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Folakemi Oyeyemi Adeniyi, PhD,
University of Ilorin,,
Ilorin, Nigeria

Dear Dr. (Mrs.) Adeniyi,

ACCEPTANCE OF PAPER FOR PUBLICATION

I am pleased, on behalf of other editors, to inform you that your paper titled: "Oral Literature, Education and Cultural Development: The Intellectual and Moral Values of Yoruba Folklore" has been evaluated and accepted as a chapter for publication in a volume to be published by Routledge Publishers, USA.

As soon as the book is published, you will receive a complimentary copy. Please acknowledge the receipt of this letter and also accept our congratulations.

Sincerely,



Ibgbolade S Aderibigbe, PhD

Co-Editor,

&

Associate Director

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**ORAL LITERATURE, EDUCATION AND CULTURAL DEVELOPMENT: THE
INTELLECTUAL AND MORAL VALUES OF YORUBA FOLKLORE**

BY

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ABSTRACT

The problem of lost identity has been one of the greatest challenges facing Africans right from the days of slavery. Many Africans both at home and in diaspora still do not know who truly they are. African names, languages, culture and customs and even their history were eroded by colonialism. The African intellectual and moral values are equally eroded. This paper attempts to examine parts of the means by which Africans can regain their real identity and history by specifically examining issues relating to language and cultural identity, education and cultural development, African oral literature and cultural identity encapsulate in the African traditional knowledge, beliefs, and values. It also examines the Yoruba folklore which explicates the traditional beliefs, myths, tales, and practices of Yoruba people. These are all means of developing intellectual and moral values of Africans which in turn will help to recognize, affirm, define, preserve and renew African identities especially among the Africans in the diaspora.

Key words: Language, Cultural Identity, Education, Cultural Development, Oral Literature, Folklore, Intellectual and Moral values.

Introduction: Language and cultural identity

Language can be described as a system of conventional spoken or written symbols by means of which human beings, as members of a social group and participants in its culture, express themselves and coordinate their daily activities. It is a means through which people of a particular culture identifies themselves as a functional social group that are remarkably differ from other cultures (Adeniyi 2012). Language is a carrier of culture and man through language is able to embrace the totality of his culture. For instance, through English language, Nigeria is able to imbibe the western culture most especially in the areas of dressing, food and religion and education, Every individual has a language through which he or she is identified with a particular culture. The adage that "No man is an island". Explicates the fact that man is a social being and thus he imbibes social norms, tradition and culture. Language is essential in establishing and maintaining relationships with other people. It is language which makes conversation possible between any two individuals. Language has a great role to play in cultural accumulation and historical transmission. "A great deal of the cultural stock in trade of a primitive society is presented in a more or less well defined linguistic form. Proverbs, medicine formulae, standardized prayers, folk tales, standardized speeches, song texts, and genealogies are some of the more overt forms which language takes as a culture-preserving instrument."

Every system of storing uses language, be it drama, printed books, proverbs, symbols or music. It has been the constant endeavour of human beings to gain more knowledge about this world. Language makes this possible by providing a medium to express, reason and make sense of human perceptions. By the very act of talking, men assume social and cultural roles. However these processes are so deeply entrenched in men that they go almost unnoticed. 'Language does not exist apart from culture, that is, from the socially inherited assemblage of practices and beliefs that determines the texture of our lives'.

Culture and language are inseparable because culture not only dictates who talks to whom, about what, and how the communication proceeds, it also helps to determine how people encode messages, the meanings they have for messages, and the conditions and circumstances under which various messages may or may not be sent, noticed, or interpreted. Culture in this sense becomes the foundation for language use.

Moreover, Language is one of the most tangible symbols of cultural and group identity. in other words, a particular language points to the culture of a particular social group. It is the living expression of intellect, of specific cultural understanding, a link to the past and to the future, a tool for naming and knowing the land and all the history and companionship it holds, and a key to future survival in fact, Losing a connection to the language of one's ancestors is like losing a part of one's being. Because of its inextricable connection with cultural identity, language and its renewal play a vital role in the healing of communities and individuals. Communities and their members are strengthened in their identities and enjoy greater well-being when they regain control over their languages. Hantrais (1989) puts forth the idea that culture is the beliefs and practices governing the life of a society for which a particular language is the vehicle of expression. Therefore, everyone's views are dependent on the culture which has influenced them, as well as

being described using the language which has been shaped by that culture. The understanding of a culture and its people can be enhanced by the knowledge of their language.

