from Emezi’s queer novels, there are several other recent novels of African queer novelists, which have contributed to transforming African society literarily and practically to a society where queer obtains. Examples of the others include Jude Dibia’s *Walking with Shadows*, published in 2005; Chinelo Okparanta’s *Under the Udala Trees* (2015); Unoma Azuah’s *Blessed Body* (2016) and *Embracing My Shadow* (2020); Olumide Popoola’s *When We Speak of Nothing* (2017); Chike Frankie Edozien’s *Lives of Great Men* (2017); Nnanna Ikpo’s *Fimi Sile Forever* (2017); Buki Paollon’s *An Ordinary Wonder* (2021); Arinze Ifeakandu’s *God’s Children are Little Broken Things* (2022). These, like many other queer novels, question the possibility of having deep love and hope where society expects highly from the individual, such as the expectation to yield to heterosexual normative sexuality and gender.

More so, Buchi Emecheta’s familial and marital experiences, particularly what she experienced from her violent and abusive husband, Onwordi, are expressed in some of her novels. Expressing them led to some significant changes in society, particularly in her Asaba native society of origin as well as other parts of Delta State and Nigeria. Her novels present fictional satire of the Nigerian cultural practices that profile women on gender basis, and relegate, maltreat and abuse them. Emecheta criticises and reconstructs the mentality that the ability to bear children is what defines a woman. In *The Joys of Motherhood* (1979), she presents a fulfilling woman who defines herself through womanhood and derives joy from the successes of her children. Ama Ata Aidoo’s *Changes: A Love Story* (1991) is a typical example of novels that change and transform societies. It typifies how novels transform society by championing transformation and innovative practices and

ways of life. It also shows how blending alien culture with an indigenous culture causes culture conflict and thereafter, the indigenous one outshines the alien one(s).

Sefi Atta is another novelist, who criticises patriarchy and domestic violence against women. These themes are evident in her *Everything Good Will Come* (2005) and several other novels of hers. There is the possibility that her critique of the repression of woman and the political corruption of the military administration in Nigeria in the 1970's led to the establishment of the women empowerment programme by the Babangida administration in the 1980's. The dictatorial (mis)deeds of military rule in Nigeria are also satirised by Helon Habila in his *Waiting for an Angel* (2002). His other renowned novels, such as *Measuring Time* (2007) and *Oil on Water* (2011), also engage with salient themes that have led to societal transformation in several regards. Also, among other themes, Esiaba Irobi writes on issues of militancy, hard life, belligerency and heinous crimes in the Niger Delta. His literary works of art have undoubtedly caused changes, innovations, new world orders, nation-building and transformation in various regards. Those of other novelists and writers in general have done same.

Earliest and earlier Nigerian novelists and their fellows of other genres had caused significant change from colonialism and its legacies. For example, Achebe and Soyinka, among others, took up the thankless task of writing to correct and reform Nigeria as well as Africa from Western literary misrepresentations of and cooked up falsehoods about Nigeria and other parts of Africa along with people and the systems therein. Achebe's *Things Fall Apart* (1958) is a political satire, engaging with different socio-cultural and political concerns. Its impact on socio-political and cultural concerns cannot be over-emphasised. It is a well known fact that Achebe's *Things Fall Apart* has global recognition and usage. It has been reproduced and translated into many languages.

Chimamanda Adichie's novels are the likes of Soyinka's and Achebe's fictional works. In her *Purple Hibiscus* (2003) and *Half of a Yellow Sun* (2006), the themes of politics and military coup take precedence. Other major themes therein include secession war orchestrated by family and personal relationships. In *Americanah* (2013), Adichie narrates the love story of Ifemulu and Obinze, who get separated when one goes to America for studies. Also, in it, she satirically engages with themes of migration, rural drift, racism and globalisation. Engaging with these themes undoubtedly has huge impact on the contemporary society.

