# CHAPTER ONE

# INTRODUCTION

## Background to the Study

Every society the world over has its own peculiar culture and traditions. Hence, each society has a way (which could be distinct from others) of educating its members in order to ensure that everyone fits perfectly into the immediate community in particular and the larger community in general. The major way by which the Yorùbá people educate their young ones is through oral literature which is the totality of the culture of pre-literate Yorùbá societies. Oral literature is the heritage of imaginative verbal creations, stories, folk beliefs and songs of pre-literate societies which have been evolved and passed from one generation to another (Finnegan, 1970).

Oral literature is said to be oral tradition which is common to all people (Ọmọ́bọ́lá, 2013). There are forms of oral literature which, according to him, range from epics, myths, legends, fairytales, fables, proverbs, songs, riddles and jokes, insults and toast to nursery rhymes and vendors' cries. He also classifies prayers, games and festivals as part of the forms of oral literature. Human experiences, stories and beliefs are captured through oral literature. Oral literature could also be seen as an all-inclusive term which encompasses the traditions of the indigenous people (Dasylva, 2017). Like Ọmọ́bọ́lá (2013), Dasylva identifies the forms of oral literature to include folktales, legends, myths, customs, belief systems, ritual dances and festivals that were created from time immemorial by the indigenous people and still survive till today.

Akporobaro (2012) offers variant definitions of the term "oral literature" to include the corpus of artistically significant verbal expressions evolved by a group of people and transmitted orally from one generation to another. It is a creative expression (such as folktales, folksongs, myths and proverbs) composed in what is tagged as traditional societies and passed

from one generation to another by words of mouth. Oral literature is the totality of verbal expressive forms and beliefs evolved in traditional societies for societal entertainment and for the ordering of the society. The term is used to refer to imaginative compositions distinguished by their beauty of forms of expressions and local ideas developed over the years by the people. From the definitions above, the present researcher inferred that oral literature is an aggregate of verbal expressions which are creatively and artistically composed by a particular group of people and passed from one generation to another orally.

Finnegan (1970) identifies the significance of actual performance as the most basic characteristic of oral literature. She stresses that oral literature, by definition, is dependent on a performer who formulates it in words on a specific occasion. She argues that there is no other way by which it (oral literature) can be realised as a literary product. The nature of performance in oral literature can definitely make a significant contribution to the impact of a particular literary work from being exhibited.

Akporobaro (2012) observes that the oral form of literature had been in existence long before the advent of writing and printing in 1495 which made possible the tradition and forms of printing literature. This is to say that the modern scriptural is only a historical development from earlier and much older oral traditions. In other words, written words today are only a product of the oral form which is the man's earliest and original medium of self-expression and artistic creativity. The basic genres of oral literature as identified by Igba, Chukwuoko and Idike (2016) include folktales, ballads and songs, epic narratives, myths and legends, riddles, proverbs, citations and chants, oration, festival drama and ritual performance. The various forms of oral literature can be categorised into three basic literary genres, namely drama, poetry and prose. The dramatic performance includes festivals and rituals, ceremonies, dances and masquerades. Lyrics, chants, myths and epic praise poetry, riddles and proverbs and heroic

citations are the components of poetry genre, while folktales, myths and epic narratives are categorised under prose genre (Akporobaro, 2012).

The identified oral literary genres, as Akporobaro (2012) observes, are shaped by a number of factors which represent the creative matrix of the forms. They include performance as a basis of the artistic communication; orality as the mode of communication; the personality of the artist; the audience as a factor; memory as a factor; improvisation; and artistic literary qualities. Every society can boast of its oral literature.

Yorùbá oral literature is a great avenue through which very important information and activities are transmitted from one generation to another. It serves as historic preservation of the Yorùbá heritage. Yorùbá oral literature includes, but is not limited to, proverbs, legends, riddles, jokes, tongue twisters, folksongs, folktales, myths, chants and superstitions. The above identified forms of Yorùbá oral literature are traditional ways of knowing and differentiating good deeds from bad ones. They are the tools that present philosophies of life, educate the youths about life and allow them to develop to their full potentials. The present researcher inferred that in contemporary Yorùbá society, oral literature cannot be underestimated because it remains one of the tools the Yorùbá people use to educate their youths.

Ọmọ́làsóyè (2012) observes that oral literature is an integral part and a great aspect of the social system among the Yorùbá. He stresses that this genre of literature is commonly found in Yorùbá daily lives, activities, festivals and ceremonies. The scholar emphasises that this type of literature is purely oral in nature - spoken, sung or chanted. Ọmọ́làṣóyè identifies some characteristics of Yorùbá oral literature to include its author is usually unknown; it could be easily forgotten; its reference could be monopolised and thus makes it untransferrable; it could be gender-oriented; and it could be spoken, sung or chanted.

Ọlátúnjí (1984) cited in Gbénró (2005, p.26) classifies Yorùbá oral literature into three. The first classification is based on *àbùdá àsáwọ̀* (feature type), the second is classified based on chanting mode, while the third is classified as songs. Similarly, Ọmọ́làsóyè (2012) classifies Yorùbá oral literature into three namely, *Ewì* (Poetry), *Ìtàn Ọlọ́rọ̀-geere* (Prose) and *Alárìnjó* (Drama). Proverbs, folktales, praise songs, panegyric, incantation, Ifá corpus, hunter's chants, nuptial chants, masquerade songs and dirge are grouped under oral poetry; legends and myths are classified under prose, while Alárìnjó travelling theatre is identified under oral drama.

The Yorùbá is an ethno-linguistic term which refers to both the people and the language spoken by the people. The Yorùbá language, which is spoken predominantly in the South-western part of Nigeria, can be regarded as one of the global languages. Global language refers to a language whose native speakers spread across the continent of its natural birth (Liberman & Awóyalé, 2005). By implication therefore, the Yorùbá language, whose natural birth is South-west of Nigeria, cuts across some other countries of the African continent. Liberman and Awóyalé (2005) classify this language into two: continental and diaspora Yorùbá. The form spoken in African countries such as in Togo, Sierra Leone, Benin Republic, etc. is regarded as continental Yorùbá, while the form spoken in other continents of the world such as Cuba, USA, Jamaica, Trinidad, Brazil, Argentina, Haifa, etc. can be regarded as Diaspora Yorùbá. By inference, therefore, the Yorùbá language can be said to have a global spread because there is a considerable number of its speakers across the African continent and beyond.

The ultimate aim of education is to achieve a good life, to modify the nature of individuals and nurture every individual to become a responsible member of the society. Hence, every activity that is good, useful and valuable from educational point of view is regarded as an educational value. Educational values, in the context of this study, are all the merits and values (aesthetic, didactic, intellectual, linguistic, heuristic, therapeutic and physical) (Lawal, 2005; 2016) obtained from Yorùbá oral literature. The work of moulding the minds of the

youths with the educational values abundantly found in Yorùbá oral literature remains the primary responsibility of every parent and teacher as well as artiste. Parents, teachers and artistes can instil confidence in their children/learners/audience and prepare their minds towards the educational values of Yorùbá oral literature. Parents, especially the elders, are regarded as epitomes of knowledge and custodians of culture. This is the reason why the present researcher deems it necessary and logical to include parents as a variable in this study.

Teachers are better equipped to teach the youths the core values of Yorùbá culture and tradition. They can effectively cultivate into the learners the nature, forms and values of Yorùbá oral literature (Fáṣọrọ̀, 2012). Also, the values of oral literature in the history of Yorùbá people and its place in contemporary culture could be transmitted into the learners through the teacher. Fáṣọrọ̀ (2012) advises that the youths (students) must be made to appreciate Yorùbá oral literature as an integral part of their heritage and living culture. The role of the teachers in actualising all these is synonymous with that of the parents and artistes. Hence, parents, teachers and artistes have a lot to contribute to the re-orientation of the disoriented Nigerian youths through Yorùbá oral literature. This is why the present researcher considers parents, teachers alongside artistes as important stakeholders to be in a better position to perceive the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria.

Senior secondary education is the education children receive after completing the nine-year basic education and passing the Basic Education Certificate Examination or the Junior Arabic and Islamic Studies Certificate Examination (Federal Republic of Nigeria, 2013). According to FRN (2013), one of the eight objectives of education at this level is to develop and promote Nigerian languages, art and culture in the context of world's cultural heritage. Students at this level, as well as those at other educational levels, are the recipients of whatever goes on in the school system. Since the basic education is for children of age 0-15 years (FRN,

2013), senior secondary education is expected to be for learners between the ages of sixteen (16) and eighteen (18) years. This implies that most (if not all) of the students are at their teenage years waiting to be transited into adulthood.

At this level (senior secondary), learners with hard hearts can still be moulded, while those with tender minds that require support can also be strengthened. This stage (teenage) is very crucial to a child's life; whatever decisions or perceptions he or she (student) takes or has about a particular thing, event, situation and the likes can make or mar his/her life in the later years. Hence, having the right perception of things, events, activities and situations within and around the child's environment can help him or her to cope perfectly with such an environment. Senior secondary Yorùbá students have been exposed to Yorùbá oral literature in school right from the lower basic up to their present level (See Tables 1-4). Hence, it is the opinion of the present researcher that this set of students might have gained adequate knowledge of Yorùbá oral literature and its educational values which are expected to mould their lives.

The perception of Africa in general and Yorùbá in specific (especially in traditional societies) on every aspect of their life is reflected and refracted in their literary works (Adéyẹmí, 2014, p.5). Perception is the process by which individuals organise and interpret their sensory impressions in order to give meaning to their environment. Every individual perceives the world and approaches life problems differently (Diksha, 2013). Etim (2006) opines that perception is the process by which awareness and changes are created through human senses. Individuals perceive things differently; two persons may not perceive a particular thing the same way. The term perception can also be seen as a tentative response to problems which there is no enough factual information to reach a completely logical conclusion (Eze, 2011). Eze stresses that perception is an active process which embodies motion moment, emotional experience, works of imagination and thinking operations.

Udom (2017) observes that the clearer the perception of the objects, persons, events, topics or relationship being perceived, the better such could be understood. In other words, it (perception) is the process or a state of being aware of something. A wrong perception leads students (youths) to learn poorly and engage in immoral acts, not necessarily because they are morally or intellectually weak but because of their poor perception of concepts. Hence, this study examined the way parents, teachers as well as artistes in the South-western geo-political zone of Nigeria think about, and their ideas of the educational values of Yorùbá oral literature among the senior secondary school students. The present researcher is of the opinion that if the perception of parents, teachers, and that of the artistes are known, it could serve as a road-map to educate students in imbibing morals and shun various social vices.

Moreover, gender, religion, formal education level, qualification, experience and age of the respondents are the variables of interest in this study. Some studies have shown significant differences among respondents with regard to these variables. Gender refers to a characteristic of being either a male or a female as a member of a social group. Gender, as defined by Bain and Rice (2006), is a state or characteristic of being either masculine or feminine in nature. It could also be seen as the socio-psychological concept used to describe the cultural and social roles which different societies ascribe to male and female folks to depict the differences between them.

In traditional African societies, particularly the Yorùbá society, males are allowed greater freedom to be assertive, adventurous and aggressive while females are usually given modest roles. However, the argument over the influence of gender on teaching and learning has always been a serious one. Martin and Smith (1990) argue that gender cannot be regarded as a serious determining factor to effective and efficient teaching in the classroom. However, Ọláwépọ̀ and Jẹ́káyinfá's (2002) work revealed that gender is a co-factor in assessing teachers' performance; they advised that this variable should not be ignored or underrated. Moreover,

Odùolówu and Akíntẹ̀mí's (2014) research showed that there was a significant effect of gender on the listening skills of primary one pupils. They found that females had a significant higher mean score on listening than their male counterparts.

Further still, religion, which is an institution that is used to classify human beings into groups, is another variable of interest in this study. Religion is an important factor in human society because the history of man is inextricably linked with it. It helps in controlling human's social behaviour and provides solutions to problems that go beyond human understanding (Òjó, 2016). Religion is deep-rooted in Yorùbá culture and it is tailored along life's experiences and what the people have been able to make of these experiences (Ọlátúnjí, 1989). As a sub-set of culture, religion enables people to understand the world and the forces around them. It remains the major source of spiritual, moral and desirable patterns of the society. Hence, it aids in promoting both spiritual and moral values.

Teacher qualification is another variable considered in this research. This variable determines the level of exposure of a teacher in terms of the training received and this invariably goes a long way in determining how a teacher is able to manage his or her teaching. Uchefuna's (2001) study indicated that significant difference existed among lecturers in effective teaching. This, according to him, could be because those with higher qualifications might have been exposed to better teaching strategies and techniques than their counterparts with lower qualifications.

Teaching experience is another variable believed to be relevant in the perception of educational values of Yorùbá oral literature by the teachers. Experience remains an important factor in anything that one does. Salman (2013) refers to experience as those attitudes and skills acquired by a person through his or her perception and participation in any programme of activity. Adéyẹmí's (2008) study revealed that teachers' teaching experience had a significant relationship with the learning outcome of the students. Similarly, Ọlájídé (2013) found that

more experienced teachers demonstrated a high knowledge of proverbs than their lessexperienced counterparts.

Age and experience go hand-in-hand (Coulmas, 1998). Ageing could be chronological by focusing on line; it could also be less directly tied with chronological age and more focused on life events (Ọmọlabí, 2015). These events, according to him, could be associated with life stages such as childhood, adulthood, middle age and old age. Martin and Smith (1990) found that middle-age teachers were perceived by learners to be more effective in classroom organisation, motivation, communication and competence than older teachers. Also, Ọdẹ́jọbí (2014) reported that parental category significantly influenced the knowledge of indigenous folksongs with the young mothers having low knowledge of the songs. She stressed that this could be as a result of the generational gap between the grandmothers' and the young mothers' knowledge of folksongs. In the same vein, Bravo, Contreras and Osvaldo (2002) found that age had an influence on literacy skills and labour market; their finding revealed that, adults between the ages of 25 and 34 years had the highest scores in literacy skills and labour market.

From the foregoing, it is evident that oral literature is an important aspect of the Yorùbá culture and it remains one of the invaluable tools that can be used to influence the life of individuals positively and to encourage them to develop to their full potentials. Yorùbá oral literature serves as a tool to equip individuals, especially the youths with knowledge, values and skills for lifelong development. Some stakeholders such as parents, teachers and artistes contribute immensely to its performance and education of the youths. However, the perception of these various stakeholders of the educational values derived from Yorùba oral literature had not been established. This study, therefore, investigated the perception of parents, teachers and artistes of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria.

**Statement of the Problem**

The main objective of Yorùbá education, which is building of good character, is gradually disappearing and the rate at which societal ills and vices are ravaging the Nigerian nation is fast increasing. The reason for this could be partly because of the loss of the rich indigenous cultural values and ideals that encourage good character and promote intellectual, moral, aesthetic, linguistic, therapeutic, heuristic and physical values in the youths. The use of oral literature in educating the youths which is the cultural heritage that gives the Yorùbá people their identity is under threat of total extinction.

There is no argument that the level of social vices such as kidnapping, raping, bombing, drug trafficking, indecent dressing, insurgency, banditry, robbery and the like is increasing day-by-day. Immorality to a large extent is gradually replacing viable values in the present-day Nigeria in general and the Yorùbá nation in particular. Some youths are not respecting selves, peers, elders and constituted authorities and have no fear of God, which in converse are the hallmarks of the Yorùbá people. They do not learn to rebuke laziness, rebelliousness, snobbishness among others which are against the life of the Yorùbá. The life of the Yorùbá people revolves around the oral literature of their community through which positive societal norms, attitudes and ideals are transmittted into the youths. However, these positive societal norms, attitudes and ideals are gradually fading out in the society.

Various studies have been conducted on oral literature as a whole or in a combination of its genres. Examples of such studies are Fáṣọrọ̀ (2012), Akínmádé (2012), Ọlájídé (2013), Juanda (2013), Akachi (2014), Ògúnrìnádé (2014) and Odẹ́jọbí (2014). Fáṣọrọ̀ (2012) carried out a study on myth and proverb as a vehicle of moral education among traditional Yorùbá society. The study found that in order to make a meaningful head-way in national endeavour and to eradicate moral decadence from the society, the society should not close its eyes on whatever is tagged tradition. Also, Akínmádé (2012) carried out a study on the decline of proverbs as a creative oral expression among the Òǹdó of South-western Nigeria. His findings

revealed that proverb is an integral and essential part of Òǹdó culture; proverbs are widely used for a number of purposes; they are dying out in Òǹdó culture; and they are commonly used by community and religious leaders as well as the illiterates. However, the schorlar attributed the decline in the use of Yorùbá proverbs to modern civilisation and negative attitude of the literates to the use of Yorùbá as a medium of communication.

Ọlájídé (2013) assessed secondary school teachers' knowledge of proverbs in Ìlọrin, Kwara State, Nigeria. His findings showed that teachers possessed the knowledge of proverbs and there was a significant difference in teachers' knowledge of proverbs on the basis of gender. Part of the suggestions of the study was that proverbs be used in all spheres of life, especially in education. Ògúnrìnádé (2014), on the other hand, carried out a study on teachers' perception of indigenous music knowledge as a panacea to music curriculum in Nigerian schools. The outcome of the study revealed that indigenous music knowledge would effectively improve the curriculum and thereby promote teaching and learning.

Akachi's (2014) study was on the relevance of oral tradition on the education of the Nigerian youths. The findings of the study revealed that the education of Nigerian youths cannot be complete without being taught the core values of folklore. Ọdéjọbí (2014), on the other hand, carried out a study on Yorùbá indigenous folksongs as a veritable source for revitalising moral education among pre-school children in Ọ̀ṣun State of Nigeria. The study employed parents and grandparents as respondents and found that parental category significantly influenced the knowledge of Yorùbá indigenous folksongs. In order to preserve or transmit cultural heritage and impart moral education in children in a lively way, the study recommended that teachers should adopt folksongs in classroom interaction. Also, Juanda (2013) investigated education value and folklore culture of Pau-Pau Rikadong, Indonesia. The findings of the study concluded that the folklore of Pau-Pau Rikadong gives priority to the people over oneself or a family, obedience to one's parents, and surrender to God's destiny.

To the best knowledge of this present researcher, none of the previous studies cited examined parents', teachers' and artistes' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria with a view to tapping from the rich values of this heritage in enriching the education of secondary school students. Hence, this seeming neglect created a researchable gap, part of which this study filled.

**Purpose of the Study**

The general purpose of this study was to find out stakeholders' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria. The specific purposes of the study were to:

a. examine the way stakeholders (parents, teachers and artistes) perceive the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria;
b. investigate the differences among the parents', teachers', and artistes' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria;
c. assess the influence of gender on the parents' perception of the educational values of Yorùbá oral literature among senior secondary school students;
d. investigate the influence of gender on the teachers' perception of the educational values of Yorùbá oral literature among senior secondary school students;
e. examine the influence of gender on the artistes' perception of the educational values of Yorùbá oral literature among senior secondary school students;
f. analyse the religion influence on the parents' perception of the educational values of Yorùbá oral literature among senior secondary school students;
g. investigate the religion influence on the teachers' perception of the educational values of Yorùbá oral literature among senior secondary school students;

h. explicate the religion influence on the artistes' perception of the educational values of Yorùbá oral literature among senior secondary school students;
i. examine the influence of formal education level on the parents' perception of the educational values of Yorùbá oral literature among senior secondary school students;
j. investigate the influence of teaching qualification on the teachers' perception of the educational values of Yorùbá oral literature among senior secondary school students;
k. identify the influence of formal education level on the artistes' perception of the educational values of Yorùbá oral literature among senior secondary school students;
l. examine the age influence on the parents' perception of the educational values of Yorùbá oral literature among senior secondary school students;
m. investigate the influence of teaching experience on the teachers' perception of the educational values of Yorùbá oral literature among senior secondary school students; and
n. evaluate the influence of performing experience on the artistes' perception of the educational values Yorùbá oral literature among senior secondary school students.

**Research Questions**

The following research questions were answered in this study.

1. How do the stakeholders (parents, teachers and artistes) perceive the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria?
2. Does any difference exist among parents', teachers' and artistes' perception of the educational values of Yorùbá oral literature among senior secondary schoool students in South-western Nigeria?

3. Does gender influence the parents' perception of the educational values of Yorùbá oral literature among senior secondary school students?
4. Is there any influence of gender on the teachers' perception of the educational values of Yorùbá oral literature among senior secondary school students?
5. Does gender influence the artistes' perception of the educational values of Yorùbá oral literature among senior secondary school students?
6. Does religion influence the parents' perception of the educational values of Yorùbá oral literature among senior secondary school students?
7. Does religion influence the teachers' perception of the educational values of Yorùbá oral literature among senior secondary school students?
8. Is there any influence of religion on the artistes' perception of the educational values of Yorùbá oral literature among senior secondary school students?
9. Does formal education level of the parents influence their perception of the educational values of Yorùbá oral literature among senior secondary school students?
10. Is there any influence of qualification on teachers' perception of the educational values of Yorùbá oral literature among senior secondary school students?
11. Do artistes perceive the educational values of Yorùbá oral literature among senior secondary school students differently based on their formal education level?
12. Do parents differ in their perception of the educational values of Yorùbá oral literature among senior secondary school students based on their age?
13. Do teachers differ in their perception of the educational values of Yorùbá oral literature among senior secondary school students based on their teaching experience?
14. Is there any influence of performing experience on the artistes' perception of the educational values of Yorùbá oral literature among senior secondary school students?

**Research Hypotheses**

The following research hypotheses were generated and tested in the study.

**$Ho_1$:** There is no significant difference among the stakeholders' (parents', teachers' and artistes') perception of the educational values of Yorùbá oral literature among senior senior secondary school students in South-western Nigeria.

**$Ho_2$:** There is no significant influence of gender on the parents' perception of the educational values of Yorùbá oral literature among senior secondary school students.

**$Ho_3$:** Gender does not significantly influence the teachers' perception of the educational values of Yorùbá oral literature among senior secondary school students.

**$Ho_4$:** There is no significant influence of gender on the artistes' perception of the educational values of Yorùbá oral literature among senior secondary school students.

**$Ho_5$:** Religion does not have any significant influence on the parents' perception of the educational values of Yorùbá oral literature among senior secondary school students.

**$Ho_6$:** There is no significant influence of religion on the teachers' perception of the educational values of Yorùbá oral literature among senior secondary school students.

**$Ho_7$:** There is no significant influence of religion on the artistes' perception of the educational values of Yorùbá oral literature among senior secondary school students.

**$Ho_8$:** Formal education level has no significant influence on the parents' perception of the educational values of Yorùbá oral literature among senior secondary school students.

**$Ho_9$**: Qualification does not have any significant influence on the teachers' perception of educational values of Yorùbá oral literature among senior secondary school students.

**$Ho_{10}$:** There is no significant influence of formal education level on the artistes' perception of the educational values of Yorùbá oral literature among senior secondary school students.

**$Ho_{11}$:** Age has no significant influence on the parents' perception of the educational values of Yorùbá oral literature among senior secondary school students.

**$Ho_{12}$:** Teaching experience has no significant influence on the teachers' perception of the educational values of Yorùbá oral literature among senior secondary school students.

**$Ho_{13}$:** Performing experience has no significant influence on the artistes' perception of the educational values of Yorùbá oral literature among senior secondary school students.

**Scope of the Study**

This study was limited to the parents, senior secondary school (SSS) teachers and artistes in three states of the South-west geo-political zone of Nigeria. All parents, teachers and artistes in the zone constituted the population for this study. The target population was Yorùbá parents, whose age is forty (40) years and above, teachers of Yorùbá language at the SSS level and Yorùbá artistes in the three (Lagos, Ọ̀yọ́ and Èkìtì) selected states (See Appendix II for a list of Yorùbá artistes that constitute the sample). The sample for this study was one thousand, two hundred (1200) respondents: 600 parents, 450 teachers and 150 artistes. The respondents were sampled across the three (Lagos, Ọ̀yọ́ and Èkìtì) purposively selected States in the South-west geo-political zone of Nigeria, using incidental and purposive sampling techniques respectively. Yorùbá oral literature was limited to proverbs, riddles, folktales, folksongs, myths and traditional festivals, while the educational values were limited to aesthetic, didactic, intellectual, linguistic, heuristic, therapeutic and physical values. The study was anchored on both sociological theory of functionalism and sociology of literature.

A comprehensive researcher-designed questionnaire was used to elicit data from the respondents. The questionnaire had three sections: A, B and C. The data collected were analysed using the percentage, mean rating and the standard deviation, the t-test and the One-way Analysis of Variance (ANOVA).

**Operational Definition of Terms and Variables**

**Stakeholders:** interest groups such as parents (informal teachers), teachers (in formal setting) and artistes (public teachers) who have a stake in children's development and education of the youth.

**Parents**: Yorùbá fathers and mothers who have attained a minimum of forty (40) years.

**Young Parents**: Yorùbá parents who are between the ages of forty (40) and fifty (50) years.

**Old Parents**: Yorùbá parents whose ages are between fifty-one (51) and sixty (60) years.

**Older Parents**: Yorùbá parents who are sixty-one (61) years and above.

**Teachers**: senior secondary school teachers teaching Yorùbá as a subject.

**Yorùbá Oral Literature**: traditional Yorùbá stories, customs (folktales, folksongs, proverbs, riddles, festivals and myths) that are used to educate the young ones (youths).

**Perception**: informed ideas, parents, teachers and artistes have about the educational values of Yorùbá oral literature, which could be very high, high, moderate, low or very low.

**Educational Values:** merits and values (i.e. aesthetic, didactic, linguistic, intellectual, heuristic, therapeutic and physical) (Lawal, 2005) which are obtained from the Yorùbá oral literature.

**High Formal Education:** the possession of First Degree, Higher National Diploma (HND) or any equivalent by one or the two parents or each artiste.

**Average Formal Education:** the possession of Nigeria Certificate in Education (NCE), Ordinary National Diploma (OND) or any equivalent by one or the two parents or each artiste.

**Low Formal Education:** the possession of the Primary School Leaving Certificate, Teachers' Grade II Certificate, Senior School Certificate or any equivalent by one or the two parents or each artiste.

**No Formal Education:** non-possession of any of the educational certificates.

**Less Experienced Teachers**: teachers that have been teaching Yorùbá studies at the senior secondary school level for at most five (5) years.

**Experienced Teachers:** teachers that have been teaching Yorùbá studies at the senior secondary school level for a period between six (6) and ten (10) years.

**Very Experienced Teachers**: teachers that have been teaching Yorùbá studies for a period of at least eleven (11) years at the senior secondary school level.

**Qualified Teachers**: teachers who engage in the teaching of Yorùbá studies at the senior secondary school level and possess, at least, a Bachelor's Degree of Education, (B. A., Ed.) in Yorùbá.

**Unqualified Teachers**: teachers who engage in the teaching of Yorùbá studies at the senior secondary school level but do not possess the requisite teaching qualification in the subject, i. e. B. A. in Yorùbá.

**Artistes:** Yorùbá traditional poets, story-tellers, actors, actresses, drummers and chanters.

**Less Experienced Artistes**: Yorùbá traditional poets, story-tellers, actors, actresses, drummers and chanters that have been performing for at most five (5) years.

**Experienced Artistes**: Yorùbá traditional poets, story-tellers, actors, actresses, drummers and chanters who have been performing for a period between six (6) and ten (10) years

**Very Experienced Artistes**: Yorùbá traditional poets, story-tellers, actors, actresses, drummers and chanters who have been performing for a period of, at least, eleven (11) years.

**Yorùbá Indigeneous Religion:** Faith whose adherents believe in Olódùmarè (God), Divinities and Ancestors.

**Significance of the Study**

The findings of this study have helped to identify the perception of parents, teachers asnd artistes of the educational values of Yorùbá oral literature in the areas of aesthetic (entertaining), didactic (moral education), heuristic (problem-solving), intellectual (creative and critical thinking), linguistic (communicative), therapeutic (healing or soothing) and physical (psychomotoric) values. Hence, the findings of this study will be useful to parents, teachers, artistes, government, the Ẹgbẹ́ Akọ́mọ́lédè àti Àṣà Yorùbá, the students, and future researchers. The results from this study will be beneficial to the parents because they are the first teachers who should cultivate good characters in their children to get along in life. Therefore, they will see the need to expose their children to the oral literature of their community from their formative years, and even after they (children) might have been exposed to the formal type of education.

Teachers will learn through the findings of this study that by presenting, sharing and performing Yorùbá oral literature in the classroom, they are signalling to the students that oral literature is a valuable aspect of the subject (Yorùbá) to be learnt and that they (teachers) are expanding their students' background knowledge of Yorùbá cultural heritage. Through this, they (students) will be encouraged to appreciate the Yorùbá culture and literature. In addition, teachers will benefit from the findings of this study because it will sensitise them to the values, from the educational point of view that can be derived from Yorùbá oral literature.

Also, through the outcome of this study, Yorùbá artistes will see the need to resurrect and resuscitate Yorùbá oral literature in order to guide it from going into total extinction. In the same vein, it will inform them that oral literature could be performed on radio and television as well as in print media. It could also be written down, documented in cassette and compact disc or uploaded on the social media. Also, through the outcome of this study, Yorùbá artistes will see the need to always propagate relevant Yorùbá cultural values through their various performances. Furthermore, this study, through its outcome, will inform the government about

the educational values of Yorùbá oral literature and the need for it (Yorùbá oral literature) to be a core of the indigenous language curriculum right from the lower basic school level. In the same vein, the government (specifically in Yorùbá-speaking States) could see the need to enforce the teaching and learning of Yorùbá oral literature in school in order to ensure its survival and continuity.

The outcome of this study will sensitise the Ẹgbẹ́ Akọ́mọ̀lédè àti Àṣà Yorùbá to the values of Yorùbá oral literature in educating the youths and the need to encourage and promote its narration/performance by organising competitions among students at basic and senior secondary levels of education respectively. Similarly, students, through the findings of this study, will be informed of the educational values of Yorùbá oral literature and see the need to recognise their own cultural stories and as well increase their knowledge.

Curriculum experts and designers could see, through the findings of this study, the need to make the teaching of oral literature a separate subject in the school curriculum from the lower basic to the senior secondary school level, especially at this critical time when Nigeria is thirsty for change. In addition, this study, through its outcome, will be beneficial to future researchers who could refer to it in their various studies or carry out follow-up studies through the researchable gap created by the scope of this study.

# CHAPTER TWO

# REVIEW OF RELATED LITERATURE

In this chapter, studies that are relevant to this work were reviewed under the following sub-headings:

a. Theoretical Framework of the Study
b. The Concept of Education in the Yorùbá Context
c. Yorùbá Oral Literature and the Concept of *Ọmọlúàbí*
d. Educational Values of Yorùbá Oral Literature
e. Oral Literature as a Component of Nigerian Indigenous Language Curriculum
f. Meaning, Forms and Functions of Yorùbá Proverbs and Riddles
g. Meaning and Characteristics of Yorùbá Folksongs
h. Meaning, Forms and Functions of Yorùbá Folktales
i. The Concept and Values of Yorùbá Myths
j. The Concept and Values of Yorùbá Festivals
k. The Roles of Parents, Teachers and Artistes in the Propagation of Yorùbá Cultural Values
l. Age, Gender, Religion, Educational Level and Experience as Factors on Perception
m. Appraisal of the Literature Reviewed
n. Conceptual Framework for the Study

## Theoretical Framework of the Study

This study is anchored on both sociological theory of functionalism and sociology of literature. The sociological theory of functionalism understood the society as a system consisting of different sub-sections that have specific functions. To the functionalists, the various sub-sections that make up the society are interdependent; one cannot singularly

function and function well without the others. In the society, there are social institutions such as education, religion, family (home), economy and the political institutions. Each of these institutions has specific functions that contribute to the society (Ajèrè, 2006). If one becomes dysfunctional, this does not only affect the institution but also the very social system. This could be the reason why the functionalists equate the society with the human body. If any part of the body is in pain, it will definitely affect the functioning of the whole body.

The functionalists argue that all institutions in the society have significant roles to play in the smooth and functional running of the society. For instance, the family has important functions both for the society and for individuals. Baudelot (2015) observes that families taught children social norms and values. However, he argues that it specifically taught the children the norms and values associated with the family and/or community, while other institutions such as schools, the media, religion and many others taught children the universal norms and values of the wider society. He also refers to the first process involving families as primary socialisation and the other which involves other institutions as secondary socialisation.

The functionalists claim that a society (macro) is a body with different organs and the proper functioning of the body (i.e. society) depends largely on the proper conditions and effective functioning of its various organs. To the functionalists, society is seen as a social system (i.e. organised structure) comprising interrelated and interdependent parts. Social institutions such as family, work, and education are among the organised structure.

The exponents of the theory believe that the change in one sub-system (part) reacts or results to a change of the other sub-systems (parts). The stakeholders (parents, teachers and artistes) form a part of the society which is a whole, and they are Yorùbá adults with experience in using performance of oral literature in educating the youths at home, in school and in wider society respectively. Through their performance of oral literature, they also interact with other

members of the society for societal development. So, if the parents and teachers get affected in the micro society (home and school) respectively, and the artistes in the macro society, such an effect will influence the entire society negatively.

Generally, with respect to functionalist theory, each group of stakeholders is a large social unit; parents, teachers and artistes are large social groups respectively. In addition, each of these groups belongs to social institutions such as a religious group. As a social unit, their roles in the education of the youths are indispensable for the functioning and development of the society as a macro (larger) unit. The parents in the primary social system, teachers in the secondary social system and the artistes in the supra-system need to function properly as expected in order to equip the senior secondary school students with the educational values of Yorùba oral literature for the latter to function well in the society

Specifically, sociological theory of functionalism is relevant to this work because the stakeholders (parents, teachers and artistes) are considered as socio-educational groups. However, this theory does not take into account the possible negative implication of social order. It does not encourage people to take an active role in changing their social environment. This theory (functionalism) cannot be easily divorced from sociology of literature which establishes a dialectical relationship between the literature and the society in which it is produced.

Sociology of literature is a literary theory that focuses on the relationship between literature and the society in which it was created. One of the exponents of this theory is Taine, a Frenchman. The exponents of this theory argue that it is impossible to separate the society from its people and literature (Adéyẹmí, 2019). To them, literature is not only a part of the society; it comes from the society and lives for the society. Sociology of literature enphasises that the art of literature is not created in isolation; it has a relationship with the society.

Literature, especially oral literature as a creative art, can dig into people's thinking and their experience within the society. For this reason, each of the two concepts (sociology and literature) that make up the theory emphasises society.

The sociology of literature is a theory which focuses its attention on the relation between a literary work and the social structure in which it was produced. This theory reveals that the existence of a literary creation (work of art) has the determined social situations. Sociological theory of literature proves very useful to understand the socio-economic situations, political issues, the word-views and creativity of the writer (artist), the system of the social and political organisations and the relations between certain thoughts and cultural configurations in which they occur. They are determinants of a literary work (Jadhav, 2013). The language, society and individual are the sources of materials of literature.

The critics of this theory argue that literature and society are always dependent on each other. The most important reason for this interdependent relationship, according to sociologists, is that literature is a social institution and it uses the medium of language as a social creation. Literature is regarded as expression of society; hence, the relationship between literature and society is a two-way concept; literature influences society and gets influenced by the society. Since literary work is the result of the entire social structure and social forces, it cannot be excluded from the society. By inference, therefore, it is an injustice to exclude society in the criticism of any literary work. The critics believe that literature is a social product; hence, thoughts and feelings found in it are conditioned and shaped by the cultural life created by the society.

By implication therefore, the sociology of literature investigates the people, their relationship with the society (which include literature) and the effect of such relationship. Thus, if one wants to investigate deeply the society and the interaction among its people, there is a

need to adopt sociology of literature. This is because the literature of every society is important; for one to have an in-depth knowledge of such a society, its literature needs to be studied (Adéyẹmí, 2019).

Adéyẹmí (2019) further asserts that every literature, especially oral literature can be traced to a society. For instance, the performer/narrator/writer, his experience in relation to society, politics and economy are all within the society. The experience he gained (gathered) is not for him but for the society, because his experience, his thinking and where his knowledge expands to are all derived from the society. In the light of this, the performer|narrator|writer, the society and the art of literature are three indispensable pillars. Adéyẹmí (2019) argues that a people or nation can be understood if the literature of such a people/nation is studied. Thus, both sociology and literature can be used to find solutions to societal problems. However, the sociology of literature places so much emphasis on the relationship of the work of art with the society and the fact that one needs to understand a society's history before criticism weakens the theory.

In the light of the association of the literary work with the Yorùbá society, this study is thus anchored on both the sociology of literature and sociological theory of functionalism. This is because the sociology of literature is deeply rooted in culture and associated with the society, while the sociological theory of functionalism considers this society as interrelated and interdependent units. Therefore, Yorùbá oral literature (folktales, folksongs, proverbs, riddles, myths, festivals, among others) cannot be separated from the Yorùbá society which created it. Hence, its analysis, criticism and application should be both socially and culturally oriented.

**The Concept of Education in the Yorùbá Context**

The Yorùbá is 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. It is one of the three major ethnic nationalities recognised by the Federal Government of Nigeria. The other two are Hausa and Igbo. However, there are about 500 indigenous languages in the country (FRN, 2013), and the Yorùbá are located in the South-western geo-political zone of the present-day Nigeria where they contiguously and wholly occupy one-sixth of the thirty-six States of the Nigerian federation (Yussuf, 2015).

Èkìtì, Lagos, Ògùn, Òndó, Ọ̀ṣun and Ọ̀yọ́ are the States occupied by the Yorùbá; in addition, they (Yorùbá) partly occupy Ẹdó, Kogí and Kwara States. The Yorùbá people numbered about forty-seven million, which is twenty-one percent of the entire population of the country (https://en.m.wikipedia.org/yoruba_people). The Yorùbá people share similar culture and traditional belief system, while they have also accepted the two main faiths in Nigeria which are Christianity and Islam. Aside the adherents of these two faiths, there are a considerable number of Yorùbá practising Yorùbá indigenous religion (Yussuf, 2015). The Yorùbá are also very rich in culture and tradition and they take the education of their younger ones very serious. Liberman and Awóyalé (2005) classify the Yorùbá people into two groups, namely: Continental Yorùbá and Global Yorùbá. This study is on the former with specific interest in Nigerian Yorùbá

As Awóníyì (1978) rightly observed, no education system stands apart from the society that establishes it. It has the purpose that must be achieved if that society is to continue in the right direction. It (Education) is meant to be embedded in the society, drawing inspiration and nourishment from it, and in turn contributing to societal opportunities for growth and renewal. Lawal (2015) asserts that education has been widely acknowledged as a potent tool for positive social transformation and national development. The scholar thus identifies indigenous knowledge as a main component of indigenous or traditional education. Lawal (2015) states

that education cannot be equated with schooling which is only one leg in the formal, semi-formal and informal tripod of education and which may negate the true spirit of balanced education, as in the case of many third-world countries. It is inferred from Lawal's statement that schooling is just a sub-set of education and that education is encompassing. If adequate attention is not paid to indigenous knowledge system, especially through informal and semi-formal education, Lawal (2015) warns that what goes on within the school system could be as good as miseducation.

Education in the Yorùbá context, therefore, embraces character building as well as the development of physical aptitude, the acquisition of those moral qualities felt to be an integral part of manhood or womanhood and the acquisition of the knowledge and techniques needed by men and women if they are to take an active part in social life in its various forms. Education, as far as the Yorùbá are concerned, remains a life-long process and not only the family but also the entire society is the school of life. Yorùbá education has its pattern, and is flexible enough to conserve and transmit the cultural tradition and experiences of the society to the younger generation. For instance, the traditional Yorùbá education had been operating for many centuries before the contact with the Europeans and, consequently, before the formal school system. The system of education is not only flexible enough to conserve the tradition and culture of the people, but also proves adequate in transmitting the cultural heritage from one generation to another through the vehicle of communication known to them (the mother-tongue) (Adédèjì, 2010).

Education in the traditional Yorùbá society as observed by Adédèjì (2010) begins in the womb. He stresses that pregnancy is a visible indication of a new life and motherhood is a source of pride and joy in Yorùbá culture. Adéríbigbé (2010) stresses that once pregnancy is effected the society, conscious of its responsibility, starts to give guidance on the do's and don'ts for the pregnant woman. For instance, what she (the pregnant woman) should eat, how

she should sleep, when and where she should not talk and so on are spelt out. The essence of these precautions is to ensure that nothing adversely affects the yet-to-be-born child. The society is of the opinion that the pregnant woman has the responsibility imposed on her with regard to the in-coming child.