The only means of understanding the great minds of the past is by studying the contemporary written documents of the time. Language is a means of forming and storing ideas as reflections of reality and exchanging them in the process of human intercourse. Language is social by nature and thus inseparably connected with people who are its creators and users; it grows and develops together with the development of society. Stalin (1998) observes that language rises and develops with the rise and development of a society. It dies when the society dies. Apart from society there is no language."

Claiming and strengthening languages remind individuals of their value as human beings, helps to bring people together and encourages the building of educational capacity in communities, allowing communities to move toward health and economic sustainability. Supporting the health of these languages is one way of ensuring that valuable knowledge about the plants, animals, history and geography of our province is kept alive. It is also one way to support and strengthen the well-being of individuals and communities, and to support education and economies. (Czaykowska-Higgins 2014)

A sociocultural perspective on identity and language use is based on several key premises. One of the more significant premises replaces the traditional understanding of language users as unitary, unique and internally motivated individuals with a view of language users as social actors whose identities are multiple, varied and emergent from their everyday lived experiences. Through involvement in their socio culturally significant activities, individuals take on or inhabit particular social identities, and use their understandings of their social roles and relationships to others to mediate their involvement and the involvement of others in their practices. These identities are not stable or held constant across contexts, but rather are emergent, locally situated and at the same time historically constituted, and thus are 'precarious, contradictory and in process, constantly being reconstituted in discourse each time we think or speak' (Weedon, 1997). In the contexts of people's experience, language is not used as solitary, isolated individuals giving voice to personal intentions. Rather, position is taken up in a social field in which all positions are moving and defined relative to one another' (Hanks, 1996). This view recognises that culture does not exist apart from language or apart from us, as language users. It sees culture, instead, as reflexive, made and remade in our language games, our lived experiences, and 'exist[ing] through routinized action that includes the material (and physical) conditions as well as the social actors' experience in using their bodies while moving through a familiar space' (Duranti, 1997). On this view, no use of language, no individual language user, is considered to be 'culture-free'. Rather, in our every communicative encounter we are always at the same time carriers and agents of culture.

while language is a socio-historical product, language is also an instrument for forming and transforming social order. Interlocutors actively use language as a semiotic tool (Vygotsky, 1978) to either reproduce social forms and meanings or produce novel ones. In reproducing historically accomplished structures, interlocutors may use conventional forms in conventional ways to constitute the local social situation. For example, they may use a conventional form in a conventional way to call into play a particular gender identity. In other cases, interlocutors may bring novel forms to this end or use existing forms in innovative ways. In both cases, interlocutors

wield language to (re)constitute their interlocutory environment. Every social interaction in this sense has the potential for both cultural persistence and change, and past and future are manifest in the interactional present. Ochs (1996)

Such a view of language, culture and identity leads to concerns with articulating 'the relationship between the structures of society and culture on the one hand and the nature of human action on the other' (Ortner, 1989); a central focus of research becomes the identification of ways we as individuals use the cues available to us in our communicative encounters in the (re)constitution of our social identities and those of others.

Education and Cultural Development

Education, from etymological perspectives, is a process of bringing up or leading out people from the state of ignorance to that of totally balanced or liberated individuals. It is the transmission of knowledge, norms, attitudes, skills, values, culture and tradition, among others from one generation to another one through informal, formal or semi-formal setting. Education is recognised as the cutting edge of all-round development. It is the whole process of an independent and integrated personality (Jekayinfa & Kolawole, 2016). It is a life-long process of transmitting culture from the old generation to the new one so as to produce people who are knowledgeable, honest, skilful, respectful, moral, and intellectually sound in order to initiate and facilitate personal, interpersonal and societal development.

Education is a means of shaping beliefs and moral values. Lawal (2004) defined education as a purposeful and deliberate set of inter-related and inter-dependent processes meant for producing a balanced and complete person in terms of cognitive/intellectual development, affective/spiritual development and physical/technical development. Education is a power used to change and transform an individual from a state of ignorance and underdevelopment to a completely new person who is knowledgeable, cultured, well-developed and so on (Oladosu, 2004).