Femi Osofisan engages with themes of colonialism and its attendant lingering effects, corruption, injustice, and indigenous cultures and the challenges confronting former colonies like Nigeria. His *Kolera Kolej*, Osofisan (1975) portrays the Nigerian university as a place spared of the spread of cholera. Ben Okri, a famous Nigerian novelist and poet, engages with themes of myths, ancestors and spirits. This engagement is evidenced in his *The Famished Road* (1991), in which he narrates the journey of Azaro, a spirit-child narrator. Adaobi Nwaubani portrays the despair Nigerian graduates find themselves in, using the character of Kingsley, who is frustrated by joblessness. Kingsley's frustration leads him into the world of email confidence tricks, the integral part of the yahoo-yahoo scam that is also known as internet 419.

From the above points about writers, it is quite true that novels have been contributing to transforming the society. The transformation has been and remains at both national and international levels and phases. Thus, Nigerian novelists are agents of change. Like writers in general, they help in both national and grassroots struggles; fight for and cause changes in various facets of life; pursue and cause the attainment of quality life that is free from all parasitic exploitative relations. As Robert (2016), Uwatt (2015) and Ushie and Aboh (2014) confirm, novelists and other writers in general are invaluable agents of change in society. By changing the society, they transform the society in different regards as well as in all ramifications.

4. Prospects and Challenges of Transforming Society through Creative Arts

Creative arts have a lot of prospects. The prospects of creative arts rest on their importance and functions. Speaking about creative arts and the need to harness them adequately, Rt. Hon Tony

Blair once said, “Our aim must be to create a nation where the creative talents of all the people are used to build a true enterprise economy for the twenty-first century where we compete on brains, not brawn” (quoted in National Advisory Committee on Creative and Cultural Education [NACCCE], 1999, p. 5). The quotation highlights the benefits of creative arts, which prompted Blair and his fellows to create the NACCCE. By the foregoing quotation, he warns that governments of all nations should aim at gathering and building on talents of all their people without sentiments. He notes in the statement that talents, not qualifications or brawns, are means of building ‘a true enterprise economy for the 21st century’. His statement affirms the significant yet neglected place of creative arts in the economy of every nation. They contribute significantly to building and advancing the economic development of every nation.

It is quite regrettable that the aim in Nigeria is otherwise. It is the otherwise of what Blair advocates in his quoted words above that obtains in Nigeria. Ndubuisi (2018) observes that the trend in Nigeria is the consideration of paper rather than talents. Emphasis is placed on paper qualification, while talents are disregarded. Ndubuisi (2018) identifies obstacles to holistic education in Nigeria as: “the ailing educational system; hip-hop culture/celebrity worship syndrome; dirty habits and lewdness; shift in societal values and value crisis; social media addiction; media social irresponsibility; and ‘no time’ syndrome” (pp. 484-492). He notes that the remedies to the identified problems include:

Rediscovery of the nexus between youthfulness and old age; learning as the distinctive mark of the ‘new’ generation; investment in the leadership of tomorrow; the pride of place of the God-factor; Futuristic orientation; the need for contentment; intensive learning; time consciousness; the importance of self-confidence; and all hands must be on deck (Ndubuisi, 2018, pp. 492-495). Consequently, formal education in Nigeria is almost exclusively theoretical and conceptual, with little or nothing significant about practical skills and approaches to doing things and solving problems. As such, graduates come out with little or nothing to offer to the labour market (Besong, 2019; Robert, 2017). Robert and Besong (2023) observe that the endemic issues of low standard of education ‘presents complex ethical issues compounded by the unwillingness to address them’ (p. 532). They point out that these issues revolve around or are caused mainly by pervasive corruption, embezzlement, mismanagement, poor funding, outrageous school fees, incessant strike, and lack of competent personnel (Robert & Besong, 2023).