As the child grows up (develops), he or she observes the techniques and skills as well as the habits of his or her elders and parents, and also take notes of the systematic instruction in the community with the local language. Folktales, folksongs, proverbs, myths, legends, dancing specific instruction and so on are all combined to give stimulus to the emotion of the children, quicken their perception, broaden their outlook, shape their behaviour and guide them as they explore, exploit and interpret their natural environment. The linguistic development of the child is not left uncared for, as observed by Fájọbí (2005). According to him, through reinforcement, example and precept, the child is gradually initiated into his or her linguistic community. For instance, tongue twisters are especially created to make the child sharp in his or her speech and grasp the correct pronunciation of some phonemes of the language. The following sentences, among others, are examples of Yorùbá tongue twisters:

1. *Áálíra n lọ́ra rẹ́lá* (Aálírá is sluggish in cutting the okro).
2. *Èérí ará Ìlọràá lẹran ará Ìlọràá jẹ* (It was the maize chaff of Ìlọràá people that was eaten by the Ìlọràá people's goat).
3. *Mo jẹ dòdò n'Ìdòó, mo wá fọwọ́ dòdò r'ọmọ onídòdò nídodo n'Ìdòó* (I ate dòdò (fried plantain) in Ìdó (name of a Yorùbá town), I then used my hand of *dòdò* to rub the *dòdò* seller's child's navel in *Ìdó*) (Awóníyì, 1978, p.7-8).

Each of the three tongue twisters teaches the child's sharpness in speech making. Aside this, the first also teaches phonemes /*a*/, /*r*/ and /*l*/. The second teaches phonemes /*a*/, /*e*/, /*l*/, /*ọ*/ and /*r*/, while the third teaches phonemes /*d*/, /*o*/ and /*r*/. The Yorùbá́ expect an educated man to deeply and quickly provide suitable solutions and challenges during arguments and

conversations without loss of humour but in a clear and intelligible language. Specifically, the main purpose of Yorùbá tongue twisters, therefore, is to exercise the organs of speech (Awóníyì, 1978, p.8).

As regards sanitation and healthcare, the mother continues to emphasise the principles of health education (Awóníyì, 1978; Fájọbí, 2005). For instance, to avoid bed-wetting, the child, many times with the signal "*sh, sh"*, is taught to urinate outside the bed or mat as the case may be. If the child becomes a knowledgeable infant and he or she still persists in bed-wetting, his/her colleagues (age grades) react by singing: *Tọ́ọ́lé tọ́ọ́lé* (You bed-wet during sleep, you bed-wet during sleep).

The Yorùbá have a broad (wide) knowledge of how to live a sustainable life. However, formal education system is gradually distrupting the practice of everyday life aspects of indigenous knowledge and ways of learning (Adéríbigbé, 2015). Today, there is a grave risk that much knowledge derived from Yorùbá education is being lost, alongside the valuable knowledge about the way of living a meaningful and sustainable life. However, there is a way of creating awareness about values of Yorùbá education among secondary school children.These values are captured through literature, whether written or oral of which Yorùbá oral literature is a vital part. This is because one of the main functions of literature is to educate people. This corroborates Adéríbigbé's (2015) view that the duty of literature in the indigenous language is to craft humane qualities such as dignity, sense of duty, acceptable standard of right and wrong, hardwork, faithfulness, valuable genres, the nuggets and souvenirs of language that bank at the front and back of the minds of the owner of the culture.

Yorùbá riddles, proverbs, folktales, folksongs, myths, legends, festivals and so on, which are forms of oral literature, play significant roles in transmitting the Yorùbá traditional and cultural values from one generation to another (Aládéjánà, 1979). In no small measures, the values derived from the oral form of literature influence the children's educational

endeavour, not only in Yorùbá society but also in every other society of the world. The importance of education in the Yorùbá society cannot be over-stressed (Awóníyì, 1978; Aládéjánà, 1979; Adédèjì, 2010). The great responsibility towards the child's educational matters rests on the shoulders of the family and the community. Thus, when a child is born, everything is done to educate him/her and steer him/her towards becoming a responsible member of the community. Through constant observance, the child is educated to become a man or a woman and also to respect and love others.

Aládéjánà (1979) asserts that unlike in some of the western cultures, the Yorùbá child is not assigned to any particular teacher for specific educational training. Education in the Yorùbá context, therefore, seeks to satisfy the children's needs as members of the society, to be introduced into a life worth living. The effectiveness of this education is possible because of its close relationship with life. It could be inferred that it is through the social acts and social relationships of family life and group activities that the education of the children takes place.

Play is used to perform a significant role in the education of a Yorùbá child. A Yorùbá child imitates and emulates the activities of the parents as observed by Adédèjì (2010). Although play has been charaterised as non-serious, the Yorùbá children's imitative involvement is an important matter and they take it very seriously. Adédèjì (2010) opines that play is a means of developing the mentality of the children. He stresses further that children's egocentric nature makes their play a serious and important one to them.

Fájọ́bí (2005) regards Yorùbá education as the mainframe for success in life. As a mainframe, it reflects values, such as mental discipline, utility, culture, information, preparation for social efficiency and so on. Through these values, one can be exposed to the philosophy of Yorùbá education. In other words, one of the reasons the Yorùbá send their children to school is to develop their mental power, become useful citizens and preserve the

cultural heritage - an investment which is the child's heritage that sustains him or her, just as good food sustains life (Aládéjánà, 1979).

In the Yorùbá society, a person who neglects his child's education but concentrates on amassing wealth and property is frowned at. The Yorùbá believe that such a person will soon realise to his/her sorrow that an uneducated child is bound to ruin his/her parents' wealth and dispose of the carefully acquired properties (Fájọ́bí, 2005). This view can be corroborated by the Yorùbá proverb which says: *Ọmọ tí a bí, tí a ò kọ́, ni yóò gbé ilé tí a kọ́ tà lẹ́yìn ọ̀la* (A child that is not trained will later sell the house that was built).

**Yorùbá Oral Literature and the Concept of *Ọmọlúàbí***

Oral literature could be regarded as an imaginative composition, distinguished by their beauty of forms of expressions and local ideas developed over the years by a people and handed down from one generation to another by words of mouth (Akporobaro, 2012). This implies that oral literature is full of local ideas which are artistically and beautifully blended. In the same vein, oral literature is an artistic composition of songs, stories, beliefs and legends that have monumental merits and cultural values which form the cultural traditions of a people and are usually handed down from one generation to another (Akporobaro, 2012). Every society (the Yorùbá society inclusive) of the world has its own peculiar oral literature.

Yorùbá oral literature is the unwritten traditions of the Yorùbá people, their religious beliefs, stories, myths and legends, among others, which express the artistic life and moral beliefs of the Yorùbá people. Yorùbá oral literature captures the entire lifestyle of the Yorùbá people. This type of literature presents the picture of the Yorùbá society to human mind. It encompasses the lifestyle of the society which includes mode of dressing, eating habits, social interaction, mode of worship, beliefs and so on (Ògúnlọ́lá, 2016).

Yorùbá oral literature is a veritable tool of assessing societal issues concerning politics, religion and laws for the Yorùbá people. Yorùbá oral literature as a social charter plays crucial roles in the moral upbringing of the Yorùbá children. Being a custodian of cultural values and moral codes of the Yorùbá society, oral literature remains one of the media of transmitting these cultural values and moral codes of the Yorùbá society from one generation to another.

Like all other oral literature of the world, Yorùbá oral literature can be classified into different genres. Ògúndèjì (1991) cited in Gbénró (2005, p.27) identifies drama, prose and poetry as genres of Yorùbá oral literature. He classifies *ìtàn fèyíkọ́gbọ́n, ìtàn àgbọ́rẹ́rìn-ín, ìtàn orírun, ìtàn àmúsagbára,* and *ìtàn yẹ̀míwò* under Yorùbá oral prose. He groups *ọdún ìbílẹ̀* (festivals) and *eégún aláré* (theatre) under Yorùbá drama. The scholar classifies Yorùbá oral poetry form into three: *Àrángbọ* such as *oríkì, ọfọ̀, ẹṣẹ̀ ifá,* and *òwe*; *Ìsàré* such as *ẹkún ìyàwó, olele, alamọ̀,* etc; and *Orin* (Songs) such as *orin ọmọdé* (children's songs), *orin ìrẹmọ* (lullaby), *àlọ́ àpagbè* (folktales), etc.

The Yorùbá recognise some poetic forms according to the way they are performed. However, not all these forms are recognisable by the mode of chanting. For instance, *Rárà, ìjálá, ẹsẹfá, ẹkún ìyàwó* and *ìyẹ̀rẹ̀ ifá* can be musically identified. These poetic forms which are recognised solely by the musical manners in which they are chanted inform their chanting modes. Some of them, such as *Ìyẹ́rẹ́ Ifá, Ìjálá* and *Ẹ̀ṣà,* are widely distributed over the Yorùbáland but others are localised such as *Ọ̀ṣàré* and *Àdàmọ̀* among the Ìjẹ̀ṣà and Ifẹ̀ respectively, and *Àdàn* and *Àsíkò* among the Onḍó people.

There are certain poetic forms which are not recognised by the musical mode of chanting, but by certain characteristic, linguistic and semantic features which set them apart. The poetic forms in this category are *oríkí, Ẹsẹ Ifá, òwe, àlọ́ àpamọ̀* and *ọfọ̀ (ògèdè)*. Every poetic form has certain features such as repetition, parallelism, tonal counterpoint, word-play,

non-casual language, rhythm and figurative language such as allusion, personification, metaphor, simile, hyperbole, euphemism, etc. (Ọlátúnjí, 1984).

By implication, therefore, Yorùbá oral literature as a social institution is expected to keep the collective imagination of the Yorùbá society alive, such that members of the Yorùbá community will be able to channel their energies to communal reconstruction and reorientation. Guller (1995), cited in Ògúnlọlá (2016), claims that literature generally, and oral literature specifically, works towards social justice in every respect. According to him, oral literature, as a society's property, attempts to develop, improve and change the experience of that society for the better. He stresses that oral literature as an art functions as continuing symbolic criticism of various social vices such as embezzlement, misappropriation, raping, kidnapping, adultery, killing and indecency.

The Yorùbá people encourage good morals and ensure that these morals are cultivated into the youth. The habit of behaving uprightly and decently is fostered in the young children through various forms of oral literature such as folktales, myths, legends, proverbs, riddles, festivals, Ifá corpus, among others (Ògúnlọlá, 2016). The Yorùbá people place character (ìwà) in high esteem. This is exemplified in the Ifá corpus that:

| | |
|---|---|
| Bí ìwà bá nu èèyàn | If one lacks character |
| Èyin ò mọ̀ pé ayée rẹ̀ lọ́ nù ún | You do not know that his life is lost |
| Bí́ a lówó | If we have riches |
| Bá à níwà | But lack character |
| Owó olówó ni. | The riches are someone else's. |
| Ìwà, ìwà là ń wá o, | Character, character is what we need |
| Ìwà. | Character. |
| Ọmọ la bí tá à níwà | If we have children but lack character |
| Ọmọ ọlọ́mọ ni | The children are someone else's |
| Ìwà, ìwà là ń wá o, | Character, character is what we need |
| Ìwà | Character |

(Abímbọ́lá, 1977, pp. xv-xvi)

By inference therefore, if one lacks character, such a person lacks everything in life. Character is the nucleus and the mainframe on the basis of which an individual can be adjudged a good or a bad person.

Character *(Ìwà*) could be good (*rere*) or bad (*búburú/burúkú*). Bad character is a partial or total deviation from what the Yorùbá society considers ideal and good, while good character is total compliance with what is considered as moral and ideal by the society. The training of good character (ìwà rere) is the joint responsibility of all the members of the society (Ògúnlọlá, 2016). This is buttressed by the Yorùbá adage that states that *Ojú mẹ́rin ní í bọ́mọ, igba ojú ní í tọ́ ọ* which literally means "It is just four eyes (two persons) that give birth to a child, but it is two hundred eyes (a hundred persons) that rear the child". This means that a child receives training from virtually every member of the society. When this is done, the society keeps developing and moving forward.

It is the historical mission of the Yorùbá people to ensure that their children are the pride of the society and the end-product of education in the Yorùbá context is to make individual an *ọmọlúàbí*. This is why the philosophy of Yorùbá education is embraced in the concept of *ọmọlúàbí*. The goal of Yorùbá indigenous education, which was applicable to most societies of the African continent before the advent of the Western education, was the production of *Ọmọlúàbí* which is synonymous with *Arete*, the Ancient Greek aim of education (Májàṣán, 1967). An ọmọlúàbí is a good man in all its ramifications; a person who is not only able to develop his or her talents but also able to love his or her society. An individual who is not alienated from his or her traditional roots and remains a good transmitter of his or her cultural heritage can be regarded as an ọmọlúàbí (Májàṣán, 1967). Májàṣán (1967) thus emphasises preparation of the Yorùbá child for the Yorùbá society and by extention, the African child for the African society.

To be an *ọmọlúàbí* is to be of good character in all its ramifications. Good character in the Yorùbá sense includes respect for old age, loyalty to one's parents and traditions, honesty in all public and private dealings, devotion to duty, readiness to assist the needy and the infirm, sympathy, sociability, courage, an itching desire for work, a zeal to serve the community and many other desirable qualities (Awóníyì,1978). In specific terms, the main idea of Yorùbá education is to foster good character in the individual and to make him or her a useful member of the community.

By implication, therefore, if the Yorùbá child is to live effectively in the Yorùbá society in particular and other societies of the World in general, he or she has to be trained with the material and values of the society (Lawal, 1989). Fálétí (2009) describes an *ọmọlúàbí* as a person of good family; a person who is honourable and well-bred; and a person of fine feelings or instincts shown by behaviour to and consideration for others.

Adéyẹmí (2013) describes an *ọmọlúàbí* as someone who is really a good person and who combines all humane qualities such as honesty, transparency, fairness, accountability, faithfulness, love, sincerity, kindness, thoughtfulness, empathy and, above all, integrity. To Lawal (2015), an *ọmọlúàbí* is a balanced person in terms of a sound intellect and a conscientious soul within a healthy and agile body.

Òsénì (2017) sees an *ọmọlúàbí* as someone who can differentiate acceptable norms of the society from the forbidden and who can do righteous aginst evil. He stresses that an *ọmọlúàbí* is he, who remains obedient to the constituted authority and who is disciplined, constructive, humble, forthright and contented person. Òsénì (2017) describes an *ọmọlúàbí* further that he is a person who can put *Olódùmarè* (The Creator) first in everything he does and rely heavily on his conscience before taking any decision.

Hence, every individual who aims at becoming an *ọmọlúàbí* needs to ensure that his or her thoughts, ambitions and actions are guided by the Olódùmarè (God Almighty) and pursue excellence in every aspect of life. The Yorùbá value system emphasises doing good naturally (Òsénì, 2017). He equates this with the way that a new born baby sucks his or her mother's breast naturally from the moments of birth.

Adéríbigbé (2015) corroborates Májàṣán (1967), Awóníyì (1978), Lawal (1989), Adéyẹmí (2013) and Lawal (2015) when he remarks that the concept of *ọmọlúàbí* is one of the important aspects of Yorùbá education which they (Yorùbá) do not joke with. According to him, *ọmọlúàbí,* which encompasses the moral values of selflessness, hospitality, kindness, generosity, straight-forwardness, truth and rectitude, avoidance of wickedness, dependability in keeping covenants and bonds, honour and respect for parents, elders and those in the position of authority, is an accumulation of a lot of training and learning that results in the in-built shock-proof ability to resist evil. In a nut-shell, the expectation of a person called *ọmọlúàbí* in the Yorùbá society is that he/she must be upright, respectful and hardworking, and be a good custodian of Yorùbá culture.

Through oral literature, it is easy to pass on beliefs, experience, culture, traditions and values of the Yorùbá society from one generation to another. This is because the behaviour, culture, traditions and value system of the Yorùbá is based on their beliefs (Òsénì, 2017). However, these Yorùbá cultural values, traditions and beliefs are on the verge of going into extinction; this is because some individuals are deviating from the Yorùbá virtues such as sincerity, hospitality, helpfulness, humility, respect for parents and elders, forgiveness and supportiveness, honesty, respect for peers, faithfulness and truthfulness among other traits that describe a person of good character (ọmọlúàbí).

**Educational Values of Yorùbá Oral Literature**

Before the advent of writing, traditional Yorùbá enjoyed verbal civilisation which serves as a pool for the preservation and propagation of Yorùbá ancient experiences, beliefs, customs and traditions (Adéyẹmí, 2017). He argues that Yorùbá oral literature is still vibrant as a popular form of not only entertaining people but also serving as the store house of cultural values and moral codes of the Yorùbá society, despite the fact that writing has taken over every sphere of life. Yorùbá oral literature can be classified under the three basic literary genres, namely drama, prose and poetry. Adéyẹmí (2017) classifies festivals and ritual theatre as forms under drama, while *ìtàn* (story), myths, legends, folktales, etc. are classified under prose. *Ọfọ̀* (incantation), *òwe* (proverbs), *àlọ́ àpamọ̀* (riddles), *ìjálá* (hunter's chant), *ẹkún ìyàwó* (nuptial chant), *ọbitun, òkú pípè, apẹ́pẹ́, ẹ̀ṣè Ifá, Ṣàngó pípè, dadakúàdà, Ọya pípè,* etc. are categorised under the poetry genre (Adéyẹmí, 2017, p.8). Each of these forms of Yorùbá oral literature has values embedded in it.

Values are fundamental rules which include rules for living; significant, desirable or worthwhile needs, wants and ideas about what is right or wrong, good or bad, logical or illogical (Matose, 2016). It is a belief that something is good and desirable. It also describes what is important, worthwhile and worth striving for. Education is the process through which individuals are equipped with values that enable them to live well in the society (Owólabí, 2018). As people grow, education exposes them to experiences that make them wholesome persons whose behaviour is beneficial in all ramifications. Life therefore has value to the extent to which education has taken place. Hence, value is a thing existing at different levels of generality in a hierarchical order towards which a group deeply holds conviction as to their relative desirability at different explicit and implicit degrees (Owólabí, 2018). Therefore, the society and its sub-groups have shared values which help to achieve their goal and determine those also held by individuals that constitute each group.

The educational values of Yorùbá oral literature are the results obtained from its performance/narration. Yorùbá oral literature serves varieties of values. Most Yorùbá oral literature, especially folktales, folksongs, myths, riddles and proverbs, originated as a result of man's need to express himself, his moral outlook and his desire to provide pleasure, entertainment and education. Like oral literature of other parts of the world, Yorùbá oral literature has values of time, space and circumstance. Listening to, and performing Yorùbá oral literature take the audience and the performer alike to short and long periods of time.

Oral literature performance also takes individuals to far and near places in addition to having an opportunity of coming across human and non-human beings they might not have an opportunity to meet in real life. The educational values of all forms of literature as identified by Lawal (2005, 2016), include aesthetic (entertaining); didactic (moral); intellectual (creative and critical); linguistic (communicative); heuristic (problem-solving); therapeutic (healing or soothing); and physical (psychomotoric) values.

The educational values identified above are arguably identified with reading; a communicative process through which a person's mind interacts with a text in line with his or her background knowledge (Lawal, 2005; 2016). This communicative process, according to Lawal (2016), involves written material which unites the reader, the writer as well as their background knowledge. Like reading, literature (oral or written) is also a communicative process through which an individual interacts with literature genres based on his or her background knowledge. Similarly, both language and literature are regarded as social tools and systems within a larger subsuming system of education; the two are instruments or media of education (Lawal, 2010). From the foregoing therefore, the present researcher inferred that these educational values derived from reading can also be obtained from oral literature.

**Aesthetic (Entertaining) Value:** Every literature (Yorùbá oral literature inclusive) possesses inherent formal and functional beauty and appeal because it has an enduring capacity to please,

delight, seduce and enchant people (Lawal, 2010). The scholar opines that the artist is but a priest who renounces the practical and self-seeking concerns of ordinary existence in the sense of the "religion of beauty" (Lawal, 2010). Out of many functions performed by Yorùbá oral literature and every other literary form of the world, the aesthetic is primary, fundamental and irreducible. This implies that any creative art or a piece of literature that satisfies other secondary functions without the primary intrinsic (aesthetic) one would not be regarded as literature of high quality (Lawal, 2010).

Every individual needs to relax, amuse and get his/her mind off the dull struggles, worries, and sorrows of life. One of the ways through which one can move away from the worries and sorrows of life is oral literature. A well-narrated story, a sweet melodious and rhythmic song and a simple exchange of riddles and jokes can soothe one's mind and refresh one's brain. Yorùbá oral literature contains elements of suspense which emphasises the role of the artist(e) as one who provides entertainment through his/her art. The entertaining value of Yorùbá oral literature is achieved through the use of dramatic situation, fantastic plots, exciting imagery, performance stage, mode of narration and through musical accompaniment. The nature of the moral conflict in the stories, the words and the form of language deployed in the performance are also sources of beauty. Also, the macabre and the devilish one can be the basis of narrative entertainment and audience delight. All these serve as sources of educating the audience, especially the youths (Finnegan, 1970; Aládéjánà, 1979; Àlàbí, 2005; Ọláoyè, 2012; Igba, Chukwuoko & Idike, 2016). An example of Yorùbá oral literature with striking aesthetic value is given below.

| **Ǹjé O Búmò-ọ́n?** | ***Lílé* (Call):** | ***Ègbè* (Response):** |
|---|---|---|
| | *Ǹ jẹ́ o búmo-ọ́n?* | *Mo búmọ̀-ọ́n* |
| | (Do you know?) | (I know) |
| | *Kín ní ń jẹ́ mọ̀-ọ́n?* | *Mọ́ládé* |
| | (What is to know?) | (to know Mọ́ládé |
| | *Kín ní ń jẹ́ Adé?* | *Adésípò* |
| | (What is Adé?) | (Adésípò) |

*Kín ní ń jẹ́ Pò?*
(What is Pò?)
*Kín ní ń jẹ́ Ìsẹ́rẹ́?*
(What is Ìsẹ́rẹ́?)
*Kín ní ń jẹ́ Ọmọ́yọ̀?*
(What is Ọmọ́yọ̀?)
*Kín ní ń jẹ́ Àkókó?*
(What is Àkókó?)
*Kín ní ń jẹ́ Òrìsà?*
(What is Òrìsà?)
*Kín ní ń jẹ́ Alayé?*
(What is Alayé?)
*Kín ní ń jẹ́ Alọ̀run?*
(What is Alọ̀run?)
*Kín ní ń jẹ́ Èkòló?*
(What is Èkòló?)
*Kín ní ń jẹ́ Ajúbà?*
(What is Ajúbà?)
*Kín ní ń jẹ́ Rẹrẹ?*
(What is Rẹrẹ?)
*Kín ní ń jẹ́ Mògún?*
(What is Mògún?)
*Kín ní ń jẹ́ Onírè?*
(What is Onírè?)
*Kín ní ń jẹ́ Apàtẹ?*
(What is Apàtẹ?)
*Kín ní ń jẹ́ Ìlẹ̀kẹ̀?*
(What is Ìlẹ̀kẹ̀?)
*Kín ní ń jẹ́ Ifá?*
(What is Ifá?)
*Kín ní ń jẹ́ Ifẹ̀?*
(What is Ifẹ̀?)
*Kín ní ń jẹ́ Òwú?*
(What is Òwú?)
*Kín ní ń jẹ́ Asọ?*
(What is Asọ?)

*Pòsẹ́rẹ́*
(Pòsẹ́rẹ́)
*Ìsẹ́rẹ́ Ọmọ́yọ̀*
(Ìsẹ́rẹ́ Ọmọ́yọ̀)
*Ọmọ́yọ̀ Àkókó*
(Ọmọ́yọ̀ Àkókó)
*Àkókó Òrìsà*
(Àkókó Òrìsà)
*Òrìsà Alayé*
(Òrìsà Alayé)
*Alayé Alọ̀run*
(Alayé Alọ̀run)
*Alọ̀run Èkòló*
(Alọ̀run Èkòló)
*Èkòló Ajúbà*
(Èkòló Ajúbà)
*Ajúbà-Arẹrẹ*
(Ajúbà-Arẹrẹ)
*Rẹrẹ Mògún*
(Rẹrẹ Mògún)
*Mògún Onírè*
(Mògún Onírè)
*Onírè Apàtẹ*
(Onírè Apátẹ)
*Apàtẹ Ìlẹ̀kẹ̀*
(Apàtẹ Ìlẹ̀kẹ̀)
*Ìlẹ̀kẹ̀ Ifá*
(Ìlẹ̀kẹ Ifá)
*Ifà Ifẹ̀*
(Ifá Ifẹ̀)
*Ifẹ̀ Òwu*
(Ifẹ̀ Òwu)
*Òwú Asọ*
(Òwú Asọ)
*Asọ mo wọ̀ yìí*
[Asọ (clothes) is what I have on me]
*Asọ lo wọ̀ yẹn*
[Asọ (clothes) is that which you have on you]

**Didactic (Moral) Value:** The didactic function of literature lives in its potential not only to initiate our world in all its pretensions and imperfections, but also to recreate it by artistically exposing the pretensions and perfecting the imperfections (Lawal, 2010). Literary artists, being ultra-sensitive individuals of intense social vision and commitment, employ their arts not only

to please, amuse and tease but also to preach and teach vicariously as well as reach the soul of individuals (Lawal, 2010).

Yorùbá oral literary forms (i.e. folktales, folksongs, myths, proverbs, festivals and riddles, etc.) continue to persist and have their relevance in Yorùbá society because of their memorable nature and moralistic interest. They (Yorùbá oral literature forms) teach moral lessons. They use exciting situations to generate pleasurable imaginative episodes in terms of moral lessons carried out into the heart and mind. It may thus be said that through Yorùbá oral literature, moral lessons are transformed into exciting image patterns which touch the heart-causing fear, sympathy or love of the good and hatred of the evils.

Various forms of Yorùbá oral literature are examples of the way that moral instructions are effectively combined for the education of children. Yorùbá oral literature is a source of moral and humanistic value. They teach decency, fear of God, discipline and humility, among others (Aládéjánà, 1979; Fásọ̀rọ̀, 2012 & Ọdẹ́jọbí, 2014). Examples of Yorùbá oral literature (i.e. Yorùbá proverbs) that teaches moral are *Ẹni bá jalè lẹ́ẹ̀kan, bó bá da àrán borí, asọ olè ni ó dà bora* (Whoever steals once and covers himself with *àrán* – a special and an expensive Yorùbá cloth - is only covered himself with a thief cloth), *Abẹ̀rù àgbà ni yóò tẹ̀lẹ̀ pẹ́* (He who fear elders will have a long lasting sojourn on land), *Orúkọ sàgbà ọlà* (A name is better than wealth) and *Orúkọ ló ju owó lọ* (Name is preferred to money).

The first proverb is used to warn individuals against stealing, because the stigma follows whoever indulged in this illegal act till the end of his or her life. It also instills fears in the mind of individuals against stealing. The second advises children to give due respect to the elderly ones, while the third indicates that an individual should always protect his or her name and guide it conscientiously from being soiled. The children would in turn become elders and

would reap whatever they sow. Similarly, children's games/songs could also be used to cultivate morals into the children. Examples of such games/songs include:

| | |
|---|---|
| *Ẹ má wẹ̀yìn o* | (You should not look back) |
| *Wẹ̀yìn wò* | (Look back) |
| *Ẹ má sòfófó* | (You should not gossip) |
| *Òfófó* | (Gossip) |
| *E má jalè mọ́* | (Do not steal anymore) |
| *Olè...* | (Steal…). |

The above children's song teaches the children to always follow instruction and advice of one's leader(s). It also educates individuals to be morally upright and desist from social vices such as gossiping and stealing which could soil one's name.

**Intellectual (Creative and Critical) Value:** Thinking is a major requirement for good quality of life. Critical thinking is a higher order of processing information for solving problems by individuals armed with facts and logic, and guided by insight. Listening to the narration/performance and watching various forms of Yorùbá oral literature help children to think fast, deep and critically too. Also, it equips the youth with weapons to criticise and appraise various situations because a Yorùbá child is expected to be intellectually sound. Creativity is demanded from every child; this helps the child in completion of assignments and school works and coping with various activities in the wider society. It helps the youth to give sharp and appropriate answers (solutions) to questions (situations) because Yorùbá oral literature enriches the cognitive domain of the youth as it develops the capacity for discrimination, evaluation and decision making.

For instance, answering correctly Yorùbá riddles such as "*Bíríkìlà Òkè-Odò, a kọ́lé má gbowó. Kín ni o?"* (*Alákàn*) (The *Òkè-odò* bricklayer who builds houses without charges) (i. e. The Crab) will help a child to think fast and respond to various situations promptly. This will no doubt develop the child intellectually. Similarly, *òdòmùdẹ́ké, òdòmùdẹ́ké, òdòmùdẹ́ké dẹ̀dẹ̀ dẹ̀, ó dẹ̀ jomi lọ* (Soft! Soft!! Soft!!! It is softer than water) and *Gbajúmọ̀ kú, Gbajúmọ̀ rọ̀run,*

*èyìkùlé Gbajúmọ̀ tún ń dán gbinrin* (A famous person died, a famous person ascended to heaven, but his compound still shines) are also riddles which provoke critical thinking before they can be solved. The correct responses to the two riddles given above are *Afẹ́fẹ́* (The Air) and *Ìgbín* (The Snail) respectively. Children encounter new words by listening to and performing various forms of Yorùbá oral literature. Thus, the vocabulary bank of the children is developed and enriched, and the scope of their language use is widened (Aládéjánà, 1979; Akínmádé, 2012; Akporobaro, 2012; Òdúolówu & Akíntẹ̀mí, 2014).

**Linguistic (Communicative) Value:** Literature fosters language development by presenting morals, patterns, usages and images in picturesque, meaningful and memorable contexts (Lawal, 2010). Yorùbá oral literature enhances communicative competence of both the narrator/performer and the audience. Also, the basic language skills, especially the oracy (listening and speaking) skills of the child, are developed through performance/narration of various forms of Yorùbá oral literature, which enhance the speaking skills of the narrator and improve the listening competence of the listeners (audience). For example, *Wòrúkú tindí-tindí, Wòrúkú tindì-tindì, Wòrúkú bí igba ọmọ, ó lé gbogbo wọn ní tìróò* (Wòrúkú bore two hundred children and adorned them all with kohl). *Kín ni o? (Erèé)* (What is it)? (The Beans). This example would enrich the speaking skill of the performer and the listening skill of the audience respectively. Some forms of Yorùbá oral literature such as folktales, proverbs and myths have instructional values. For instance, folktale (story-telling) is one of the methods employed in teaching not only language but also some other school subjects such as History and Social Studies. An example is given below.

**Lílé:** Àlọ́ o! **Ègbè:** Àalọ́

Àlọ́ mi dá fùrùgbagbòó, ó dá lórí Ìjàpá àti Ẹyẹ Àdàbà

Ní ìgbà kan, Ìjàpá àti ẹyẹ Àdàbà jọ ń ṣe ọ̀rẹ́ ṣùgbọ́n ọlẹ àti ọ̀kánjúà ni Ìjàpá. Àdàbà ní ẹ̀ṣín kan tí ó máa ń gùn, ṣùgbọ́n Ìjàpá kò ní nǹkankan. Ìjàpá rò bí yóò ṣe pa ẹ̀ṣín Àdàbà nítorí Àdàbà gbayì láwùjo, èyí tí kò dùn mọ́ Ìjàpá nínú. Lọ́jọ́ kan, Ìjàpá fi ọgbọ́n àlùmọ̀kọ́rọ́yí pa ẹ̀ṣín Àdàbà. Àdàbà kò bínú. Ó gé orí ẹ̀ṣín náà, ó bò ó mọ́lẹ̀, ó sì fi ojú

ẹṣin ọhún síta kí ènìyàn lè máa rí i. Bí Ìjàpà ṣe ń kọjá lọ ló rí ojú tí ó yọ síta. Kíá, Ìjàpá gbéra, ó lọ sọ fún Ọba pé òun ti rí ibi tí ilẹ̀ gbé lójú. Ọba bi í bóyá ohun tí ó ń sọ dá a lójú. Ó ní bẹ́ẹ̀ ni. Ìjàpá fi kún ọ̀rọ̀ rẹ̀ pé tí kò bá rí bẹ́ẹ̀, kí Ọba pa òun. Ọba pe àwọn ẹmẹ̀wà àti ìjòyè rẹ̀ pé kí wọ́n jẹ́ kí àwọn lọ wo ibi ilẹ̀ gbé lójú tí Ìjàpá sọ. Ìjàpá ni ó síwájú, ó sì bẹ̀rẹ̀ sí kọrin báyìí pé:

| ***Lílé:*** | ***Ègbè:*** |
|---|---|
| *Mo ti rí ibi ilẹ̀ gbé lójú* | *Ilẹ̀!* |
| *Mo ti rí ibi ilẹ̀ gbé lójú* | *Ilẹ̀!* |

Bí Àdàbà ṣe gbọ́ ohun tí Ìjàpá ṣe ni o´ ti lọ wú orí ẹṣin ẹ̀ tó kú kúrò. Nígbà tí Ọba àti àwọn ìjòyè dé ibi tí Ìjàpá wí, wọn kò rí ohunkóhun. Ìjàpá náá kò rí ohun kóhun mọ́. Inú bí Ọba pé Ìjàpá da òun pẹ̀lú àwọn ìjòyè òun láàmú. Fún ìdí èyí, Ọba pàṣẹ pé kí wọn ti ojù Ìjàpá yọ idà, kí wọn sì ti ẹ̀yìn rẹ̀ kì í bọ akọ̀. Èyí túmọ̀ sí pé kí wọ́n pa á.

Ìdí àlọ́ mi rèé gbáńgbáláká
Ìdí àlọ́ mi rèé gbàǹgbàlàkà
Bí mo bá dédìí orógbó
Kọ́mọ́ mi ó gbó ké ké ké
Bí mo bá dédìí obì
Kọ́mọ́ mi ó bi gọ̀ọ̀rọ̀gọ̀
Bí mo bá paró
Kí agogo ẹnu mi ó má ró lẹ́ẹ̀mẹ̀ta
Po! Po!! Po!!!

**Call:** Story story o! **Response:** Story…

My story is set like a tiger poised to pounce; it is set on Tortoise and Dove

Once upon a time, Tortoise and Dove were friends but Tortoise was lazy and also greedy. Dove had a horse he used to ride but Tortoise had none. Tortoise then thought about how he would kill the Dove's horse because Dove was highly respected in the society, all this Tortoise was not happy about. One day, Tortoise killed the Dove's horse in a tricky way but Dove was not angry. Instead, he (Dove) cut off the horse's head and buried it but made its eyes visible for people to see. As Tortoise was passing by, he saw the horse's eyes outside and hastily ran to the king to tell him that he had seen where the earth had eyes. The king asked him if he was very sure of what he saw and he said yes. He also added that if it was not so, he should be killed. The king then summoned the chiefs that they should go and see where the earth had eyes. Tortoise was at the forefront and started singing thus:

| ***Call*:** | ***Response*:** |
|---|---|
| *I have seen where the earth has eyes* | *The earth!* |
| *I have seen where the earth has eyes* | *The earth!* |

As soon as Dove heard what Tortoise did, he quickly removed the horse's head. When the King and the chiefs got to where Tortoise talked about, they did not see anything. The King was then furious that Tortoise had wasted his time and that of his chiefs. Therefore, the King ordered that the sword should be unsheathed while Tortoise still lived but sheathed after his demise, meaning that he should be killed.

This is the reason for my story with so much appeal

This is the reason for my story conveyed with such skill
When I get to the bitter-kola tree
My child should live long and free
When I get to the kola-nut tree
My child should beget with ease
If I have told a lie
May the gong in my mouth never sound thrice
Po! Po!! Po!!!

Aside the communicative value, the implication of this Yorùbá folktale for the senior secondary school students is to always shun greediness, laziness, and not envy one another.

Every genre of Yorùbá oral literature has a pedagogical function. Teaching methods/techniques such as demonstration, guided discovery, dialogue, story-telling, enquiry, retention and recall, question and answer, and illustration are embedded in Yorùbá oral literature. It is through these various methods/techniques that the Yorùbá tell stories, use proverbs, create myths, compose songs and use riddles to teach the young ones about the social and cultural values of life. Folktales, folksongs, myths, proverbs, among others, are used to teach lessons of honesty, kindness, diligence, helpfulness, good faith, obedience and endurance. For instance, proverbs are used by elders to instruct other elders about specific code of behaviour and to remind listeners of age-long wisdom and truth. Also, children are taught history and religious beliefs through myths, legends and festival dramas which they hear and see respectively. In the same vein, Yorùbá lullabies are sung to humour little children and put them to sleep (Àlàbí, 2005; Àbátaǹ, 2011; Ògúnrìnádé, 2014; Adéyẹmí, 2016).

In addition, Yorùbá oral literature, especially proverbs, are used to express a threat, which the speaker may not later wish to carry out, to direct another for action where a blunt command may seem offensive and to incite a person to action through irony. Examples of such Yorùbá proverbs include: *Bí á kò bá fi ẹjọ́ oríta sùn láàfin, kò ní yé mu èjè* (If we do not report the mystical junction's case in the palace, it will not cease sucking blood); *Kí sòbìà ó tó degbò, Olúgànbe là á ké sí* (Before the wund-noral transforms into wound, we will call on Olúgànbe

(a native doctor); and *Bí isẹ́ ò pẹ́ ni, ẹnìkan kì í pẹ́sẹ́* (If a work does not delay someone, one should not delay the work) (Akínmádé, 2012; Fáṣọrọ̀, 2012; Ọláoyè, 2012).

**Heuristic (Problem-solvisng) Value:** Various forms of Yorùbá oral literature have problem-solving value. There is no problem identified in a tale (story), riddle or myth that is left unsolved. For instance, the proverb *Ọgbọ́n kì í tán láyé, kí á wá a lọ sọ́run* (We cannot exhaust wisdom on earth and look for more in heaven) implies that there is a solution embedded in every problem. Yorùbá oral literature encourages individuals to learn by discovering things by themselves and helps them to solve problems by finding practical ways of dealing with them (problems), learning from past experiences.

For instance, solving Yorùbá riddles such as *Ààlọ́ o, Mo ni àgbàdo, adìẹ àti kọ̀lọ̀kọ̀lọ̀, mo sì fẹ́ kó àwọn mẹ́tẹ̀ẹ̀ta gòkè odò. Báwo ni màá ṣe kó àwọn mẹ́tẹ̀ẹ̀ta kọjá odò láyọ̀*? (I have maize, a hen and a wolf to be taken across a river. How would I take them across the river successfully?), could help children in finding solutions to similar problems in real life. The children would have to bear in mind that maize serves as food for the hen, and the hen is food for the wolf. Hence, the maize and the hen cannot be put together, in the same vein, the wolf and the hen cannot stay together.

**Therapeutic (Healing or Soothing) Value:** The contemporary world is full of pains, worries, suffering and despair. Social, political and economic challenges are mounting in their intensity (Lawal, 2010). Poverty, disease, crime and war seem to be taking over the world in spite of pompous claims and glaring efforts of science and technology in solving old problems to create many new ones.

Oral literature as a soul-searcher and soul-mender therefore serves the therapeutic purpose of a tension-reliever as well as an elixir, through which we are firmly re-assured that despite the wide-spread senselessness and suffering (cases of corruption, insurgency, banditry,

bombing, kidnapping, raping, among others), there is still hope for humanity (Lawal, 2010). Many forms of Yorùbá oral literature have a therapeutic value as evident in the following lullabies, such as:

**i.** *Ta ló bá n bọ́mọ wí o?* (Who helped me to beat my child?)
*Ìyá rẹ̀ ló bá a wí o* (It was his mother)
*Ó gbọ́mú sá lọ, ó gbọ́mú rẹ̀ jáde* (She took the breast milk away)
*Kò tètè gbọ́mú wálé* (She didn't come home with it on time)
*Ó tó o, ó tó o* (It is okay! It is okay); and

**ii.** *Àdùkẹ́ o, kò r'oko* (Àdùkẹ́! She doesn't farm)
*Àdùkẹ́ o, kò r'odò* (Àdùkẹ́! She doesn't fetch water from the stream)
*Bó jí a gb'ẹ́wà kaná* (She will wake up to cook beans)
*A jẹ̀wà tán sekùn gbẹ̀ǹdù* (To eat for her tummy to become protruded)
*Ọmọ ọlọ́rọ̀ tí ń jẹ'yin awó* (A wealthy child that eats pigeon's eggs)

These lullabies can be used to soothe a baby to sleep. Similarly, panegyrics are often used to praise children and make them happy and joyous. An example of such panegyrics is given below:

| | |
|---|---|
| *Ìyàndá Àdeè* | Ìyàndá Àdeè |
| *Ọmọ Erin* | The offspring of Elephant |
| *Ọmọ Aṣà* | The offspring of Aṣà (a river) |
| *Ọmọ Atẹ́ní-wíjọ́* | The offspring of one who spreads a mat to make a case |
| *Ọmọ Apàna-jàre* | The offspring of one who kills his in-law justifiably |
| *Ọmọ erin-ò-lájùlé* | The offspring of elephant who doesn't have specific home |
| *Ọmọ erin tó fapá ọlá yagi* | The elephant's offspring who uses wealthy hand to break trees |
| *Orí rẹ ó kànkè* | Your head will reach the zenith of excellence |

Also, the story-telling helps children to ease stress and tension and to express dissolve and resolve repressed anti-social passions of anger, hatred and jealousy. In addition, a story-teller feels relieved after telling a horror story, since the act of telling it helps to exercise and resolve his/her fears. The process of resolving negative feelings is referred to as catharsis or the expurgation of emotion. Hence, telling/listening to Yorùbá oral literature helps children to

exercise and resolve their fears (Òdúolówu & Akíntẹ̀mí, 2014; Ògúnrìnádé, 2014; Ọ̀ṣọbà, 2014).