Education can also be seen as the setting in motion of a process of all-round development of human beings, taking place throughout life and aiming at complete personal fulfilment in intellectual, physical, emotional, moral and spiritual terms. The task of education is not only to transmit knowledge, know-how, values, and other components of the cultures to which individuals belong, but also to foster creativity together with independence. By developing receptiveness and acumen, it increases the capacity of individuals to enrich, in turn, both their own and other cultures. It also contributes to the better integration of the individual into cultural, social and economic life, and hence to the training of the human resources on which all development, whether spiritual or material, depends. No matter how many forms education may assume, it has to maintain a dynamic interrelationship with culture. In order to perform its role efficiently as an agent of cultural development and better prepare individuals for life in a society that is being enriched by different cultures, education needs freedom of expression, freedom of participation, free exchanges between people, scientific knowledge and cultural creativity. Education requires equal access to the learning process and a democratic cultural life; at the same time, it is one of the most important means of creating and improving that life.

Culture, on the other hand, is the whole way of life founded in a particular society. Jencks (1993), cited by Haralambos, Holborn & Heald (2004), defined culture in a four-way dimension as "the idea of perfection, a goal or an aspiration of individual human achievement or emancipation"; "closely related to the idea of civilisation"; "the collective body of arts and intellectual work within any one society" and "the whole way of life of a people". It can be inferred from Jencks' submission that culture covers the total way and form of a people's life acquired, learned and shared in a particular society. Based on the perspective of functionalists, culture mainly has to do with norms, values and lifestyles of a set of people.

The World Conference on Cultural Policies (UNESCO, 1992) referred to "culture as the whole complex of distinctive spiritual, material, intellectual and emotional features that characterise a society or social group". The definition adopted by the World Conference on Cultural Policies (Mexico City, 1982) considered culture as 'the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group'. It includes modes of life, traditions and beliefs, the arts and letters, while incorporating in its value system the fundamental rights of human beings. The culture of a country is not confined to scholarly culture, but also includes popular culture. It is not restricted to the heritage, but is enriched and developed through both creativity and memory. A living culture cannot be inward looking; exchanges make it fertile. Lastly, scientific culture plays an increasingly important part in human culture, to which it helps to give a universal foundation

Thus, education is meant to develop the capacity of people to enrich their own and other cultures. It maintains a dynamic relationship with culture; it integrates individuals into culture, beliefs, traditions, social and economic life (UNESCO, 1992). As language is a key factor of culture, education also serves as a means of projecting culture. This is because education is generally recognised as a process of cultural transmission and renewal. Culture refers to pervading determinants of what we are and the way we are. Since the primary meaning of education is acculturation, someone who is educated is also cultured.

Cultural development, as a dynamic process, means the enriching of culture, the strengthening of forms of cultural expression and making culture available to everyone by promoting wide-ranging participation and creativity through appropriate means in a spirit of mutual respect and tolerance.

According to Obanya (2005), culture and education are inseparable concepts because they are two sides of the same coin. It implies that education preserves culture because it is rooted within the rubrics of culture which serves as a construct while education is a concept. Culture enriches education because it serves as its underlying principles while education projects and preserves the culture from extinction. This is one of the reasons why Nakpodia (2010) stated that culture is maintained through education by a way of curriculum development. He maintained that "any good educational system should imbibe the culture as presented of the people". As critically inferred, what and how of education is therefore connected to the culture of the society involved. This is because culture, according to Nakpodia (2010:1), is a "complex whole which includes knowledge, beliefs, arts, morals, customs and any other capabilities acquired by man as a member of the society".

While explaining the relationship between culture and education, Obayan (2005) articulated that

every human society – whatever its level of technical evolution – devotes considerable attention to transmitting its cultural heritage to the young. This trans-generational transmission of culture has helped to cement human solidarity and to ensure the continued survival of society over the ages. Before the emergence of schools as specialized agencies, education took place in society, where the young and the not so young became educated by simply living their culture (p.2).

