

MORAL LESSONS FROM FIVE NIGERIAN FOLKTALES AND THEIR SONGS: PARADIGMS FOR NATIONAL TRANSFORMATION



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Abstract

Folktales are short stories accompanied with songs that have to do with the beliefs of any given community, which are traditional and attached to the customs of the people. Despite the moral lessons derived from the various Nigerian folktales and their songs, it is shocking to see that people's behaviour towards one another and their approach to national issues are still detrimental to the growth of Nigeria as a country. According to Okunola (2015), the reason is not far-fetched; it is because of selfishness from the past leaders, which has gone a long way distorting the peaceful co-existence and national cooperation among the people. This paper seeks to appraise the randomly selected folktales through appropriate description of the stories with musical analysis by scoring the songs attached to each of the selected folktales. This research promotes various moral lessons as derived from the diverse selected folktales and their songs for the purpose of national transformation. Findings reveal that people's traditions and cultures are embedded in their folktales and their songs, including morality that will keep people on the right track. It was recommended that norms and values in African culture like those embedded in the folktales selected for this study and many more, should be strategically and appropriately documented for public consumption.

Keywords: Moral lesson, folktales, folktale songs, paradigms, national transformation

Introduction

The Yoruba people are situated at the Western part of Nigeria as one of the largest ethnic groups in the country. According to Samuel (2005) and Okunade (2010), Yoruba ethnic group is the second largest ethnic group in Nigeria. This group of people use adages in expressing themselves verbally. Adage is a proverb or short statement used for expressing a general truth. One of these adages that is commonly used is “*Ile lati nk’eso rode*” this literally means charity begins at home. This saying often comes to limelight, when there is need for behavioural appraisal of a personality in the society. In a simple term, the background of such personality is directly or indirectly assessed in accordance to how good or bad is the character possessed by the fellow. Therefore, the existence of a nuisance in a society is a stain on the good name of such society. Another common saying among the Yoruba ethnic group also says that “*enikan soso lo foju ni ilu ti afi npe ibe ni ilu afoju*” meaning that, a community is referred to as blind community because of a blind person living therein. Therefore, it becomes phenomenal to nurture appropriately a child among the Yoruba, as this is a way to prevent the image of the child’s origin from being tarnished through the unruly behaviour that such a child might be engaged in if not properly nurtured. In this wise, what is right or wrong becomes the basic thing that will be chronologically stowed into the reasoning faculties of every citizenry. These attributive trainings are systematically acquired through an adequate elucidation on things that are forbidden and acceptable from childhood to adulthood. These values are culturally bounded, distinguishing good from bad and clarifying wrong attitudes from the good ones.

Moral reasoning is inclusive in these values, which are processed in a way that an idea is determined to be right or wrong. According to Fawole (2006), moral training is the channel through which acceptable norms, values, attitude and morals of the society are transmitted to the entire citizenry from one generation to another. One of the Yoruba adages says “*kekere lati np’ekan iroko, t’o ba d’agba tan, apa ko nile ka*. This means that the training of a person should be from the childhood because it could be a difficult task at adulthood. This saying is evident in the common practice among ethnic groups in Nigeria especially the Yoruba people, where an elderly person gathers the young ones in the community for telling them folktales. Folktales are traditional short stories used for teaching little ones, norms in the society.

These stories are full of wisdom and knowledge that familiarise children with moral traditions that are expedient to carry them on with life endeavours at various dispensations. The societal effects of these young ones and their contributions to vital issues in the society are felt at adulthood. They can independently take decision on their own, rather than when they are still absolutely under the control of their parents. An adage in Yoruba says “*ohun t’eye ba je lo ma gbe fo*” This means a bird is sustained with whatever it has eaten. Therefore, this early input into the life of the young ones goes a long way in their future dispositions.