**Physical (Psychomotoric) Value:** Every literature of the world (Yorùbá oral literature inclusive) promotes learners' psychomotor development through the dramatic skills of dancing, singing, acting, miming and oral poetic performance (Lawal, 2010). Every individual needs to exercise his or her body system in order to keep fit and agile. Participation in various forms of Yorùbá oral literature, especially children's songs, makes participants run, jump, and many a time manipulate their body joints. Examples of Yorùbá oral literature that have kinetic values include:

*Ẹ bá mi gbọ̀ndò yìí gbẹ* (Help me drain this river)
*Jangbala jùgbù, ijùgbù jangbala* (Roll, roll, roll, continues the ebb of the river); and

*Èmi ni mo ni apá mi* (I own my hand)
*Bó bá le já kó já* (If it can break, let it break)
*Èmi ni mo ni ẹsẹ̀ mi,* (I am the one that owns my leg)
*Bo bá le já kó já* (If it can break, let it break).

**Oral Literature as a Component of Indigenous Language Curriculum**

The dynamism of curriculum makes it uneasy for educators to reach a consensus on how it (curriculum) should be defined. Thus, the one-fold definition of curriculum cannot be held perpetually. This is because the curriculum determinants themselves are not constant. In other words, knowledge, the learner, the teacher, the society and the educational ends are all dynamic (Ọládoṣù, 2014). Dáramọ́lá (1995) defines it as a sum total of all learning experiences organised by the school in an attempt to prepare individuals for life. In a broader perspective, however, curriculum can be defined as a planned and guided experience under the auspices of the school. Curriculum plays an important role in an educational system. It is the blue-print which leads both the teacher and the learner to achieve the desired objectives. Indigenous

language curriculum is a curriculum designed for learners whose mother-tongue is any of the three main Nigerian indigenous languages (i.e. Hausa, Igbo and Yorùbá).

There are about 500 indigenous languages in Nigeria (FRN, 2013) but only three (Hausa, Igbo and Yorùbá) are officially recognised for now by the Federal Government of Nigeria. Each of the three features in the nation's educational system as a first language ($L_1$) in the areas where it is used by the native speakers. This implies the teaching of Hausa in Hausa-speaking states; Igbo in Igbo-speaking states and Yorùbá in Yorùbá-speaking states. Each of these major indigenous languages also features as a second language ($L_2$) when it is taught outside its native speakers' environment, such as the teaching of Hausa in Igbo and Yorùbá lands, the teaching of Igbo in Hausa and Yorùbá lands and the teaching of Yorùbá in Hausa and Igbo lands.

Each of these major indigenous languages plays significant roles in the child's education. In recognition of the roles they (indigenous languages) should play in Nigerian educational system, the Federal Government of Nigeria through her National Policy on Education considers it to be in the best interest of the nation that each child should be encouraged to learn one of these three main Nigerian languages other than his own mother-tongue (FRN, 2013). This is because the indigenous language is the child's best access to education as revealed by the 1976 Six-year Ifẹ̀ Project (Ọlájídé, 2008).

Indigenous language curriculum is designed for learners whose mother-tongue is Hausa, Igbo or Yorùbá. With particular reference to the Yorùbá language, the Nigerian Educational Research and Development Council (NERDC) in line with the present 9-3-4 system of education produced, in 2007, four different curricula; three for the basic levels (lower, middle and upper) and one for the senior secondary school. Although the contents of the three curricula at the basic levels are not the same, however, they all have the same set of objectives.

The following objectives were set for the teaching and learning of Yorùbá as a first language at the Senior Secondary School (SSS) level. At the end of the SSS level, the students should be able to:

i. acquire a high degree of oracy in Yorùbá through debates, dialogues, dance and drama, news reporting, story-telling, etc.;
ii. become literates in the language by writing it competently through the employment of correct usage of grammar, idiomatic expressions, appropriate meta-language, orthography, punctuation and mechanics of the language;
iii. analyse the language at this level with regard to the sound system, morphology, phrases, clauses and sentences;
iv. acquire the ability to read and appreciate the major genres of oral and written literature as works of arts, and as vehicles of culture and history of the people;
v. develop the ability to collect and transcribe oral literature and also to create literature;
vi. manifest creativity through the composition of short stories, plays, verses, etc.; and
vii. appreciate the social values and norms of their people through oral and written literature, social institutions and religious beliefs, specifically geared towards throwing light on the way of the life of the Yorùbá, as well as discovering the affinity among all Nigerians (NERDC, 2007a).

Aside these general objectives, there are specific ones for the teaching and learning of various topics and sub-topics as presented in the body of the document. The content of the curriculum at each of these levels (lower basic, middle basic, upper basic and senior secondary) of education centres on three parts, namely language, culture and literature. The literature aspect encompasses both oral and written forms. This study centres on the oral form.

Tables 1, 2, 3 and 4 below show the oral literature components in the Nigerian indigenous language curricula at the lower basic, middle basic, upper basic and senior secondary levels of education respectively:

**Table 1: Oral Literature Components in the Lower Basic Education Yorùbá Language Curriculum**

| S/N | Topic | Content |
|---|---|---|
| 1 | Simple Proverbs | a. Meaning of Proverbs<br>b. Examples of Simple Proverbs<br>c. How Children should say a Proverb before Elders |

| | | |
|---|---|---|
| 2 | Folktales | a. Meaning of Folktale<br>b. Structure of and Lessons from Folktales<br>c. Examples of Folktales:<br>i. Tortoise Tale (The Tortoise and the Elephant; The Tortoise and the Dog; The Tortoise and Ifa Priest)<br>ii. Co-wives Tales<br>iii. Causative Tales<br>iv. Song-related and Non-song-related Tales |
| 3 | Riddles | a. Meaning of Riddles<br>b. Forms of Riddles<br>c. Examples of Riddles |
| 4 | Lullaby | Lullabies and their Functions |
| 5 | Songs and Dance | a. Singing<br>b. Dancing<br>c. Using Body to Communicate (Body Language) |
| 6 | Children's Games | a. Examples of Children's Games<br>b. How they (Children's Games) are Played<br>c. Advantages and Disadvantages of Children's Games<br>d. Lessons from Children's Games |
| 7 | Legends | a. Names of Legends in Various Communities<br>b. The Activities of the Identified Legends in the Community |

Source: NERDC (2007b)

Table 1 shows that the lower basic Yorùbá language curriculum has seven components of Yorùbá oral literature. The components are simple proverbs; folktales; riddles; lullaby; songs and dance; children's games and legends. Each of the first five topics has three sub-topics, the sixth has four sub-topics, while the seventh has two sub-topics.

**Table 2: Oral Literature Components in the Middle Basic Indigenous Language Curriculum**

| S/N | Topics | Content |
|---|---|---|

| | | |
|---|---|---|
| 1. | Riddles | Explanation of Riddles<br>i. usually in a question and answer form<br>ii. usually comes before folktales |
| 2. | Proverbs | a. Proverb and its Importance<br>b. Analysis of Proverbs<br>c. Usage of Proverbs |
| 3. | Song-related Tales | Examples of Song-related Tales<br>i. The Cock and Hyena<br>ii. The Tortoise and Snail<br>iii. How Vulture Head Became Bald |
| 4. | Ceremonial Folksongs | Examples of Folksongs Related to:<br>i. Naming<br>ii. Marriage<br>iii. Chieftaincy |
| 5. | Tongue Twisters | a. Meaning of Tongue Twisters<br>b. Its Values (to teach Language Phonemes)<br>c. Examples of Tongue Twisters<br>(*Mo pàdàbà lábà aládàbà, n ò fálábà ládàbà jẹ*).<br>d. Exercising in tongue-twisting until when one becomes perfect in it. |
| 6. | *Ìtándòwe* (Allegory) | a. Meaning of Allegory<br>b. Examples of story-related proverbs<br>i. The Tortoise and the Snail (The initial blame is for the tortoise, while his in-law has the latter blame)<br>ii. The vulture's head became bald because of the help it rendered (offered). |

Source: NERDC (2007c)

Table 2 shows oral literature components in the middle basic Yorùbá language curriculum. Six of the curriculum topics centre on Yorùbá oral literature. These topics are riddles, proverbs, song-related tales, ceremonial folksongs, tongue twisters and allegories in that order. Each of the first, third and the fourth topics has one sub-topic. The second has three sub-topics, while the fifth and sixth topics have four and two sub-topics respectively.

**Table 3: Oral Literature Components in the Upper Basic Education Yorùbá Language Curriculum**

| S/N | Topic | Content |
|---|---|---|
| 1) | Folksongs | a. Folksong related to:<br>i. Children's Games<br>ii. Chieftaincy<br>iii. Naming |

| | | |
|---|---|---|
| | | iv. Good Character<br>b. Lessons/Values derived from Folksongs:<br>i. protection from the sancity of womanhood<br>ii. living a good and meaningful life<br>iii. importance of folksongs for entertainment and exercise<br>iv. respect for elders<br>v. importance of personal and environmental hygiene |
| 2 | Panegyric | a. Meaning of Panegyric<br>b. Types of Panegyric<br>*i. Àbísọ*<br>*ii. Ìnagijẹ*<br>iii. *Àmútòrunwá* |
| 3 | Bridal Chants | a. Bridal chants as an example of ceremony-related oral literature<br>b. Meaning of Bridal Chants<br>c. Areas/ Communities where they are being chanted<br>d. Bridal chants as a form of the oral poetry which cautions young women on their relationship with the opposite sex |
| 4 | Ceremony-related Oral Literature | *Rárà, Bọ̀lọ̀jọ̀, Alámọ̀* |
| 5 | Traditional Religion-related Oral Literature | a. *Ìyẹ̀rẹ̀ Ifá* (Ifá Chants)<br>b. *Iwì/Ẹ̀ṣà Egúngún (Egúngún* chant)<br>c. *Ìjálá* (Hunters' chant) |

Source: NERDC (2007d)

In Table 3, the components of oral literature in the upper basic Yorùbá language curriculum are shown. The curriculum has five oral literature-related topics. The first and second topics have two sub-topics each. The third, fourth and fifth topics have four, one and three sub-topics respectively.

**Table 4: Oral Literature Components in the Senior Secondary School Yorùbá Curriculum**

| S/N | Topics | Content |
|---|---|---|
| 1. | Selected Yorùbá Oral Poetry for Criticism | a. Definition of Oral Poetry<br>b. Forms of Oral Poetry<br>c. Identification of each Form<br>d. Places where each form is common<br>e. Poetic Diction |

| | | |
|---|---|---|
| | | f. Drumming, Dancing and Singing<br>g. Merits and Demerits |
| 2. | Oral Literary Criticism | a. Forms and Style<br>b. Other Forms of Oral Literature<br>c. Identification of the Figures of Speech |
| 3. | Features of Yorùbá Culture in Oral Literature | *a.* Examples of Yorùbá Oral Literature: *Ìyẹ̀rẹ̀ Ifá, Ègè, Ìjálá, Rárà, Ọfọ̀, Àlọ́ Onítàn*<br>b. Identification of the Elements of Culture in Oral Literature |

Source: NERDC (2007a)

Table 4 shows the oral literature components in the senior secondary school Yorùbá curriculum. The curriculum has three oral literature-related topics. The first topic has seven sub-topics, while the second and third topics have three and two sub-topics respectively. It is observed from the first three tables that the learners have been exposed to various genres of Yorùbá oral literature. While at the senior secondary school level, learners are expected to criticise some of these genres. However, since Yorùbá (Culture, Language and Literature) is only allotted two (2) or three (3) periods per week on the school time-table, it may not be realisable to cover all these oral literature topics as contained in the school curricula.

**Meaning, Forms and Functions of Yorùbá Proverbs and Riddles**

Yorùbá proverbs are wise sayings which project the wisdom, ethics, cultural heritage and worldview of the Yorùbá people. They are tools used in designing and settling life's difficulties and they remain a great value because they present very clearly possible and ready-made solutions and advice to the multiplicity of human situations. Adéyẹmí (2013) asserts that proverb is a phrase, saying, sentence, statement or experience which contains wisdom, morals, lessons and advice concerning life, and it has been handed down from generation to generation. Proverbs are enigmatic and universal phenomena present in all cultures, ages, societies and languages of all nations (Òjó, 2015a). She (Òjó) stresses further that proverbs bear philosophical insights because each proverb constitutes philosophical statement.

Finnegan (1970) opines that proverbs are a rich source of imagery and succinct expressions on which more elaborate forms can be drawn. The proverb, in a real sense, is an open-ended conception, expressing at once different meanings applicable to varied situations and experiences (Akporobaro, 2012). It (proverb) serves formally to bridge the gap between the known and the unknown; an instrument for taking the hearer (audience) from the known and familiar state to a less well-known and less-familiar state of practical wisdom. This is corroborated by Akínmádé (2012) who observes that a proverb is a metaphorical horse in the popularly approved saying which carries one beyond the surface meaning of a saying to discover the truth of ideas. Akínmádé (2012) thus stresses further that proverb is an in-depth, carefully selected provocative thought which commands, advises, rebukes or warns a person or a thing to which it is applied.

It is a basic belief that a proverb is an adage, a saying more or less, a fixed form marked by shortness, sense and salt, and distinguished by the popular acceptance of truth tersely expressed in it. It could be inferred from various definitions above that proverb is a short saying in common use, expressing the well-known truth or fact ascertained by experience. Generally in African societies and specifically in Yorùbá society, proverbs have been and will continue to be of immense advantage to man. This is because proverbs express the nature of African wisdom as they perform diverse functions ranging from bringing peace where there is hatred, especially during conflict resolution and misunderstandings, to giving hope where there is despair and light where there is darkness. The Yorùbá are fond of using proverbs when they have to make speeches (which they often do). Indeed, it is a pleasure to see how Yorùbá proverbs blend harmoniously with the point they treat, thus driving the point home so vividly that the audience enter very fully into their feelings (Odùjìnrìn, 1979). Interwoven with this custom, however, there is a lead utterance that must accompany every Yorùbá proverb. It is expected of a speaker using proverb to give due deference to his/her audience, particularly the

elders, by saying *Tótó, ó ṣe bí òwe* (It sounds like a proverb). The audience will reply, *Wà á rí òmíràn pa* (You will get more to render).

Although this practice (giving deference to the audience) drives a wedge into discussion that is otherwise impressive, the habit has become so ingrained that people relish it. The failure of modern youth to use Yorùbá proverbs well with the established structure is looked upon with disgust and disdain (Odùjìnrìn, 1979). Yorùbá proverbs are in myriads; some of them have only local implication. However in general, there are thousands of Yorùbá proverbs, some of which reflect the customs and beliefs of the Yorùbá people.

In the social life of the Yorùbá people, proverbs constitute a powerful rhetorical device for shaping moral consciousness, opinions and beliefs (Akínmádé, 2012). As a creative oral expression of one of the largest ethnic nationalities in Nigeria, proverbs in Yorùbá are as varied and colourful as there are people and communities (Ọláoyè, 2012). This is corroborated by Akínmádé (2012) who observes that as one moves from one community to another, one will be confronted with new conceptions, a starling array of proverbial imageries and philosophical views of the nature of man, the world of nature and the mode of human conduct.

Proverbs play a very significant role in the everyday language of the Yorùbá people. They are a means of communicating ancient wisdom from one generation to another and encapsulating a wealth of indigenous experiences, traditional knowledge and perspective of the Yorùbá people. Proverbs are used to serve many functions which include instructional, cognitive and corrective purposes (Akínmádé, 2012). The store of Yorùbá proverbs is inexhaustible, and the subject and imagery which form the basis of the proverbs cover the entire spectrum of life. Many of the Yorùbá proverbs are profound in their philosophical and moralistic formulations of the realities of the life of man. Examples of such proverbs are *Mọ̀kàn mọ̀kàn loyè ń kàn, oyè tó kan ará Ìwó, yóò padà kan ará Ẹdẹ* and *Àgbà tí ò bínú lọmọ rẹ̀ pọ̀,*

*Àgbà tó ní sùúrù, ohun gbogbo ló ní* which literally means (*Leadership comes in turn, the chieftaincy title conferred on the Ìwó people will soon turn to the Ẹdẹ people* and *The elder who has patience has all things*) respectively.

Some other Yorùbá proverbs that are capable of guiding the students include: *Àgbájọ ọwọ́ ni a fi í sọ̀yà, àjèjé ọwọ́ kan ò gbẹ́rù dórí* (It is a whole hand we use to beat a chest, a single hand cannot lift a load to the head); *A-gbójú-lógùn fi ara rẹ̀ fósì ta* (He who relies on inheritance exposes himself to wretchedness); *Àdàgbà sẹ́gi tà, wọ́n ti sinmi léwe ni* (People who hawk firewood with old age have rested during their youthful days); and *Ohun a se lónìí, ọ̀rọ̀ ìtàn ni lọ́la* (Whatever we do today becomes history tomorrow). The educational implications of these proverbs for senior secondary school students are: the need to work collectively (collaboratively) rather than individually to achieve common educational goals; work hard to earn incomes rather than relying heavily on parents' acquired wealth; to respect the constituted authority, their teachers as well as peers and be just and kind to everyone; and to do the right thing at the right time by using their active years judiciously- working more in their youthful age in order to work less during the old age respectively.

Yorùbá proverbs which are repository words of wisdom have the elders as their main custodians (Òjó, 2015a). She remarks that proverbs are a part of traditional communication, often used to persuade, exhort or criticise. Proverbs are therefore, a vital instrument of communication in inter-personal relationship. In addition, they (proverbs) are important and relevant socially, culturally, politically and, above all, educationally. Anyone who uses proverb accurately and understands it perfectly in the Yorùbá trend is considered a wise one because the use of proverbs requires creativity, skilfulness and dexterity and weaving together of materials since they (proverbs) are words of experience and wisdom.

The Yorùbá people, like many other races of the world, hold the use of proverbs in high esteem (Owómóyèlá, 2005). The Yorùbá proverb, as one of the backbones of the language,

carries the symbol of culture and tradition of the people. In actual sense, Yorùbá proverbs are indeed an embodiment of Yorùbá cultural value, norms and philosophy. To the Yorùbá, *Òwe ni ẹṣin ọrọ̀, ọrọ̀ lẹsin òwe, bí ọrọ̀ ba sọnù, òwe la o fi wá a*, which literally means "Proverbs are the echoes of words (speech), if communication is lost, we use proverbs to find it". Yorùbá proverbs therefore, are symbolically linked to a horse which, according to Lindfors (2002), can be employed not only to retrieve communication gone astray but also to speed it up, slow it down, convey weighty messages, deliver light-hearted jets, sharpen arguments, blunt criticism, clarify difficult ideas and disguise simple ones beyond easy recognition.

The numerous ways in which proverbs are used are evidence of humanistic artistic creativity. Hence, proverbs are invaluable in every culture (Finnegan, 1970). According to her, some are couched in very esoteric concept and idioms, which only the very old and the wise understand. Others exploit very local history, cultural traditions and views of life and social values, which differ in either detail or form from the manifestations of these in surrounding communities. In spite of the variations and vigorous diversities of proverbs, there are core ones which cut across different Yorùbá communities and are reflective of the general imaginative creativity and traditional wisdom of the Yorùbá people. A remarkable feature of a good proverb, according to Richard (1981), is the immense variety of applications which it admits, and indeed challenges and invites.

On forms of Yorùbá proverbs, Ọ̀sọ̀bà (2014) identifies five basic forms. These are literal, figurative, metaphorical, concrete and hyperbolic or exaggerated forms.

**The Literal Form:** is the form of Yorùbá proverbs which often consists of some allusion or picturesque forms of speech. Example of this form is very common; Ọ̀sọ̀bà (2014) cites some examples which include: *Ìṣojú olóko ni àgbado ṣe é gbó* (The corn becomes ripe while the farmer still lives) and *Ẹyin ló ń di àkùkọ* (A cock develops from an egg). These two examples are literal forms which represent the thought in a simple, direct and straight-forward way.

Literal forms of Yorùbá proverbs appear as allusion or picturesque form and may conceal meaning. However, they are relatively explicit, and the meaning can be derived from the surface level.

**Figurative Form:** in this form of Yorùbá proverbs, direct similes occur frequently and there are many examples of direct comparison that could be cited. One of such examples is *Bí ìgbín fà, ìkarahun a tẹ̀lé e.* (If the snail pushes forward, the shell follows). This is the self-evident truth that a shell always follows the snail on its movement. Another proverb in this form is: *Ẹni tí a ṣe lóore ti kò dúpẹ́, gẹ́gẹ́ bí ọlọ́ṣá kóni lẹ́rù lọ ni* (He who fails to appreciate those who helped/ assisted him/her is like a thief who robs one of his/her property).

**Metaphoric Form:** the figurative quality of some of the Yorùbá proverbs is enhanced by the metaphor. In other words, comparison is also evoked metaphorically. For instance, the figurative quality of *Òwe lẹsin ọ̀rọ̀* (A proverb is the horse which is used in tracing the lost words) is enhanced by a metaphor. Another in this category is *Láìkú ẹ̀kìrì, a kì í fawọ rẹ̀ ṣe gbẹ̀du* (If bush-goat still lives, one cannot make a drum with its skin).

**Concrete Form:** is a form in which a general or abstract idea is conveyed not through any direct generalisation but a single concrete solution which provides only one simple example of the general point. An example of this form of Yorùbá proverbs is *Ìṣojú olóbì ni kòkòrò ṣe é wọ̀ ọ́* which literally means, "It is in the sight of the kolanut dealer that worms enter his/her kolanut". This proverb expresses general idea about man's helplessness to reverse certain things in nature.

**Hyperbolic and Exaggerated Forms:** are also frequent in Yorùbá proverbs. Thus, *Ẹni tí yóò wo àtisùn akàn, yóò pẹ́ létí omi* (He who wants to see a crab wink will tarry long upon the shore) is an example of exaggerated form.

Aside proverbs, there are anti-proverbs which Adéyẹmí (2014) defines as "the transformation of the stereotyped word sequence with the purpose of humoristic effect"p.13. In order to have full effect of an anti-proverb, Adéyẹmi (2014) thus stresses that such an anti-proverb must be based on a known proverb. It can be inferred from the above that anti-proverbs are a modification of well-known proverbs. The scholar gives some examples of Yorùbá anti-proverbs such as *Ẹni to jìn sí kòtò, ojú rẹ̀ ló fọ́* (He who falls into the pit is blind), instead of *Ẹni tó jìn sí kòtò, ó kọ́ ará ìyókù lọ́gbọ́n* (He who falls into the pit is a lesson to the others) p. 14.

Another form related to proverbs is riddles (*Àlọ́ Àpamọ̀*). The two forms (proverbs and riddles), according to Finnegan (1970), are often combined in what is called proverb-riddles; hence, they are closely related. A riddle refers to a question, a puzzle, a phrase, or a statement devised to get unexpected or clever answers (https://literarydevices.net/riddle). According to Ọlátúnjí (1984), a riddle features questions, metaphors, contractions, sequential sentences and sparing use of connectives. It is a genre that has veiled or double meanings. As a problem or a statement that proposes a puzzle to be solved, riddle generally has a veiled meaning and might use figurative language, a euphemism or even a sort of pun in order to hide the true answer. An attempt to solve a riddle usually requires some logic in order to arrive at the correct answer. Riddle as a literary form often involves metaphorical or poetic comment (Finnegan, 1970).

Adéyẹmí (2013) describes riddle as a form of the Yorùbá oral literature that has a structure of question and answer which stimulates critical and analytical thinking in the child before response. He describes riddles as a source of entertainment which introduces the child to the study of nature at early age and prepares him or her for future challenges. This genre of oral literature is employed in the Yorùbá society to code meanings and address members of the society, leaving the novice in the doubt of what has been said. Riddles, which are sometimes

called brain teasers, are word puzzle in which one player asks a confusing question and the other player has to figure out its meaning.

In Yorùbá societies, riddles are thought of as a great test of intelligence and cleverness. Hence, they are used among the Yorùbá not only as a form of amusement but also as a means of educating the youths as well as a serious test of the imaginative power of the children. Solving riddles requires one to think deeply about the words involved. This strengthens the parts of the brain that deal with language (https://en.wikipedia.org/wiki/Riddle). When a riddle is presented, the brain searches through all the words and their various meanings, hence, solving the riddles depends largely on locating the combination of meanings that will unlock the puzzle. The more one works on riddles, the faster one's brain gets at the process of solving them.

In the same vein, a riddle can be regarded as a traditional verbal expression which contains one or more descriptive elements, a pair of which, according to Àjàyí (1990), may be in opposition; the referral of the elements is to be solved. Àjàyí (2015) opines that:

> Àlọ́ jẹ́ ọ̀kan pàtàkì nínú àwon ewì alohùn tí Yorùbá ni… Àlọ́ àpamọ̀ kì í se iṣẹ́ ẹnìkan. Bí ẹnìkan bá ti ń gbé ìbéèrè kan kalẹ̀ ni awọn yòókù yóò maá ronú ohun tí ó jẹ́ ìdáhùn sí ìbéèrè náà (Àjàyí, 2015, p.1).

> Riddle is one of the main Yorùbá oral poetry….Riddle is not a one-man affair; as one presents it (riddle), the other thinks of the solution (answer) to it.

This is to say that the performance of riddles involves more than one person; at least two persons have to be involved. The first person will present a question, while the other(s) try to find a solution to the question.

As Aládéjánà (1979) observes, riddles are common and have been extensively collected in African societies, especially in the Yorùbá society. They are expressed briefly and concisely, and they involve analogy, whether of meaning, sound, rhythm or tone. Riddles are generally

told after dark, on cool evening during the dry season, when people sit around a fire to warm themselves, and on moonlit nights when they stay up late (Aládéjánà, 1979). Riddles may bring about a sort of social cohesion. Yorùbá riddles are recognised wits used to sharpen the memory of young children. Knowledge and wisdom are cultivated into the children through riddles, and older members of the society also employ riddles to teach children social behaviour. This genre of oral literature is considered to be mainly for children.

**Forms of Yorùbá Riddles:** Yorùbá riddles are usually phrased as declarative sentences, rather than questions (Aládéjánà, 1979). He stresses further that the implicit question to be answered may not be readily apparent to an outsider. For example,

*A pe òkú, òkú jẹ́* (We called the dead; the dead answered).

*A pe alààyè, kò fọhùn* (We called the living soul; he could not answer).

In the riddle above, the dead is a dried leaf, while the living soul is a life leaf. In other words, when a dried leaf is touched, it makes a sound (noise), but when a life leaf is touched, it does not make a sound. It demands a creative thinking from a child to be able to proffer solutions to this kind of riddles. Some other examples of Yorùbá riddles are:

| | | |
|---|---|---|
| *i.* | *Àálọ́ o!* | Riddle! |
| | *Onibàáwí lódì lódì* | An aggressive chastiser |
| | *Kì í kan ọmọdé níkòó,* | Does not give a child an admonitory whack |
| | *Àgbàlagbà ní í kàn níkòó* | He does so to the adult |
| | *Kín ni o? (Ẹnu ọ̀nà)* | What is it? (The Door Frame) |
| *ii.* | *Àalọ́ o!* | Riddle! |
| | *Bíríkìlà Òke-odò* | The river bank bricklayer |
| | *A-kọ́lé-má-gbowó* | Who builds houses without charges |
| | *Kín ni o? (Alákàn)* | What is it? (The Crab) |
| *iii.* | *Ààlọ́ o!* | Riddle! |
| | *Pápátá, pàtàpàtà, patapata* | Pátápátá, pàtàpàtà, patapata (a typical sound) |
| | *Pápátá dé orí àpáta rá* | Pátápátá got on the rock and disappeared |

| | | |
|---|---|---|
| | *Kín ni o? (Pátákò Ẹṣin)* | What is it? (The Horse Hooves) |
| *iv.* | *Ààlọ́ o!* | Riddle! |
| | *Gbajúmọ̀ kú,* | A famous person died |
| | *Gbajúmọ̀ rọ̀run* | A famous person ascended to heaven |
| | *Èyìnkùlé gbajúmọ̀ tún ń dán gbinrin* | His backyard still shines |
| | *Kín ni o? (Ìkarahun Ìgbín)* | What is it? (The Snail Shell) |
| *v.* | *Ààlọ́ o!* | Riddle! |
| | *Níjọ ogun rúkerúké,* | During the *Rúkerúké* war |
| | *Gbogbo ènìyàn ló sá* | Every person ran into just one *àdó* |
| | *Wọ́nú àdó kan soso.* | |
| | *Kín ni o? (Ataare)* | What is it? (The Alligator Pepper) |
| *vi.* | *Ààlọ́ o!* | Riddle! |
| | *Awẹ́ obì kan* | One lobe of kolanut |
| | *À jẹ dỌ́yọ̀ọ́* | Is inexhaustibly eaten to *Ọ̀yọ́* (a name of town) |
| | *Kín ni o? (Ahọ́n)* | What is it? (The Tongue) |
| *vii.* | *Ààlọ́ o!* | Riddle! |
| | *Obìnrin rọ̀gbọ̀dọ̀ láàrin eṣúṣú.* | A beautiful maid in a thorny bush |
| | *Kín ni o? (Ahọ́n àti Eyín)* | What is it? (The Tongue and The Teeth) |
| *viii.* | *Ààlọ́ o!* | Riddle! |
| | *A kàn an kugú,* | We get to it |
| | *Ó pin* | And it terminates |
| | *Kín ni o? (Iho Imú)* | What is it? (The Human Nostril) |
| *ix.* | *Ààlọ́ o!* | Riddle! |
| | *Ìtì ọ̀gẹ̀dẹ̀ pónpó,* | A short banana tree |
| | *A sùn má délẹ̀.* | Who sleeps but does not touch the ground |
| | *Kín ni o? (Ọrùn)* | What is it? (The Human Neck) |
| *x.* | *Ààlọ́ o!* | Riddle! |
| | *Ilé kótópó kìkí ẹ̀gbin* | A small house full of filth |
| | *Kín ni o? (Ihò Imú)* | What is it? (The Human Nostril) |

From the first riddle given above, because of the usual height of the entrance of houses, it is impossible for it to knock children's heads that are short in height, but it can knock those

of the adults who are tall in the process of entering the house. In contrast, it is the children that adults knock on head for wrong doings. In Example ii, the crabs always build their homes at the river banks without charges. In contrast, bricklayers do charge for the services they rendered. From the third riddle, the word-play on *pátápátá* indicates how the horse's hooves usually sound while racing. During racing on soil, the hooves can be easily traced; however, they cannot be noticed on the rocks. By the same token, the fourth example indicates that after snail might have died, its shell would look as if the snail still lives.

The fifth example indicates how alligator pepper is always heavily loaded with seedlings. The seedlings indicate the people, while the shell of the alligator pepper indicates àdó. Example vi indicates the strength of the human tongue which after engaging in numerous talks never reduces in size. From the seventh example, the human teeth are equated with thorns, while the tongue is equated with a beautiful maid. Furthermore, the eighth example indicates the human nostril which, when put something (i. e. finger) into it, would not go deep. Similarly, the ninth example indicates that the human shoulder and the head always prevent the neck, equated with a short banana tree from touching the ground when one is asleep. Also, Example x indicates that the nasal cavity, equated with a small pot always gets filthy because of its exposure to air, dust and the like.

**Functions of Proverbs and Riddles:** Every culture or human race has a way of projecting its cultural heritage, philosophy, world-view, beliefs and ethics. Proverbs perform communicative function and they are the highly valued wisdom-lore of the Yorùbá people and a special means of communication employed by the Yorùbá to instruct and impact lives (Owómóyèlá, 2005). They are prescriptive, serving social charters, to praise what the society considers to be values and virtues, and they are used to condemn bad practices. Resort to proverbs is considered as the most important and the most effective strategy the Yorùbá have devised to optimise the efficaciousness of speech (Owómóyèlá, 2005).

Furthermore, Yorùbá proverbs serve as an instructive function as they are employed for instructional, cognitive and corrective purposes. In the Yorùbá society, the elders, regarded as the custodians of cultural heritage, employ proverbs to instruct and guide the young people on the social values of life. They instruct and guide them on respect for elders, consideration for others, cooperation, hard-work, tactfulness and other forms of behaviour that befit the proper *Ọmọlúàbí* of the Yorùbá society (Ọláoyè, 2012). In addition, in the Yorùbá cultural life, proverb has continued to function as a living, vigorous and current rhetoric device for transmitting moral wisdom, teaching young ones, and advising people and criticising them, events and situations.

For instance, the proverb*: Asọ kò bá Ọmọ́yẹ mọ́, Ọmọ́yẹ̀ ti rin ìhòhò wọjà* shows that the Yorùbá people, unlike certain ethnic groups of the world, dislike the practice of going out nakedly. *Ọmọ́yẹ*, as the name implies, a typical girl of fashion, moved out of a household nakedly and the suggestion of pursuing her with a dress to cover the shame of her nakedness was set off with the reply that the secret was already publicised, since she (Ọmọ́yẹ) had reached the market place, typical of a big congregation of people or a public place. The proverb therefore, applies to all undesirable matters that have developed beyond amendment.

In addition, some Yorùbá proverbs perform axiomatic and affirmative functions. They are used as axioms and affirmations to inspire ready belief from the nature of their (Yorùbá) self-evident truths. Examples are:

i. *Ẹsin kì i kọ eré àsárelé.* (A horse takes a return journey home willingly).

ii. *Ọ̀bẹ kì í mú, kí ó gbẹ́ èèkù ara rẹ̀* (A sharp knife does not prepare its handle by itself).

Specifically, Ọmọ́bọ́lá (2013) identifies the following as functions of Yorùbá proverbs:

1. the expressions used for rhetorical, appreciative, aesthetic and regulatory purposes. They mould behaviour, cultivate discipline and give encouragement;
2. signal unity, confidence, disappointment and alternative directions;
3. means of praising the spirit of hard work, condemning social vices, expressing messages subtly and succinctly, hitting the nail on the head, declaring intention and expressing beliefs; and
4. a means of summarising an elaborate message on which they do not want to waste their time.

Similarly, Òjó (2015b) opines that proverbs perform philosophical, historical, instructional, therapeutic and entertaining functions.

**Philosophical Function:** Yorùbá proverb demands an intellectual exercise, logical reasoning and contemplation. Òjó (2015b) gives an example of a Yorùbá proverb in this category as *Èrò ni ọbẹ̀ gbẹ̀gìrì, bí a kò bá rò ó, kò ní í ki* (The beans soup requires continuous stirring; if it is not stirred, it would not be thick.). This Yorùbá proverb demands reasoning and reflections which would definitely lead to a logical decision. It could be deduced from the above that the Yorùbá proverb teaches that one's discussion on critical issues need to be pondered upon before taking a major decision. Another example is *Adìrẹ́ ń làágùn, ìyẹ́ ara rẹ̀ ni kò jẹ́ kí á rí i* (A hen/chicken sweats, but it is its feathers that prevent us from noticing it). This proverb expresses people's hard labour for their community, which may not be given due recognition by the community because of such a community's high expectation, or when the channels of spending are more than the sources of income (Ọláoyè, 2012).

**Historical Function:** Yorùbá proverbs are seen as instruments of historical preservation; they can also be regarded as a linkage or a connective force which links the present with the the past, and the past with the future (Òjó, 2015b). An example of a Yorùbá proverb which performs an historical function, according to Òjó (2015b), is *A kí ni í jẹ́ a kí ni; A fini hàn í jẹ́*

*a fini hàn; Èwo ni 'Ẹ kú o, ará Ègbá' lójúde Ògúnmọ́lá*? (Salutation is known as salutation; Betrayer is known as betrayer; How does one classify 'How are you, you the Ègbá native' in front of the Ògúnmọ́lá's house?). The import of this proverb was as a result of the war between the Ègbá and the Ìbàdàn with Ṣódẹkẹ́ and Ògúnmọ́lá as warlords of the two warring towns respectively. Some other related examples include "*Bí o láyà o sèkà, bí o rántí ikú Gáà o sòótọ́"* If you are brave you can do bad deeds, but if you remember the death of Gáà (a chief who always do bad deeds and challenged the authorities of the King), tell the truth and "*Ó kù dẹ̀dẹ̀ kí á gbé iwì dé Akẹ̀ṣán, Ọba Jáyin tẹ́rí gbaṣọ"* Shortly before we took the masquerade chant to Akẹ̀ṣán (the name of the biggest market in Ọ̀yọ́ town), King Jáyin (the Ọ̀yọ́ King who murdered his son) committed suicide.

**Instructional Function:** Yorùbá proverbs are instructional tools; a very special means of communication. They can also be regarded as social charters to recommend and condemn practices (Òjó, 2015b). Examples of Yorùbá proverbs that perform instructional functions are "*Ajá tí ó bá lẹ́ni lẹ́yìn, ní í pa ọ̀bọ"* (It is the dog that has people at its back that kills monkey), "*Ojú tí ó bá fara balẹ̀ ní í rímú"* (It is the eye that is composed that sees the nose), and *Òwúrọ̀ kùtù ni à á ká imọ̀ gbígbẹ* (The dried palm leaves could only be folded in the early morning).

**Therapeutic Function**: Therapeutic or healing effects is another function performed by Yorùbá proverbs. Therapeutic proverbs are those that ease emotional tensions, bring healing to the mind and heal wounds and wrong perceptions. Examples of the Yorùbá proverb in this category are *Orí tí yóò bá la ni ní í gbé Aláwoore ko ni* (The head to be prosperous will meet a good priest.), *Àfòpiná tó lóun ó pa fitilà, ara rè ni yóò pa* (A moth (flying insect) attempting to quench an open flame lamp with its wings will end up destroying itself) and *Adùn ni í gbẹ̀yín ewúro* (Sweet taste ends the bitter leaf).

**Entertaining Function**: Aesthetic pleasure, amusement, fun and laughter are derived from Yorùbá proverbs. For instance, *"Bi a bá bú ènìyàn ní abẹnu yànnyàn, ó yẹ kí onítọ̀hún ó lè pa*

*ẹnu ọ̀hún mọ́"* (Whenever someone is sarcastically addressed as a big-mouthed person, it is proper for such a person to keep that mouth shut). This proverb, through the use of èébú (invective), performs an entertaining function. *Yànńyàn* serves to entertain the audience and therefore, generates aesthetic pleasure. Other proverbs in this category include, "*Àgbàlagbà kì í jó láńgbáláńgbá"* (An elderly person does not dance a meaningless beat or dance), "*Ajá kì í já ọmọ léyìn ẹkùn"* (A dog does not snatch a cub from the tiger's back)

In the same vein, riddles can obviously improve the thinking capacity of children. This is the reason why they are called brain teasers. The functions of riddles include but not limited to the following:

**Development of Social Skills:** Children usually develop behavioural problems if their parents do not bond with them. With parents giving riddles, children would not be afraid to give out answers. Hence, they (children) get more confidence in expressing themselves. This is the reason why riddles are useful in developing children's social skills.

**Development of a Child's Memory:** One thing that makes a riddle is that it can be transmitted onto different people until it reaches the next generation; it is an endless chain. Children tell riddles they know to other people. This means that Yorùbá riddles can be used to develop a child's memory.

**Improved Vocabulary:** Riddles are usually told with more advanced words and in a very creative way. Children develop vocabulary through riddles, and they (riddles) are used to encourage children to ask about words they do not understand yet.

**Comprehension:** Many children read at a young age but some may not fully understand the content of what they read. In order for children to share riddles with other people, they must fully understand the riddle first; the more one understands riddles the greater one develops comprehension skills.

**Preparation for Advanced Test:** Most tests in schools rely solely on creativity, logic and comprehension. Yorùbá riddles improve children in all those areas. In other words, they can improve the critical thinking and problem-solving skills of the Yorùbá children.

**Memory Enhancer:** Yorùbá riddles can sharpen the minds and reinforce the ongoing between brain cells. They can enhance thought process because of mental alertness.