The scholar concluded that education should be returned to its original meaning of acculturation in order to promote education in culture and culture in education. In support of this submission by Obanya, Nakpodia (2010) stressed that education is a process of enculturation which involves initiating the growing and inexperienced people into the way of life in the society on the basis of culture. He also concluded that there can be no education without culture; this is because "education is a process that lends continuity and meaning to lives".

Oral Literature and Cultural Identity

Oral literature is culture and no literature in the world can be meaningfully strived outside the facts of the culture which produced it. Oral literature, otherwise referred to as folk literature is the heritage of imaginative verbal creations, stories, folk-beliefs and songs of pre-literate societies, which, over the years have been evolved and passed on through spoken word from one generation to another (Akporoboro, 2012). It is a creative expression which includes, but not limited to folktales, myths, proverbs and folksong composed and rendered in traditional societies and passed on from one generation to another by word of mouth. Akporoboro (2012) identifies the components of oral literature as ballads, myths, oration, festival drama, and ritual performance.

Man is a story-telling being, who loves singing, dancing, and religious worship as sources of pleasure and made of being. Story-telling, dance, songs, drumming and poetic citations among others are some of the quintessential elements of his being. The written word today is an outcome of the oral forms which are man's earliest and original medium of expression and artistic creativity. The artistic qualities of oral literature lie in the context of performance. In other words, oral literature forms are artistic creations in performance (oral delivery).

The various forms of oral literature identified above can be seen to fall into three basic literary genres, namely drama, poetry and prose. The dramatic performance includes festivals and rituals, ceremonies, dances, and masquerades. Chants, lyrics, myths, epic poetry, and heroic citations are the components of oral poetry, while riddles, proverbs, folktales, myths and epic narratives are categorised under the prose form (Akporoboro, 2012). However, Abimbola (1977) identifies two major types of prose form of oral literature as *Àlò* and *Ìtàn*. He observes that, the two types are closely related in content but slightly different in rendition. They are both referred to as prose narratives and deal with various themes ranging from stories of animals, especially the

tortoise, the human stories such as jealousy of co-wives and incidence of famine. The interesting thing about Àlò is that every

marries a wife, pays the dowries and christens his children just like human beings. This shows that the true object of the Yorùbá prose narrative is human society itself, embodied in its style and content stories emanating from it is always personified.

The tortoise, for instance, is a powerful satire on human society. Thus, man is invited to watch the silly, arrogant, petty, deceitful, naïve and indolent actions of animals and other creatures of nature but at the conclusion, the moral of the story comes back to the man himself. Eventually, through this, man discovers that while laughing at the silly behaviour of the lower animals, he had indeed been laughing at himself. Though, there are some other forms of Yorùbá oral poetry, such as chants, lyrics, praise poetry, and so on, the most important form is the *Ifá* literary corpus. *Ifá* as Abímbolá (1977) observes can be regarded as the generic form for all other types of Yorùbá oral literature. This is perhaps, why the *Ifá* corpus itself is very wide in scope. The corpus, as he noted contains 256 chapters which are called *Odù*.

It is very difficult to learn a particular oral literature in isolation from the culture of that people. In other words, it would be very impossible to have a proper understanding of a particular oral literature without an insight into its culture. Oral literature is a means by which the images of culture are transmitted into the world (Adéwálé, 2010). Culture remains a memory bank of people's experience and history. It embodies those moral, ethical and aesthetic values, and a set of spiritual mirrors through which a particular society view themselves and their place in the global world. Whichever way of culture is defined, one thing remains constant; it is dynamic and always evolving in response to influence of time, contact, technology, and many other variables of which the most recent is globalization (Adédèjì, 2010). Culture encompasses what a particular people eat, what they wear, the way they walk, the manner in which they perform rites of the dead, and how their new born are greeted.

Identity simply means the distinction or state of being oneself and another. It is what distinguishes a person, group of persons, society, or a nation from another. It consists of our membership in social groups (i. e. race, ethnicity, religion, gender, e.t.c.), the traits we show and the traits others ascribe to us. A particular group identity locate them in the social world and thoroughly affect everything they do, feel, say, and think in their lives. Oral literature and culture are fertile grounds where identity is negotiated and formulated. Cultural identity signifies what differentiate a particular culture from another. It is the feeling of belonging to a group or being able to associate with and feel like part of a group based on its culture.