There are studies that affirm the prospects and challenges of creative arts in general and novels in particular in society’s development, well-being and transformation (Coutts & Eça, 2020; Taylor & Luckman, 2020; Australian Academy of the Humanities, 2019). As given credence by different scholars in their 2020 collection of essays on creative arts, Coutts and Eça (2020) emphasise that creative arts have a significant place in the invention, spread and use of information and communication technology; global health and economic crises, as in the Covid-19 pandemic; important contemporary issues social justice and wellbeing; proffering solutions to educational, socio-political and economic problems; among others. Creative education embodies informal and formal contexts of teaching and learning, family, museum, gallery or community setting and readers, and the what, and the how of education.

The need to pay deserving attention to and duly deploy creative arts for finding solutions to the scourging challenges in society is echoed by Coutts and Eça (2018), who charge scholars to revisit the notion of education through art, with the aim of establishing empirically the ways in which the visual arts could help in building new educational models for sustainable futures. As Coutts and Eça (2018) rightly think, revisiting the concept of education through art and Read’s (1943) notion of ‘education through art alive’ would proffer answers to questions about the role of arts in education and address different challenges of life across the globe. They agree that arts are needed on daily basis in the 21st century “to help make sense of circumstances and protect our mental health in times of physical isolation and global threats” (Coutts & Eça, 2020, p. ix).

As Coutts and Eça (2020) rightly point out, learning arts helps us to improve on education in multiple ways, and advance our knowledge, professions, experiences and perspectives on things, life and practices. They stress that engaging with creative arts would help to inform the masses about the critical role of arts and art education “in supporting social justice and facilitating change, in education, in communities and sustainable development” (Coutts & Eça, 2020, p. xiii). Thus, using them for the transformation of society is beneficial in different regards. They help in, or contribute to, the “fight against injustice, exclusion, discrimination and conflict” (Coutts & Eça, 2020, p. xi). The professionals of creative arts are said to “have a responsibility to challenge existing orthodoxies and to confront social injustice in all its forms” (Coutts & Eça, 2020, p. xi).

The thirty-three articles contained in the book of proceedings of the 33rd International Conference of the Society of Nigeria Theatre Artists (SONTA) all affirm the place of creative arts in the realms of public and private affairs. The conference theme suggests that creative arts respond to questions on social, environmental, theoretical and practical matters. The conference was held between 27th and 31st October, 2020 at the Department of Theatre and Performing Arts, Ahmadu Bello University (ABU), Zaria, Kaduna State, Nigeria. It is imperative to note that none of the 33 articles dwell on the place of novels in the realms of affairs. They do not dwell on the potentials of novels in transforming the society either. The present study fills in that research gap.

Similarly, Anyanwu (2023) argues that indigenous languages and medicine in Nigeria and other parts of the world have the potentials of solving the problems concerning language and health. Also, Nkereuwem and Robert (2023) argue that oral literature and mother-tongues are capable of addressing various issues in society, once they are deployed and used rightly. Indeed, trends of the contemporary time have necessitated turning and holding on to creative arts for different opportunities and solutions in society. With creative arts, new directions to ways of life, practices, research, education, social life, economy, healthy living and so on are devised, imbibed and sustained by individuals and groups across the globe these days. Developed nations, particularly their leaders, uphold, develop and promote creative arts. For example, the UK Government considers the creative arts as essential mechanisms for developing the nation. It thereby takes them seriously and adopts creative education and cultural education as the viable ways of facing the future.

To that end, studies are carried out and recommendations made repeatedly on what to do practically and proactively in the present generation ahead of the generations to come. By so doing, the challenges of the 21st century, which are bound to stretch into generations (futures) to come, get addressed. To meet the challenges, standards have to be raised, the state with its institutions have to look ahead of the current trends and opportunities and develop partnerships, put up resources, sponsor studies for and imbibe recommendations, and train people for the attainment of the huge prospects of creative arts in futures. It has to develop and tap from their creative talents, develop creative and cultural education and curriculum, ensure effective teaching and learning about creativity and culture, and uphold and promote them accordingly (NACCCE, 1999). For details, see NACCCE (1999, pp.17-204). Critical teaching and literacy and creative teaching and learning are the panacea, as creative education and cultural education are dependent on the former.