**Meaning and Characteristics of Yorùbá Folksongs**

Song (music) is central to many activities of the Yorùbá people. It is an integral part of the Yorùbá society and it reflects their ways of life. It is used to express their personal thoughts and feelings. The Yorùbá are talented in traditions, resourcefulness and drumming. Also, a majority of the Yorùbá people are poets, philosophers, historians and masters in singing, dancing and drumming. Singing serves as a medium for understanding Yorùbá customs, norms, values and tradition.

Folksong could be seen as a traditional song that is typical of a particular community or nation. It is a song which originates among people of a country or area passed by oral tradition from one generation to another and often exists in several versions. It is marked generally by simple, modal melody and stanzaic narrative verse. It could also be seen as a lyrical, simple and not-too-artistic rhythmic composition. Folksong generally reflects the social heritage, the environment, the joys and sorrows, problems and worries of the folks living in a particular country. The main characteristic of a folksong lies in a fine blending of its wordings in unison with the tune in which it is sung.

Ọmọ́jọ́là (2016) refers to folksongs as musical practices that have been in existence before the advent of the colonial rule. According to him, this group of songs is, however, not static. He advises that it should not be defined in oppositioal terms to modern practices. The Yorùbá traditional song is distinct for its embrace of the language (Yorùbá) as a means of

expression; its attachment to deities and rituals; its use of traditional instrument such as *bàtá, dùndún, gángan* and *àgídìgbo*; and its strong attachment to Yorùbá dance (Ọmọ́jọ́là, 2016).

From the above definitions therefore, Yorùbá folksongs could be defined as traditional songs that originated among the Yorùbá people and passed orally from one generation to the next. Ògúnrìnádé (2014) observes that the Yorùbá folksong is a traditional song that is peculiar to the Yorùbá society. He stresses that folksong features the Yorùbá people's way of life which carries qualities, traits and values of the culture it proclaims. Every aspect of Yorùbá life, starting from birth till death, is characterised with one type of song or the other. In fact, its role in the life of the Yorùbá people cannot be over-emphasised. It is a general phenomenon that cuts across various Yorùbá communities.

Folksong from time immemorial, according to Adégbìtẹ́ (1992), has been one of humankind's most satisfying group activities. He asserts that songs in traditional Yorùbá society are organised for recreation, entertainment, political, social, funeral, ritual, socio-economic ceremonies and amusement. Yorùbá folksong is the arrangement of organised sounds made by voice and instrument in a way that is pleasant and exciting to the organ of hearing and is a perfect medium of expressing the experience and activities of man in relation to his environment (Ògúnrìnádé, 2009).

Adésọ̀kàn (1999) defines Yorùbá folksong as a medium of expressing joy, sorrow and merry-making during activities involving life cycle (i.e. birth, marriage and funeral). It is used specifically when ceremonies are performed in the traditional Yorùbá society. This opinion is corroborated by Ògúnrìnádé (2009) who opines that folksong best reflects man's experience and represents various states of man's mind such as joy, fear, melancholy, grief and so on. The Yorùba have folksongs for every situation; some are for jobs, others concern societal ills, while some are for females while others target males. Some are for children, while some others are intended for adults. In a nutshell, Yorùbá folksong is a culture indicator because it reveals the

people's philosophy, beliefs and ways of life and expression of day-to-day lifestyle (Ọládìpọ̀, 2015). This genre of oral literature is used to transmit information and cultural values, and to encourage people to emulate good deeds and shun evils.

Folksong in the traditional Yorùbá society remains an important instrument for social control and a medium through which the young ones are taught the norms and values of the society. This genre, in its various forms, plays an important role in regulating, sustaining and preserving the various institutions in the Yorùbá culture. Wherever the Yorùbá gather in private or public ceremonies, folksongs are used to express personal feelings, communicate the society's dos and don'ts and also bring happiness and joy. As a kingpin among the various facets of Yorùbá culture, folksong fashions and mobilises people to attain all that is best in their lives, whether as individuals or as corporate entities. Yorùbá folksong is, therefore, a life-long form of oral literature. Ògúnrìnádé (2009) explicates this by saying that music is integral to the Yorùbá's life-long educational system. He stresses that the Yorùbá use music as much as music controls their lives and speech.

Folksong, which serves as an effective means of promoting oral tradition, is usually used to mark every important stage of human's life. Its forms include lullaby, children's game song, nuptial chant, hunter's chant and so on. In the Yorùbá context, folksong serves as an imperious motivator in communal development projects, war, or in convening people to important meetings (Ògúnrìnádé, 2014). Each of these activities has folksongs attached to it; hence, folksong plays a role in the growth of a child in particular and society in general. A Yorùbá child is born and nurtured in music. This implies that a child grows and learns in the society and takes exit from the world with music. The following are some examples of Yorùbá folksongs:

**Ta ló wà nínú ọgbà náà? (Who is in the garden?)**

| ***Lílé* (Call):** | ***Ègbè* (Response):** |
|---|---|
| *Ta ló wà nínú ọgbà náà?* | *Ọmọ kékeré kan ni-ìn* |
| (Who is in the garden?) | (A little fine girl) |
| *Sé n wá wò ó?* | *Mọ́ wa wò ó* |
| (Can I come and see her?) | (No… No… No… No…) |

***Chorus:***
*Ìwọ lo pa á*
(You are the one who killed her)
*Ìwọ lo ṣẹ*
(You are the one who committed it)
*Ìwọ lo ṣẹ sẹnu sọ́jà*
(You are the one who offended the soldier)
*Tó kó wẹliwẹli sọ́jà*
(That took spontaneously to the market)
*Ọmọ bàǹtù tí í ṣe síbí*
(A fat child that plays here)
*Tẹ lémi kálọ*
(Follow me and let us go)

**Bojú Boojú (Hide and Seek)**

| ***Lílé* (Call):** | ***Ègbè* (Response):** |
|---|---|
| *Bojú boojú o* | *Èéèè* |
| (All away to hide) | (Hide) |
| *Olóròńbọ̀* | *Eeee* |
| (The predator is coming) | (Coming) |
| *Ẹ paramọ́* | *Eeee* |
| (All away) | (Away) |
| *Ṣe kí n sí i* | *Sí i* |
| (Should I open it?) | (Open it) |
| *Sí sí ń sí* | *Eeee* |
| (If I should) | (Yes?) |
| *Ẹni tólórò bámú* | *Ápaájẹ* |
| (He who is caught…) | (…will be devoured) |

**Ẹni Orò kú lé lórí:**

| | |
|---|---|
| *Ẹni orò kú mọ́ lórí* | He who is caught in the open |
| *Kò sé é bá seré alẹ,* | Cannot be played with at night |
| *Òkèlè bàǹbà* | For a big morsel |
| *Omi ọbẹ tooro kìító* | Little drop of soup cannot be up to par |
| *Iyàn àná ìwọ lo jẹ́* | The pounded yam of yesterday, you ate it |
| *Ẹ̀bà àná ìwọ lo jẹ́* | The cassava meal of yesterday, you ate it |
| *Mọ́ su mọ́ su bẹ̀rẹ̀ su fàá* | Do not! Do not!! but did unheeding |
| *Mọ́ tàgbẹ́ ọ̀le lé ọ lórí fòò* | And so nemesis came to fall on you |

**Bẹ́ẹ̀ bá ń gbọ́ pekélé peké (If you could hear the alluring sounds of my gait)**

| ***Lílé* (Call):** | ***Ègbè* (Response):** |
|---|---|

| | |
|---|---|
| *Bẹ́ẹ bá ń gbọ́ pekélé peké* | *Bẹ́ẹ bá ń gbọ́ pekélé peké* |
| (If you could hear the alluring sounds of my gait) | (If you could hear the alluring sounds of my gait) |
| *Bẹ́ẹ bá ń gbọ́ pekèlè pekè* | *Bẹ́ẹ bá ń gbọ́ pekèlè pekè* |
| (If you could hear the enchanting sonority of my voice) | (If you could hear the enchanting sonority of my voice) |
| *Ẹ má yà sọtùn-ún, ẹ má yà sosì* | *Ẹ má yà sọtùn-ún, ẹ má yà sosì* |
| (Do not call at the left, nor at the right hand side) | (Do not call at the left, nor at the right hand side) |
| *Ilé olówó lorò ń gbà lọ* | *Ilé olówó lorò ń gbà lọ* |
| (The rite is headed to the rich house) | (The rite is headed to the rich house) |
| *Ogun mélòó ló tojú mi jà?* | *Ogun mélòó ló tojú rẹ jà?* |
| (How many wars have I witnessed?) | (How many wars have you witnessed?) |
| *Ogun Àdùbí tojú èmi jà* | *Ogun Àdùbí tojú rẹ jà* |
| (I witnessed the Àdùbí war) | (You witnessed the Àdùbí war) |
| *Ogun Ìjẹ̀mọ́ tojú mi jà* | *Ogun Ìjẹ̀mọ́ tojú mi jà* |
| (I witnessed the Ìjẹ̀mọ́ war) | (I witnessed the Ìjẹ̀mọ́ war) |
| *Ogun Àdùbí ló le lọ́pọ̀lọpọ̀* | *Ogun Àdùbí ló le lọ́pọ̀lọpọ̀* |
| (The Àdùbí war was so brutal) | (The Àdùbí war was so brutal) |
| *Ogun Ìjẹ̀mọ́ ló le lọ́pọ̀lọpọ̀* | *Ogun Ìjẹ̀mọ́ ló le lọ́pọ̀lọpọ̀* |
| (The Ìjẹ̀mọ́ war was so brutal) | (The Ìjẹ̀mọ́ war was so brutal) |
| *Èmi nìkan ló kọ́ pa sọ́jà mẹ́fà* | *Ìwọ nìkan ló kọ́ pa sọ́jà mẹ́fà* |
| (I was the first to kill six soldiers) | (You were the first to kill six soldiers) |
| *Ọ̀rọ̀ ò wọ̀ mọ́ mo padà sẹ̀yìn* | *Ọ̀rọ̀ ò wọ̀ mọ́ o padà sẹ̀yìn* |
| (But backed off when about to get off hand) | (But backed off when about to get off hand) |
| *Mo padà sẹ̀yìn, mo bá nagbó bora* | *O padà sẹ̀yìn, o bá nagbó bora* |
| (I backed off, I took to my heels) | (You backed off and you took to your heels) |
| *Omi ìrèké la ń bù sebẹ̀* | *Omi ìrèké lẹ ń bù sebẹ̀* |
| (We cooked with the sugar cane water) | (You cooked with the sugar cane water) |
| *La ń bù sebẹ̀, la tún fi ń wẹ̀mọ* | *Lẹ ń bù sebẹ̀, lẹ tún fi ń wẹ̀mọ* |
| (We cooked with it and bathed children with it) | (You cooked with it and bathed children with it) |
| *Ó yá o, ẹni ọmọ wù kó jẹ ká lọ o* | *Ọmọ wù mí, ẹ jẹ́ ká lọ* |
| (Now, who loves to bear a child should come with me) | (I love to bear a child, let us go) |
| *Ó yá o, ẹni ọmọ wù kó jẹ́ ká lọ o* | *Ọmọ wù mí, ẹ jẹ́ ká lọ* |
| (Now, who loves to bear a child should come with me) | (I love to bear a child, let us go) |

**Ìjálà (Hunter's Chant):**

| | |
|---|---|
| *Ajíminikún* | Of folly, a fool is full |
| *Asùnminikún* | Of thoughts, a thinker is thought of |
| *Inú apópó lobì gbé ń léṣo* | The kolanut seed stands tall in the pod |
| *Ọmọdé ò sùn kó gbàgbé ọ̀rọ̀ àná* | No child sleeps to forget the talks of yesterday |
| *Ilá kì í ga kógbàgbé èso* | No okra plant grows taller to forget its fruits |

| | |
|---|---|
| *Àgbàdo kì í yọmọ kó gbàgbé ìrùkẹ̀rẹ̀* | No corn plant produces fruits without the tassels |
| *A kì í kọ́lé gbàgbé òté láéláé* | No house is erected and be want of its ridge |
| *Ataare kò ní kọ́lé tiẹ̀ kó má kún u* | The alligator pepper will not build its house without being full |
| *Kíkún nilé ikún í kún* | Being full of foolery is the home of *Ikún* (a bush aninal*)* |
| *Ìyàwó á máa múnú soyún ire* | The wife will conceive fruitful pregnancies |
| *Á sì mẹ́yìn pọmọ ire* | And carry successful children with her back |
| *Àtàndá 'mọ kíkàn ẹdùn* | Àtàndá (a name) knows how wounds pain |
| *Ọmọ dídùn osùn tí í run abiyamọ lówó* | A dark-complexioned child that ruins his mother's commerce |
| *Ìyàwó náà á múnú soyún ire* | The wife will conceive fruitful pregnancies |
| *Yóó sì mẹ́yìn pọmọ ire* | And carry successful children with her back |
| *A ì í rágàn ọ̀gẹ̀dẹ̀* | No plantain tree stands barren |
| *A ì í rágàn eèsún* | No water lily stays barren |
| *Ọmọ wẹ̀ẹ̀rẹ̀ nílé aládi* | The Aládi (a type of ant) house is always filled with overflowing children |
| *Gbogbo ìgbà yòówù k'ẹ́ ẹ gbé nílé ayé* | No matter how long you live on earth |
| *Dákẹ́-n-gbọ́ràn lẹ ẹ́ máa s'ọmọ* | "Keep shut for me to concentrate", so will you tell to children |

The first folksong enables the performers to exercise various parts of their bodies and run around. The second encourages children to always play by the rules because there are negative implications for not adhering to them. The third folksong teaches children to be up to their games at all times and not lag behind in activities involving many people, while the fourth urges children to always comply with the rule of the game and take to advice. The last (hunter's chant) which was rendered in a marriage ceremony is full of prayers and promises of a bright future for the bride. Each of these songs provides solid foundtions for child's language development.

There are many other forms of Yorùbá folksongs such as *ẹ̀ṣà egúngún* (masqurade's chants) and *ẹkún ìyàwó* (nuptial chants). In respect of the nuptial chants or nuptial songs, they are oral text about self among the Yorùbá (Àlàbí, 2005). The songs, which are exclusive to women who are preparing to get married, are sung on the wedding eve. The bride primarily occupies the subject position in this genre. Hence, she employs it to construct and praise herself and her family and highlight several aspects of her family and communal lives. Several weeks prior to the performance of the chant, the bride starts rehearsing her lines with the help from

her parents and neighbours. And on the day of presentation or performance, she is accompanied by drummers and her friends who are not yet married as she goes from house to house for the performance (Àlàbí, 2005).

Àlàbí (2005) describes the nuptial chant as a lament, because the day of the performance of this autobiographical genre is sad to both the bride and her parents. It is a day for stock-taking for the bride and her family where the bride has an opportunity to assess her life, evaluate her achievements and consider the possibilities of what the future holds for her. This monumental evaluation is enough to make the bride, her parents, and even the members of her family cry. Àlàbí (2005) remarks about the day of the Yorùbá nuptial chant performance that:

> It is a sad and joyous day, but on this day sadness overshadows joys, because the bride who has been living with her parents, especially with her mother since birth, is going to leave them. She knows all about her parents and vice-versa and it is sad for her to leave for someone else's home. We don't know what her marital home will be like and we don't know how her husband and in-laws will behave towards her. All these are enough reasons for the bride to cry (p. 322).

The extract above describes the bride's mood and that of her parents and the family and how atmosphere generally looks like during the wedding eve.

One of the main aspects of the Yorùbá nuptial chant is prayers (Ayélàágbé, 1997). The bride always opens the chant before responses from other chanters such as the mother, the father, friends and family members. Example is given thus:

***i***

| | |
|---|---|
| *Bàbá mi,* | My father, |
| *N ó dọ́dọ̀ rẹ gbìre, n tó máa lọ* | I will take blessings from you before I go |
| *Ìyá mi,* | My mother, |
| *N ó dọ́dọ̀ rẹ gbìre, n tó máa lọ* | I will take blessings from you before I go |
| *Ìre mọ́námọ́ná ní ń bẹ lẹ́nu ọ́ká o* | The blessing of mọ́námọ́ná (the worm snake) is in the cobra's (the Garbon viper's) mouth |
| *Ìre kọ̀lọ̀bọ̀ ní ń bẹ lẹ́nu ìlákọ̀ o* | The blessings of fox is in the snail's mouth |
| *Bí ìre mi ò pọ̀* | If my blessings are not plenty |
| *Bí ìre mi ò kúngbá* | If my blessings are not calabashful |
| *Bí́ ìre mi ò tó mi rù lẹ́rù n ò lọ* | If my blessings are not heavy enough, I won't go |

| | |
|---|---|
| *Bàbá ọkọ tí n ó* | My would-be father-in-law |
| *Kó má ṣelénìní mi* | Do not let him be inimical to me |
| *Ìyá ọkọ tí n ó nìí* | My would-be mother-in-law |
| *Kó má ṣelénìní mi* | Do not let her be antagonistic to me |
| *Kí n bímọ jùkúlú jùkẹlẹ nílé ọkọ* | Let me bear healthy children in my matrimonial home |
| *Ọ̀gẹ̀dẹ̀ kì í gbódò kó yàgàn* | No banana tree is planted at the shore and remained fruitless |
| *Kí n má bí àbígbìn ọmọ nílé ọkọ* | I should not have stillborn in my matrimonial home |

***ii.***

| | |
|---|---|
| *Àtọ́kẹ́ Ìyẹ̀rú Ọ̀kín* | Àtọ́kẹ́, of the Ọlọ́fà offspring |
| *Ilé ọkọ òwúrọ̀ tí o ń lọ yìí* | The husband's house you are going |
| *O kò ní fojú sunkún níbẹ̀* | You will never cry there |
| *Wà á finú soyún o* | You shall be pregnant |
| *Wà á fẹ̀yìn gbọ́mọ pọ̀n* | You shall carry child with your back |
| *Ẹlẹ́dàá rẹ á sín ọ̀ lọ* | Your Creator will follow you |
| *Orí ìyá rẹ á tèlé ọ lọ* | Your mother's destiny will follow you |
| *Orí kò ní jẹ́ kí o ráhùn ọmọ* | Your destiny will not let you be barren |

The above extract shows the prayer aspect of the Yorùbá nuptial chants with the wife-to-be who opens the floor with her rendition before her father reacts to it.

The educational implication of the Yorùbá nuptial chants for the senior secondary school students is the need to value their virginity and jealously preserve it. This implies that they should not engage in pre-marital sexual relationship. Since wifely virtues which are meant to give the wife-to-be fortitudes and endurance in her new home are embedded in the chants, the students would learn through some verses of the chants that, every wife needs to endure whatever suffering and indignities she is experiencing in her matrimonial home in order to enjoy a better future which the chants project for her.

**Meaning, Forms and Functions of Yorùbá Folktales**

The existence of stories in the African society in general and the Yorùbá society in particular is widely known. The Yorùbá people are so blessed (endowed) with stories; one of such stories is folktale which is referred to as *àlọ́-onítàn*. Folktale as a traditional story is usually transmitted in an oral form. It is basically an imaginative creation of experience

designed to entertain and instruct the audience morally. This genre of oral literature is often organised in an artistic significant form, and it is very rich in imaginative literary devices. Folktale is used to achieve moral and aesthetic purposes through the kind of story told, the nature of the human situation set-up, the characters portrayed and the element of retributive justice in terms of which action and characters are organised (Akporobaro, 2012).

Similarly, Adéyẹmí (2013) refers to folktale as a story which is generally simple in plot construct, involving characters and a simple action that proceeds from the beginning to the end without complication. Adéyẹmí explains that the incidents in the stories do not have to be realistic. He gives instance that human being may be living with animals or dead people living or marrying living human beings in folktales. Animate and inanimate objects constitute the characters of folktales; these characters are symbols of different kinds of people in the physical world. This implies that the messages or themes in folktales are meant for guiding, instructing and entertaining children (Adéyẹmí, 2013).

As a narrative form of oral literature, folktale tends to have determined patterns, and these patterns, as identified by Akporobaro (2012), are dramatic opening, the narration, the musical interlude and the concluding coda. Every folktale is usually carefully organised or plotted in terms of the principle of retributory justice. Even, if the good characters are not rewarded in a folktale, the crafty, the selfish and evil characters never go scot-free at the end. Folktale narration has been an oral art since the inception of man. This oral narrative (folktale), which is peculiar to a culture, is not alien to Yorùbá and it has been performing utilitarian functions of entertainment, education and socialisation (Ṣẹ̀ṣan, 2014). Similarly, Amali (2014) claims that folktale offers very important functions in the traditional Yorùbá society in which it is practised and can also be applied in the present day situation in order to educate the youth.

Folktale is an integral part of the Yorùbá traditional society which usually relates to and elucidates the various cultural and traditional aspects of the Yorùbá society. Some of the

Yorùbá folktales are set in the human world, about say, the try of a young man to woo a woman, the self-sacrifice of two friends for each other, among others. This genre is one of the commonest forms of oral literary expressions in the Yorùbá society specifically and African societies generally (Odùolówu & Akíntẹ̀mí, 2014). It is an imaginative narrative story which is in a prose form. The story that constitutes a folktale may have a basis in real life but generally, the story is an imaginative creation of a memorable experience that is intended essentially to entertain and educate (Akporobaro, 2012).

Folktale as a literary genre embraces a range of narratives that varies from explanatory stories, humanistic to fairy tales. Generally, folktales are intended to illuminate the moral nature of man, and the themes of jealousy, love, endurance and moral conflicts. They often mark the structure of the story in a clear and attractive way (Finnegan, 1970). Thus, if the hero is presented as going through a series of examinations or adventures in a folktale, the parallel presentation of episode after episode is often cut into by the singing of a song by the narrator. This implies that song is an integral part of most Yorùbá folktales.

The songs provide a formalised means for audience's participation, because the words of the song, whether familiar or unfamiliar, are to be introduced by the narrator, who acts as a leader and soloist, while the audience provide the chorus. Folktale involves composition and performance during the narration. The narrator (story-teller) is likely to introduce his or her own favourite tricks of verbal style and presentation to be influenced in his or her wording by the audience and occasion (Finnegan, 1970). Thus, the narrator will produce linguistic variations on the basic content different from those of his/her fellows or event from his/her own on a different occasion. This implies that there could be a variation in individual's treatment of the various incidents, characters and motifs in the folktales.

Yorùbá folktales are not only considered to be didactic in form, they are also dramatic. They are creatively organised and very rich in imaginative literary devices. Akporobaro (2012)

identifies four stylistic elements through which both the didactic and dramatic forms of folktales are achieved. These stylistic elements are the element of the story told, basic human situation set up, character portrayed and plot construct of the story.

By the same token, exposure through folktales towards evil or corrupt behaviour such as selfishness does not necessarily mean that people become corrupt. Also, an elder who tells a story of the tortoise, that had strong desires to sleep with his daughter and arranged to bring this about by a careful plot, is by no means induced to embark upon this disgraceful line of action. Such stories are derived from individual's psychological make-up or diseased state of mind. This is to say that a man does not attempt to rape his daughter because he heard stories about rapes.

Folktales are to a certain extent a mirror of life; they reflect what people do, what they think, how they live or have lived, their values, their joys and their sorrows (Amali, 2014). Also, folktales are means of articulating man's response to his environment. In addition, folktales can effect a change in the people's minds and attitudes. They (folktales), in fact, produce some kind of a change in the people who make, tell or hear it. Amali (2014) illustrates that if a teacher uses a folktale in teaching a class or tutoring an individual, one will hope that those individuals experience a change, becoming more versed in what one is teaching or more aware, more intelligent or more motivated to seek to learn more. Folktales (stories) do enter into the human mind where they shape memory and pool off what we can say or think in the course of conversation and relationships. Folktales of all sorts shape people's personalities, and by implication, what they are.

Ọlájídé (2010) identifies five functions of a folktale which include sensitising children to the immediate environment; helping children to develop self-confidence; sharpening the children's survival instinct; increasing the children's patriotism; and enhancing moral development in the children. Similarly, Odùolówu and Akíntẹ̀mí (2014) observe that Yorùbá

folktales perform salient functions of serving as sources of entertainment, enlightenment or cultural orientation and tradition of people and educating the youth on various aspects of the Yorùbá culture. Since Yorùbá folktales portray the values and traditions of the Yorùbá society, where the youth and adult alike learn through the event conveyed, the functions of this genre of literature can, therefore, not be over-emphasised.

The practice of folktale telling can be linked with what Amali (2014) termed "an integrated approach". In the traditional Yorùbá society, the young people and adults alike attend, practise and participate in it. In the same token, folktale telling is a common practice, especially in the primary school where some class periods are dedicated to this oral activity. In another development, Bámgbóṣé (1968) classifies the themes of Yorùbá folktales into three: moral stories; why stories; and tortoise stories. Ṣekóní (1983) submits that the Yorùbá folktale, regardless of whether the actors (i.e. characters) are animate or inanimate and whether character's actions are accomplished by overt moralising or not, falls into four fictive categories: heroic, non-heroic, anti-heroic, and a-heroic. Ṣekóní's (1983) submission could be seen as all-inclusive because it encompasses both human and non-human characters of folktales.

Although the narration of folktales in modern society has reduced drastically when compared to what operated in the olden days. However, it has not gone into total extinction (Ṣẹ̀ṣan, 2014). According to him, there is submergence of folktales in other art forms, both literary and performance such as music, drama, prose fiction, poetry and film. Music and films erformance always features some characteristics of oral literature. However, a large fraction of Yorùbá elders have lost full mastery of the folktales as a result of modernisation. The culture of the contextual performance of folktales is gradually heading into extinction in the contemporary Yorùbá society. This is because the modern style of living supports and

encourages the spirit of individualism premised upon what Ṣèṣan (2014) christened “me and my family”.

The narrator of Yorùbá folktales relies mostly on the facilities of his or her body and voice. Hence, the manner in which he or she activates and manipulates his/her voice and body helps to sustain the interest of the audience in the performance (Ṣèṣan, 2014). Though there is always a mutual collaboration between the narrator of Yorùbá folktales and his/her audience, there is a need for the skilful mastery of the content and techniques of performance. This mutual collaboration is what Ṣèṣan (2014) calls intricate relationship between *how* and *what* in the performance of the Yorùbá folktale. During the narration of the Yorùbá folktale, words are not formless, baseless, passive and void rather they contribute to the full realisation of the content and thematic significance of the folktale. The narrator of Yorùbá folktales, therefore, relies on the verbal and non-verbal gestures for the purpose-driving utilisation of words and language aesthetics during the narration.

Aside the utilisation and manipulation of the body and voice by the narrator, there is also a need for the significant manipulation of the performance space (Òdúolówu & Akíntẹ̀mí, 2014). The performance space of folktales in the traditional Yorùbá society is triangular, corresponding and interactional between the audience and the performer. The performance space is collapsible to afford both the performer and the audience the opportunity of physical contact and verbal exchanges. A performer who is vast in the Yorùbá folktale’s narration makes use of other genres of performing arts such as songs, drumming and dance. The use is necessary to foster mutual and physical interaction between him/her and the audience in order to bring out the values of the folk narration.

There are tremendous functions performed by the Yorùbá folktale which is one of the oldest methods of communicating ideas and images in the Yorùbá society. These functions, according to Ṣẹ̀ṣan (2014), include but not limited to the following:

i. through listening to well-narrated Yorùbá folktales, children (youth) absorb proper grammar of the Yorùbá and word usage;
ii. Yorùbá folktales allow the modelling of language patterns since, through listening to folktales, children can imitate the structure and the sound they hear;
iii. the structure and form of the Yorùbá folktale arouse the interest of the children, encourage group participation, and increase mental alertness. The existing issues in the human and animal kingdom as reflected in the folktales are learnt;
iv. they help to develop the habit of listening in the children and, at the same time, give them specific training in comprehension through the exposure to the interesting and meaningful content of the tales;
v. the dramatic performance of Yorùbá folktales in a physical setting enhances retention and recall;
vi. Yorùbá folktales serve as a primary source of literary instruction and entertainment;
vii. Yorùbá folktales serve as a building block of imagination and the stories help to teach morals;
viii. they are fundamental, original and vital ingredients and models for the evolution of human culture and civilisation; and
ix. Yorùbá folktales develop, enhance and enrich the vocabulary of the children.

Typical examples of Yorùbá folktales include: *Ìjàpá, Asín àti Ọkẹ́rẹ́* (Tortoise, Mouse and Squirrel), *Ìjàpá àti Ẹyẹ Àdàbà* (Tortoise and Dove), *Ọba àti àwọn Ọmọbìnrin rẹ̀* (The King and his Princesses), *Ìjàpá àti àwọn Ẹranko Yòókù* (Tortoise and other Animals), *Ìjàpá àti Erin* (The Tortoise and The Elephant) and *Àwọn Orogún Mẹ́ta* (The Three Co-wives) among others. One of these folktales is narrated below:

**Lílé**: Ààlọ́ o!!! **Ègbè**: Ààlọ̀!!!
Àlọ́ mi dá fùrùgbagbòó, ó dá lórí Ìjàpá, Ọkẹ́rẹ́ àti Asín

Ní ayé àtijọ́tijọ́, ní ayé àtijọ̀tijọ̀, ọ̀rẹ́ ni Ìjàpá òun Ọ̀kẹ́rẹ́. Wọ́n di kòríkòsùn látàrí pé Ọ̀kẹ́rẹ́ kò láápọn, o tẹ́pá mọ́sẹ́, ó sì tún lawọ́. Ní ìdàkejì èwè̀wè̀, òlẹ alápámásisẹ́ tí ó máa ń wá nǹkan ọ̀fẹ́ káàkiri ni Ìjàpá ni tirẹ̀. Ìdí nìyí tí Ìjàpá, Ọlọ́gbón-ẹ̀wẹ́ fi máa ń pàárà ilé Ọ̀kẹ́rẹ́ lóòrèkóòre tí yóò sì jẹ àjẹyó àti àjẹ́sẹ́kù. Òwò àwo títà ni àwọn ọ̀rẹ́ méjéèjì yìí dìjọ ń ṣe. Kì í se àwọn méjéèjì yìí nìkan ni wọ́n jọ ń ta àwo lọ́jà, àwọn mìíràn náà ń ta irúfẹ́ ọjà yìí. Lára irú àwọn ẹni bẹ́ẹ̀ ni a ti rí Asín, ẹni tí ìsọ̀ rẹ̀ fègbẹ́kẹ̀gbẹ́ pẹ̀lú ti Ọ̀kẹ́rẹ́, nígbà tí ti Ìjàpá jínnà díẹ̀ sí ti wọn. Lọ́jọ́ kan, Ọ̀kẹ́rẹ́ pẹ́ kí ó tó wá pàtẹ lọ́jà torí pé, ó ń dúró de Ìjàpá, ọ̀rẹ́ rẹ̀, tí ìrìn rẹ̀ kò yá rárá. Nígbà tí àwọn méjéèjì yóò fi dé ọjà, Asín ti fẹ́rẹ̀ tà tán ní tirẹ̀. Wìtìwìtì ni àwọn òǹràjà bo àwo Asín. Èyí mú kí inú bí Ọ̀kẹ́rẹ́ gidi gan-an, kíá ni òun náà sáré to àwo tirẹ̀ náà, àmọ́ sá, wọn kò  ya òdọ̀ rẹ̀ rajà. Ọmọ ìrákòrò tí Asín mú wá sọ́jà, tí ó rá débi àwo Ọ̀kẹ́rẹ́ ni ó tún tapo sí ìbínú rẹ̀. Bí ó tilẹ̀ jẹ́ pé Asín bẹ Ọ̀kẹ́rẹ́ títí pé kí ó má fi se ìbínú, fífárígá ni Ọ̀kẹ́rẹ́ fárígá, bí ó se ń bú ìyá ni ó ń bú ọmọ, títí tí aawọ̀ náà fi di arukusu tí àwọn méjéèjì fi wọ̀yá ìjà. Awọn èrò ọjà kan dá wọn lẹ́kun títí, wọn kò gbọ́, bẹ́ẹ̀ ni àwon mìíràn kàn ń fi wọ́n se ìran wò ni. Lọ́gán tí ìròyìn kan Ìjàpá pé Asín ti ń bá ọ̀rẹ́ òun jà, kùmọ̀ ló fàyọ, ó ní òun fẹ́ lọ làjà. Nígbà tí Ìjàpá débẹ̀, kàkà kí ó bèèrè ẹjọ́, kí ó pẹ̀tù sí aawọ̀, kí ó sì dá àwọn méjéèjì lẹ́kun, kùmọ̀ ni ó ń kó bo Asín. Lílù yìí pọ̀ tó bẹ́ẹ̀ gẹ́ẹ́ tí Asín fi fi ìbínú di eyín mọ́ Ìjàpá nímú. Imú Ìjàpá bá bẹ̀rẹ̀ sin i sẹ̀jẹ̀ wọrùwọ̀rù. Ìjàpá ju kùmọ̀ sọnù, ó figbe ta káwọn èrò ọjà ó gba òun sílẹ̀. Ló bá mórin bọnu pé:

| | |
|---|---|
| ***Lílé**: Asín tòun t'Ọ̀kẹ́rẹ́* | ***Ègbè**: Jóó mi jó* |
| *Àwọ̀n ló jọ ń jà* | *Jóó mi jó* |
| *Àwò rè é mo wá tà* | *Jóó mi jó* |
| *Ìjà rè é mo wá là* | *Jóo mi jó* |
| *L'Asín bá fimí nímú jẹ* | *Jóó mi jó* |
| *Ẹ̀ gbà mí lọwọ́ rẹ̀* | *Jóó mi jó* |
| *Àwò mí ń bẹ lọ́jà* | *Jóó mi jó* |
| *Ẹ̀ gbà mí lọwọ́ rẹ̀* | *Jóó mi jó* |

Gbogbo èrò ọjà pàrọwà títí sí Asín pé kí ó tú eyín nímú Ìjàpá, lẹ́yìn tí wọ́n ti dá Ìjàpá lẹ́bi tán. Àmọ́ sá, etí ọ̀gbọnhin ni Asín kọ sí àrọwà yìí. Ó túbọ̀ di eyín mọ́ imú Ìjàpá sinsinsin, títí tí imú rẹ̀ fi re mọ́ ọn lẹ́nu. Láti ọjọ́ yìí ni imú Ìjàpá ti kù kánḿbó.

Ìdí àlọ́ mi rèé gbáńgbáláká
Ìdí àlọ́ mi rèé gbàǹgbàlàkà
Bí mo bá dédìí ọ̀gẹ̀dẹ̀ àgbagbà
Kọ́mọ mi ó tóbi gbàǹgbà

Bí mo bá paró
Kí agogo ẹnu mi ó má ró lẹ́ẹ̀mẹta
Po! Po!! Po!!!

## The Tortoise, Mouse and the Squirrel

**Call:** Story story o! **Response:** Story…
My story is set like a Lion poised to pounce; it is set on Tortoise, Squirrel and Mouse

In the olden days, Tortoise and Squirrel were close friends. They became so close because Squirrel was a diligent and generous person. On the contrary, Tortoise was lazy and was used to finding delights in free offers. It was this attitude that made him to always visit the Squirrel's house so that he could eat to complacence and have left

overs. These two friends were engaging in the same type of trade; they were both selling plates in the market. However, it was not only these two friends that were selling plates in the market; there were many other traders among them was Mouse. Mouse's shed and that of Squirrel were beside each other while that of the Tortoise was a bit far away, although they were all located along the same line of the market where all plate sellers were. One day, Squirrel took long before he could get to the market because he was waiting for Tortoise who was a slow walker. Mouse, on the other hand, had taken his wares to the market and prospective buyers had been patronising him before Squirrel could get to the market. When Squirrel eventually came around to display his wares, there was no customer to patronise him anymore. All the customers were buying from Mouse. To this effect, Squirrel was angry, nervous and fidgeting. He was humming and whispering to himself, singing to abuse Mouse but Mouse turned a deaf ear and never reacted to his abuses. Later, Mouse's child, whom he brought to the market and who was a toddler that just started crawling, was crawling and playing around. The baby crawled closer to Squirrel's wares and touched one of his plates. Squirrel was angry because the mother of the baby was selling while he was not. As a result of this, he removed the hand of the baby from the plates and he began to hurl a rain of abusive words on the mother (Mouse) ceaselessly. Mouse tried to appease Squirrel but it all fell on deaf ears. By and large, Mouse and Squirrel started fighting. They were abusing each other and before long, they started hitting each other. Mouse was not as strong as Squirrel and because Squirrel knew that he would beat Mouse up, that was why he ensured that the brawl led to a physical fight. The two of them began to beat each other, fighting like men of armour. They broke plates, raised heavy dust particles and there was noise everywhere, pandemonium was let loose at the plate sellers' sheds. Those that were selling and buying came to watch the fight. Some only kept watching to their amusement, some tried to separate them, while some others were fuelling the fight. When the news came to Tortoise that Mouse and Squirrel were fighting, he took a stick and said he would go and separate them. Upon getting to the fighting spot, he began to hit Mouse with the stick repeatedly. He was hitting him so hard more than the beating that he (the Mouse) was being suffered with by Squirrel. He beat Mouse ten times more than the Squirrel. When Mouse realised that Tortoise was not trying to separate them but rather supporting his friend, Squirrel and he discovered that Tortoise was hurting him more severely than Squirrel that he was fighting with. He left Squirrel and clang his teeth to the Tortoise's nose and Mouse's teeth penetrated his nose. The result of this was an overflowing ocean of blood from the Tortoise nose. Tortoise then threw away the stick and started shouting and called upon the crowd in the market to save him from Mouse. He started singing thus:

| **Call:** | **Response:** |
|---|---|
| Squirrel and Mouse | …in brawls |
| Are those in brawls | …in brawls |
| The fight I came to settle | …in brawls |
| Rescue me from his claws | …in brawls |
| My wares are in the market | …in brawls |
| Rescue me from his claws | …in brawls |
| My wares are in the market | …in brawls |

He, alongside the bystanders, began to beg Mouse. They (the bystanders) blamed Tortoise that he did not separate the fight amicably that he was only being sentimental and partial to favour his friend. They rebuked him very well and begged Mouse the more. Mouse did not look at anyone's face, but still clang his teeth on the nose. He

closed his eyes and bites the Tortoise's nose that blood was flowing continuously. Squirrel could not beat Mouse again; he began to beg also. At this point, Tortoise could not talk anymore as he was between life and death. Mouse bite Tortoise's nose until it cut off into his mouth. From this day onward, the Tortoise's nose has remained small.

This is the reason for my story with so much appeal
This is the reason for my story conveyed with such skill
When I get to the plantain tree
My child should be robust in glee
If I have told a lie
May the gong in my mouth never sound thrice
Po! Po!! Po!!!

The educational implication of this Yorùbá folktale for the secondary school students is the need for everyone to be hardworking, just (impartial) in every circumstance and be punctual (time conscious) at all times.

**The Concept and Values of Yorùbá Myths**

In the traditional Yorùbá society, the stories that were told to the young ones by the elders under the moonlight at a leisure time after the day's work were not just narrated for the fun. They were told to teach morals and educate the recipients in all ramifications. Similarly, it is believed that when a Yorùbá elderly person called his/her children and grandchildren together, usually every evening to tell them stories about a certain event which was believed to have taken place in the remote past, he or she was not trying to merely amuse the children. Usually, some moral lessons were drawn from the stories, and one of such stories is myth. A myth is a story that is deliberately and consciously told to the youth with the aim of cultivating moral values in them (Fásọrọ̀, 2012).

Raglan (2012) defines myth as a narrative or traditional story, without historical or scientific basis, embodying a popular idea regarding natural phenomena or historical events or deeds of gods, heroes and so on. Raglan's definition of myth, however, seems to be contradicting and not to be true because his definition also includes historical events which he

earlier claims to have no historical basis. In the same vein, deeds of gods and heroes can only be regarded as legends, not myths.

Similarly, Akporobaro (2012) corroborates the above definitions when he observes that myths are prose narratives which, in the society in which they are told, are considered to be truthful accounts of what happened in the remote past. He stresses further that myths symbolise human experience and embody the spiritual values of culture. According to Akporobaro (2012), some myths explain origins, natural phenomena and death; others describe the nature and functions of divinities; while some others provide models of various forms of behaviour by relating the adventures of heroes or the misfortunes of arrogant humans. It could be deduced from the various definitions given above that a myth is one of the main traditional prose narratives which is invented, though beyond a scientific proof but with the ultimate aim of amusing, entertaining and educating the youth.

In another development, Adéyẹmí (2013) defines myths as imaginary, fictional or invented stories which are used to explain natural events. He gives some examples of such natural events as the creative story in the Yorùbá thoughts and beliefs such as "why the earth is far from the heaven" and "the fight between the sun and the moon". He stresses further that a mythical story is usually an illustration of origin of life, death and the fundamental patterns of nature. Yorùbá myths, which Adédèjì (2016) regards as *Ìtàn Ìwáṣẹ̀,* are anonymous stories, presented as history, that deal with cosmological and supernatural traditions of the Yorùbá people, their gods and goddesses, culture, heroes and heroines, religious beliefs, among others.