Yorùbá Folklore

Yorùbá is generally refers to as an ethno-linguistic group that inhabits the south-western part of Nigeria, as well as the language used by this group as a means of communication. Yorùbá people can also be found in some other countries of Africa like Republic of Benin and Republic of Togo, both in the west of the Nigerian border. A considerable Yorùbá population could also be found in the diaspora such as Cuba, Brazil and the North America (Aládéjànà, 1979). Yoruba

people make use of their own language and culture to create image, aesthetic effects and situations, whether real or imagery which can be used to visualize the conception of their own universe.

Folklore is a collective name which applies to verbal and social rituals that have been handed down solely by word of mouth and by example rather than in written form. Folklore is a common phenomenon to every nation of the world. It is a body of expressive culture within a particular population comprising the tradition of that culture, sub-culture, or group. Folklores in Nigeria in general and Yorùbá nation in particular have often been identified as great avenues through which important information and activities are transmitted from one generation to another. Folklore as Igba, Nwachineman & Iduke (2016) observe, originated from two words-folk and lore. Folk means collection or a group of people with similar culture, while lore refers to a knowledge handed down verbally.

Folklore developed in pre-literature Yorùbá societies and still flourishes in communities where oral culture dominates. Each nation of the world has her peculiar folklores. In the case of Yorùbá, her folklores includes but not limited to folktales, folksongs, proverbs, legends, myths, riddles, jokes, tongue-twisters, and superstitions. The above identified Yorùbá folklores are indigenous way of knowing. Each of them serves as a tool that present a philosophy of life; they are wise saying used to educate the youths about life and allowing them (youths) to develop their potentials in all ramifications into adulthood.

The relevance of folklore in contemporary Yorùbá society cannot be underestimated. The performance of most of the Yorùbá folklores is done by elders. This is because, elderly ones are the custodians of culture and folklores are regarded as part of the Yorùbá culture. This could be one of the reasons why Yorùbá people hold elders in high esteem when it comes to folklore performance or narration. For instance, though it is said that anyone can speak and use proverb, authority on its use is often rested on elders, who are largely but not exclusively males. If proverbs is used by a youth, he needs to acknowledge the elders by the use of dictum "*Tó tó, ó ẹ́ bí òwẹ o*". The elders who are present will then reply "*O ó pa òmí-in*", which literally means "Your wealth of proverbs will not dry".

Every Yorùbá folklore inculcate patriotism, decency, moral virtues and moral values into the youths. For instance, most of the Yorùbá folktales revolve round the tortoise, while the performance, scene most times, is a farmland. This could be because Agriculture is the major occupation of the Yorùbá people. The tortoise is well known for his cunningness. Examples of Yorùbá folktales include: "The Tortoise and the Dog", "The Tortoise and Money Lender", "The Tortoise and the Snail", "The Tortoise and the Princess".

Yorùbá also has series of legends. This is because Yorùbá people are brave, courageous, adventurous and magical. Examples of Yorùbá legends are that of *Ẹ̀ṣàngó*, the god of thunder; *Ọ̀ya*, the river goddess; *Ọ̀gún*, the god of iron; and *Ọ̀rúnmìlà*, the divinity god. There are a lot of Yorùbá myths too. Stories which many people believe but which are not true. A typical example of a Yorùbá myth is "Ifẹ̀ Mythology Creation of the Universe". There are still many ancient stories invented by Yorùbá people which are used to explain natural or historical events. Yorùbá is also blessed with proverbs, which are regarded as short-saying or wise-saying expressing some general

truth or superstition (Ọṣọbà, 2014). Some of these proverbs emphasises beliefs, for instance, ‘*Eyin l’ohùn, bí o bá balẹ̀, a fọ̀*’ (Words are eggs, they break when they strike the ground). Some teach moral and philosophy, i.e *Ìwà lẹwà ọmọ èniyàn* (Manner is the beauty of a man).