The implication of the foregoing is that creative arts have the potentials (prospects) of addressing momentary and future challenges confronting individuals, groups and societies. The importance of taking advantage of, developing, promoting and teaching and learning informal and formal education informed the formation of the National Advisory Committee on Creative and Cultural Education (NACCCE) in 1997 in the UK. It is noted that the current practices and pressures in educations inhibit creative abilities of young people and of those who teach them (NACCCE, 1999, p.8).

Ngulube et al. (2015) states that indigenous knowledge (IK) is a problem-solving mechanism that is consistently neglected and endangered. This means that IK has lots of prospects for societal transformation. Thus, it has to be duly harnessed. Harnessing creative arts implies harnessing IK. IK has little or no deserving place or space in Nigerian education, because just as it is neglected and

dabbed variously as being barbaric, archaic and so on, it is given no place in the curriculum. Mabota et al. (2013) and Moahi (2012), among others, regret the exclusion of IK from the curriculum of African universities. It is in consideration of the grave implications of the exclusion that Mabota et al. (2013) and Moahi (2012) stress the need to integrate IK into the curriculum of African universities as well as other tertiary institutions. Also, Nnamdi Azikiwe University (2019), Simmons University (2019), Civallero (2017), William (2016), Chisita and Abdulahi (2010), Dei (2008) and Roy (1994), among others, call for the integration of IK into the curriculum of African universities along with other tertiary institutions. The call also implies the integration of creative arts into other fields.

As found by Australian Academy of the Humanities (2019), novels and other creative arts have had both positive and negative impacts on societies, places, economies, social life, education, information and communication, knowledge economy, health, international relations, culture, life, experiences and activities in the Diaspora, and so on. On one side, novels and creative arts proffer a wide range of opportunities and prospects that impact positively on and change lives, usher in innovations and better or new ways of doing things and living, and so on. On the other, novels and other creative arts present complexities, unhealthy or contested ways of life, sexual perversion, crime-ridden opportunities, ill-behaviour, the erosion of culture, values, norms and morals, indiscipline characterising the so-called liberal education, increased social vices, tension caused by non-state actors, and wide spread strange ailments that never existed erstwhile, to mention but a few (Nkereuwem, 2024; Australian Academy of the Humanities, 2019).

5. Conclusion

This study has shown that novels are viable products of creative arts that contribute immensely to developing, transforming and changing the society. In doing so, they present both opportunities and challenges. The challenges presented to society by novels, just like those proffered by other creative arts, compound the extant conventional challenges that were/are not brought into the society by creative arts. The undeserving sides of novels and other creative arts constitute the challenges they pose to the contemporary society, while their huge benefits to society constitute their prospects. Since their prospects far outweigh their challenges, there is no doubt that novels and other creative arts are invaluable mechanism for causing and realising change, development, transformation and new world orders in any society of the globe. What matters is how they are harnessed and used accordingly for such purposes. Strategic measures and critical skills are some viable ways of averting or dealing with the undeserving sides or challenges of novels and other creative arts.

As the study has shown from its descriptive analysis and systematic review, novels and other creative arts cause and sustain new world orders, innovations, changes in practices, quality education, better ways of doing things, and so on. Therefore, this study concludes that novels, like other creative arts, offer society wide range of transformative prospects that outweigh the challenges they pose to society. It recommends that individuals, groups and governments should duly harness the transformative potentials of novels as well as other creative arts. Writers in developing nations should be encouraged and sponsored. Talents hunt should be used to get talented young people into the realms of public affairs for the benefits of the society. Creative arts education should be deepened. Creative education and critical literacy should be made part of the curriculum and adopted for a panacea.

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