Yorùbá myth is a traditional story in a prose or verse form created in the pre-literate Yorùbá society and handed down orally and it purports to explain events or phenomena which are beyond rational or scientific justification (Fásọrọ̀, 2012). Yorùbá myths, which are symbols of human experiences, are created through a critical observation of nature and interpretation of the behaviour of human beings. The main characters in the Yorùbá myths include deities and

culture heroes, whose actions were set in an earlier world, when the society was different from what it is today, or in another "world" such as the Sky or River.

Every society of the world, especially the Yorùbá society, preserves its myths by narrating (telling) them to the young ones. This is because the belief and worldview found within them (myths) are crucial to the sustainability and survival of the Yorùbá culture (Fásọrọ̀, 2005). When a myth is being narrated in the traditional Yorùbá society, the youth are not expected to query or disagree with the views of elders concerning the veracity or otherwise of the stories (myths). This is because there is an element of dependency in the process of moral education among the Yorùbá. The most important thing for children when a story is being narrated is for them to be attentive to the respected elder (story-teller) and derive the messages of the stories meant to educate them.

As Akporobaro (2012) observes, myths address fundamental questions that each right thinking person continues to ask. He identifies such questions as:

i. Where do we come from?
ii. Why do we die?
iii. How do I relate to the universe?
iv. How much control do I have over my own life?
v. What can I do in order to survive?
vi. How can I live a satisfying life?
vii. How can I balance my own desires with my responsibilities to my family and my community?
viii. How can I reconcile myself to the inevitability of death?
ix. Is there life after death? (p.189)

Although there are various Yorùbá myths, one of the most popular among them is the creation of the Universe at *Ilé-Ifẹ̀*. This myth which explains the origin of man and the creation

of the Universe is very significant for two reasons. The first is that it expresses a nationalistic point of view for appropriating the creation of man and the earth to *Ọbàtálá* and at Ilé-Ifẹ̀. The second is because of the way it has offered an explanation for the diversity and differences in human types and patterns of behaviour (Akporobaro, 2012).

The myth features *Olókun,* the river goddess, who ruled the endless water and wild marshes. Although her kingdom did not contain vegetation, animals or human beings, she was, however, contented with it. Another character is *Ọbàtálá*, the god of creation who lived in the sky and was not satisfied with the water-soaked state and absence of living things in the *Olókun*'s Kingdom. The myth also features *Ọ̀rúnmìlà* (the first son of *Olódùmarè* - God), who, with his superior knowledge and wisdom, taught *Ọbàtálá* how to move from the sky above to the water below in order for him (*Ọbàtálá*) to accomplish his mission of populating the Earth with living things who will be able to raise crops and build villages. The characters of the myth also include the blacksmith who fashioned a chain of gold, long enough for *Ọbàtálá* to land on the water that filled the earth.

Similarly, there are some Yorùbá myths in a verse form. Fáṣọrọ̀ (2012) identifies the following in this category:

i. *Kí ọmọdé má sọ pé aṣọ àgbà ń rùn* (The youth must not say the cloth of the elder is smelling).
ii. *Má ṣe dúró lẹ́nu ọ̀nà tí òjò bá ń rọ̀* (Do not stand at the doorstep when it is raining).
iii. *Má ṣe jẹun ní òòró* (Do not stand while eating).

From the first mythical belief identified above, the Yorùbá assumed that the youth would not grow to a ripe age to be regarded as an elder. The lesson derived from this myth is to prevent waywardness on the part of the youth and to encourage respect for elders, especially old age. From the second, it is a Yorùbá belief that Ṣàngó, the god of thunder, might be angry; therefore, the wisdom behind this myth is to prevent someone from being hit by a thunderbolt.

In the third, it is assumed that the person would never be satisfied because the food that should go directly into his/her stomach might go to another part of the body. This mythical belief encourages good table manner; to eat in a relaxed atmosphere rather than fidgeting about while eating (Fáṣọrọ̀, 2012).

**Values of Yorùbá Myths:** Yorùbá myths go beyond amusing and entertaining the listeners (usually youth). They have some other values which, according to Fáṣọrọ̀ (2012), include the following:

1. they provide much room for intellectual thought and debate because most of them employ divinities and spirits to explain why we are here and why things happen;
2. from the literary and imaginative use of language, Yorùbá myths become a cultural significant creation having a great value for people and their religious and cultural beliefs;
3. Yorùbá myths are an important way to understand ourselves and our connection to other people of the world;
4. Yorùbá myths enhance the vocabulary development of the youth (children). By listening to various narrations of myths, the youth will come across new words which will be added to their vocabulary bank;
5. they teach morals;
6. they instil fear into the minds of the youth;
7. Yorùbá myths also have a value by exploring and explaining the world of invisible forces; and
8. Yorùbá myths have a value of instructing members of the society about the attitudes and behaviour necessary to function effectively in life.

**The Concept and Values of Yorùbá Festivals**

The Yorùbá people can be described as a people with a rich cultural heritage. One of the media through which the Yorùbá project this rich cultural heritage is festivals. Yorùbá festivals are traditional festivals that are peculiar to the Yorùbá people. Traditional festivals in the Yorùbá society provide a context, a medium for music, dance, drumming, worship and literary creativity, and their performances are essentially socio-cultural displays (Ọláolú, 2015). Ọláolú's view corroborates that of Adéọlá (2015) who describes Yorùbá as a well-known ethnic group for celebrating colourful festivals, which are characterised by traditional dresses, dances, music and mythical stories from time immemorial.

Many festivals abound in the Yorùbá society, because almost every community in the Yorùbá nation has one festival or the other. The Yorùbá people foster a sense of unity among themselves through festival performance (Ogwezzy-Ndisika & Faustino, 2017). Some of these festivals include *Ọ̀ṣun* in Ọ̀ṣògbò; *Èyọ̀* in Lagos (Èkó); *Ojúde-Ọba* in Ìjẹ̀bú-Òde; *Ṣàngó* in Ọ̀yọ́; *Egúngún* in Ìbàdàn; *Àdásóbo* in Kìṣí; *Mọrèmi* in Ọ̀fà; and *Ọládùnwò* in Òkè-Ìmẹ̀sí, Èkìtì State. Some other Yorùbá traditional festivals as identified by Ogwezzy-Ndisika and Faustino (2017) include *Udi'Ròkò* in Adó-Èkìtì, *Ọlọ́sunta* in Ìkẹ́rẹ́-Èkìtì, *Semúregede* in Òde-Èkìtì, *Ọlọ́fin* in Ìlawẹ̀-Èkìtì, *Òkóróbò* in Ìfàkì-Èkìtì, *Olúa* in Òsi-Èkìtì and *Ògóyè* in Ìgbàrà-Odò. They also identified *Ọlọ́jọ́* in Ilé-Ifẹ̀, *Ìgògo* in Ọ̀wọ̀, *Ògún* in Òǹdó and Ilẹ̀ Olújìí, *Àágbá* in Ọ̀tọ̀, *Agẹmọ* in Ìjẹ̀bú-Òde and *Òrósùn* in Ìdànrè. Some of the festivals bear different names in Yorùba towns, but *Ifá, Ṣàngó, Egúngún, Ọbàtálá* and *Ògún* festivals are celebrated in all Yorùbá towns. Five of these traditional festivals are discussed below:

**The Ọ̀ṣun-Ọ̀ṣogbo Festival**: is a religous festival in Yorùbáland. The festival has become one of the most popular traditional festivals in Nigeria. The festival, which is usually performed in the month of August, is a two-week programme which celebrates the Ọ̀ṣun diety. It is believed that the goddess is capable of dishing out blessings to her worshippers at every celebration (Ọláolú, 2015). The Ọ̀ṣun has a sacred grove called Ọ̀ṣun Grove which has been recognised by

the United Nations Educational, Scientific and Cultural Organisation (UNESCO) as a world heritage site (Òṣàdọlọ̀, 2016).

The festival was borne out of the yearly sacrifice offered to celebrate Ọ̀ṣun, the river goddess, who serves as the protector of the clan about seven centuries ago, when the Òṣogbo community was founded (Òṣádọlọ̀, 2016). Ọ̀ṣun, who is believed to have the spiritual power to solve many problems assured the people of her protection and promised to bless their women with fruits of the womb if they would offer a sacrifice to her annually. According to Òsádọlọ̀ (2016), the contract was sealed and the sacrifices and ceremonies became inevitable. The commencement of the festival (Ọláolú, 2015) is marked with the cleansing of Òṣogbo town, followed by the lightening of a 600-year old lamp known as *Iná olójú-mẹ́rìndínlógún* (a 16-point lamp). Thereafter, the crowns of the past monarchs of Òṣogbo, Àtaójas, are displayed.

Similarly, Òṣádọlọ̀ (2016) observes that *Ìwopópó*, the *Iná Olójú-mẹ́rìndínlógún* the *Ìbọ́ríadé* and the *Arugbá* rituals are the sequence of rituals that kick-start the celebrations of the Ọ̀ṣun-Òṣogbo festival. The first (*Ìwopópó*) is a ritual done to cleanse the Òṣogbo city from evil. This is carried out before the festival starts proper. The second (*Iná olójú-mẹ́rìndínlógún*), is a traditional ritual that involves the lighting of a 16-point lamp which is believed to be 600 years old. This ritual is performed three days after the first ritual is carried out. The third ritual (*Ìbọ́rí-Adé*) is when all the crowns of the past monarchs (Àtaójas) are assembled for blessings by the sitting Àtaója of Òṣogbo land, the *Arugbá*, the *Yèyé Ọ̀ṣun*, and a committee of priestess. At this stage, a calabash containing the sacrifice materials that would be used to appease and worship the goddess is carried across the town by a votary virgin on her head. This votary virgin leads the procession to the Ọ̀ṣun river. The people, seeing her as a representative of the goddess, cast their problems on her and say their prayers.

Apart from the traditional rites identified above, the Ọ̀ṣun-Òṣogbo festival has a lot of other side attractions and activities that make the event a wholesome experience for visitors

and tourists, especially the first timers/callers. There are trade fairs, games and other activities put in place to make the two-week celebration an exciting one. This is to say that there are several activities planned around the festivals, as tourists and visitors all come to witness, interact and partake in the two-week celebration. It could be deduced from the foregoing that the Ọ̀ṣun-Òṣogbo festival is more than just sacrifices performed to appease and celebrate the river goddess (Ọláolú, 2015; Òṣàdọlọ̀, 2016).

**The Ẹ̀yọ̀ Festival**: is also known as *Adamu Òrìṣà*. The festival is distinctive and symbolic and it is regarded as the nucleus of the tradition in Lagos. In other words, *Èyọ̀* festival is native to the city of Lagos, particularly, Lagos Island, popularly called Èkó (Hinterland of Lagos) (Ọláolú, 2015; Arómáshodú, 2017). The *Adamu Òrìṣà* is the most respectable festival of Lagosians and features different groups called *Iga.*

Often times, the performance of Ẹ̀yọ̀ masquerade is done in honour of the demise of an Ọba, a Chief or a notable Lagosian who has contributed immensely to the development of Lagos (Arómáshọdú, 2017). As important as this festival is, however, it does not hold on an annual basis. There were times in the past, when for twenty-one years the festival did not hold. Also, the festival was celebrated three, four and five times in 1903, 1906, and 1909 respectively (Arómáshọdú, 2017). The Ẹ̀yọ̀ masquerade is quite different from other masquerades in Yorùbáland. While some masquerades wear attire of different colours and whips, the *Ẹ̀yọ̀* masquerade wears (adorns) flowing white poplin, traditionally called *àrópalẹ̀* and a decorated hat called *Àpé/Aga*. Aside the nature of attire and the hat, the *Ẹ̀yọ̀* masquerade also has a staff called *Ọ̀pá Ẹ̀yọ̀*. The *Ọ̀pá Ẹ̀yọ̀* is used to extend the blessings of the *Adamu Òrìsà* play by touching individuals. It could be deduced from the foregoing that the masquerade has an inimitable feature and a beauty to behold.

**The Ojúde-Ọba Festival**: is a traditional festival in Ìjẹ̀búland begun in 1892, when Ọba Adésùnḿbọ̀ Túnwàsẹ, who signed the treaty of relationship with the British Queen, gave a

piece of land to the Muslims to establish their Central Mosque. He also agreed with the British missionaries to preach Christianity in Ìjẹ̀búland and gave the land on which the first Church in Ìjẹ̀búland was built. The Muslims started the Ojúde-Ọba festival, which means *Festival in the King's Court*. They used the festival to pay homage and appreciate the reigning monarch for his benevolence towards them (http://hotels.ng/guides/carnival/ojude-oba festival).

The *Ojúde-Ọba* festival, which has a long lasting history of bringing together all the sons and daughters of Ìjẹ̀búland once every year, usually starts on the third day of the Eid-el Kabir festival. The whole of Ìjẹ̀bú-Òde, which is the capital of Ìjẹ̀búland, is usually set aglow by the celebration of the festival which has become a unifying factor for all sons and daughters of Ìjẹ̀búland, both at home and in the diaspora. The people, who are grouped into age grades (called *Ré̩gbé̩ré̩gbé*) of a 3-year age bracket, celebrate via traditional attires, deft hairstyles, cuisine (*Ìfọ́kọrẹ́*) and the enactment of rare cultural dances and spectacular horsemanship (Ọláolú, 2015).

Some of the main features of the *Ojúde-Ọba* festival include the following: each family goes as a group dressed in colourful attire before the Ọba to receive the royal blessings; most of the families, especially the warrior family, parade on beautifully dressed horses, exhibiting their horsemanship to thrill the spectators; different music and dance display from the respective *ré̩gbé̩ré̩gbé̩* groups before the Ọba; gunshots are fired intermittently when a warrior family and its entourage dance along the court; different types of fanfare events around the festival arena; and cash prizes and other rewards are given to the best-dressed *régbéré̩gbé̩* and horse-riding family respectively (http://hotels.ng/guides/carnivals/ojude-oba-festivals).

**Egúngún Festival:** Egúngún festival is one of the most widely celebrated indigenous festivals in Yorùbáland of South-western Nigeria, especially in Ìbàdàn, the home of powerful warriors such as Iba Olúyọ̀lé, Balógun Ìbíkúnlé, Lágelú and Ìyálóde Ẹ́fúsetán Aníwúra. This festival is an important festival which is celebrated every year to reverence the spirits of the ancestors

among the people (Ọjẹ́dòkun & Òtóì, 2020). Egúngún is an important deity through which the rememberance of the deads started (Adéoyè, 1985). The Egúngún festival, which is essentially organised collectively by its faithful, is usually celebrated yearly between the months of May and July. However, Ọkẹ́owó (2020) reports that the festival is specifically celebrated in the month of June in most communities of the South-western Region of Nigeria.

In specific terms, Egúngún (Masquerade) is used to demonstrate the Yorùbá's belief that the departed souls still exist elsewhere and are actively in touch with their people who are still living. In other words, Egúngún is an ancestral cult which showcases the belief of the Yorùbá people in the hereafter (life after death). In the same, the Egúngún mask represents the ancestral spirits and it is considered dangerous to see any part of the man behind the mask (Òkẹ́owó, 2020). Similarly, Egúngún which symbolises the presence of the ancestors among the people is believed to not only bring good luck and fertility to the land but also cleanse diseases on the land. By the same token, it is believed that Egúngún usually bless, protect and lead their communities during war. Aside these, Egúngún collectively protect their communities against evil spirits, epidemic, famine, barreness, persistent sickness, poverty, witchcraft and evil doers (Àrẹ̀mú, Bánjọ & Ọlánipẹ̀kun, 2012).

Ìbàdàn, the largest city in the Western part of Nigeria, is more synonymous with masquerade festivals than all other Yorùbá communities. Ìbàdàn, being a city of notable warriors, was reported to have used some masquerades during the warfare in the time past, especially during the Yorùbá civil wars between 1793 and 1893 (Ọkẹ́owó, 2020). Some prominent among these masquerades are *Alápáńsánpá, Olóòlù, Afidíẹlẹ́gẹ̀ẹ́* and *Atìpàkọ́*. For instance, Alápáńsánpá, which is also known as Eégún Ògúndèjì, is a highly revered masquerade and some other senior masquerades collectively accompanied Ìbàdàn warriors to war fronts during the Yorùbá civil war. Alápáńsánpá, the first in the hierarchy of the Egúngúns

in Ìbàdàn is a reknowned Egúngún and its importance to Ìbàdàn cannot be underestimated. This Egúngún performs only in the month of June every year.

By tradition, he (Alápáńsánpá) must go to Olúbàdàn (the paramount ruler) palace where he whips the Olúbàdàn with his whip three times before the Monarch, who in turns bless him with gifts and other items. However, if he does not go to the palace, there will be no peace and posterity in the land. This implies that the sitting Olúbàdà is a bad person. This could be the reason for the popular chant that *Bi Alápáńsánpá ò délé Olúbàdàn, Ìbàdàn ò fararọ* (If Alápáńsánpá did not visit the Olúbàdàn palace, there will be no peace in the city). The Egúngún faithful chant *Iwì* or *Ẹ̀ṣà* (Masquerade Chant), while kolanut, bitter-kola, palm oil, salt, ram, cornmeal, pork, he-goat, cock, pounded yam, bean cake among others are the materials used for the sacrifice of the Egúngún (Adéoyè, 1985).

In general terms, Adéoyè (1985, p. 138) identifies eight (8) types of Egúngún in the Yorùbá society. These include: *Egúngún Ẹlẹ́rù, Egúngún Alátẹ (Tòǹbòlò), Egúngún Ọlọ́pọ́n, Egúngún Jàǹdùkú (Ọlọ́rẹ́), Egúngún Láyẹ̀wù (Jẹńjù), Egúngún Kúńdúke, Egúngún Alágbe (Oníjó)* and *Egúngún Pidánpidán.* The scolar also identifies *Apọ́nrán, Gángan, Bàtá, Àdàmọ̀, Àgẹ̀rẹ̀* as the types of the drums used during the Egúngún festivals (Adéoyè, 1985, p. 137).

**Òkóróbò Festival:** Most indigenous Yorùbá festivals are associated with one deity or the other that are peculiar to each community and are often celebrated yearly between the months of April and September. Òkóróbò is one of the major festivals celebrated in Ìfàkì-Èkìtì, Èkìtì State of South-western region of Nigeria (Adétúnmbí, 2006). The festival is a familiar and household name across the Region, especially in Èkìtì State. There are two Òkóróbó as identified by Adétúnmbí (2006) which include Òkóróbò Ìwòrè and Òkóróbò Egun. The former, according to the scholar, is more popular and widely known to the outside world, while the latter on the

other hand is quite entertaining because its carriers dance to the rich traditional music with it when withdrawing to the grove.

Unlike some other traditional Yorùbá festivals, neither rituals nor sacrifices are offered to the idols during the Òkóróbò festival. This could be one of the major reasons why people from far and near, different races and colour participate in the festival. The festival is majorly about singing and dancing. However, in addition to singing and dancing, some physically and mentally fit men and women voluntarily flog each other on their legs with the long stem of palm fronds popularly called *uro* in Ìfàkì-Èkìtì. By doing this, strong and able-bodied young men and women alike see it as an exercise and long standing conventional way of celebrating this annual festival.

About seven days to the day of the festival, women usually chant praise songs eulogising the coming festival and elegies in remembrance of the compatriots who had shared the happy moments with them in the past but were no more. The festival is usually celebrated a day after the market day. This is to allow the Òkóróbò faithful to buy everything they needed on the market day preceding the festival. As a norm, a day to the market day (two days to the festival), parents usually take their children to a special farm called Oko Òkóróbò (Òkóróbò farm) mainly to go and feast. The children, while in the farm, will commemorate the mock Òkóróbò festival. This day is a special day for the children for merriment on the farm, and this could remain evergreen in their memories (Adétúnmbí, 2006).

In the same development, yam, which is usually noticed in large quantity is an important material used during this festival. Some kind and generous farmers do share part of their yam harvest with friends and relations. The official meat for this festival is *Ẹran Ẹlẹ́dẹ̀* (Pork); which are slaughtered in large quantity for the feast by those that are interested and

could afford at least one, and distributed to interested relations and neighbours. The poor and indigent usually have more than enough to eat during this special festive period.

The Òkóróbò, which is referred to as Aja in Ìfàkì dialect, is carried on the day of celebration. The arrival of Òkóróbò marks the peak of the festival celebration. Before its arrival, different age grades of females adorning *Àǹkárá* or lace uniform of various designs for groups ranging from children under the age of ten years to ladies in their thirties would process. This procession always marvels the spectators; based on the practice and procession, Adétúnmbí (2006) describes the Òkóróbó as being made up of two long columns decorated with palm fronds carried on the head and supported by two strong ropes. Each of the columns, according to him, is between ten and twelve feet high which is always carried from the Òkóróbó grove to the town.

Traditional music which is of two kinds is supplied during this festival. The first is for the physical part of the ceremony which is without drum accompaniment. The second, on the other hand, is accompanied by *kekedu* drum, *aran* and buffalo horns. The long procession and withdrawal of the Òkóróbó and its two-kilometer journey to and fro the stretch of the main street of the Ìwòrè quarters are the height of the enjoyment which marks the peak of the festival. At this point, the tempo of flogging among the youths will increase in front of the procession up till when Òkóróbó gets to the resting point. The festival usually ends before seven-thirty in the evening (Adétúnmbí, 2006).

**Values of Yorùbá Festivals:** There are some values that can be derived from Yorùbá festivals. Among these values as identified by Ọláolú (2015), Òṣádọlọ̀ (2016) and Arómáshọdú (2017) are Yorùbá festivals present an avenue for people to show-case their God-given talents and an opportunity to pray for peace and prosperity of the town. They also serve as tourist attractions (through which a worldview of the Yorùbá people can be accessed) and attract people from far

and near. Also, they are instruments of social cohesion and mobilisation for the development of the village, town or city where they are being celebrated. In other words, they compel the living to participate in communal happenings. In addition, they reinforce common values, share bonds and common taboos and also guide the behavioural pattern of the people within a given culture for the purpose of preservation and the likes.

The educational benefits of the traditional festivals to the senior secondary school students include the opportunity to see various Yorùbá art works such as beaded crowns, *gẹ̀lẹ̀dẹ́* mask, armlet, and images of Yorùbá *òrìṣà* and legends such as Ṣàngó, Ògún, Ọ̀ránmíyàn and Mọrèmi. Since traditional attires are mostly worn during festivals, students could learn how typical Yorùbá people used to dress without exposing the sensitive parts of their bodies. Singing and rendering of various traditional music and chants would afford them the opportunity of seeing how these music and chants are performed and could also come in contact with the performers and gain first-hand experience. Similarly, students could learn that nature and culture are connected with festivals and that one of the major ways by which the Yorùbá language can be developed is through festival activities and by participation. Since festivals are bound to be instructional, students would learn from them and experience greater awareness and aquire new knowledge.

**The Roles of Parents, Teachers and Artistes in the Propagation of Yorùbá Cultural Values**

Culture refers to people's traditions, manners, customs, religious beliefs, values and social, political or economic organisation (Mákindé, 2010). It is a cumulative deposit of knowledge, experience, beliefs, values, attitudes, hierarchies, notions of time, roles, specific relation, concept of the universe, material objects and position acquired by a group of people in the course of generations through individual and group striving (Òtí & Ayẹni, 2013). Similarly, Olúgbénga and Àyìnlá (2017) view culture as the sum total of the attainment of any

specific period, race or people including their handicrafts, agriculture, economic, music, arts, religious beliefs, traditions, language and story. It is therefore inferred from the above that culture does not refer to an individual but to a people as the individual writ-large. It is a shared understanding that people acquire to co-ordinate their activities.

Oden (2017) also describes culture to include the total repertoire of human action which is socially transmitted from one generation to another. The transformation of culture, according to him, is not a sudden one rather it is a continuous process of change. He stresses further that culture is dynamic, learned, acquired and transmitted or diffused through contact or means of communication from one generation to another. Simon and Ndoma (2016) describe culture as the system of knowledge shared by a relative large group of people. Culture is germane regarding the identification of people (Akọgun, 2011). It is the major attribute resulting in the behavioural characteristics of different groups. Akọgun (2011) identifies language, dressing, food, hairstyle and music as components of a culture. The Yorùbá culture, therefore, connotes marriage system, cusine, music, dressing, language, inheritance, moral and unmatched love for neighbours among others that are peculiar to the Yorùbá people (Akọgun, 2011).

The understanding of the Yorùbá culture begins with a core interest and understanding of the Yorùbá language. The richness or otherwise of the culture of a particular group of people lies in their language; this is because language is the way to people's hearts. Every society or culture must define its own values in its own terms not on the terms designed for it by other society or culture (Ọláyíwọlá, 2010). The Yorùbá traditional society is culturally endowed with in all spheres of societal structures which are guided by social values that seem to be the bedrock of their culture. The Yorùbá cultural values, like every other African cultural values are humanistic, though this is threatened by invasion of foreign values (Olúgbénga & Àyìnlá, 2017). The traditional Yorùbá society has a socio-cultural value system with shared principles and standard of living which account for the stability of social conduct such as fundamental

rights, patriotisms, respect for human dignity, among several others (Olúgbénga & Àyìnlá, 2017). These values are the criteria the Yorùbá use in assessing their daily lives, arranging their priorities and choosing among alternative courses of action.

However, Ọláyíwọlá (2010) asserts that Yorùbá cultural values have been bastardised in the name of European civilisation and western education. Òtí and Ayẹni (2013) note also that Yorùbá cultural values are fast losing space in the society, especially among the elite. According to them, many of the Yorùbá cultural values are already abolished particularly among the educated homes. Dangana (2018) corroborates Ọláyíwọlá (2010) and Òtí and Ayẹni (2013) who observe that some Yorùbá young men and women have abandoned their local attires such as *Àdìrẹ* and *Àǹkárá* for alien ones. She stresses further that it is common to see the young people (especially ladies) walking across the street half-nude putting on micro or miniskirts, handless (armless) top, trousers and other outfits that are not in consonance with the Yorùbá cultural identity. The neglect of these cultural values remains a thing of concern. Fátúndé (2018), however, contends that Yorùbá culture is not dying and stresses that the culture is only being adapted to the new world.

Man is essentially a product of his culture because his right lies in the confidence and personality which is greatly nurtured by his culture (Dangana, 2018). Culture makes one think, dance, speak and behave in a particular manner. It is the culture that makes one Haúsá, Ìgbò, Yorùbá, Kànúrí, Fúlàní, Ijaw or Tiv as the case may be. The Yorùbá and indeed all ethnic groups have their given culture which is unique in their own respect.

There is a dare need to restore, transmit and propagate Yorùbá cultural values in order to prevent them from going into extinction. This is important because if a man's culture is taken away from him, his entire being is rendered prostrate. The restoration, transmission and propagation of Yorùbá cultural values rest on the shoulder of some stakeholders (i.e. artistes, parents and teachers) in the society. Fátúndé (2018) advises that Yorùbá cultural values should

be promoted in various homes, schools, and across nooks and crannies of Yorùbáland. It can be deduced from Fátúndé's advice that if the propagation of Yorùbá cultural values starts from every home, the children will come out of their homes into the society with a deep appreciation of the Yorùbá culture and propagate it in their own unique way, each with his or her own unique talents. Hence, propagating Yorùbá cultural values is the responsibility of everyone.

Yorùbá film producers, singers, dancers, poets, chanters, actors, actresses and drummers play crucial roles in the propagation of Yorùbá cultural values. They do this through the vehicle of film production, singing, dancing, chanting, dramatic plays and drumming, among others. For instance, the need to artistically explicate some adored Yorùbá cultural values is well expressed by the producer in a Yorùbá film titled *Agogo Èèwọ̀* so much that the scenes devoted to this purpose stand-out in the movie like a sore toe (Ọláyíwọlá, 2010).

Similarly, in propagating Yorùbá cultural values, the producer of another Yorùbá home film, *Ṣaworo Idẹ* (The Parable of the Drum) reveals its (the film) allegiance to the Yorùbá culture with strict bias for the role of the Yorùbá special drum called *Ìyá Ìlù* in maintaining social ethoes among the pre-literate Yorùbá people (Ọláyíwọlá, 2010). No society or ethnic group is free from corrupt practices; however, there are always social mechanisms to curb them. Hence, the building of the film around *Ìyá Ìlù* by the producer is to clamp down on despotic, corrupt rulers and ensure that whoever engages in such an act is punished.

To propagate Yorùbá cultural values, the producers of the two Yorùbá films (*Ṣaworo Idẹ* and *Agogo Èèwọ̀*) in finding solutions to the economic corruption as well as problems in the society did not seek recourse in the law court or democratic order of the West, but in the people's culture (Ọláyíwọlá, 2010). It is deduced from the above that solutions to people's problems reside primarily in their culture. Similarly, producers, actors and actresses can propagate the values in the Yorùbá culture by re-enacting plays regularly to introduce Yorùbá

heroes and heroines to the new generation of the Yorùbá and to the international audience (Fátúndé, 2018).

Another artiste whose roles in the propagation of Yorùbá cultural values is indispensible is the drummer (*Àyàn*), whom Ọládàpọ̀ (1995) regards as a friend of God and an indispensible being in the society and describes him as a must at all Yorùbá social functions. Commenting on the significant role of *Àyàn* in the society, Ọládàpọ̀ (1995) submits that:

> Bí kò bá sí Àyàn nínú ìlú, bọ́yá ni ìlú bẹ́ẹ̀ léè tòrò. Àyàn níbi oyè jíjẹ. Àyàn níbi ìkọ́mọjáde. Àyàn níbi òkú àgbà. Àyàn níbi ìgbéyàwò. Àyàn níbi ìsílé. Àyàn níbi gbogbo ọdún ìbílẹ̀. Àyàn níbi ayẹyẹ alárinrin… Kò sí níjọ, ìjọ kò kún ni wọ́n. Oníṣẹ́ ọnà pàtàkì ni wọ́n, láàrin àwùjọ (p.3)

> If *Àyàn* (the drummer) is not present in a town, such a town may experience no peace. He is always at the chieftaincy ceremony. He features at the naming ceremony. He features at the funeral ceremony. He features at the marriage ceremony. He features at the house-warming ceremony. He features at all the traditional festivals' ceremonies. He is also at all the places of colourful ceremonies … If *Àyàn* is not in a group, such a group is incomplete. They are great artistes in the society.

It is inferred from Ọládàpọ̀'s description of *Àyàn Akéwì* that they are a significant unit in Yorùbá society. Through their performance at various functions, they employ their instrument (drum) to teach morals, thereby propagating Yorùbá cultural values. Ọládàpọ̀ (1995) summarises that *Akéwì tí ó mọ̀ nípa Ìṣẹ̀dá ni Àyàn* (*Àyàn* is a poet of Nature). Using the talking drum, the *Àyàn* as a social group could talk about every life situation as well as God's creatures such as animals, birds and human beings. In addition, they could use the drum to talk about the Supremacy of *Olódùmarè* (God). For instance:

| | |
|---|---|
| *Ọlọ́run loloògùn* | God is the Absolute Sorcerer |
| *Ọlọ́run lolóògùn* | God is the Absolute Sorcerer |
| *Kò mà mà sólóògùn, tó j'Ọlọ́run lọ* | There is no charmer beyond God |

*Ọlọ́run lolóògùn* God is the Absolute Sorcerer

This and many other ways by which the *Àyàn* project their artistic creativity make them a major factor to reckon with in the Yorùbá social life.

Furthermore, Yorùbá singers can propagate Yorùbá cultural values through their songs. They can do this by ensuring that some Yorùbá cultural values are being emphasised in the contents of their various songs. Similarly, there are some dances such as *bàtá* and *dùndún* that are peculiar to the Yorùbá people whom Yorùbá dancers need to maintain, sustain and propagate. The core of their performance should revolve around the Yorùbá dance since dance is a sub-set of culture. Both singers and dancers should ensure that they adorn local attires, such as *Àdìrẹ, Àǹkárá* and *Òfì,* popularly referred to as *Aṣọ-Òkè.*

In the same vein, teachers can propagate Yorùbá cultural values by serving as role models to their students through their speech, dress and manners in and outside the school; having an indepth appreciation for the Yorùbá culture in order to interest their learners; encouraging the learners to participate in traditional cultural activities and ceremonies of their community such as *Ọdún Iṣu* (Yam Festival), *Ọdún Egúngún* (*Egúngún* Festival) among others; introducing different Yorùbá activities such as games (*ayò ọlọ́pọ́n, bojúbojú* and *okùn mẹ́ran*) in the school, especially during the end of the session programme; teaching the learners the nature and importance of Yorùbá oral literature such as myths, legends, folktales, proverbs and so on which are integral parts of the Yorùbá cultural heritage; allowing students to speak the Yorùbá language (especially their dialect) in school because language is the vehicle through which culture is transmitted hence, there is no culture without a language; dressing in Yorùbá traditional attires since dress is a part of culture; and taking learners on excursion to traditional places such as Museum, *Òṣun Òṣogbo* Groove, *Ọba*s' Palaces (i.e. *Aláàfin*'s Palace).

Similarly, parents should play the following roles to propagate Yorùbá cultural values: converse with their children in the Yorùbá language and encourage them to speak the language

both at home and outside the home; and see a beauty in preparing and eating local foods such as pounded yam (*iyán*), *àmàlà*, porridge (*àsáró*) and local soups such as *ẹ̀fọ́, ẹ̀gúsí* and *gbẹ̀gìrì*. They should also encourage their children to do the same; and tell traditional stories to their children in order to let them know the events of the past and learn from them. This will help to keep various traditional stories alive. In a similar vein, they should attend traditional festivals and cultural exhibitions and encourage their children to do the same; and wear and encourage their children to wear traditional attires (Fátúndé, 2018).

**Age, Gender, Religion, Formal Educational Level and Experience as Factors on Perception**

Studies such as Shinn (1997), Bain and Rice (2006), Dhanani (2007), Edu and Kalu (2012); Igwebuike and Oghenesuvwe (2013), Owólabí, Gymah and Amprosah (2013), Badru and Saidu (2014) found out how age, gender, religion, educational level and experience influenced perception. For instance, Shinn (1997) carried out a study on teaching strategies, their use and effectiveness as perceived by teachers of Agriculture. He involved a sample of 370 respondents drawn from the 910 secondary agriculture instructors listed in the 1996/97 National Directorate of Vocational Agriculture Teachers in the USA, while the variable of interest of the study included years of teaching, final academic degree, age, school location and school type, among others. A survey instrument on a five-point Likert type scale of response was used to collect data, while the data collected were analysed using the statistical package for Social Sciences for Personal Computer (SPSS WIN PC), the t-test and the Analysis of Variance (ANOVA).

The results of the findings showed that respondents' length of service had little influence on their perception regarding teaching and learning principles, and respondents' qualification influenced their perception. The study concluded that there was a significant difference among the respondents' perception when grouped by their years of teaching

experience. Shinn adopted a five-point scale of response in the instrument and examined influence of experience on teachers' perception. This is similar to this present study which also adopted a five-point response scale and investigated the variable of experience on teachers' and artistes' perception respectively. Also, Okoro (2004) reported that education personnel with higher qualification displayed more confidence in their accessibility to quality information and adapted to changing occupational conditions than their counterparts with lower qualification.

Similarly, Bain and Rice's (2016) study on the influence of gender and attitude on perception and uses of technology involved 59 (29 boys and 30 girls) students using a mixed method research; a combination of qualitative interviews, observation and quatitative data was adopted for the study. A computer survey adapted from the Computer Attitude Questionnaire (CAQ) which contained 100 items was used to collect data. The data collected were analysed using the t-test and the Chi-square statistics. The results of the findings showed that there was no significant difference in the perception of computer usage between males and females. This suggests that gender did not seem to affect students' perception of the use of technology.

Also, Michelle and Lindsey's (2007) study which involved a sample size of 104 respondents employed the Multi-Variance Analysis of Variance for data analysis and found that older adults perceived pictures differently from young adults. The results of the findings showed that older adults perceived pictures as more arousing than their young adult counterparts did. They also reported that females had lower perception of Skin-Conductance Response (SCR) as compared to their male counterparts and they concluded that emotional perception differed in the old and young adults.

In the same vein, Bùkóyè, Adéoyè and Ewéníyì (2012) investigated students' perception of career prospect of computer education programme for enhancing best practices in education. Data were collected from a sample of 100 respondents, while frequency counts,

the percentage, Chi-square statistic and the ANOVA were employed to analyse the collected data. The results of their findings showed a significant difference in the respondents' perception of career prospects of various computer programmes based on their gender. The reasons for this might be because male respondents' areas of needs were only accessing subject matters and careers that are masculine-oriented, while female respondents instead preferred meeting their social and emotional needs using the computer.

Moreover, Edu and Kalu (2012) carried out a research on influence of academic qualification, gender and experience on teachers' perception of difficult concepts in primary science in Ikom educational zone of Cross River State of Nigeria and adopted a comparative research design. The population and sample for their study were 5200 and 520 teachers respectively. Independent t-test and ANOVA were employed to analyse the data. Their results showed that teachers' qualification and gender had no significant effect on their perception of difficult concepts in basic science. Part of their study's recommendations was that both male and female teachers should be given equal exposure and opportunities for the teaching of science.

Yusuf's (2012) study was on secondary school teachers' perception of strategies for enhancing high quality education in Nigeria. His study involved a sample of 600 respondents randomly selected. The results of the study showed no significant difference in the perception of male and female respondents on strategies to enhance delivery of high quality education. Also, educational qualification did not seem to influence participants' perception. However, the results indicated a significant difference in the respondents' perception based on their length of service (years of experience).

In the same vein, Igwebuike and Oghenesuvwe (2013) conducted a research on influence of qualification of secondary school science teachers on their perception of self-efficacy using a 30-item researcher-designed instrument. A sample of 200 science teachers was

purposively drawn from Warri Township, Nigeria. Mean rating, standard deviation and the t-test statistics were the data analysis techniques employed. The results of their study showed that qualified senior secondary school science teachers had more positive perception of self-efficacy; better perception of self-efficacy influencing decision-making process; higher perception with respect to influencing school resources; and better perception of instructional self-efficacy than their unqualified counterparts. The study concluded that senior secondary school Chemistry teachers' qualification influenced positively their perception of self-efficacy as teachers.

Also, Owólabí, Cryman and Amposah (2013) observed stress level among newly admitted students in Ghana through a survey. Age, gender and work experience were the moderator variables considered in the study, while the instrument titled Perceived Stress Scale (PSS) was administered to a sample of 398 fresh students in a University in Central Ghana. The percentage and the t-test statistic were employed to analyse the data. The results of their study showed that female undergraduate students had significantly higher levels of perceived stress than their male counterparts. However, they found that work experience did not account for significant difference in the perceived stress level of the fresh undergraduate students.

In the same development, Badru and Sàídù (2014) investigated teachers' perception of the content of the upper basic education Yorùbá language curriculum in Ọ̀yọ́ North Senatorial District, Nigeria. 246 Yorùbá language teachers were purposively sampled for the study, while a researcher-designed questionnaire was used to elicit responses from the participants. The data collected were analysed through the frequency count, the percentage and the t-test statistic. The results showed no significant difference in the respondents' perception of the content of the upper basic education Yorùbá language curriculum on the basis of their gender; however, academic qualification had an influence on the respondents' perception.

Samuelsson and Samuelsson's (2016) study on gender difference in boys' and girls' perception of teaching and learning Mathematics involved a sample of 6,758 students of an average age of 16 years drawn from 120 comprehensive schools in Sweden. A 100-item questionnaire on a 4-point Likert scale response was used for data collection. The results of their study showed that boys and girls perceived Mathematics instruction differently; differences were found between boys' and girls' perception of their classroom setting and boys perceived Mathematics to be more important than girls did.

Similarly, Kubaitko, Torkar and Rovnanova (2017) carried out a research on teachers as one of the factors influencing students' perception of Biology as a school subject and engaged a sample of 261 (125 males and 136 females) lower secondary school students in Slovakia. An 18-item researcher-designed questionnaire was used to elicit data from the respondents. They found a significant influence of gender on the respondents' perception of Biology. The study concluded that female students had more positive perception of Biology than their male counterparts.

Ọdẹ́bọ̀dé and Alwajud-Adéwùsì's (2017) research was on causes of examination malpractice as perceived by teachers of secondary schools in Lagos State, Nigeria. Gender, length of years in service, and school type were the moderator variables considered in their study. Through a 2-stage sampling procedure which comprised simple random and purposive sampling techniques, a sample of 600 respondents was drawn. They used questionnaire to elicit information, while ANOVA was employed to test the formulated hypotheses. Their findings revealed that there was a significant difference in the causes of examination malpractice as perceived by teachers of secondary schools in Lagos State on the bases of their gender and length of years in service. Similarly, Shinn's (1997) study showed that age had little influence on respondents' perception regarding teaching-learning principles. This was because there was no statistically significant difference in the perception of the respondents.