Philosophical Yorùbá proverbs include “ *Bí èbìtì kò bá pa eku, á fì eyìn fún ẹlẹyìn* (A trap which does not catch the prey must yield up the bait to the owner). We have Yorùbá proverbs that emphasise collective role i.e. *Àjeje ọwọ kan kò gbé ẹrù dọrí* (A single hand cannot lift up a full load to the head). Also, there are some, whose emphasis are on settlement of dispute, sympathy and advice, warning or caution, and entertainment. An example of a Yorùbá proverb that entertains is ‘*Òrìsà bí ọ̀nà-ọ̀fun kò sí, ọjoojúmọ́ ní í gbẹbọ́ lówó ẹni*’ (There is no deity like oesophagus, it is every day that one pays sacrifice to it). Some Yoruba folklores have been written in English language, this is necessary in order to meet the international academic audience.

Relevance of Folklore in the Development of Intellectual and Moral Values of Africans

It is the historical mission of Africa to see their youths be the lights of the society. African in general has a strong oral tradition, in which knowledge is passed down to generation through the vehicle of folklores (i. e. story-telling, proverbs, folksongs, e.t.c.). Folklore culture is shared during work and leisure time, both inside and outside the home. African education has always been concerned with the formation of values (i.e. moral and intellectual) in the youths and these young ones are encouraged to prefer certain values to others. There are ample lessons to be learnt and conclusion to be drawn from folklores by the African child.

In learning lessons and drawing conclusions from folklores, parents have a crucial role to play, this is because parents are vital in African society. They are the first moral and intellectual teachers and mentors., as well as role models that young people have. They provide necessary affective relationship and extensive interactions that facilitate morals and intellectual values in the child. One major vehicle through which Africans can develop morally and intellectually is folklore. The soul-searching questions often asked at the end of each narration/story/performance are meant to prick the conscience of the listeners. This would enable them discern what is believed to be good from what is evil (Fáṣọrò, 2012).

The primary purpose of folklore is to inculcate moral values into the youths. Through folklore, a lot of moral values can be inculcated into the minds of African youths. By listening to its performance or narration, African child would be able to think critically on various issues of life. Also, he would be able to criticize and scrutinise literary works, because Africans are expected to be morally balanced and intellectually sound. In Africa, a stupid and unwise child is frowned at. The Yorùbá proverb below could illustrates this; “ *A bímọ kò gbón, a ní kó má kùú; kín ní pa èniyàn bíí àìgbón?* ” which literally means “ Our concern is that our stupid child shall not die; but what a greater cause of death is there than stupidity?. In other words, not to endeavour to improve the child intellect is to expose him to the danger of death.

Folklore stimulates the mind of Africans by offering them examples of real language use. It prepares and develop their minds against social vices, such as cultism, adultery, selfishness, kidnapping, drug abuse, drug trafficking, indecency, corruption, smoking and a host of other social vices (George, 2014). A person with a bad habit and immoral acts doesn’t fit into the African

society. Folklores inculcate into the Africans some moral concepts why it is not good to be greedy, lazy, wicked, plan evil against one's neighbours, e.t.c. This is why we have moral tales that direct the mind of Africans and educate them to shun various social vices. Some moral values and moral virtues developed in Africans through folklore includes: loyalty to one's fatherland; respect for elders; respect for peers; patriotism; respect for constituted authority; conformity with societal norms; humility; patience; sincerity; diligence; kindness; and above all fear of God.

Creativity is demanded from every child. This helps the child in completion of assignments and school works and in coping with various activities in the larger society. Listening to folklore narration/performance enriches the cognitive domain of the youths as it develops the capacities for discrimination, judgments, evaluation, and decision making. Through folklore, an individual is expected to learn to change one's negative attitude and character in the society after he/she might have listen to the narration or performance.

However, the introduction of western education to Africans has some considerable negative impacts on some African traditional practices, including folklore. This negative impact is also noticed in the school curriculum of literature, based on the wrong assumption that Africa has no literature before the European incursion on the continent (Şeşan, 2014).

Folklore as a means of Defining African Identity

Folklore, otherwise known as orature is a components of arts which the African traditional background was born and grew up with before exposure to modern written literature. It is transmitted orally from mouth to mouth and from generation to generation.