Building and maintaining the peace of a nation lies on the level at which the citizenry operates within the extent and scope of such a nation. Nigeria is a nation that is territorially large with good population. It is acknowledged that there are linguistic differences in the country because of ethnicity diversity that composed the formation of the country. This came into fusion in 1914 by Sir Lord Lugard through the amalgamation of the Northern and the southern protectorate. According to Falola and Dauda (2017:6), what makes up the present-day Nigeria is an arranged marriage of ‘approximately 248’ ethnic groups. They also assert, “it was economic interest that inspired Lord Lugard to amalgamate the Northern and Southern Protectorates and the colony of Lagos”. The above expression and citation are meant for emphasizing the reason why Nigeria is territorially large and probably populous. Diverse languages, beliefs, values and behaviours of these ethnic groups must be mutually maintained for the sake of peaceful coexistence of the people. Mutual acceptability of differences among the citizenry, with more concern on what should be done and how to address it is the key to peace and order amidst country people. It is then that the desired development in the country’s social, political, economic and educational sector will be realistic.

Statement of Problem

“When there is unity among the people of same or diverse geographical environment(s), race(s), language(s), ethnic(s), religion(s) and tribe(s), there would be effectiveness in decision making which could lead to preferable conclusion” (Omodele, 2015). Agitations among the populace in Nigeria for secession, equality and restructuring lies on the perceived inability to maintain and manage her diversities. These diversities in the area of ethnicity

and religion had become threats to the conservation of unity in the interest of the citizenry. It is a time-tested adage that without unity, no society can hope to achieve desired goals. Awoniyi (2012) in Okunoye (2016) also affirms that Nigeria is a religiously pluralistic society but constitutionally, a secular state. These and many more have turned into thorns in the flesh of Nigeria which was intentionally merged by the colonial master for the purpose of the derivable benefits therein the economic capability of the then protectorates and the colony of Lagos. Neglect of consideration on the emphasis made by various folktales in the land because of civilization, which posit them as a primitive thing is a problem that must be dealt with with all seriousness. Despite the complexity state and civilization level of the country, moral lessons from various folktales and their songs can be of help if critically considered. Appropriate nurturing of the mind from the grassroot seems to be the way out.

Purpose of the Study

This study is objectively directed to

- explore some of the Nigerian folktales and their songs;
- state the moral lessons derived from each of the expressed folktales;
- analyse the selected folktale songs; and
- score each of the folktale songs.

Research Methodology and Sampling technique

Descriptive research design was adopted for the study as five Nigerian folktales were randomly selected from the Yoruba cultural tradition, which were descriptively analysed in accordance with their expected purposes among the citizenry.

Theoretical Framework

Balance theory of wisdom is the base by which this work is framed. This is a theory propounded by Robert J. Sternberg. According to Sternberg (1998), wisdom is defined as one's intelligence, creativity, common sense and knowledge, which are mediated by positive ethical values toward the achievement of common good. Wisdom does not just come freely; attention must have been paid to certain teachings through which the essential positive ethical values needed are appropriately imbibed. Furthermore, Sternberg (1998) states that, this common good is achieved through maintaining a

balance among intra personal, inter personal and extra personal interests over a short or long time.

As stated by Sternberg (1998), intra personal interest affects only the individual (one's own sense of identity). Inter personal interests involve other people. They relate not only with self but to desirable relationship with others. Extra personal interests are those that affect a wider organisation, community, country or environment. Wisdom can be adapted to the existing environments to shape them and create new ones (Sternberg, 1998). This theory becomes adequately relevant to this study due to the viability of the positive ethical values decoded from diverse folktales which are tantamount to wisdom. A due consideration for ethical values derived from the various folktales could create a better and new expected environment.

Importance and Uses of Folktale

In this modern time, it is so much important to emphasise the importance of folktales as considered among the Yoruba people in the olden days. This should also be considered with every sense of seriousness in this contemporary time. Folktale is a practise that involves various discharges of local stories that are so symbolic and grounded in the embodiment of cultural issues. These stories are from the people, propounded by them and purposeful for their uses.

Folktales project cultural ideas and moral ideals in Yoruba traditions. They promote the people's consciousness of ethics and ethos. They also provide avenues for understanding the social psyche of the Yoruba people. All geared towards enlightening people in the act of goodness and ethical behaviour (Olaoba, 2012: 102).