Òǵúnrìnádé (2014) investigated teachers' perception of music knowledge as a panacea for music curriculum in Nigerian schools. The perception was sought in four areas: appropriateness of what should be taught in school to the society; content and evaluation/assessment techniques; provision of instructional materials and textbooks; and religious bias and personal satisfaction. The results of the study showed that music teachers' age did not seem to significantly influence their perception.

Similarly, Ọdéjọbí's (2014) study on Yorùbá indigenous folksongs involved parents as respondents. She considered moderating variables of occupation, formal education level, age and number of grandchildren. The results of the study showed that the variable of age had a significant influence on parents' perception of indigenous folksongs. The results also indicated that parents' formal education level had a significant influence on their perception of indigenous folksongs as a veritable tool for revitalising moral education among pre-school children in Ọ̀sun State. The study therefore concluded that all the four moderator variables considered in the study had significant influence on parents' perception of indigenous folksongs.

Kọ́lawọle's (1997) research focused on teachers' perception of the reading problems of junior secondary school students in Kwara State, Nigeria. The researcher adopted a descriptive survey and employed a stratified random sampling technique to select the study sample that comprised junior secondary school teachers of English in Kwara State. A researcher-designed questionnaire on a 4-point Likert scale response format of Strongly Agree, Agree, Disagree and Strongly Disagree with the scoring ranging from 4-1 respectively was used to elicit information from the respondents. The data generated from the responses were analysed using the Chi-square statistic technique at 0.05 level of variance. The results of the findings showed that teachers' gender did not seem to influence their perception on the reading problems among junior secondary school students and teachers' teaching experience had a significant influence

on the way they perceived students' reading problems. Also, experienced teachers were able to perceive the reading problems of students more than their less experienced counterparts. The study concluded that both male and female respondents were capable of detecting the reading problems of the students.

Adéyẹmí's (1995) study investigated perception of scientific literacy held by the science teachers in Kwara State of Nigeria. The study's variables of interest were subject, gender, qualification and experience, while an opinionnaire titled Perception of Scientific Literacy Scale (PSLS) was used to elicit responses from a sample of 111 science teachers. The data collected were analysed through the Chi-Square statistic. The results of the findings showed no significant difference between male and female science teachers in their perception of the concept of scientific literacy. Similarly, educational qualification had no significant influence on science teachers' perception of the concept of scientific literacy. The study concluded that none of the moderator variables had influence on science teachers' perception.

Udom (2017) conducted a research on the renewal needs of Use of English programme in Nigerian Colleges of Education as perceived by lecturers and students and engaged 270 and 1800 randomly selected lecturers and students respectively. The instruments (Use of English Programme Questionnaire for Lecturers and Students, and Inventory of Facilities Available for Teaching of UEP NCCE Minimum Standards 2012) were used for data collection. The data collected were analysed through frequency tabulation, the percentage, mean and standard deviation, Kendall Tau rank-order, and a One-way Analysis of Variance.

The researcher reported that Use of English lecturers, subject discipline lecturers and students perceived listening skill as the most needed of the four basic language skills. Another finding of the study showed that the three categories of respondents perceived the usefulness of UEP in meeting the communication needs of the students differently. The findings also revealed that both UEP lecturers and students did significantly differ in their perceptions on

the increase in the credit hour allotted to UEP. A significant difference was found in the perception of UEP lecturers and students on the usefulness of the teaching methods in UEP. The three categories of respondents perceived evaluation procedures used in UEP differently; there was a significant difference in the perception in favour of UEP lecturers. Also, there was a significant difference in the perceptions of the three categories of respondents in the renewal needs of students identified in relation to communication skills (listening, speaking, reading, and writing).

Yusuf's (2018) research focused on functional literacy needs and enrichment interests of commercial drivers in North-central Nigeria. With a sample of 622, the scholar considered the moderator variables of religion, age, formal education level and experience, among others. A researcher-designed questionnaire was used for data collection and the collected data were analysed using the percentage, mean rating, standarad deviation and One-way Analysis of Variance (ANOVA). The researcher found that age significantly influenced the functional literacy needs of the respondents where old drivers (66-75years) claimed to need functional literacy most followed by those with the ages of 16-25, and 46-55, 56-65, 36-45 and 26-35 respectively. Another finding of the study showed that there was a significant influence of age on the enrichment interests of the respondents, with the respondents within the age range of 16-25 having the highest interest, followed by those within the ages of 66-75, 26-35; and 36-45, 46-55, and 56-65, respectively.

Furthermore, Yusuf (2018) found that there was a significant influence of religion on the functional literacy needs of the commercial drivers in the North-central geo-political zone of Nigeria; the variable significantly influenced the functional literacy needs of the Muslim respondents compared to their Christian and Traditional counterparts. Similarly, the variable significantly influenced the choice of enrichment interest of the Muslim commercial drivers compared to their Christian and Traditionalist counterparts. Formal education significantly

influenced the functional literacy needs of the commercial drivers in the North-central Nigeria; and Secondary, NCE/OND and HND/B.Sc. had the highest influence among others. In the same vein, the variable had a significant influence on the enrichment literacy interests of the respondents, with the HND/B.Sc. having a more significant influence on the respondents'enrichment interests than those with Primary, Sec., NCE/ND, M. Sc./M. Ed. and Other levels of qualification.

The researcher also found that driving experience did not influence the functional literacy needs of the commercial drivers, though the variable significantly influenced the enrichment literacy interest of the respondents. Drivers with 0-10years driving experience had more enrichment interests compared to those whose experience was within the age ranges of 11-20, and 21years and above.

Abíọ́lá's (2018) study investigated the functional literacy needs and enrichment interests of adolescent inmates of Borstal homes in Nigeria. He adopted a descriptive research survey of the cross-sectional sub-type. A mixed research involving both the qualitative and quantitative approaches was employed to elicit responses from a sample of 498 adolescent inmates selected from the three Borstal Institutions in Kàdúná, Ìlọrin and Abẹ́òkúta. Both the descriptive and inferential statistics were deployed to analyse the data collected.

The researcher reported a significant difference in the functional literacy needs among the adolescent inmates of Borstal homes in Nigeria based on religion. This implies that adolescent inmates significantly differed in their functional literacy needs based on religious affiliations. Thus, the adolescent inmates of other faiths than Islam and Christianity significantly differed in their functional literacy needs compared to their Muslim and Christian counterparts with the former claiming significantly higher needs than the latter. There was also a significant difference in the enrichment reading interests of the adolescent inmates based on their respective religions. In other words, it could be deduced that adolescent inmates

significantly differed in their reading interests based on their religious affiliations. The traditionalists claimed significantly higher enrichment reading interests than their Muslim and Christian counterparts.

Similarly, Àlàbí (2019), who investigated family literacy practice of junior secondary school students in Ìlọrin metropolis, Nigeria, engaged a sample of 300 junior secondary school students and employed mean rating, the percentage and ANOVA to analyse the data collected through a researcher-designed questionnaire. The scholar reported that religion did not significantly have influence on the literacy practice of junior secondary school students (respondents).

Further still, Abdulrahman (2019) studied child literacy activities in educated bilingual homes in Ìlorin, Nigeria. The researcher adopted a descriptive survey of the cross-sectional type. Through stratified and proportionate sampling technique, 203 Basic Three (3) pupils and their parents were sampled. School type, gender, age and qualification were the moderator variables considered in the study. The percentage, mean rating, the t-test and ANOVA were used to analyse the data collected through a researcher-designed questionnaire and a structured interview.

The researcher submitted that parents' gender did not have any significant influence on the language(s) employed in educated bilingual homes in Ilorin. Parents' age had a significant influence On the language(s) employed in educated bilingual homes in Ilorin, where parents with a minimum of sixty-one (61) years had the highest mean score of 8.00, followed by parents who were within the age bracket of 21-40 years with the mean score of 7.93, while parents within the age range of 41-60 had the least mean score of 6.92. No significant difference existed in the language(s) employed in educated bilingual homes in Ìlọrin, Nigeria in carrying out literacy activities based on parents' level of formal education.

**Appraisal of the Literature Reviewed**

This study investigated stakeholders' (parents', teachers' and artistes') perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria. The literature reviewed centres on theoretical framework; the concept of education in the Yorùbá context; Yorùbá oral literature and the concept of *Ọmọlúàbí*; educational values of Yorùbá oral literature; oral literature as a component of Nigerian indigenous language curriculum; meaning and characteristics of Yorùbá folksongs; meaning, forms and functions of Yorùbá folktales; the concept and values of Yorùbá myths; the concept and values of Yorùbá festivals; the roles of parents, teachers and artistes in the propagation of Yorùbá cultural values; and age, gender, religion, formal education level and experience as factors on perception.

Through the reviewed literature, it was revealed that the Yorùbá people have shared oral literature for hundreds of years. The Yorùbá people entertained themselves and taught lessons through various forms of oral literature before there were printed books. In other words, in the Yorùbá society, over the years, oral literature is told and retold. It is also gained from the literature reviewed that oral literature is a vehicle through which the Yorùbá people educate their younger ones. It (oral literature) contributes greatly to the education of the youths. Certain educational values are derived from it, such as aesthetic, didactic, heuristic, intellectual, therapeutic and physical values.

The literature reviewed indicates that a theory is a lens through which a work of art can be appraised. It is the critics' surgical blade for dissecting works of literature in order to expose and interpret the hidden meanings embedded in them (Adéyẹmí, 2006; Adéyẹmí, 2017). From the literature reviewed, it is shown that the end-product of education in the Yorùbá context is

to make an individual an *ọmọlúàbí* in all ramifications (Májàsán, 1967; Lawal, 1989; Awóníyì, 1978; Adédèjì, 2010; Adéríbigbé, 2015; Lawal, 2015). This is the reason why the Yorùbá society is always frowned at any individual who is not of good character.

Through the reviewed literature, it was pointed out that every society has a culture that is peculiar to it. It (culture) distinguishes one society from another. Yorùbá cultural values are the identity (emblem) that defines the Yorùbá people. From the literature reviewed, it was shown that these cultural values are gradually eroding. Boys do no longer postrate to greet parents and elders. The case of girls is not different. Parents, as the first teachers of children in an informal setting, school teachers in the formal system and artistes as role models, play significant roles in the propagation of Yorùbá cultural values. These roles include communicating in the Yorùbá language, wearing native attires, eating local foods, being morally upright and so on.

The literature reviewed also shows several studies conducted on oral literature. Among a few, Àbátàn (2011) researched on the folklorist as a teacher: towards the use of story-telling pedagogy. The study covered two States (Ògùn and Lagos), while a sample of fifty teachers of Yorùbá were randomly drawn from the two States. A researcher-designed questionnaire was used to collect data and the data collected were analysed using mean, standard deviation and the t-test statistic. The present study is similar to that of Àbátàn (2011) in that it used a researcher-designed questionnaire in the same geo-political zones. Also, the statistical tools of mean, standard deviation and the t-test were used in this study. However, other statistical package (PPMC) employed by Àbátàn (2011) was different from the percentages and ANOVA which the present study used. Also, the population and sample which the present study engaged were different from those of Àbátàn (2011). In addition, while Àbátàn's study covered two States, the present study covered three States (Lagos, Ọ̀yọ́ and Èkìtì).

The study by Ọdẹ́jọbí (2014) investigated Yorùbá indigenous folksongs as a veritable source for revitalising moral education among pre-school children in Ọ̀ṣun State of Nigeria. The study employed a descriptive research type. The population was mothers and grandmothers in Ifẹ̀ metropolis of the State, while the sample size was two hundred young mothers and grandmothers. A structured interview was used to collect data, and the collected data were analysed using the t-test statistic. Ọdẹ́jọbí's (2014) study was similar to the present study, in that, it adopted the same research type. However, while Odejobi's sample consisted of mothers and grandmothers, this study involved parents (males and females) teachers and artistes. Also, while Ọdẹ́jọbí's data analysis tool was limited to the t-test statistic, the present study, in addition to the t-test, employed mean rating, standard deviation and ANOVA for data analysis. Also, the present study was different from that of Ọdẹ́jọbí because, while Ọdẹ́jọbí covered a State (Ọ̀ṣun), the present study covered three States (Lagos, Ọ̀yọ́ and Èkìtì).

Finally, all the related literature available with the researcher at the time of this study are similar in terms of variables involved, but differs in terms of geographical location, population, sample size, sampling tecniques and instrument. Most of the previous studies were usually on forms of Yorùbá oral literature, educational values of Yorùbá oral literature and influence of some moderator variables such as gender, religion, formal education level/qualification and experience/age on perception. There was no indication that a study had been conducted to establish parents', teachers' and artistes' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria, with a view of nurturing them (senior secondary school students) with these educational values to become responsible members of the society.

## Conceptual Framework for the Study

The purpose of this study was to examine how the educational values of Yorùbá oral literature among senior secondary school students were perceived by stakeholders in South-western Nigeria. A framework is a written or visual representation that explains either graphically or in a narrative form, the main variables to be studied, the main factors, concepts and the presumed relationship among them (Miles & Huberman, 1994).

Yosef (2009) defines a conceptual framework as a network or a plane of interlinked concepts that together provide a comprehensive understanding of a phenomenon or phenomena. Similarly, conceptual framework is a product of critical review of one or more theories and related views and findings (Lawal, 2014). It assists the researcher to arrive at a possible design, methodology and general course of action towards resolving the research problem by identifying the important variables, the connections among them and how they can be measured statistically (i.e. quantitatively) or qualitatively (Lawal, 2014). In other words, a conceptual framework is thus a presentation of a fairly complex nexus of ideas, knowledge and findings based on researcher's familiarity with, and understanding of background theories, issues and related studies (Lawal, 2014).

**The Conceptual Framework for the Study**

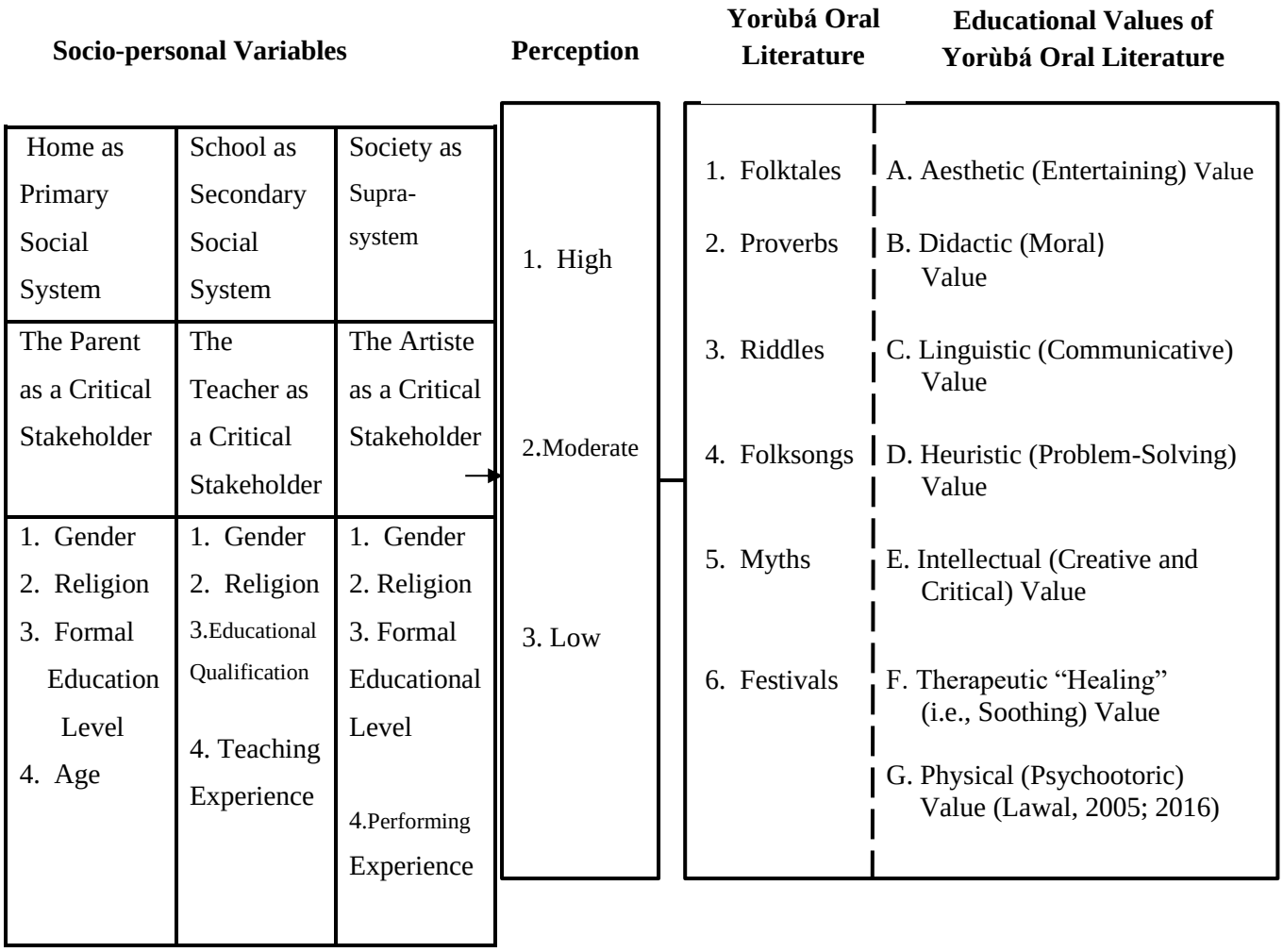



**Figure 1**: A Proposed Model on Influence of Socio-personal Variables on Stakeholders' Perception of the Educational Values of Yorùbá Oral Literature among Senior Secondary School Students

The theoretical framework and other literature reviewed informed the foregoing conceptual framework. The conceptual framework is a proposed model on influence of socio-personal variables on stakeholders' perception of the educational values of Yorùbá oral literature. The model has three main boxes. The first box that houses socio-personal variables indicates that education as a social institution and process starts from home (micro society) otherwise refers to as primary social system, with parents as the informal teachers. Then in the school (micro society), otherwise refers to as secondary social system, we have the professional teachers and in the larger (macro) society artistes are a critical segment of the public teachers

who operate in the non-formal social supra-system. This implies that parents, teachers and artistes are critical social groups.

This first box has three columns. The first column contains the personal variables (i.e. gender, religion, formal education level and age) of the parents which could influence their perception. The consideration of these variables conform with Ọdẹ́jọbí (2014) who considered gender, formal education level and age in his study of perception, while Yusuf (2018) considered the variables of religion, formal education level and age. The second column houses the personal variables (i.e. gender, religion, qualification and experience) of the teachers. Edu and Edu (2012) also examined gender, qualification and experience of teachers in their study, while Dhanani (2007) and Abíọ́lá (2018) included the variable of religion in their studies respectively.

The third column contains the moderator or intervening variables (i.e. gender, religion, formal education level and experience) considered with respect to the artistes. The consideration of these variables conforms to those of Shinn (1997) and Abdulrahman (2019). The former examined the variables of formal education level and years of experience, while the latter considered gender, qualification and age in their respective studies. Dhanani (2007), Abíọ́lá (2018) and Yusuf (2018) considered religion in their respective studies. How each set of variables in Columns 1, 2 and 3 influences parents', teachers' and artistes' perception of the educational values of Yorùbá oral literature was examined respectively.

The first box (Socio-personal Variables) influences the second box titled "Perception" which has three levels (i.e. High, Moderate and Low). This implies that the stakeholders' perception of the educational values of Yorùbá oral literature could be high, moderate or low. The second box connects with the third, which is a twin box. The first semi-box contains the forms of Yorùbá oral literature (Adéyẹmí, 2017) considered in this study, while the second

semi-box houses the educational values as identified by Lawal (2005; 2016). The content of the second semi-box is derived from the narration/performance of the content of the first semi-box. The dotted line within the box indicates a chain that binds the items in the two semi-boxes together. This implies that the set of items in both boxes are connected and cannot be separated. This conceptual model serves as a road-map that guides the methodology and the general conduct of the study.

# CHAPTER THREE

# RESEARCH METHODOLOGY

In this chapter, the procedures that were followed in carrying out this study are discussed under the following sub-headings.

a. Research Type

b. Population, Sample and Sampling Techniques

c. Instrumentation

d. Procedure for Data Collection

e. Data Analysis Techniques

## Research Type

A descriptive research survey of the cross-sectional type was employed in this study. A cross-sectional study is a type of research used to examine variables in different groups that are similar in other characteristics. This research type allows the researcher to compare variables at a single point in time (Olsen & George, 2004). Ọláwuyì (2015) observes that this type of research allows the researcher to collect data at a point in time from different specific groups, although the actual time required in completing the survey may be one day, a week, a month or more.

Specifically, things happening at a moment are the concern of a cross-sectional study. This allows the researcher to examine the gender, religion, formal educational level/qualification and experience/age of the stakeholders, in relation to their perception of the educational values of Yorùbá oral literature among secondary school students in South-western Nigeria. Therefore, the cross-sectional type of the descriptive research survey was used in conducting this study because it enabled the researcher to collect a large amount of information

on perception of the respondents (parents, teachers and artistes) on the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria.

**Population, Sample and Sampling Techniques**

The population for this study consisted of all the parents, senior secondary school teachers and artistes in all the six (Èkìtì, Lagos, Ògùn, Òǹdó, Ọ̀ṣun and Ọ̀yọ́) States of the South-western geo-political zone of Nigeria. The target population was all Yorùbá parents that have attained, at least, age forty (40) years; teachers of Yorùbá at the senior secondary school level; and Yorùbá artistes in Lagos, Ọ̀yọ́ and Èkìtì States. The three States being the largest, medium and smallest in terms of population in the geo-political zone (http://www.nairaland.com) were purposively selected.

Incidental sampling technique was used to select 600 parents (200 parents from each State). Some of these selected parents were accessed through their children in the senior secondary school, while some others were accessed in their respective homes by the research assistants. Also, a purposive sampling technique was used to select four hundred and fifty (450) teachers (150 teachers from each State), while an incidental sampling technique was used to select, from each of the three States, fifty (50) artistes, to make a total of one hundred and fifty (150) artistes (See Appendix II). The total sample for this study, therefore, was 1200 comprising 600 Yorùbá parents, 450 teachers of Yorùbá language and 150 Yorùbá artistes.

**Instrumentation**

A comprehensive researcher-designed questionnaire was used to collect data for this study. The instrument was titled “Stakeholders' Perception of the Educational Values of Yorùbá Oral Literature among Senior Secondary School Students Questionnaire (SPEVYOLSSSQ)”. It was divided into Sections A, B and C. Section A was sub-divided into

three parts: Ai, Aii and Aiii respectively. Sub-section Ai contained items on demographic characteristics about the parents' gender, religion, formal educational level and age, while Sub-section Aii contained demographic information on the teachers' gender, religion, educational qualification and teaching experience. Similarly, Sub-section Aiii contained items on demographic characteristics about artistes' gender, religion, formal education level and experience.

In Section B of the questionnaire, there were close-ended items used to examine stakeholders' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria. This section was divided into Sub-sections Bi, Bii, Biii, Biv, Bv, Bvi and Bvii. Each of the sub-sections focused on one educational value. In other words, items in Sub-sections Bi, Bii, Biii, Biv, Bv, Bvi and Bvii focused on didactic (moral), linguistic (communicative), heuristic (problem-solving), aesthetic (entertaining), intellectual (creative and critical), therapeutic (healing or soothing) and physical (psychomotoric) values of Yorùbá oral literature respectively. Each sub-section contained six items. Therefore, the total number of items in this section was forty-two (42). The items were structured on a five-point Likert scale format of Very Low (VL), Low (L), Moderate (M), High (H) and Very High (VH). The response options (VL, L, M, H and VH) attracted 1, 2, 3, 4 and 5 mark(s) respectively. While Section B was for quantitative data, Section C was open-ended used to elicit qualitative data. The data collected through Section C were used to complement the quantitative data that were collected via Section B.

The instrument was validated by submitting it to the researcher's supervisor and two experts in Yorùbá Education for content and structural assessment. Their suggestions and corrections were used to design the final version which was administered to forty (40) respondents who were not part of the sample but within the study population. The test re-test reliability procedure of an interval of four weeks was employed to determine the reliability of

the instrument. The sets of scores obtained from the administration were correlated using the Pearson's Product Moment Correlation Co-efficient statistic where a value of 0.83 was obtained.

**Procedure for Data Collection**

The researcher collected a letter of introduction from the Head, Department of Arts Education, Faculty of Education, University of Ìlọrin, Ìlọrin, Nigeria, requesting the co-operation of the respondents and their respective heads, in the case of the teacher-respondents. The researcher, through the research assistants, explained the purpose of the study to the school heads and the respondents.

The researcher employed the services of research assistants, who assisted in interpreting the questionnaire items to the illiterate parents and artistes and administering the instrument to them (parents and artistes) and to the teachers. These research assistants were those that have academic preparedness for this great task; have passion for Yorùbá culture and tradition; and are bilingual in the Yorùbá and English languages. The researcher personally visited the research assistants in each of the three selected states and explained to them the objectives of the study. Each section of the research instrument was also explained to them. Thereafter, the copies of the questionnaire were handed to them.

Some of the parents sampled for this study were accessed through their children in the senior secondary schools. Copies of the instrument were given to their children (students) to give their parents at home and returned the completed copies to the teacher of Yorùbá in their respective school. Similarly, the research assistant personally visited some of the parents in their respective homes to administer the instrument. The research assistants retrieved and returned the copies of the instrument to the researcher after the administration (See Appendix III for the list of research assistants engaged for the study).

**Data Analysis Techniques**

The data collected for this study were analysed using descriptive and inferential statistical methods. The percentage was used to describe the demographic data of the respondents in Section A, while the mean rating and the standard deviation were employed to answer Research Question 1. Research Questions 3, 4, 5 and 10 with their corresponding Hypotheses 2, 3, 4 and 9 were answered and tested using the t-test statistic, while Research Questions 2, 6, 7, 8, 9 and 11-14 with their corresponding Hypotheses 1, 5, 6, 7, 8 and 10-13 were answered and tested using the One-way Analysis of Variance (ANOVA) statistic, all at 0.05 significance level. Qualitative (i.e. thematic) analysis was done on the data collected on Section C of the instrument.

# CHAPTER FOUR

# DATA ANALYSIS AND RESULTS

The analysis and results were presented in this chapter under sub-headings which included demographic data of the respondents, answering the research questions, hypotheses testing, analysis of qualitative data and summary of major findings. The data were obtained from one thousand, one hundred and forty-four respondents (566 parents, 436 teachers, 142 artistes) whose copies of the questionnaire designed for the study were completely and well filled. Though the targeted sample for the study was one thousand, two hundred (600 parents, 450 teachers, 150 artistes), one thousand, one hundred and sixty-five (1165) copies of the questionnaire were retrieved from them, but twenty-one (21) among the retrieved copies were not properly filled. The one thousand, one hundred and forty-four (1144) completely and well-filled questionnaire copies were used for the study, indicating a 97.08 percent retrieval rate and a 95.33 percent of the sample rate.

Both quantitative and qualitative data analyses were employed in this study. For the quantitative analysis, both descriptive and inferential statistics were used to analyse the data collected. The demographic data of the respondents (parents, teachers and artistes) were described using the percentage, while Research Question 1 was answered using the mean rating and the standard deviation. All other research questions were answered through their corresponding hypotheses. Research Questions 3, 4, 5 and 10 with their corresponding Hypotheses 2, 3, 4 and 9 were answered and tested through the t-test, while other Research Questions 2, 6, 7, 8, 9 and 11-14 with their corresponding Hypotheses 1, 5, 6, 7, 8 and 10-13 were answered and tested using the One-way Analysis of Variance (ANOVA), all at 0.05 level of significance. For qualitative analysis, content method was used to analyse the responses of the respondents to the open-ended section of the questionnaire.

**Demographic Characteristics of the Respondents**

This section describes the demographic information of the respondents (parents, teachers and artistes) sampled, using the percentage as shown in Table 5.

**Table 5: Distribution of the Respondents Based on their Classification (N=1144)**

| Classification | Frequency | Percentage (%) |
|---|---|---|
| **Parents** | 566 | 49.48 |
| **Teachers** | 436 | 38.11 |
| **Artistes** | 142 | 12.41 |
| **Total** | **1144** | **100.0** |

Table 5 reveals different categories of respondents sampled for this study. Five hundred and sixty-six (566) parents were sampled, representing 49.48%, 436 (38.11%) were teachers, while the rest 142 (12.41%) were artistes.

**Table 6: Distribution of the Respondents Based on Gender (N=1144)**

| Status | Characteristics | Frequency | Percentage (%) |
|---|---|---|---|
| | Male | 332 | 58.7 |
| **Parents** | Female | 234 | 41.3 |
| | **Total** | **566** | **100.0** |
| | Male | 225 | 51.6 |
| **Teachers** | Female | 211 | 48.4 |
| | **Total** | **436** | **100.0** |
| | Male | 95 | 66.9 |
| **Artistes** | Female | 47 | 33.1 |
| | **Total** | **142** | **100.0** |

Table 6 reveals that 332 (58.7%), 225 (51.6%) and 95 (66.9%) were male parents, teachers and artistes respectively, while 234 (41.3%), 211 (48.4%) and 47 (33.1%) were female parents, teachers and artistes respectively.

**Table 7: Distribution of Respondents Based on their Religion (N=1144)**

| Status | Religion | Frequency | Percentage (%) |
|---|---|---|---|
| | Christianity | 291 | 51.4 |
| **Parents** | Islam | 261 | 46.1 |
| | Indigenous Religion | 14 | 2.5 |
| | **Total** | **566** | **100.0** |
| | Christianity | 235 | 53.9 |
| **Teachers** | Islam | 197 | 45.2 |
| | Indigenous Religion | 4 | 0.9 |
| | **Total** | **436** | **100.0** |
| | Christianity | 58 | 40.8 |
| **Artistes** | Islam | 70 | 49.3 |
| | Indigenous Religion | 14 | 9.9 |
| | **Total** | **142** | **100.0** |

Table 7 shows that 291 (51.4%), 235 (53.9%) and 58 (40.8%) were christian parents, teachers and artistes respectively; 261 (46.1%), 197 (45.2%) and 70 (49.3%) were muslim parents, teachers and artistes respectively; while 14 (2.5%), 4 (0.9%) and 14 (9.9%) were indigenous religion parents, teachers and artistes respectively.

**Table 8: Distribution of the Stakeholders' Educational Level/Qualification (N=1144)**

| Status | Educational Level/Qualifications | Frequency | Percentage (%) |
|---|---|---|---|
| | No Formal Education | 29 | 5.1 |
| | Primary School Leaving | 125 | 22.1 |
| | Certificate/Grade II/WASC/SSCE | | |
| | NCE/ND or equivalent | 206 | 36.4 |
| **Parents** | First Degree/HND or equivalent | 196 | 34.6 |
| | Other Qualification | 10 | 1.8 |
| | **Total** | **566** | **100.0** |
| | No Formal Education | 7 | 4.9 |
| | Primary School Leaving | 28 | 19.7 |
| | Certificate/Grade II/WASC/SSCE | | |
| | NCE/ND or equivalent | 55 | 38.7 |
| **Artistes** | First Degree/HND or equivalent | 50 | 35.2 |
| | Other Qualification | 2 | 1.4 |
| | **Total** | **142** | **100.0** |
| | B. A. (Ed.)/M. Ed/ Ph. D. Yorùbá Education | 308 | 70.6 |
| **Teachers** | B. A. Yorùbá + PGDE | 77 | 17.7 |
| | Other Qualifications | 51 | 11.7 |
| | **Total** | **436** | **100.0** |

Table 8 shows that 29 (5.1%) and 7 (4.9%) of the parents and artistes respectively did not attend any formal school; 125 (22.1%) and 28 (19.7%) of the parents and the artistes respectively had primary school-leaving certificate; 206 (36.4%) and 55 (38.7%) of the parents and artistes respectively obtained NCE/ND or equivalent certificate; 196 (34.6%) and 50 (35.2%) of the parents and artistes respectively had First Degree/HND or equivalent, while 10 (1.8%) and 2 (1.4%) of the parents and artistes respectively had the qualification higher than first degree..

In the same vein, 308 (70.6%) of the teachers sampled had a minimum of B. A. (Ed.) Yorùbá Education; 77 (17.7%) possessed B. A. Yorùbá + PGDE, while the 51 (11.7%) had other qualifications such as Nigeria Certificate in Education (NCE).

**Table 9: Distribution of the Parents by Age (N=566)**

| Age | Frequency | Percentage (%) |
|---|---|---|
| 40 to 50 years | 323 | 57.1 |
| 51 to 60 years | 180 | 31.8 |
| 61 years and above | 63 | 11.1 |
| **Total** | **566** | **100.0** |

Table 9 indicates that 323 (57.1%) of the parents were within the age bracket of 40 to 50 years; 180 (31.8%) were within the age group of 51 to 60 years, while 63 (11.1%) were 61 years and above.

**Table 10: Distribution of the Teachers Based on Teaching Experience (N=436)**

| Teaching Experience | Frequency | Percentage (%) |
|---|---|---|
| 0 to 5 years | 98 | 22.5 |
| 6 to 10 years | 159 | 36.5 |
| 11 years and above | 179 | 41.1 |
| **Total** | **436** | **100.0** |

Table 10 shows that out of the 436 teachers sampled, 98 (22.5%) had 0 – 5-year teaching experience, 159 (36.5%) had between 6 and 10-year experience, while 179 (41.1%) had taught for at least eleven (11) years.

**Table 11: Distribution of Artistes Based on Performing Experience (N=142)**

| Performing Experience | Frequency | Percentage (%) |
|---|---|---|
| 0 to 5 years | 39 | 27.5 |
| 6 to 10 years | 39 | 27.5 |
| 11 years and above | 64 | 45.1 |
| **Total** | **142** | **100.0** |

Table 11 shows that 39 (27.5%) had performing experience between 0 and 5 years (less experienced), 39 (27.5%) had performing experience between 6 and 10 years (experienced), while 64 (45.1%) had performed for at least 11years and above (very experienced).

**Answering of Research Questions**

Fourteen research questions were raised in line with the research objectives. Research Question One was answered using the mean ranking and the standard deviation. Other Research Questions (2-14) that have corresponding hypotheses (1-13) were tested using inferential statistics such as the independent t-test and the One-way Analysis of Variance (ANOVA). In order to answer Research Question 1, inferences were drawn from the mean scores and the critical ranges of scores on a five-point scale were used as shown in Table 12 below.

**Table 12: Table of Inference**

| Critical Range | Inference |
|---|---|
| 1.00 – 1.49 | Very Low |
| 1.50 – 2.49 | Low |
| 2.50 – 3.49 | Moderate |
| 3.50 – 4.49 | High |
| 4.50 – 5.00 | Very High |

***Research Question 1:*** *How do the stakeholders perceive the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria?*

The responses of the stakeholders (parents, teachers and artistes) to the forty-two (42) items on the educational values of Yorùbá oral literature among senior secondary school students were analysed and presented in Table 13 below.

**Table 13: Mean and Standard Deviation Analysis of the Stakeholders' Perception of the Educational Values of Yorùbá Oral Literature among SSS Students in South-western Nigeria (N=1144)**

| S/N | Items | Mean | SD | Rank | Inference |
|---|---|---|---|---|---|
| | **Stakeholders' perception of the didactic (moral) values that can be obtained from:** | | | | |
| 1 | Yorùbá proverbs (e. g. *Ààbọ̀ ọ̀rọ̀ là á sọ fún ọmọlúàbí*) among SSS students? | 3.50 | .972 | 2nd | **High** |
| 2 | Yorùbá riddles (e. g.*Oníbàáwí lódìlódì, kì í kan ọmọdé níkòó, àgbàlagbà ní í kàn níkòó*) among SSS students? | 3.61 | .917 | 1st | **High** |
| 3 | Yorùbá folktales (e. g.*Aṣín àti Ọ̀kẹ́rẹ́*) among SSS students? | 3.09 | .999 | 34th | **Moderate** |
| 4 | Yorùbá folksongs (e. g. *Ẹ má wẹ̀yìn o*) among SSS students? | 2.76 | 1.248 | 42nd | **Moderate** |
| 5 | Yorùbá myths (e. g. *Má ṣe jókòó nínú odó*) among SSS students? | 3.11 | .971 | 32nd | **Moderate** |
| 6 | Yorùbá festivals (e. g. *Ifá)* among SSS students? | 3.17 | .980 | 23rd | **Moderate** |
| | **SUB-TOTAL= 19.75** | **3.29** | **1.015** | **1st** | **Moderate** |
| | **Stakeholders' perception of the intellectual (creative and critical) values that can be derived from:** | **Mean** | **SD** | **Rank** | **Inference** |
| 7 | Yorùbá proverbs (e. g. *Ẹyin ló ń di àkùkọ*) among SSS students? | 3.41 | .930 | 6th | **Moderate** |
| 8 | Yorùbá riddles (e. g. *Bíríkìlà òkè odò, a kọlé má gbowó*) among SSS students? | 3.29 | .911 | 13th | **Moderate** |
| 9 | Yorùbá folktales (e. g. *Ẹye àgbìgbò bá n gbómọ́ mi*) among SSS students? | 3.26 | .999 | 16th | **Moderate** |
| 10 | *Yorùbá* folksongs (e. g. *Eni bí ení, Èjì bí èjì*) among SSS students? | 2.92 | 1.137 | 38th | **Moderate** |
| 11 | Yorùbá myths (e. g. *Ìṣẹ̀dá Ayé láti Ilé-Ifẹ̀*) among SSS students? | 3.27 | .898 | 15th | **Moderate** |
| 12 | Yorùbá festivals (e. g. *Ifá)* among SSS students? | 3.13 | .967 | 30th | **Moderate** |
| | **SUB-TOTAL= 19.28** | **3.21** | **.974** | **4th** | **Moderate** |

| | **Stakeholders' perception of the linguistic (communicative) values that can be obtained from:** | **Mean** | **SD** | **Rank** | **Inference** |
|---|---|---|---|---|---|
| 13 | Yorùbá proverbs (e. g. *Ẹni tí a ní kí ó se tó, tó ní òun kò lè ṣe tó, tò, tó*) among SSS students? | 3.29 | .954 | 13th | **Moderate** |
| 14 | Yorùbá riddles (e. g. *Wòrúkú tindí tindí, Wòrúkú tindì tindì, Wòrúkú bí igba ọmọ, ó yọ ẹgba lé wọn lọ́wọ́*) among SSS students? | 3.42 | 1.000 | 5th | **Moderate** |
| 15 | Yorùbá folktales (e. g. *Èrò tó ń re Òjééje*) among SSS students? | 3.22 | .982 | 20th | **Moderate** |
| 16 | Yorùbá folksongs (e. g. *Ta ló wà nínú ọgbà náà*) among SSS students? | 2.87 | 1.137 | 40th | **Moderate** |
| 17 | Yorùbá myths (e. g. *Má ṣe lu nǹkan ọ̀sìn ní ìlùkulù*) among SSS students? | 3.02 | .898 | 36th | **Moderate** |
| 18 | Yorùbá festivals (i. e. *Ifá)* among SSS students? | 3.14 | .967 | 27th | **Moderate** |
| | **SUB-TOTAL= 18.96** | **3.16** | **1.031** | **7th** | **Moderate** |

| | **Stakeholders' perception of the heuristic (problem-solving) values that can be obtained from:** | **Mean** | **SD** | **Rank** | **Inference** |
|---|---|---|---|---|---|
| 19 | Yorùbá proverbs (e. g. *Ẹni tí kò jẹ gbìì, kì í kú gbìì*) among SSS students? | 3.39 | .896 | 9th | **Moderate** |
| 20 | Yorùbá riddles (e. g. *Òrìṣà kékeré, kò ṣé é gbé bọ párá*) among SSS students? | 3.44 | .915 | 4th | **Moderate** |
| 21 | Yorùbá folktales (e. g. *Ìjàpá àti Erin*) among SSS students? | 3.15 | 1.013 | 25th | **Moderate** |
| 22 | Yorùbá folksongs (e. g. *Olókùn Mẹ́ran*) among SSS students? | 2.85 | 1.108 | 41st | **Moderate** |
| 23 | Yorùbá myths (e. g. *Kí aláboyún má ṣe rìn lóòrùn ọ̀sán gangan*) among SSS students? | 3.23 | .967 | 18th | **Moderate** |
| 24 | Yorùbá festivals (e. g. *Ifá)* among SSS students? | 3.24 | .949 | 17th | **Moderate** |
| | **SUB-TOTAL= 19.30** | **3.22** | **.974** | **3rd** | **Moderate** |

| | **Stakeholders' Perception of the aesthetic (entertaining) values that can be obtained from:** | **Mean** | **SD** | **Rank** | **Inference** |
|---|---|---|---|---|---|
| 25 | Yorùbá proverbs (e. g. *Àgbàlagbà kì í jó láńgbáláńgbá*) among SSS students? | 3.38 | .917 | 7th | **Moderate** |
| 26 | Yorùbá riddles (e. g. *Pápáta pápáta, pápáta dé orí àpáta rá*) among SSS students? | 3.41 | .929 | 11th | **Moderate** |
| 27 | Yorùbá folktales (e. g. *Pápáta pápáta, pápáta dé orí àpáta rá*) among SSS students? | 3.11 | .971 | 26th | **Moderate** |
| 28 | Yorùbá folksongs (e. g. *Lúbúlúbú ta ni yóó lọọjà bó bá dalẹ́?*) among SSS students? | 3.01 | 1.019 | 34th | **Moderate** |
| 29 | Yorùbá myths (e. g. *Má se rìn tàbí fọn fèrè ní òru ọ̀gànjọ́*) among SSS students? | 3.13 | .956 | 19th | **Moderate** |
| 30 | Yorùbá festivals (e. g. *Ifá)* among SSS students? | 3.17 | .919 | 32nd | **Moderate** |
| | **SUB-TOTAL= 19.21** | **3.20** | **.952** | **5th** | **Moderate** |
| | **Stakeholders' perception of the therapeutic (healing or soothing) values that can be obtained from:** | **Mean** | **SD** | **Rank** | **Inference** |
| 31 | Yorùbá proverbs (e. g. *Adùn ní í gbẹ̀yìn ewúro*) among SSS students? | 3.41 | .939 | 2nd | **Moderate** |
| 32 | Yorùbá riddles (e. g. *Gbajúmọ̀ kú, gbajúmọ̀ rọ̀run, ẹ̀yìnkùlé gbajúmọ̀ tún ń dán gbinrin*) among SSS students? | 3.33 | .916 | 15th | **Moderate** |
| 33 | Yorùbá folktales (e. g. *Kerebùjé àti Ìjàpá*) among SSS students? | 3.22 | .966 | 30th | **Moderate** |
| 34 | Yorùbá folksongs (e. g. *Ìsá-ǹ-sa-lùbọ́*) among SSS students? | 3.06 | 1.031 | 26th | **Moderate** |
| 35 | Yorùbá myths (e. g. *Ìdí tí Sánmọ́-ọ̀n fi jìnnà sí Ilẹ̀*) among SSS students? | 3.21 | .935 | 19th | **Moderate** |
| 36 | Yorùbá festivals (e. g. *Ifá)* among SSS students? | 3.23 | .922 | 18th | **Moderate** |
| | **SUB-TOTAL = 19.46** | **3.24** | **.949** | **2nd** | **Moderate** |

| | Stakeholders' perception of the physical (psychomotoric) values that can be obtained from: | Mean | SD | Rank | Inference |
|---|---|---|---|---|---|
| 37 | Yorùbá proverbs (e. g. *Eégún tó bá ní atọ́kùn, kì í sọnù*) among SSS students? | 3.31 | .906 | 12th | **Moderate** |
| 38 | Yorùbá riddles (e. g. *Níjọ́ ogun rúkérúké, gbogbo èèyàn ló sá wọnú àdó kan ṣoṣo*) among SSS students? | 3.47 | 1.092 | 3rd | **Moderate** |
| 39 | Yorùbá folktales (e. g. *Eerin àti Ìjàpá*) among SSS students? | 3.14 | 1.002 | 27th | **Moderate** |
| 40 | Yorùbá folksongs (e. g. *Bojúbojú*) among SSS students? | 2.90 | 1.188 | 39th | **Moderate** |
| 41 | Yorùbá myths (e. g. *Ìjà Òsùpá àti Òòrùn*) among SSS students? | 3.15 | 1.026 | 25th | **Moderate** |
| 42 | Yorùbá festivals (e. g. *Ifá)* among SSS students? | 3.14 | .930 | 27th | **Moderate** |
| | **SUB-TOTAL= 19.11** | **3.19** | **1.024** | **6th** | **Moderate** |
| | **GRAND TOTAL= 134.43** | **3.22** | **.970** | | **Moderate** |

Table 13 shows that forty-two (42) items addressed the stakeholders' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria, while all the items were ranked from 1st to 42nd positions. As revealed in the table, only Item 2 (Yorùbá riddles, e.g.*Oníbàáwí lódòlódì, kì ì kan ọmọdé níkòó, àgbàlagbà ní í kàn níkòó*) and Item 1 (Yorùbá proverbs, e.g. *Ààbọ̀ ọ̀rọ̀ là á sọ fún omọlúàbí*) had the highest mean scores of 3.61 and 3.50 and ranked 1st and 2nd respectively. The two items are under didactic (moral) values. This means that the stakeholders' perception of the didactic values of Yorùbá riddles and proverbs was high. By implication, therefore, Yorùbá riddles and proverbs have a high tendency of enriching senior secondary school students morally.