Existence of stories in Africa continent is widely known. Folklores are integral part of African society. They usually relate to, and elucidate the various cultural and traditional aspects of society from which they evolve. Since folklores portray the values and tradition of the African society, where both the youngs and the olds learn through the events conveyed, the value of this traditional oral genre cannot be underestimated. Africa can boost of a large number of folklores and many tales that vividly portray the tricks of the spider, the little hare or the antelope; or exhibit the discomfiture of the heavy and powerful of the animal kingdom through the wiles of their adversaries (Funegann, 1984).

Also, there are a host of tales that show how tricky, wise but cunning the tortoise is. Funegann (1984) observes that there are some tales which are set in the human world, she identifies the following as an examples of some tales: *The Trial of a Young Man Winning a Wife*, *The Triumph of the Youngest Despised of a Family*, *the Self-sacrifice of Two Friends for Each Other*, and the famous myths of the various African people about such subject as the origin of the deaths, of mankind, of authority, or of the universe. The value of folklores in traditional African society cannot be ignored. This very significant genre of oral literature play a crucial role in imparting educational, traditional, cultural, religious, and social ideologies of the society to growing children.

The home is an integral part of socialization of an individual in African societies. This is a major reason why a great importance is attached with a family unit. In most African traditional homes, a family consists of a father, mother and their biological child/children. In some rural areas,

we still have a big family set-ups which include the extended family members living with the nuclear family. There are some other family set-ups depending on the circumstances that individual find themselves in. Each member of the family, be it nuclear or extended has a role to play in educating the young ones.

African child's education starts from the home and the main objective of this education is character formation. In forming the character in a child, he is exposed to various cultural practices of his community in order to inculcate in him his moral obligation to the society and the right attitude to life at a later age (Ojukwu & Esimone, 2014). In this regards, folklore serves as a major instrument through which character can be developed in Africans.

Conclusion

Language and culture are inseparable as language is a carrier of culture. A Language is instinctively pointing to a particular culture. Most African countries relegated their languages to the lowest ebb and embraced foreign languages as their second language. This is the genesis of confused state which Africans found themselves today in terms of cultural identity. In Nigeria for instance, English language is superior to over five hundred languages spoken in the country. This inadvertently resulted in loss of cultural identity. The beautiful African culture that enhances peaceful coexistence is lost, our intellectual and moral values have been eroded and now substituted by substandard western culture. This is as a result of important roles language plays in the society.

Culture and education are inseparable concept because they are two sides of the same coin. Therefore, our educational system should be an incubator to grow and enrich our culture.

Oral literature and culture go hand-in-hand. They are inseparable twins. This is because one influences the other. Though Africa has its own peculiar oral literature, we cannot say it is totally different from what is obtainable in other parts of the world. It is affirmed that education and development of Africans, especially the youths cannot be complete without being taught the core values (i. e. moral and intellectual) which are embedded in oral literature (i. e. folklores). It embodies those moral, ethical and aesthetic values, and a set of spiritual mirrors through which a particular society view themselves and their place in the global world. This implied that culture is promoted through oral literature. As oral language precede written language, either literate or illiterate, every member of a particular society is exposed to core values of the society that singles them out as a unique people with their unique culture

Folklore records stories and educate members of the society. They also elucidate hidden truths about the society and help in composing and relating facets of information that eventually enhance one's knowledge of important historical events among others. They are used as a veritable tool for revitalising moral and intellectual values, especially in the youths. Characters in the Yoruba folklores could be representatives of animals or human world. These characters portray various events which relay societal norms and values. Yoruba folklores for instance set Yoruba culture as unique and enviable among all other African cultures in such a way that a typical Yoruba man is proud to be identified as Yoruba man, he will strive to be honest, diligent, and respectful to the elders, responsible, dutiful and very reliable in any society he finds himself. All these core values

are made available to him through folklores that exposes him to his forefathers' ways of life. This well explicates the Yoruba adage that says "omo o niba ipele iya re ko si aso da" meaning a child exposed to his mother's way of life will not go other way.

Recommendations

Culture plays a vital role in man's life. Education of various elements of culture can help man in the adaptation to the natural and social environment, development of individual's personality, socialization of the individual, proper use of leisure, and understanding other cultures. Education in culture is imparted mainly by the family, society and the school.