Item 38 (under the physical values) was ranked 3rd with the mean score of 3.47. The item was on Yorùbá riddles (e.g. *Níjọ́ ogun rúkérúké, gbogbo èèyàn ló sá wọnú àdó kan ṣoṣo*). Thus, the stakeholders seemed to perceive it better than the other items, apart from the second

and first items (ranked 1st and 2nd with the mean scores of 3.61 and 3.50 respectively) which focused on the didactic values.

The table also shows that Items 20 and 14 under the heuristic and linguistic values ranked 4th and 5th with their mean scores of 3.44 and 3.42 respectively. Both items were on Yorùbá riddles. Items 7 (under intellectual values), 26 (under aesthetic values) and 31 (under therapeutic values) were ranked 6th with the mean score of 3.41. Items 7 and 31 were on Yorùbá proverbs (e.g. *Ẹyin ló ń di àkùkọ* and *Adùn ní í gbèyìn ewúro*), while Item 26 was on Yorùbá riddles (e.g. *Pápátá pàpàta pápátà, pápátá dé orí àpáta rá*). Items 19 (under the heuristic values) and 25 (under aesthetic values) ranked 9th and 10th with their means scores of 3.39 and 3.38 respectively. The two items were on Yorùbá proverbs (e. g. *Ẹni tí kò jẹ gbìì, kì í kú gbìì* and *Àgbàlagbà kì í jó láńgbáláńgbá*). The 11th and 12th ranks were occupied by Items 32 and 37 with their mean scores of 3.33 and 3.31 respectively, while the 13th rank was occupied by both Items 9 (under intellectual values) and 13 (under linguistic values) with the mean score of 3.29.

Items 11, 9 and 24 ranked 15th, 16th and 17th with their mean scores of 3.27, 3.26 and 3.24 respectively. Both Items 11 and 9 were on the intellectual (creative and critical) values, while Item 24 was on the heuristic values. The 18th rank was occupied by both Items 23 and 36 with the mean score of 3.23. Item 23 was on the heuristic values of Yorùbá myths, while Item 36 was on the therapeutic values of Yorùbá festivals. Similarly, the 20th rank was occupied by both Items 15 and 33 with the mean score of 3.22. The two items were on the linguistic values and therapeutic values of Yorùbá folktales respectively.

The 22nd rank was occupied by Item 35 (under therapeutic values) with the mean score of 3.21, while both Items 6 (under didactic values of Yorùba festivals) and 30 (under aesthetic values of Yorùbá festivals) occupied 23rd position with the mean score of 3.17. Both Items 21

(under heuristic values of Yorùbá folktales) and 41 (under physical values of Yorùbá myths) were ranked 25th with the mean score of 3.15. The 27th ranked was occupied by Items 19 (under linguistic values of Yorùbá festivals), 39 (under physical values of Yorùbá folktales) and 42 (under physical values of Yorùbá festivals) with the mean score of 3.14.

Both Items 12 and 29 on one hand, and 5 and 27 on the other hand, ranked 30th and 32nd with their mean scores of 3.13 and 3.11 respectively. All other items had distinct mean scores and ranked thus accordingly. For instance, Items 3, 34, 17, 28, 10, 40, 16, 22 and 4 were ranked 34th to 42nd based on their mean scores respectively.

Based on the critical range in Table 12 for the results, all the mean scores of the items were above the 2.50 benchmark for the moderate perception. Furthermore, the table shows the sub-mean of each educational values with the didactic values having the highest mean (3.29) and thus ranked first, followed by the therapeutic values and heuristic values with their mean scores of 3.24 and 3.22, and thus ranked 2nd and 3rd respectively, all indicating moderate perception. The 4th, 5th and 6th ranks were occupied by the intellectual values, the aesthetic values and the physical values with their mean scores of 3.21, 3.20 and 3.19 respectively. The 7th rank was occupied by the linguistic values with the mean score of 3.18. In addition, the table shows that the Cumulative Mean of the stakeholders' perception was 3.22 which falls within the critical range of 2.50-3.49. This implies that the stakeholders had a moderate perception of the educational values of Yorùbá oral literature among senior secondary school in South-western Nigeria.

**Hypotheses Testing**

Thirteen null research hypotheses were postulated and tested in the course of this study. Hypotheses 2, 3, 4 and 9 were tested using the t-test statistical technique, while Hypotheses 1, 5, 6, 7, 8 and 10-13 were tested using One-way Analysis of Variance (ANOVA) statistical technique, and the decision to reject or not to reject the hypotheses was taken at 0.05 level of significance.

**$Ho_1$:** *There is no significant difference among the parents, teachers and the artistes in their perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria.*

**Table 14: One-way Analysis of Variance Showing Differences in the Perception of Parents, Teachers and Artistes of the Educational Values of Yorùbá Oral Literature among SSS Students in South-western Nigeria (N=1144)**

| Source of Variance | Sum of Squares | Df | Mean Square | Cal. F | Tab. F | Sig. | Decision |
|---|---|---|---|---|---|---|---|
| Between Groups | 728.227 | 2 | 364.113 | | | | **Ho** |
| Within Groups | 575720.217 | 1141 | 504.575 | 0.722 | 3.00 | .486 | **Accepted** |
| **Total** | 576448.444 | 1143 | | | | | |

Table 14 shows calculated F-value of 0.722 computed at 0.05 level of significance and the critical F-value of 3.00. Since the calculated F-value (0.722) is less than the critical F-value (3.00), Hypothesis One which states that there was no significant difference in parents', teachers' and artistes' perception of the educational values of Yorùbá oral literature among senior secondary school (SSS) students in South-western Nigeria is, therefore, accepted. This implies that the three groups of stakeholders percieved the educational values of Yorùbá oral literature among SSS students the same way, i. e. moderately.

**$Ho_2$:** *There is no significant influence of gender on the parents' perception of educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria.*

**Table 15: The t-Test Analysis Showing the Influence of Gender on the Parents' Perception of the Educational Values of Yorùbá Oral Literature (N=566)**

| Gender | N | Mean | Std. | Df | Cal. t-value | Crit. t-value | Sig. | Decision |
|---|---|---|---|---|---|---|---|---|
| Male Parents | 332 | 134.30 | 20.64 | | | | | |
| | | | | 564 | 0.300 | 1.640 | .765 | NS |
| Female Parents | 234 | 134.87 | 24.13 | | | | | |

P > 0.05

Table 15 shows that the calculated t-value is 0.300 computed at 0.05 level of significance and the critical t-value is 1.640. Since the calculated t-value (0.300) is less than the critical t-value (1.640), Hypothesis Two is hereby not rejected. This implies that there was no significant influence of gender on the parents' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria, as both the male and the female parents had a moderate perception.

**Ho3:** *Gender does not significantly influence the teachers' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria.*

**Table 16: The t-Test Analysis Showing the Influence of Gender on the Teachers' Perception of the Educational Values of Yorùbá Oral Literature (N=436)**

| Gender | N | Mean | Std. | Df | Cal. t-value | Crit. t-value | Sig. | Decision |
|---|---|---|---|---|---|---|---|---|
| Male Teachers | 225 | 131.88 | 19.14 | | | | | |
| | | | | 434 | 4.156 | 1.640 | .000 | S |
| Female Teachers | 211 | 140.81 | 25.44 | | | | | |

Table 16 shows that the calculated t-value is 4.156 computed at 0.05 level of significance and the critical t-value is 1.640. Since the calculated t-value (4.156) is greater than the critical t-value (1.640), Hypothesis Three is hereby rejected, implying that the female teachers perceived the educational values of Yorùbá oral literature better than their male counterparts.

**Ho4:** *There is no significant influence of gender on the artistes' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria.*

**Table 17: The t-Test Analysis Showing the Influence of Gender on the Artistes' Perception of the Educational Values of Yorùbá Oral Literature (N=142)**

| Gender | No | Mean | Std. | Df | Cal. t-value | Crit. t-value | Sig. | Decision |
|---|---|---|---|---|---|---|---|---|
| Male Artistes | 95 | 134.03 | 22.49 | 140 | 1.360 | 1.645 | .176 | NS |
| Female Artistes | 47 | 139.51 | 22.79 | | | | | |

P > 0.05

Table 17 shows that the calculated t-value is 1.360 computed at 0.05 level of significance and the critical t-value is 1.645. Since the calculated t-value (1.360) is less than the critical t-value (1.645), Hypothesis Four is hereby not rejected. This implies that there was no significant influence of gender on the artistes' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria.

**Ho$_5$:** *Religion does not significantly influence the parents' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria.*

**Table 18: One-way ANOVA Showing the Influence of Parents' Religious Belief on their Perception of the Educational Values of Yorùbá Oral Literature (N=566)**

| Source of Variance | Sum of Squares | Df | Mean Square | Cal. F | Tab. F | Sig. | Decision |
|---|---|---|---|---|---|---|---|
| Between Groups | 1000.146 | 2 | 500.073 | | | | |
| Within Groups | 275736.647 | 563 | 489.763 | 1.021 | 3.01 | .361 | NS |
| **Total** | 276736.793 | 565 | | | | | |

Table 18 indicates that the calculated F-value is 1.021 computed at 0.05 level of significance and the critical F-value is 3.01. Since the calculated F-value (1.021) is less than the critical F-value (3.01), Hypothesis Five is hereby not rejected. This implies that religion did not significantly influence the parents' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria, with all the religious groups investigated having a moderate perception.

**Ho$_6$:** *There is no significant influence of religion on the teachers' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria.*

**Table 19: One-way ANOVA Showing the Influence of Teachers' Religious Belief on their Perception of the Educational Values of Yorùbá Oral Literature (N=436)**

| Source of Variance | Sum of Squares | df | Mean Square | Cal. F | Tab. F | Sig. | Decision |
|---|---|---|---|---|---|---|---|
| Between Groups | 943.599 | 2 | 471.799 | | | | |
| Within Groups | 225675.234 | 433 | 521.190 | .905 | 3.01 | .405 | NS |
| **Total** | 226618.833 | 435 | | | | | |

Table 19 indicates that the calculated F-value is 0.905 computed at 0.05 level of significance and the critical F-value is 3.01. Since the calculated F-value (0.905) is less than the critical F-value (3.01), Hypothesis Six is hereby not rejected. This implies that there was no significant influence of religion on the teachers' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria, with all the religious groups investigated having a moderate perception.

**$Ho_7$:** *There is no significant influence of religion on the artistes' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria.*

**Table 20: One-way ANOVA Showing the Influence of Artistes' Religious Belief on their Perception of the Educational Values of Yorùbá Oral Literature (N=142)**

| Source of Variance | Sum of Squares | df | Mean Square | Cal. F | Tab. F | Sig. | Decision |
|---|---|---|---|---|---|---|---|
| Between Groups | 1583.205 | 2 | 791.603 | | | | |
| Within Groups | 70781.386 | 139 | 509.219 | 1.555 | 3.09 | .215 | NS |
| **Total** | 72364.592 | 141 | | | | | |

Table 20 shows that the calculated F-value is 1.555 computed at 0.05 level of significance and the critical F-value is 3.01. Since the calculated F-value (1.555) is less than the critical F-value (3.01), Hypothesis Seven is hereby not rejected. This implies that there was no significant influence of religion on the artistes' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria, with all the religious groups having a moderate perception.

**$Ho_8$:** *Formal education level has no significant influence on the parents' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria.*

**Table 21: One-way ANOVA Showing the Influence of Formal Education Level of Parents on their Perception of the Educational Values of Yorùbá Oral Literature (N=566)**

| Source of Variance | Sum of Squares | df | Mean Square | Cal. F | Tab. F | Sig. | Decision |
|---|---|---|---|---|---|---|---|
| Between Groups | 10202.564 | 4 | 2550.641 | | | | |
| Within Groups | 301117.311 | 561 | 536.751 | 4.752 | 2.39 | .000 | S |
| **Total** | 311319.875 | 565 | | | | | |

Table 21 shows that the calculated F-value is 4.752 computed at 0.05 level of significance and the critical F-value is 2.39. Since the calculated F-value (4.752) is greater than the critical F-value (2.39), Hypothesis Eight is hereby rejected. This implies that formal education level had a significant influence on the parents' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria. In order to ascertain where the significant difference lies, Duncan's Post-Hoc analysis was carried out, and the output is shown in Table 22.

**Table 22: Duncan's Post-Hoc Analysis of the Significant Influence of Formal Education Level on the Parents' Perception of the Education Values of Yorùbá Oral Literature (N=566)**

| Duncan Grouping | N | Means | Group | Parents' Formal Educational Level |
|---|---|---|---|---|
| A | 206 | 134.9669 | 1 | First Degree/ HND Plus |
| B | 206 | 128.1650 | 2 | NCE/ OND or its equivalent |
| C | 29 | 123.5517 | 3 | No formal Education |
| D | 125 | 119.0320 | 4 | Primary school leaving certificate/ GRD II/ III |

Table 22 shows that the Duncan's Post-Hoc indicates the significant difference noted in the ANOVA table. Group 1 (high formal education parents) with the mean score of 134.9669 differed significantly from Groups 2 (average formal education parents) and 3 (no formal education parents) with the mean the scores of 128.1650 and 123.5517 respectively, while Group 4 (low formal education parents) with the mean score of 119.0320 differed significantly from Groups 1, 2 and 3. All the groups therefore differed significantly from one another, with higher levels having better perception than the lower ones in a descending order.

**$Ho_9$:** *Qualification does not have any significant influence on the teachers' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria.*

**Table 23: The t-Test Analysis Showing the Influence of Qualification on the Teachers' Perception of the Educational Values of Yorùbá Oral Literature (N=436)**

| Qualification | N | Mean | Std. | Df | Cal. T-value | Crit. T-value | Sig. | Decision |
|---|---|---|---|---|---|---|---|---|
| Qualified | 385 | 142.3725 | 21.69 | 434 | 2.062 | 1.640 | .040 | S |
| Unqualified | 51 | 135.3870 | 22.87 | | | | | |

Table 23 reveals that the calculated t-value is 2.062 computed at 0.05 level of significance and the critical t-value is 1.640. Since the calculated t-value (2.062) is greater than the critical t-value (1.640), Hypothesis Nine is hereby rejected. This implies that qualification had a significant influence on the teachers' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria, with the qualified teachers having a higher mean score than their unqualified counterparts.

**$Ho_{10}$:** *There is no significant influence of formal education level on the artistes' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria.*

**Table 24: One-way ANOVA Showing the Influence of Formal Education Level on the Artistes' Perception of the Educational Values of Yorùbá Oral Literature (N=142)**

| Source of Variance | Sum of Squares | Df | Mean Square | Cal. F | Tab. F | Sig. | Dec. |
|---|---|---|---|---|---|---|---|
| Between Groups | 1896.480 | 4 | 474.120 | | | | |
| Within Groups | 70468.112 | 137 | 514.366 | .922 | 2.46 | .453 | NS |
| **Total** | 72364.592 | 141 | | | | | |

Table 24 reveals that the calculated F-value is 0.922 computed at 0.05 level of significance and the critical F-value is 2.46. Since the calculated F-value (0.922) is less than the critical F-value (2.46), Hypothesis Ten is hereby not rejected. This implies that there was no significant influence of formal education level on the artistes' perception of the educational

values of Yorùbá oral literature among senior secondary school students in South-western Nigeria, with all the artistes claiming moderate perception irrespective of levels of education.

**$Ho_{11}$:** *Age has no significant influence on the parents' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria.*

**Table 25: One-way ANOVA Showing the Influence of Parents' Age on their Perception of the Educational Values of Yorùbá Oral Literature (N=566)**

| Source of Variance | Sum of Squares | Df | Mean Square | Cal. F | Tab. F | Sig. | Decision |
|---|---|---|---|---|---|---|---|
| Between Groups | 7213.016 | 2 | 3606.508 | | | | |
| Within Groups | 311755.620 | 563 | 553.740 | 6.513 | 3.01 | .000 | S |
| **Total** | 318968.636 | 565 | | | | | |

Table 25 reveals that the calculated F-value is 6.513 computed at 0.05 level of significance and the critical F-value is 3.01. Since the calculated F-value (6.513) is higher than the critical F-value (3.01), Hypothesis Eleven is hereby rejected. This implies that age had a significant influence on the parents' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria. To ascertain where the significant difference lies, Duncan's Post-Hoc was carried out, and the output is shown in Table 26.

**Table 26: Duncan's Post-Hoc Analysis of the Significant Influence of Age on the Parents' Perception of the Educational Values of Yorùbá Oral Literature (N=566)**

| Duncan Grouping | N | Means | Group | Parents' Age |
|---|---|---|---|---|
| A | 63 | 139.8254 | 1 | 61 years and above |
| B | 180 | 132.7278 | 2 | 51 - 60 years |
| C | 323 | 119.4520 | 3 | 40 - 50 years |

Table 26 shows that Group 1 (older parents) with the mean score of 139.8254 differed signicantly from Group 2 (old parents) with the mean score of 132.7278. Also, Group 3 (young parents) with the mean score of 119.4520 differed significantly from Groups 1 and 2 respectively. All the groups differed from one another, with the oldest group having a better perception than the younger ones in a descending order.

**$Ho_{12}$:** *Teaching experience has no significant influence on the teachers' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria.*

**Table 27: One-way ANOVA Showing the Influence of Teachers' Teaching Experience on their Perception of the Educational Values of Yorùbá Oral Literature (N=436)**

| Source of Variance | Sum of Squares | df | Mean Square | Cal. F | Tab. F | Sig. | Decision |
|---|---|---|---|---|---|---|---|
| Between Groups | 4936.262 | 2 | 2468.131 | | | | |
| Within Groups | 207635.624 | 433 | 479.528 | 5.147 | 3.01 | 0.000 | S |
| **Total** | 212571.886 | 435 | | | | | |

Table 27 reveals that the calculated F-value is 5.147 computed at 0.05 level of significance and the critical F-value is 3.01. Since the calculated F-value (5.147) is greater than the critical F-value (3.01), Hypothesis Twelve is hereby rejected. This implies that teaching experience had a significant influence on the teachers' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria. To ascertain where the significant difference lies, Duncan's Post-Hoc analysis was carried out, and the output is shown in Table 28.

**Table 28: Duncan's Post-Hoc Analysis of the Influence of Teaching Experience on the Teachers' Perception of the Educational Values of Yorùbá Oral Literature (N=436)**

| Duncan Grouping | N | Means | Group | Teaching Experience |
|---|---|---|---|---|
| A | 179 | 139.4260 | 1 | 11 years and above |
| B | 98 | 131.9053 | 2 | 6 - 10 years |
| C | 159 | 124..3408 | 3 | 0 - 5 years |

Table 28 shows the significant difference noted in the ANOVA table. Group 1 (very expeerienced teachers) with the mean score of 139.4260 differed significantly from Group 2 (experienced teachers) with the mean score of 131.9053. Also, Group 3 (less experienced teachers) with the mean score of 124.3408 differed significantly from Groups 1 and 2. All the three groups differed significantly from one another, with the very experienced teachers

claiming better perception than the experienced group which in turn had better perception than the less experienced group.

**$Ho_{13}$:** *Performing experience has no significant influence on the artistes' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria.*

**Table 29: One-way ANOVA Showing the Influence of the Artistes' Performing Experience on their Perception of the Educational Values of Yorùbá Oral Literature (N=142)**

| Source of Variance | Sum of Squares | Df | Mean Square | Cal. F | Tab. F | Sig. | Decision |
|---|---|---|---|---|---|---|---|
| Between Groups | 6907.249 | 2 | 3453.623 | | | | |
| Within Groups | 67681.320 | 139 | 486.916 | 7.093 | 3.01 | .000 | S |
| **Total** | 74588.569 | 141 | | | | | |

Table 29 reveals that the calculated F-value is 7.093 computed at 0.05 level of significance and the critical F-value is 3.01. Since the calculated F-value (7.093) is higher than the critical F-value (3.01), Hypothesis Thirteen is hereby rejected. This implies that performing experience had a significant influence on the artistes' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria. In order to ascertain where the significant difference lies, Duncan's Post-Hoc was carried out, and the output is shown in Table 30.

**Table 30: Duncan's Post-Hoc Analysis of the Influence of Performing Experience on the Artistes' Perception of the Educational Values of Yorùbá Oral Literature**

| Duncan Grouping | N | Means | Group | Performance Experience |
|---|---|---|---|---|
| A | 64 | 136.3594 | 1 | 11 years and above |
| B | 39 | 130.4615 | 2 | 6 - 10 years |
| C | 39 | 124.2308 | 3 | 0 - 5 years |

Table 30 shows the significant difference noted in the ANOVA table. Group 1 (very experienced artistes) with the mean score of 136.3594 differed significantly from Group 2 (experienced artistes) with the mean score of 130.4615. The table also shows that Group 3 (less experienced artistes) with the mean score of 124.2308 differed significantly from Groups 1 and

2 respectively. This implies that all the groups differed significantly from one another, with the most experienced artistes having better perception than the experienced and the least experienced groups, in that order.

**Analysis of Qualitative Data**

Out of the one thousand, one hundred and forty-four (1144) respondents, two hundred and thirty-three (233) responded to the unstructured section of the questionnaire. The qualitative data were analysed based on the content of their responses. The content analysis of the responses indicated that aside the educational values identified in the instrument, there are still some other values that can be obtained from Yorùbá oral literature which can be beneficial to senior secondary school students in South-western Nigeria. The educational values of Yorùbá oral literature identified by the respondents include:

1. Pedagogic Values;
2. Entrepreneurial Values;
3. Arithmetic Values;
4. Social Values; and
5. Connectivity Values

**Pedagogic Values:** These pertain to methods/techniques employed in the performance/narration of Yorùbá oral literature; for instance, demonstration method/technique in folktale/myth narration and festival performance, and story-telling technique are employed in folktale narration. Some other pedagogic values include guided discovery, enquiry and questioning. These methods/techniques are used by teachers in passing information across to the students in the classroom. Students can benefit from any or a combination of two or more methods/techniques in dealing with the situation in and outside the school. Hence, students can tell stories, demonstrate actions, dialogue, enquire and discover things for themselves as occasion demands.

**Entrepreneurial Values:** Senior secondary school students can derive entrepreneurial and economic values from Yorùbá oral literature. They can learn how to be industrious through the narration/performance of Yorùbá oral literature (i.e. proverbs, folktales and festivals). The entrepreneurial skills gained through oral literature can be useful to the students after they might have graduated from the secondary school.

**Arithmetic Values:** Yorùbá oral literature (i.e. children's song/games) promotes in the students, the ability to add, subtract, divide, multiply and count figures. For instance,

*Ení bí ení (*One like one*)*
*Èjì bí èjì (*Two like two*)*
*Ẹ̀ta ṅ tagbá (*Three like selling calabash)
*Ẹ̀rin wọ̀rọ̀kọ̀ (*A curved four*)*
*Àrún ṅ gbódó* (Five carries mortar*)*
*Ẹ̀fà ti ele……* (Six for *ele*)

**Connectivity Values:** Yorùbá oral literature serves as a potent tool for connecting the past with the present, and the present with the future. Happenings in the past can serve as a basis for constructing the present and reconstructing the future. The proverbs *Ilé ni à ṅ wò, kí á tó sọmọ lórúkọ* (It is the family history we consider first before naming a child) is a relevant example. Also, what has happened in the past can be associated with what is happening now and can reveal what may happen in the future through the complex mathematics and maxtrices of *Ifá* divination.

**Summary of Major Findings**

The following findings are obtained based on the analysis and interpretation carried out in this study:

1. the stakeholders' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria was **Moderate** with a Cummulative Mean of 3.22 and a Standard Deviation of .970;
2. there was no significant difference among the parents, teachers and the artistes' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria, implying that each of the three groups had moderate perception of the educational values of Yorùbá oral literature;
3. there was no significant influence of gender on the parents' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria, indicating that both male and female parents had moderate perception;
4. gender had a significant influence on the teachers' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria, with female teachers having a higher mean score than their male counterparts;
5. there was no significant influence of gender on the artistes' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria, implying that both male and female artistes had a moderate perception;
6. religion did not significantly influence the parents' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria, indicating that all the parents had moderate perception irrespective of their religious affiliation;

7. there was no significant influence of religion on the teachers' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria, implying that all the religious groups investigated claimed a moderate perception;
8. there was no significant influence of religion on the artistes' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria, suggesting that all the religious groups had a moderate perception;
9. the parents' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria was significantly influenced by formal education level, with higher education levels claiming a better perception than the lower ones in a descending order;
10. qualification had a significant influence on the teachers' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria, with qualified teachers having a higher mean score than their unqualified counterparts;
11. there was no significant influence of formal education level on the artistes' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria, indicating that all the artistes claimed a moderate perception irrespective of levels of education;
12. age significantly influenced the parents' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria, with the older parents having a higher perception than the younger ones in a descending order;

13. there was a significant influence of experience on the teachers' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria. Based on the mean scores in three groups, experience significantly influenced the teachers' perception of the educational values of Yorùbá oral literature, with the very experienced teachers perceiving the values higher than the experienced and less experienced teachers in that order;
14. The perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria was significantly influenced by artistes' performing experience, with the most experienced artistes having a better perception than the experienced and the least experienced groups, in that order; and
15. the analysis of qualitative data shows that the stakeholders stated some other values that can be obtained from Yorùbá oral literature. Those stated values include pedagogic, entrepreneurial, arithmetic, social and connectivity values respectively. The respondents believed that each of these values can aid the senior secondary school students in their educational career and life after school. The findings on the qualitative data correspond with those of the quantitative data, which indicates that the stakeholders' perception of the educational values of Yorùbá oral literature was generally moderate.

# CHAPTER FIVE

# DISCUSSIONS, CONCLUSIONS AND RECOMMENDATIONS

The main purpose of this study was to find out the stakeholders' (parents', teachers' and artistes') perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria. This chapter focuses on discussions of the findings presented in Chapter Four, conclusions drawn from the discussions and recommendations made to various stakeholders. Implications of the study were provided and suggestions were offered for further studies. The data collected were analysed and used to answer and test the research questions generated and research hypotheses formulated for this study in Chapter One, employing both descriptive (mean and standard deviation) and inferential (the t-test and One-way Analysis of Variance) statistics respectively. Thus, the discussions, conclusions and recommendations were drawn and made on the basis of the findings of this study.

## Discussions of Findings

### The Stakeholders' Perception of the Educational Values of Yorùbá Oral Literature among Senior Secondary School Students in South-western Nigeria

The finding of the study indicated that the stakeholders in South-western Nigeria had a "Moderate" perception of the educational values of Yorùbá oral literature among senior secondary school students. Their perception was moderate for the didactic, intellectual, linguistic, heuristic, aesthetic, therapeutic and physical values respectively. Specifically, they had the highest perception in the didactic (moral) values, followed by therapeutic (healing or soothing), heuristic (problem-solving), intellectual (creative and critical), aesthetic (entertaining), physical (psychomotoric) and linguistic (communicative) values respectively.

The reason for this level of perception could be partly because some Yorùbá parents do not converse with their children in the Yorùbá language, do not perform Yorùbá oral literature and do not encourage their children to speak the language at home. It could also be partly because there are some unqualified teachers handling the teaching of Yorùbá at the secondary school level and some school authorities prohibit its speaking in the school, labelling it as vernacular. Similarly, the reason for the moderate perception of the educational values of Yorùbá oral literature among senior secondary school students could be partly because some Yorùbá artistes do code-mix or code-switch in their performance.

Based on the result, the didactic (moral) values which had the highest perception testifies to the Yorùbá position on oral literature that it is a source of moral and humanistic values. By enriching the education of the students morally, they are taught to be upright, respectful, hardworking, and good custodians of the Yorùbá culture. This will invariablly make them become an *omọlúàbí* that Adéyẹmí (2013) describes as someone who is really a good person that combines all humane qualities such as honesty, transparency, faithfulness and the likes. Lawal (2015) regards such a person (*ọmọlúàbí*) as a balanced person in terms of good, sound intellect and a conscientious soul within a healthy and agile body.

Based on the result, the intellectual (creative and critical) values were ranked 4th. This outcome is in line with the opinion of Akínmádé (2012) that thinking is a major requirement for good quality of life. This implies that thinking critically and creatively can help senior secondary school students in solving various problems and coping with various activities in and outside the school. The finding also corroborates Akporobaro's (2012) position that oral literature enriches the children's cognitive domain and develops in them the capacity for disseminations, evaluation and decision making.

Although both physical and linguistic values were ranked 6th and 7th, the difference between their cumulative mean scores (3.19 and 3.16) and that of the 1st ranked educational values (didactic) (3.29) was insignificant. This is because the three cumulative means fall within the critical range of 2.50–3.49 with an inference of a moderate perception. By implication therefore, each of the educational values of Yorùbá oral literature can be used to moderately equip the senior secondary school students and educate them to become responsible citizens in and outside the school. This corroborates Aládéjánà's (1979) submission that Yorùbá education seeks to satisfy children's need as members of the society to be introduced into a life worth living. This implies that each of the educational values of Yorùbá oral literature has a moderate tendency of enriching the education of senior secondary school students in South-western Nigeria.

**Difference among the Parents', Teachers' and Artistes' Perception of the Educational Values of Yorùbá Oral Literature among Senior Secondary School Students in South-western Nigeria**

The finding of the study indicated that there was no significant difference among parents', teachers' and artistes' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria. This implies that the difference among the three groups of stakeholders' perception was insignificant, though there were differences in their mean scores. This shows that being a parent, a teacher or an artiste did not have any influence on how he or she perceived the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria.

The finding of this study corroborates Udom's (2017) submission that Use of English lecturers, subject discipline lecturers and students in Nigerian colleges of education had the same perception of listening skills as the most needed of the four basic language skills. However, the finding negates the report of the same researcher (Udom, 2017), who found a

difference in the three categories of respondents' perception of the renewal needs of students. She reported a significant difference in the perception of the three categories of respondents in the renewal needs of the students identified in the study in relation to learners' communication skills with respect to the four basic language skills.

**Influence of Gender on the Parents' Perception of the Educational Values of Yorùbá Oral Literature among Senior Secondary School Students in South-western Nigeria**

There was no significant influence of gender on the parents' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria, indicating that male and female parents had the same moderate perception. The finding supports Bain and Rice's (2016) submission that gender was insignificant in the students' perception of computer usage. The researchers stated that gender did not seem to affect students' perception of the use of technology. The finding of the study also supports that of Edu and Edu (2012) that primary science teachers' perception of difficult topics in primary science tended not to be significantly influenced by gender. However, the finding of the study negates Samuelson and Samuelson's (2016) research outcome that male and female students perceived Mathematics instruction differently. The researchers stated that males perceived Mathematics to be more important than their female counterparts did.

**Gender Influence on Teachers' Perception of the Educational Values of Yorùbá Oral Literature among Senior Secondary School Students in South-western Nigeria**

The finding of the study indicated that there was a significant influence of gender on the teachers' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria. The finding showed that female teachers had a higher mean score than their male counterparts. The finding supports Ọdẹ́bọ̀dé, Alwajud-Adéwùsì and Akínyẹmí's (2017) research outcome that there was a significant gender influence on secondary school teachers' perception of the causes of examination malpractice among

students. Also, the finding of this study supports that of Kubaitiko, Torkar and Rovnanova (2017) that gender significantly influenced students' perception of Biology as a school subject. The finding of this study also supports Owólabí, Cryman and Amposah's (2013) submission that female undergraduate students had a significantly higher level of perceived stress than their male counterparts.

However, the finding of the study negates Yusuf's (2012) finding that gender did not significantly influence secondary school teachers' perception of strategies for enhancing high quality education in Nigeria. The finding also negates that of Kọ́láwọ́lé (1997) that gender did not seem to influence teachers' perception on the reading problems among junior school students.

**Influence of Gender on the Artistes' Perception of the Educational Values of Yorùbá Oral Literature among Senior Secondary School Students in South-western Nigeria**

The finding of the study indicated that gender as a variable had no significant influence on artistes' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria, indicating that both male and female artistes had a moderate perception. This finding conforms to Adéyẹmí's (1995) submission that gender showed no significant difference in science teachers' perception of the concept of scientific literacy. The finding also supports Badru and Sàídù's (2014) earlier finding that gender showed no significant influence on teachers' perception of the content of the upper basic education Yorùbá language curriculum. Similarly, the finding aligns with Bain and Rice's (2016) research outcome that gender did not significantly affect students' perception of the use of technology.

However, the finding of this study negates that of Bùkóyè, Adéoyè and Ewéníyì (2012) which showed a significant difference of gender on students' perception of career prospects of

various computer programmes. They assumed that the reason for the difference in the perception might be because male respondents' areas of needs were only accessing subject matters and careers that are masculine-oriented, while female respondents, instead, preferred meeting their social and emotional needs using computer. Also, the finding negates those of Samuelson and Samuelson (2016) and Bubaitiko, Tokar and Rovnanova (2017) that male and female perceived Mathematics instruction differently, and the perception of Biology as a subject was not influenced by the respondents' gender respectively.

**Religion Influence on the Parents' Perception of the Educational Values of Yorùbá Oral Literature among Senior Secondary School Students in South-western Nigeria**

The finding of the study indicated that there was no significant influence of religion on the parents' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria, implying that all the parents had a moderate perception irrespective of their religious affiliations. This shows that being a christian, muslim or indigenous religion practitioner does not have any influence on how the parents perceived the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria. The finding negates that of Dhanani (2007) that religion significantly affected respondents' perception of the homeless in Central Florida, USA. Dhanani's finding showed that the Catholic had a higher perception than their Protestant, the Jewish and Islam counterparts respectively. The finding of this study does not support those of Abíọ́lá (2018) and Yusuf (2018). Abíọ́lá found that adolescent inmates in Nigerian Borstal homes significantly differed in their functional literacy needs based on their religious affliliations. The scholar submitted that the traditionalist inmates claimed higher literacy needs than their muslim and christian counterparts. Similarly, Yusuf (2018) found a significant influence of religion on the functional literacy needs of the commercial drivers in the North-central Nigeria. The researcher reported that the variable significantly influenced the functional

literacy needs of the muslim-respondents more than their christian and traditionalist counterparts.

**Influence of Religion on the Teachers' Perception of the Educational Values of Yorùbá Oral Literature among Senior Secondary School Students in South-western Nigeria**

The finding revealed that there was no significant influence of religion on the teachers' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria, implying that all the hristian, Muslim and Indigenous religion practitioner teachers investigated claimed a moderate perception. The outcome of this study does not corroborate that of Wambui (2012) who found that religion significantly influenced people's participation in adult education. Her finding showed a ratio of 87 to 13 percent of christian to muslim respondents. The result of this study also negates those of Ọlọ́jẹ̀dé and Ọláìtán (2013) who reported a significant effect of religion on the level of people's participation in adult literacy programmes. Their finding revealed that christians took part in adult literacy programmes more than the other religion adherent counterparts. Also, this study finding does not align with that of Abíólá (2018) who reported that religion significantly influenced adolescent inmates' enrichment reading interests. The researcher submitted that the Traditionalists had significantly higher enrichment reading interests than their muslim and christian counterparts.

**Religion Influence on the Artistes' Perception of the Educational Values of Yorùbá Oral Literature among Senior Secondary School Students in South-western Nigeria**

There was no significant influence of religion on the artistes' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria. This shows that the christian, muslim and indigenous religion practitoner artistes did not perceive the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria differently. The result of this study does

not align with that of Olúlọ̀bé (2012) that individuals chose to be associated with certain religious types or organisations; such identity may define their perception. The finding of this study also negates Yusuf's (2018) that the variable (religion) significantly influenced the enrichment literacy interests of the muslim commercial drivers in North-central Nigeria more than their christian and traditionalist counterparts.

**Formal Education Influence on Parents' Perception of the Educational Values of Yorùbá Oral Literature among Senior Secondary School Students in South-western Nigeria**

The finding of the study indicated that there was a significant influence of formal education on the parents' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria. The result showed that the perception of the parents with a minimum of First Degree/HND or its equivalence was mostly influenced by formal education, while that of the parents with no formal education was least influenced. Based on the four subsets established by Duncan's Post-Hoc analysis, the second most influenced perception by formal education was that of the parents with NCE/OND or its equivalence, followed by those parents with a Primary School-leaving Certificate. The result of the study corroborates earlier findings of Ọdẹ́jọ́bí (2014) and Yusuf (2018). Ọdẹ́jọ́bí (2014) found that parents' formal education level significantly influenced their perception of indigenous folksongs as a veritable tool for revitalising moral education among pre-school children. Also, Yusuf (2018) reported a significant influence of formal education on the functional literacy needs and the enrichment interests of the commercial drivers in North-central Nigeria. However, this finding does not support that of Yusuf (2012) who investigated secondary school teachers' perception of strategies for enhancing high quality education in Nigeria and found no significant influence of educational qualification on the respondents' perception.

**Qualification Influence on Teachers' Perception of the Educational Values of Yorùbá Oral Literature among Senior Secondary School Students in South-western Nigeria**

Qualification significantly influenced the teachers' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria, with the qualified teachers having a higher mean score than their unqualified counterparts. This implies that qualification was significant in the teachers' perception. The result of the study corroborates those of Shinn (1997), Okoro (2004) and Igwebuike and Oghenesuvwe (2013). Shinn (1997) reported that qualification significantly influenced teachers' perception on teaching strategies, their use and effectiveness in Agricultural Science classes. Also, Okoro (2004) found that qualification influenced educational personnel on accessibility to quality information and adaptation to changing occupational conditions. He reported that educational personnel with higher qualification demonstrated more confidence in their accessibility to quality information and adapted to changing occupational conditions than their counterparts with lower qualification.

Similarly, Igwebuike and Oghenesuvwe (2013) submitted that qualification significantly influenced teachers' perception of self-efficacy, with qualified senior secondary school teachers having more positive perception of self-efficacy and a better perception of self-efficacy influencing decision-making process than their unqualified counterparts. However, this finding negates that of Edu and Edu (2012) that qualification had no significant influence on teachers' perception of the difficult concepts in Basic Science.

The finding of the study established that qualification had a significant influence on the teachers' perception of the educational values of Yorùbá oral literature. Although the two groups of teachers investigated claimed a moderate perception, however the qualified teachers had a better perception than their unqualified counterparts.

**Influence of Formal Education on the Artistes' Perception of the Educational Values of Yorùbá Oral Literature among Senior Secondary School Students in South-western Nigeria**

The finding of this study indicated that formal education as a variable did not significantly influence artistes' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria, indicating that all the artistes claimed a moderate perception irrespective of their levels of education.

The finding of the study corroborates Adéyẹmí's (1995) research outcome that qualification had no significant influence on the science teachers' perception of the concepts of scientific literacy. However, the finding negates Ọdẹ́jọbí's (2014) submission that the influence of formal education level on parents' perception of Yorùbá indigenous folksongs as a veritable tool for revitalising moral education among pre-school children in Ọ̀ṣun State was significant, with parents with a higher educational level having higher perception than their counterparts with low and lower formal education levels respectively.

**Age Influence on the Parents' Perception of the Educational Values of Yorùbá Oral Literature among Senior Secondary School Students in South-western Nigeria**

The finding of the study indicated that age as a variable significantly influenced parents' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria, with older parents (61 years and above) having a higher perception than the old (51-60 years) and young parents (40-50 years) respectively.

The finding is consistent with the submissions of Michelle and Lindsey (2007), Odẹ́jọbí (2014), Ògúnrìndé (2014) and Yusuf (2018). Michelle and Lindsey (2007) submitted that there was a significant difference in the perception of pictures between old and young adults, with the old adults perceiving pictures as more arousing than their young adult counterparts did. Similarly, Odẹ́jọbí (2014) reported that parents' age significantly influenced their perception of Yorùbá indigenous folksongs as a veritable tool for revitalising moral education among pre-

school children in Òsun State of Nigeria, with older parents having a higher perception than their younger parent counterparts did.

Also, the finding aligns with Yusuf's (2018) that age significantly influenced the functional literacy needs of the commercial drivers in North-central Nigeria, with old drivers, who were between the ages of 66-75 years claimed to need functional literacy most, followed by those within the ages of 16-25, 46-55, 56-65, 36-45 and 26-35 respectively. The researcher also reported a significant influence of age as a variable on the enrichment interests of commercial drivers in North-central Nigeria, with the respondents within the age range of 16-25 years appearing to need enrichment interests most, followed by those within the age ranges of 66-75, 26-35, 36-45, and 56-65 respectively.

However, the finding of the study negates the submissions of Shinn (1997) and Ògúnmádé (2014). Shinn (1997) submitted that there was no significant influence of age on teachers' perception regarding teaching-learning principles. Also, Ògúnmádé (2014) found no significant influence of age on teachers' perception of knowledge of music as a panacea for music curriculum in Nigerian schools.

**Experience Influence on Teachers' Perception of the Educational Values of Yorùbá Oral Literature among Senior Secondary School Students in South-western Nigeria**

There was a significant influence of experience on teachers' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria, with the teachers who had taught for a minimum of eleven (11) years having a higher perception among others. The finding supports the submissions of Shinn (1997), Kọ́láwọ́lé (1997), Yusuf (2012) and Yusuf (2018). Shinn (1997) submitted that there was a significant influence of length of service on Agriculture teachers' perception of teaching strategies, their use and effectiveness in Agricultural Science teaching. He found a significant difference in the Agricultural Science teachers' perception of the concepts investigated when grouped based on their teaching experience. Similarly, Kọ́láwọ́lé (1997) reported a significant

influence of experience on the perception of English language teachers about the reading problems among junior secondary school students in Kwara State. The researcher found that the experienced teachers perceived the reading problems among the students higher than their less experienced counterparts. Also, the finding of the study aligns with Yusuf's (2012) research outcome that there was a significant influence of experience on the stakeholders' perception of the strategies for enhancing high quality education in Nigeria, with the stakeholders who had a minimum of 10-year experience having a higher perception than their counterparts with less than ten years of work experience.

Furthermore, the finding of the study corroborates Yusuf's (2018) finding which indicated a significant influence of experience on the enrichment literacy interests of the commercial drivers in North-central Nigeria, with the drivers with 0-10-year driving experience having more enrichment literacy interests than the others.

**Influence of Performing Experience on the Artistes' Perception of the Educational Values of Yorùbá Oral Literature among Senior Secondary School Students in South-western Nigeria**

Experience as a variable was found influencing the artistes' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria, with the Yorùbá artistes with a minimum of eleven (11) years' performing experience having a higher perception followed by those with 6-10 years' and 0-5 years' respectively. The finding of the study aligns with those of Ọdẹ́bọ̀dé, Alwajud-Adéwùsì and Akínyẹmí (2017) that there was a significant difference in secondary school teachers' perception of the causes of examination malpractice in Lagos State of Nigeria.

The finding does not tally with the research outcomes of Owólabí, Cryman and Amposah (2013) and Yusuf (2018). Owólabí, Cryman and Amposah (2013) conducted a research on stress level among newly admitted students in Ghana and found no significant influence of work experience on the perceived stress level among fresh undergraduate students.

Also, Yusuf (2018) reported that driving experience was insignificant in the functional literacy needs of commercial drivers in North-central Nigeria.

**Conclusions**

The study investigated the stakeholders' (parents', teachers' and artistes') perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria. The following conclusions were drawn based on the findings of the study.

a. The stakeholders (parents, teachers and artistes) perceived Yorùbá oral literature as having moderate educational values among SSS students in South-western Nigeria. The three groups of respondents had a moderate perception of each of the seven educational values (i. e. didactic, linguistic, intellectual, heuristic, aesthetic, therapeutic and physical values). Corroborating this finding, Aládéjánà (1979) reported that one of the major reasons the Yorùbá send their children to school is to develop their mental power, become useful citizens and preserve their cultural heritage - all these could be achieved through Yorùbá oral literature. The seven identified educational values of Yorùbá oral literature are required of SSS students to function and perform well in and outside the school, and to become *Ọmọlúàbí*- an upright, respective, hardworking and good custodian of Yorùbá culture (a balanced human being in all ramifications).
b. Gender had no significant influence on parents' and artistes' perception of the educational values of Yorùbá oral literature among SSS students. Some studies tend to support this finding. For instance, Edu and Edu (2012) reported no significant influence of gender on teachers' perception of difficult topics in primary science. Also, Bain and Rice (2016) found gender having no significant influence on the students' perception

of the use of technology. On the other hand, the variable (gender) significantly influenced teachers' perception of the educational values of Yorùbá oral literature.

Few studies corroborate the finding of this study. For instance, Ọdẹ́bọ̀dé, Alwajud-Adéwùsì and Akínyẹmí (2017) reported a significant gender influence on students' perception of the causes of examination malpractice. Also, Tokar et al. (2017) found that gender had a significant influence on the students' perception of Biology as a school subject. Thus, the influence of the variable on parents and artistes' perception was insignificant, but the variable significantly influenced the teachers' perception. This implies that the findings on the influence of gender on stakeholders' perception of the educational values of Yorùbá oral literature are inconclusive.

c. Religion did not significantly influence the three groups of respondents' (parents, teachers and artistes') perception of the educational values of Yorùbá oral literature among SSS students in South-western Nigeria. A few studies tend to support this finding. Yusuf (2018) reported a significant influence of religion on the enrichment literacy interest of commercial drivers in North-central Nigeria; the variable influenced the Muslim commercial drivers' enrichment interests more than their Christian and traditionalist counterparts. The scholar also found that the variable significantly influenced the functional literacy needs of commercial drivers.

Wambui (2012) also reported a significant influence of religion on people's participation in adult education. Some studies such as Dhanani (2007), Olúlòbé (2012), and Ọlọ́jẹ̀dé and Oláìtán (2013) negate the finding of this study. Dhanani (2007) reported that religiosity significantly influenced people's perception of the homeless in Central Florida, USA. The scholar found that the Catholic had a higher perception than the Jewish, Protestant and Islam counterparts respectively. Similarly, this finding negates Ọlọ́jẹ̀dé and Ọláìtán's (2013) that there was a significant influence of religion

on the level of people's participation in adult literacy programme. The scholars reported that the christian tended to have a higher enrolment figure than the others. Thus, the finding on the influence of religion on perception of educational values is inconclusive. This is because some studies found that the variable influenced one's perception while some others did not.

d. The parents' formal education level influenced their perception of the educational values of Yorùbá oral literature among SSS students; but the variable had no significant influence on the artistes' perception. The parents that possessed First Degree/HND or its equivalents were mostly influenced by formal education level (the variable). The second most influenced parents by the variable were the holders of Higher Degrees followed by those with NCE/OND or its equivalence while those with Primary School-leaving Certificate/Grade II/Grade III WASC/SSCE were least influenced by the variable.

Few studies corroborate this finding. For instance, Ọdẹ́jobí (2014) reported a significant influence of formal education level on parents' perception of indigenous folksongs as a veritable tool for revitalising moral education among pre-school children. The finding of this study also aligns with that of Yusuf (2018) that there was a significant influence of formal education on the functional literacy needs and the enrichment interests of commercial drivers in the North-central Nigeria respectively.

The influence of formal education on the artistes' perception was found insignificant. Some studies such as Adéyẹmí (1995), Yusuf (2012) and Abdulrahman (2019) support this finding. The scholars found that qualification had a significant influence on science teachers' perception of the concepts of scientific literacy; educational qualification did not significantly influence senior school teachers' perception of strategies for enhancing high quality education in Nigeria; and no

significant difficulty existed in the language(s) employed in educated bilingual homes in Ilorin, Nigeria, in carrying out literacy activities based on parents' level of education respectively.

The findings on the influence of formal education on the stakeholders' (i. e. parents' and artistes') perception of the educational values of Yorùbá oral literature among SSS students are inconclusive. This is because some studies found the variable significant on perception while some others found it insignificant.

e. Qualification significantly influenced teachers' perception of the educational values of Yorùbá oral literature among SSS students in South-western Nigeria, with the qualified teachers claiming a better perception than their unqualified counterparts. The finding of this study corroborates some studies such as Shinn (1997), Okoro (2004) and Igwebuike and Oghenesuvwe (2013). The scholars reported a significant influence of educational qualification on perception. Also, the finding of this study aligns with Edu and Edu's (2012) research outcome that there was a significant influence of qualification on teachers' perception of the difficult concepts in Basic Science. The finding on the influence of qualification on teachers' perception of the educational values of Yorùbá oral literature among SSS students is conclusive. This is because most researchers found the variable influencing respondents' perception.

f. The parents' age influenced their perception of the educational values of Yorùbá oral literature among SSS students in South-western Nigeria, with older parents perceiving the educational values higher than the parents between ages 51 and 60, and 40-50 respectively. Many findings of studies such as Ọdẹ́jọbí (2014), Ògúnrìnádé (2014), Yusuf (2018) and Abdulrahman (2019) support the outcome of the present study. For instance, Abdulrahman (2019) found that age had a significant influence on the language(s) parents employed in educated bilingual homes in Ìlorin, Nigeria. However,

Shinn's (1997) and Ògúnrìnádé's (2012) findings negate the outcome of this study. Thus, the finding on the influence of age on parents' perception of the educational values of Yorùbá oral literature conclusive. The reason is that many scholars found it influencing perception, while few did not.

g. The experience of teachers in the South-western Nigeria significantly influenced their perception of the educational values of Yorùbá oral literature among SSS students, with teachers who had taught for a minimum of eleven (11) years having the highest perception among others. Similarly, the variable (experience) had an influence on the artistes' perception, with the Yorùbá artistes with at least eleven (11) years' performing experience having a higher perception of the educational values of Yorùbá oral literature among SSS students. The findings of some scholars such as Kọ́láwọ́lé (1997), Yusuf (2012) and Ọdébọ̀dé, Alwajud-Adéwùsì and Akíntẹ̀mí (2017) support the outcome of the present study. The scholars found experience as a variable that influenced people's perception. However, the finding of the present study negates those of Owólabí, Cryman and Amposah (2013) and Yusuf (2018) who found that experience was insignificant in the perceived stress level among undergraduate students; and driving experience did not significantly influence the functional literacy needs of commercial drivers in North-central Nigeria respectively. Thus, the finding on influence of experience on perception is inconclusive. This is because some studies negate the finding of the present study, while some others support it.

**Implications of the Findings**

The findings indicated that the three groups of stakeholders had a moderate perception of the educational values of Yorùbá oral literature. By implication therefore, the performance of Yorùbá oral literature should be culturally and socially oriented and should address current issues in the society. Also, the various sub-units (i. e. parents, teachers and artistes) that make

up a part of the larger society should work hand-in-hand and complement each other in employing oral literature to educate the youths.

Since the stakeholders' perception of the educational values of Yorùbá oral literature was moderate, the parents (in the primary social system – home), teachers (in the secondary social system – school) as well as artistes (in the supra-system – larger society) need to intensify their efforts in educating the senior secondary school students for the survival of the society. If any of these groups fails in its role, as regards the educational values embedded in Yorùbá oral literature, the whole society will be affected and the youths may not be well-equipped to become "*ọmolúàbí"*. This could be related to the functionalist theory which sees the component parts of the society as interconnected and interrelated in the role they play in ensuring development, stability, social peace, among others, in the society. Hence, the three social groups should jointly pursue the values upheld in the society because the survival of the youths rests on the cooperation and agreement among these sub-groups.

Yorùbá oral literature through its educational values can be used to shape the lives of individuals and build a society free of ills and vices such as kidnapping, raping, indecent dressing, insurgency, examination malpractice, bombing, drug trafficking, among others. By implication therefore, individuals exposed to the educational values of Yorùbá oral literature are expected to be persons of good character who can improve and transform the society for the better.

Oral literature as an institution performs a vital role in the proper functioning of the Yorùbá society. This is because literature possesses educational values that can enable the individual to function well and develop the society. If oral literature ceases to play a functional role in the society, it may become extinct. Oral literature would help in producing well-

balanced persons and a secured society, i. e. a society free of violence, insecurity, insurgency, robbery, and examination malpractice, among other vices.

**Recommendations**

The findings on the influence of gender, religion and experience on stakeholders' perception were inclusive. This is because some reaearchers found the variables influencing perception while some others did not. The findings of this study will be of significant values to the parents, teachers, artistes, government, Ẹgbẹ́ Akọ́mọ́lédè àti Àṣà Yorùbá, students and future researchers.

**Parents:** are the teachers in the primary social system (home). They are also considered as mainframes/pillars (indispensable) in the education of the youths. The society regards them as epitomes of knowledge and custodians of culture. With their roles in youths' education, it was thus recommended that they needed to intensify efforts in employing the values of Yorùbá oral literature in the teaching of their children. They should expose their children to various forms of Yorùbá oral literature through performance at their formative years in order to guide them in recognising its educational and other values which can enrich their knowledge and improve their living.

**Teachers of Yorùbá:** are expected to transmit the educational values derived/obtained from Yorùbá oral literature to the learners. They should endeavour to teach the learners every aspect of oral literature as contained in the school curriculum. This will enable the learners to tap the values embedded in Yorùbá oral literature and maximally utilise them to guide their activities (dealings) within and outside the school. They should also share and perform oral literature in the classroom with the students so that they (students) would realise that oral literature is an invaluable aspect of Yorùbá studies to be learnt. Such practice will enable the students to appreciate the Yorùbá culture and traditions and widen their Yorùbá world-view.

**Artistes:** are the mirrors that project the Yorùbá image in the supra-system (larger society). They do this through their performance on radio, television, stage, and during exhibitions and ceremonies employing various forms of Yorùbá oral literature. It was thus recommended that they should mostly perform/produce epic stories/movies that incorporate the Yorùbá core values and employ the use of oral literature genres such as proverbs, riddles and folksongs. They should endeavour to reduce Yorùbá stories/tales, songs and sayings such as myths, legends, folktales, folksongs and proverbs into writing and/or document them in audio cassettes or in compact discs. They should also create a webpage, where the aforementioned genres of Yorùbá oral literature among others, can be uploaded and given access to a wider audience.

**Government:** is the body that can enforce the implementation of any policy formulated. Based on this, it was thus recommended that governments in Yorùbá-speaking states should enforce the teaching and learning of Yorùbá oral literature from the lower basic to the senior secondary school level in order to ensure its survival and continuity.

**Curriculum Planners/Designers:** are saddled with the responsibility of planning and designing curricula for basic and senior secondary schools. Therefore, they should make, as that of Literature-in-English, Yorùbá literature a separate subject at the senior secondary school level so that every component of the subject will be taught and learnt thoroughly.

**Students:** are regarded as the recipients of whatever goes on in the school system. They are expected to use the knowledge gained or acquired in school to cope with life situations. Based on this, it is thus recommended that they should fully participate in the performance of Yorùbá oral literature in order to be exposed to the educational values obtained from it. Therefore, such practice and participation would enable them to appreciate the Yorùbá language, culture and tradition.

**Ẹgbẹ́ Akọ́mọ́lédè àti Àṣà Yorùbá:** being a body of teachers of Yorùbá, especially at the primary and secondary school levels, should organise quiz and debate competitions on oral literature among primary and secondary school students respectively and reward the best performers accordingly. Also, the body should always emphasise the educational values that can be obtained from the performance of Yorùbá oral literature and let the learners understand that these values can influence their lives positively.

**Suggestions for Further Studies**

The study investigated the stakeholders' perception of the educational values of Yorùbá oral literature among senior secondary school students in South-western Nigeria only. This implies that the study did not go beyond the South-west geo-political zone of Nigeria. However, only three (Lagos, Ọ̀yọ́ and Èkìtì) out of the six states of the zone were covered. So, this study could be further conducted in the other three states (i.e. Ọ̀ṣun, Òǹdó and Ògùn) of the South-western Nigeria. Similarly, since the findings of the study on the influential role of gender, religion, formal education level and experience on the stakeholders' perception of the educational values of Yorùbá oral literature was inconclusive, it was thus suggested to future researchers to investigate further on the influence of these variables on stakeholders' perception.

Also, it was suggested to future researchers to investigate further the educational values of Yorùbá oral literature among primary school pupils and junior secondary school students respectively. Since the study did not cover all the forms of Yorùbá oral literature, other forms not covered by the scope of the study could be investigated to ascertain their educational values among pupils/students.

The study was limited to four moderator variables (i.e., gender, religion, level of education/qualification, experience/age). Some other variables such as family type, marital status and location could be investigated. Also, the study could be carried out outside the South-

western Nigeria; in states such as Kwara and Kogí where there are a considerable number of Yorùbá-speaking people. Researchers/scholars of other Nigerian indigeneous languages can also replicate this study in languages such as Hausa, Igbo, Edo and Nupe and investigate their oral literature adopting the moderator variables investigated in this study.

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**APPENDIX I**
**Department of Arts Education**
**Faculty of Education**
**University of Ìlọrin, Ìlọrin, Nigeria**

**Questionnaire on Stakeholders' Perception of the Educational Values of Yorùbá Oral Literature among Senior Secondary School Students (QSPEVYOLSSS)**

Dear Respondent,

This instrument is designed to elicit information (responses) from you in respect to your perception of the educational values of Yorùbá oral literature among senior secondary school students. You are expected to react to the set of items that follow, section by section.

Please, be assured that all your responses shall be treated confidentially.

Thanks for your anticipated cooperation.

Yours faithfully,

Badru, Surajudeen Adéwálé

**SECTION A: Demographic Characteristics of the Respondents**

**Instruction:** This section is sub-divided into three: Ai, Aii and Aiii respectively. Sub-section Ai is meant for the parents, Aii is meant for the teachers, while Aiii is designed for the artistes. Please, attempt the sub-section that is applicable to you by putting a tick (√) in the appropriate place.

**SECTION Ai: Demographic Characteristics of the Parents**

**Gender**: Male ( ) Female ( )

**Religion**: Christianity ( ) Islam ( ) Indigenous ( )

**Formal Education Level:** (i) No Formal Education ( )

(ii) Pry School Leaving Cert./ Grade II/ WASC/SSCE ( )

(iii) NCE/OND or its equivalent ( )

(iv) First Degree/ HND or its equivalent ( )

**Age:** 40-50 years ( ), 51-60 years ( ), 61 years and above ( )

**SECTION Aii: Demographic Characteristics of the Teachers**

**Gender:** Male ( ) Female ( )

**Religion**: Christianity ( ) Islam ( ) Indigenous ( )

**Qualification**: (i) B. A. (Ed.)/ M.Ed./Ph.D. Yorùbá Education ( )

(ii) B. A. Yorùbá+ PGDE ( )

(iii) N. C. E. YORÙBÁ ( )

(iv) Other qualification, please specify ( )

**Teaching Experience:** 0-5 years ( ), 6-10 years ( ), 11 years and above ( )

**SECTION Aiii**: **Demographic Characteristics of the Artistes**

**Gender:** Male ( ) Female ( )

**Religion:** Christianity ( ), Islam ( ), Indigenous ( )

**Formal Education Level**: (i) No Formal Education ( )

(ii) Pry School Leaving Certificate/ WASC/SSCE/GRD II ( )

(iii) NCE/OND or its equivalent ( )

(iv) First Degree/ HND or its equivalent ( ) (v) Master's Degree ( )

(vi) Ph. D. ( )

**Performing Experience**: 0-5 years ( ), 6-10 years ( ), 11 years and above ( )

**SECTION B**

**Introduction**: Please, use the scale below to indicate against each item, your perception of the educational values of Yorùbá oral literature among Senior Secondary School (SSS) students.

**Rating Scale**: **Very High (VH), High (H), Moderate (M), Low (L), Very Low (VL)**

| S/N | **How do you perceive the didactic (moral) values that can be obtained from**: | **Very Low (1)** | **Low (2)** | **Moderate (3)** | **High (4)** | **Very High (5)** |
|---|---|---|---|---|---|---|
| 1. | Yorùbá proverbs (e.g. *Ààbọ̀ ọ̀rọ̀ là á sọ fún ọmọlúàbí*) among SSS students? | | | | | |
| 2. | Yorùbá riddles (e. g. *Oníbàáwí lódìlódì, kì í kan ọmọdé níkòó, àgbàlagbà ní í kàn níkòó*) among SSS students? | | | | | |
| 3. | Yorùbá folktales (e.g. *Aṣín àti Ọ̀kẹ́rẹ́*) among SSS students? | | | | | |
| 4. | Yorùbá folksongs (i. e. *Ẹ má wèyìn o*) among SSS students? | | | | | |
| 5. | Yorùbá myths (i. e. *Má ṣe jókòó nínú odó*) among SSS students? | | | | | |
| 6. | Yorùbá festivals (e. g. *Ifá* festival*)* among SSS students? | | | | | |
| | **How do you perceive the intellectual (creative and critical) values that can be derived from:** | **Very Low (1)** | **Low (2)** | **Moderate (3)** | **High (4)** | **Very High (5)** |
| 7. | Yorùbá proverbs (e. *g. Ẹyin ló ń di àkùkọ*) among SSS students? | | | | | |
| 8. | Yorùbá riddles (e. g. *Bíríkìlà òkè odò, a kọlé má gbowó*) among SSS students? | | | | | |
| 9. | Yorùbá folktales (e. *g. Ẹye àgbìgbò bá n gbómọ mi*) among SSS students? | | | | | |
| 10. | *Yorùbá* folksongs (e. g. *Eni bî enî, Èjì bî èjì*) among SSS students? | | | | | |
| 11. | Yorùbá myths (e. *g. Ìṣẹ̀dá Ayé láti Ilé-Ifẹ̀*) among SSS students? | | | | | |
| 12. | Yorùbá festivals (e. g. *Ifá* festival*)* among SSS students? | | | | | |
| | **How do you perceive the linguistic (communicative) values that can be obtained from:** | **Very Low (1)** | **Low (2)** | **Moderate (3)** | **High (4)** | **Very High (5)** |
| 13. | Yorùbá proverbs (e. g. *Ẹni tí a ní kí ó se tó, tó ní òun kò lè ṣe tó, tò, tó*) among SSS students? | | | | | |
| 14. | Yorùbá riddles (e. g. *Wòrúkú tindí tindí, Wòrúkú tindì tindì, Wòrúkú bí igba ọmọ, ó yọ ẹgba lé wọn lọ́wọ́*) among SSS students? | | | | | |

| | **How do you perceive the linguistic (communicative) values that can be obtained from:** | **Very Low (1)** | **Low (2)** | **Moderate (3)** | **High (4)** | **Very High (5)** |
|---|---|---|---|---|---|---|
| 15. | Yorùbá folktales (e. g. *Èrò tó ń re Òjééje*) among SSS students? | | | | | |
| 16 | Yorùbá folksongs (e. g. *Ta ló wà nînú ọgbà náà*) among SSS students? | | | | | |
| 17. | Yorùbá myths (e. g. *Má ṣe lu nǹkan ọ̀sìn ní ìlùkulù*) among SSS students? | | | | | |
| 18. | Yorùbá festivals (e. g. *Ifá* festival*)* among SSS students? | | | | | |
| | **How do you perceive the heuristic (problem-solving) values that can be obtained from:** | **Very Low (1)** | **Low (2)** | **Moderate (3)** | **High (4)** | **Very High (5)** |
| 19. | Yorùbá proverbs (e. g. *Ẹni tí kò jẹ gbìì, kì í kú gbìì*) among SSS students? | | | | | |
| 20. | Yorùbá riddles (e. g. *Òrìṣà kékeré, kò ṣé é gbé bọ párá*) among SSS students? | | | | | |
| 21. | Yorùbá folktales (e. g. *Ìjàpá àti Erin*) among SSS students? | | | | | |
| 22. | Yorùbá folksongs (e. g. *Olókùn Mẹ́ran*) among SSS students? | | | | | |
| 23. | Yorùbá myths (e. g. *Kí aláboyún má ṣe rìn lóòrùn ọ̀sán gangan*) among SSS students? | | | | | |
| 24. | Yorùbá festivals (e. g. *Ifá* festival*)* among SSS students? | | | | | |
| | **How do you perceive the aesthetic (entertaining) values that can be obtained from:** | **Very Low (1)** | **Low (2)** | **Moderate (3)** | **High (4)** | **Very High (5)** |
| 25. | `Yorùbá proverbs (e. g. *Àgbàlagbà kì í jó láńgbáláńgbá*) among SSS students? | | | | | |
| 26. | Yorùbá riddles (e. g. *Pápáta pápáta, pápáta dé orí àpáta rá*) among SSS students? | | | | | |
| 27. | Yorùbá folktales (e. g. *Ìjápá àti Àwọn Ẹranko yòókù*) among SSS students? | | | | | |
| 28. | Yorùbá folksongs (e. g.*Lúbúlúbú ta ni yóó lọọjà bó bá dalẹ́?*) among SSS students? | | | | | |
| 29. | Yorùbá myths (e. g. *Má se rìn tàbí fọn fèrè ní òru ọ̀gànjọ́*) among SSS students? | | | | | |
| 30. | Yorùbá festivals (e. g. *Ifá* festival*)* among SSS students? | | | | | |
| | **How do you perceive the therapeutic (healing or soothing) values that can be obtained from:** | **Very Low (1)** | **Low (2)** | **Moderate (3)** | **High (4)** | **Very High (5)** |
| 31. | Yorùbá proverbs (e. *g. Adùn ní í gbẹyìn ewúro*) among SSS students? | | | | | |

| | **How do you perceive the linguistic (communicative) values that can be obtained from:** | **Very Low (1)** | **Low (2)** | **Moderate (3)** | **High (4)** | **Very High (5)** |
|---|---|---|---|---|---|---|
| 32. | Yorùbá riddles (e. g. *Gbajúmọ̀ kú, gbajúmọ̀ rọ̀run, ẹ̀yìnkùlé gbajúmọ̀ tún ń dán gbinrin*) among SSS students? | | | | | |
| 33. | Yorùbá folktales (e. g. *Kerebùjé àti Ìjàpá*) among SSS students? | | | | | |
| 34. | Yorùbá folksongs (e. g. *Ìsá-ǹ-sa-lùbọ́*) among SSS students? | | | | | |
| 35. | Yorùbá myths (e. g. *Ìdí tí Sánmọ́-ọ̀n fi jìnnà sí Ilẹ̀*) among SSS students? | | | | | |
| 36. | Yorùbá festivals (e. g. *Ifá* festival*)* among SSS students? | | | | | |
| 37. | Yorùbá proverbs (e. g. *Eégún tó bá ní atọ́kùn, kì í sọnù*) among SSS students? | | | | | |
| S/N | **How do you perceive the didactic (moral) values that can be obtained from**: | **Very Low (1)** | **Low (2)** | **Moderate (3)** | **High (4)** | **Very High (5)** |
| 38. | Yorùbá riddles (e. g. *Níjọ́ ogun rúkérúké, gbogbo èèyàn ló sá wọnú àdó kan ṣoṣo*) among SSS students? | | | | | |
| 39. | Yorùbá folktales (e. g. *Eerin àti Ìjàpá*) among SSS students? | | | | | |
| 40. | Yorùbá folksongs (e. g. *Bojúbojú*) among SSS students? | | | | | |
| 41. | Yorùbá myths (e. g. *Ìjà Òsùpá àti Òòrùn*) among SSS students? | | | | | |
| 42. | Yorùbá festivals (e. g. *Ifá* festival*)* among SSS students? | | | | | |

**Section C**

Kindly state any other value(s) that can be derived from Yorùbá oral literature which you believe can aid the senior secondary school students in their educational educational and in later life outside the school.

Thanks for your cooperation.

## APPENDIX II
## A Sample of the Yorùbá Artistes Engaged in the Study

1. Olúṣẹ́gun Ìdòwú
2. Ọláyínká Àìná
3. Ọlátúndé Mehmood
4. Bọ́lájí Amúsàn-án
5. Múkà-Ray Èyíwùmí
6. Yétúndé Wùmí
7. Ìyábọ̀ Òjó
8. Ọdúnladé Adékọ́lá
9. Òógúnwọyè Peter Adémọ́lá
10. Adélọ́wọ̀ Gabriel Adékọ́lá
11. Òógúnwọyè Samson Gbémiga
12. Pópóọlá Latifat Oyèníkẹ́ẹ́
13. Bàsírù Morẹ́nikẹ́jì
14. Ṣẹ́ṣan Oníbodè
15. Sakirat Àpèkẹ́ Ajóbàtá
16. Sunday Oyèéníran
17. Rájí Monsurat
18. Sunday Asháolú
19. Clemence Òógúnlẹ́yẹ
20. Àkànbí Dámilọ́lá
21. Àkànbí Adéríbigbé
22. Adérónmú Ifáyẹmí
23. Ọlálérè Àdìó
24. Múráínà Sherifat
25. Àrẹ̀mú Fátímọ̀
26. Àlàó Morónrántí
27. Gbénga Ọláníyì
28. Adérónkẹ́ Ọláníyan
29. Oyèdèjì Mojísọ́lá
30. Adérẹ́mí Kẹ́hìndé
31. Adérẹ̀mí Ọláyọdé
32. Gbàdàmọ́sí Àkànbí
33. Àlàgbé Ìbídùn
34. Agbábíàká Níyìílọlá
35. Òógúnwọ̀bi Kẹ́hìndé
36. Ruth Àlàó
37. Adéyẹmọ Síkírù
38. Emmanuel Adélékè
39. Adé-Oníyè Adégbìtẹ́
40. Táíwò Aláyàn-ándé
41. Wahab Ọlágòkè
42. Sirajudeen Aláwodé
43. Ganiyat Ọlágòkè
44. Madinah Ìbíkúnlé
45. Khalilat Abdulazeez
46. Saheed Ọlágòkè
47. Ajítòní Abdulrasaq
48. Taofeek Abdulazeez

49. Shuaib Àmọ̀ó
50. Ọ̀páẹ̀ṣan Ọ̀pálékè
51. Saheed Múráínà
52. Saheed Hamzat
53. Wálé Ìdòwú
54. Ọmọ́bùṣólá Ayọ̀délé
55. Olorì Abíọ́lá Babátúndé
56. Julius Adépọ̀jù
57. Johnson Subúọ́lá
58. Balógun Daniel Fágbèmí
59. Adébáyọ̀ Stephen
60. Adéoyè Janet
61. Adélẹ́gàn Adélabú
62. Adífálà Ibrahim Tajudeen
63. Ọmọọba Adéṣẹ̀wà
64. Ìdòwú Janet
65. Owólabí Samuel
66. Adébáyọ̀ Ìdòwú
67. Adébáyọ̀ Ọdúnọ́lá
68. Jẹ́gẹ́dẹ́ Adéjọkẹ́
69. Akọ́dà Tajudeen
70. Àkàndé Sàlámì
71. Gàníyù Rahim
72. Gàníyù Gbénga
73. Gàní Wákà
74. Bámidélé Sẹnewọlẹ
75. Ọ̀kẹ́ Títílayọ̀
76. Àdíátù Bọ́láńlé
77. Abégúndé Dárasími
78. Àjàó Fọlákẹ́mi
79. Ìdòwú Bọ́sẹ̀
80. Abọ́dẹrìn Solomon
81. Olúṣọjí Olúwo
82. Ọládélé Akéwìṣọlá
83. Sakirat Adéwùmí Badmos
84. Mary Fúnmiláyọ̀ Adétúnjí
85. Àyọ̀ní Ọláòsebìkan Adéńrelé
86. Oyèbọ́lá Títílọpẹ́ Òjó
87. Bádé Ojúadé
88. Wàsíù Olúọdẹ
89. Abigeal Fọláṣadé Ògúnkúnlé
90. Ọ̀rìṣàsèyí Èṣùseun
91. Àyánlékè Àyánwálé
92. Oròbíyìí Abíọ́nà
93. Àyángadé Àyándèjì Akọ́láwọlé
94. Èṣùbíyìí Ẹkúndayọ̀
95. Ògúngbadé Ògúndélé
96. Ọ̀ṣuntóókí Adéòṣun
97. Adékọ̀yà Adékọ́lá
98. Ọ̀pádòkun Ọ̀párìndé

99. Adérìnṣọ́lá Ikúkọ̀yí
100. Ogúndìjọ Elijah Ògúnjìnmí
101. Oròkúnlé Abídoyè
102. Ọ̀ṣundìjí Ọláyọdé
103. Eégúnbíyìí Ọ̀jẹ́délé
104. Eégúngbohùn Ọ̀jẹ̀labí
105. Ọlọ́pàádé Arinládé
106. Àyánrómbí Àyàndìjí
107. Ọ̀ṣúntókun Àárinọlá
108. Olúwakẹ́mi Fálékè
109. Moses Ògúnwuyì
110. Emmanuel Oyèdèjì
111. Yínká Ọládélé
112. Florence Abọ́ládé
113. Surajudeen Alimi (Àwòko Èdè)
114. Mọ̀rúfù Akíntúndé (Baba Gúgúrú Ẹnu)
115. Florence Ìyàndá
116. Samson Àlàbí
117. Rẹ̀mí Adédèjì (Akéwì Ìgbàlà)
118. Àjọkẹ́ Adéọlá Fákẹ́yẹ
119. Racheal Ọlátóókẹ́ Fágbèmí
120. Akóredé Fámákinwá
121. Ọ̀jẹ̀ẹ́délé Àyìnlá
122. Rísíkátù Ọmọladùn Sànúsí
123. Ẹgbẹ́wọlé Àyìnlá Owóseéní
124. Akínṣọlá Ìyàndá
125. Babátúndé Ọ̀jẹ̀ẹ́bọ̀dé
126. Sunday Adérẹ̀mí Adébíyìí
127. Adéṣọ̀kàn Adéolú Adélékè
128. Fákáyọ̀dé Ikúkọ̀yí
129. Adébọ́nà Ifákúnlé
130. Ràmọ́nù Gàníyù Akọ́láwọlé
131. Abọ́sẹ̀dé Àdùkẹ́ Adédòkun
132. Adébọ̀wálé Adépọ̀jù Amọ́lóyè
133. Oyèéwálé Oyèníyì
134. Ògúnṣọlá Ògúndípẹ̀
135. Jímọ̀h Ajíbóyè
136. Omilabú Ọláòníran
137. Rísíkátù Ọmọladùn Sànúsí
138. Àdìgún Ọmọ́yẹlé
139. Súfíánù Òkìkíọlá
140. Arinládé Adédigba
141. Jádeṣọ́lá Abórìṣàdé
142. Sùnmbọ̀ Ọládẹ̀jọ́ Pópóọlá

## APPENDIX III
## A List of the Research Assistants Engaged in the Study

1. Adéṣínà Abdulrasaq
2. Pópóọ́lá Lateefat
3. Rasheedat Títílọpẹ́ Jímọ̀h
4. Abdulrasaq Hakeem Adéọlá
5. Badmus Sakirat
6. Ibrahim Abíọ́dún Dáúdà
7. Elijah Adébáyọ̀ Ògúnwọyè
8. Ọládẹ̀jọ Hafeez
9. Ọláyíwọlá Simiat
10. Adéníran Afusat
11. Abdullahi Àrááshí
12. Abdulazeez Taofeek
13. Florence Adégboyè
14. Akíọdé Ọmọlayọ̀
15. Ìjìmákinwá Ọládàpọ̀
16. Abídèmí Ọmọlará
17. Enioḷá Láńre Sarafadeen
18. Adéwálé Zainab
19. Adédàmọ́lá Kọ́ládé
20. Dáúdà Akíntúndé
21. Noah Ọmọ́wọnúọlá Akinọlá
22. Caleb Adésùjọ Òjó
23. Folúkẹ́ Bímbọ́ Bámidélé
24. Oyèsọlá Moses Adélẹ́rù
25. Adérónkẹ́ Lúfadéjù
26. Abọ́ṣẹ̀dé Emily Ògúndélé
27. Sunday Fẹ́mi Adépọ̀jù

## APPENDIX IV

## NAME: BADRU, SURAJUDEEN ADÉWÁLÉ (06/68SB001)

## RESEARCH TITLE: STAKEHOLDERS' PERCEPTION OF THE EDUCATIONAL VALUES OF YORÙBÁ ORAL LITERATURE AMONG SENIOR SECONDARY SCHOOL STUDENTS IN SOUTH-WESTERN NIGERIA (2016-2020)

## ESTIMATED BUDGET

| **DESCRIPTION** | | **COST** |
|---|---|---|
| Laptop Computer (HP) | | 110,000 |
| Printer (HP) | | 46,000 |
| Printer Toner& Papers | | 70,000 |
| Textbooks, Journals and Internet browsing | | 70,000 |
| Typing, Printing & Binding | | 120,000 |
| Honorarium to Research Assistants | | 810,000 |
| Field work (Accommodation & Transportation) | | 220,000 |
| Tuition Fees ( 4 Sessions) | | 488,000 |
| Miscellaneous | | 40,000 |
| **TOTAL** | | **1,974,000** |

One Million, Nine Hundred and Seventy-four Thousand Naira Only