Considering the importance of culture in man's life and the role played by education in the socialization and acculturation of an individual, it is worthwhile to overhaul our educational system to reflect our core values that will enhance our cultural identity.

In order to link education and culture more closely with each other and with development, educational and cultural policies in Africa can be drawn up and implemented with the participation and co-operation of other institutions of society contributing to cultural and socio-economic development. These policies may be based on the following considerations: (a) increased co-operation between formal and non-formal educational establishments and cultural Institutions;

(b) the development of the participation of staff from cultural institutions in the educational process;

(c) the broadening of the network of cultural institutions co-ordinated with an improvement in the initial and in-service training of the network staff; (d) an increase in educational programmes broadcast by the media;

(e) the taking into account, when allocating public and private resources, of the reciprocal needs of education and culture.

Considering the place of the school in the promotion of culture and in order to be able to better satisfy the demands of contemporary African society and to respond to the challenges of the twenty-first century, the school must open up to its social, economic and cultural environment and become a place for fruitful dialogue, broadening its horizon to cover the African cultures.

In addition to developing intelligence and the abilities of observation, critical reasoning and problem solving, the school should seek a balance between the intellectual and analytical abilities and the emotional, spiritual and moral qualities of learners. It should be more open to the needs of the community and of the whole of society. It is essential to recognize the role of

culture as the foundation on which the content of education is built. The syllabuses of various disciplines, including scientific and technological ones, should therefore be prepared with the participation of specialists in cultural and educational specialists as well as anthropologists, sociologists, psychologists and others.

the teacher plays the most vital and unique role In the promotion of the contribution of education to cultural development,. In this context, a true sense of commitment on the part of the teacher is very necessary. Thus, his or her services should be recognized and appreciated by the community. The cultural dimension should be taken into account in pre-service and in-service training for all teachers. One of the aims of this training should be to give them a broader and deeper knowledge of cultures in their wide variety, both within the country and in the world.

The ever-increasing part played by the media in human life requires that their use for educational purposes should be both extended and improved. For this purpose, those in charge of the media, both public and private, in collaboration with educational and cultural institutions, should be encouraged to (a) give greater prominence to and to diversify their educational and cultural programmes intended for various kinds of learners and for the public in general, and to ensure that these programmes are of a suitable educational quality; (b) to make available to schools and non-formal educational centres the necessary teaching and other materials required for media education.

The implications of language being completely entwined in culture, in regards to language teaching and language policy are far reaching. Language teachers in Africa must instruct their students on the cultural background of language usage, choose culturally appropriate teaching styles, and explore culturally based linguistic differences to promote understanding of Africa instead of misconceptions or prejudices. Language policy must be used to create awareness and understandings of cultural differences, and written to incorporate the cultural values of those being taught. The education system, particularly through out of-school cultural and educational activities, should contribute to the preservation and development of minority languages, particularly unwritten ones. In this context, research should be carried out in such fields as educational science, linguistics, anthropology and history, and the preparation of teaching materials in the mother tongue should be encouraged.

There is a need to preserve the oral form of African literature in order to prevent it from extinction. The oral literature (folklores) should be properly documented and be recorded in tapes or disc. This is a major way through which we can preserve the musical property of the materials alongside with the linguistic information. Folklores activities should be made a part of the indigenous language curriculum right from the nursery classes. Specifically, the teaching of oral literature should be intensified in our school curriculum. Orature should be introduced into the Yoruba curriculum right from primary school through to the university levels so as to:

- a) correct earlier misconceptions about African oral arts;
- b) give new look to African scholars;
- c) foster wider understanding of the human universe and to revive African cultural; sense of belonging (i.e. cultural identity) and
- d) cultivate into the African child the desired intellectual and moral values that could make them believe in their culture and also identify with it even in diaspora

Government should promote all aspects of folklore, i. e. folktales, folksongs, myths, legends, proverbs, riddles, e.t.c. Also, in order to ensure the survival and continuity of the Yorùbá folklores, the government should not only encourage a wider coverage of folklore materials in the local and national media, but also provide grants and jobs for folklorists. Parents and elders should endeavour to expose their young ones to the folklores of their community right from their formative years, even after they might have being exposed to the western form of education.

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