Olaoba (2012) further makes it clear that "many of the preserved folktales on Yoruba ethical norms demonstrate sufficient evidence of deterrence and social engineering".

Challenges of Folktales in the Contemporary Time

It is not so surprising to notice in this contemporary time that various practices of the past had been termed nothing but archaic and obsolete by the young ones. There is no more time for such cultural inquisitive gathering of

the past called moonlight play, where various meaningful folktales are calmly dispensed. Attention has been directed to the use of phone for various civilised purposes. In the past, it is the duty of the elderly ones that are so vast in the knowledge of good numbers of the folktales to gather the younger ones for listening to these cultural stories. Thereafter, the embedded morals are then itemised to the hearing of these young ones. As figured out by the researcher, it is pathetic as experienced by the researcher that this has become a difficult task for people, especially the elderly ones in this contemporary time. It seems the elderly ones are no longer with good knowledge of these traditional stories as they are fading away gradually. Part of what characterised African culture is the medium by which information is passed from one generation to the other. This is known as oral tradition, a learning process that is acquired through verbal communication, which is from mouth to mouth. Sound is a perishable substance; if not adequately retained by the younger ones, it may permanently fade away.

Description and Analysis of some Folktales

The Dog, the Tortoise and the Farmer (*Aja, Ijapa Ati Oloko*)

There was famine in the land where dog and tortoise live. This famine affected all including the tortoise, but tortoise discovered that dog and his family were looking good and fresh despite the deep effect of the famine on his own family. Tortoise asked dog for the secret and dog told him the secret after series of appeal that he used to get food for his family from a far distance yam farm. They agreed to meet early in the morning for the trip to the yam farm. On getting to the farm early in the morning with basket, dog harvested the little yams that will be enough for him and his family. However, the greedy tortoise harvested more than needed for his family. After warning tortoise that the farmer could come at any time, the dog left in haste. As the dog left, tortoise began to sing, calling for dog to help him lift his yam basket to the head.

Song**Yoruba****Narrator:** *Aja aja o ran mi l'eru***Response:** *Gbangbala kogba.***Narrator:** *Boo ba ran mi leru ma ke soloko***Response:** *Gbangbala kogba.***Narrator:** *B'oloko ba de o ma si mu e de***Response:** *Gbangbala kogba.***Narrator:** *Aja, aja o ran mi l'eru***Response:** *Gbangbala kogba.***English Translation**

Dog, dog help me lift my basket

Gbangbala kogba.

If you decline, I will call the farmer

Gbangbala kogba.

When the farmer comes, I will tie you

Gbangbala kogba.

Dog, dog help me lift my basket

Gbangbala kogba.

Nevertheless, the dog had gone far already. While the tortoise was battling with how to carry the yam, the owner of the farm caught the tortoise red handed. Tortoise was taken to the king and it divulged that dog was the mastermind behind all that happened. The king sent for the dog, but dog planned to be sick by putting three eggs in its chick. In the presence of the messengers, dog broke one of the eggs pretending to be vomiting. On the way, it broke the second egg and the third egg in the palace. The dog was released and tortoise was killed.

Aja Ran Mi L'eru

Yoruba Folksong

Narrator

A - ja a - ja o ran mi l'e - ru. Bo o ba ran mi l'e - ru ma ke s'o - lo - ko.

Response

Gban - gba - la ko gba.

8

B'o - lo - ko ba de o ma mu e de.

Gban - gba - la ko gba. Gban - gba - la ko

13

A - ja a - ja o ran mi l'e - ru.

gba. Gban - gba - la ko gba.

Musical Analysis

Adopted Key signature: C major

Time signature: Compound duple time

Music Style: Call and response

Music Range: Major 6th

Syllabic Structure: 15.17.15.15

Phrasal Structure: A.B.C.A.

Scale: Pentatonic

Moral lessons of the Story

Both the dog and tortoise are different species of animal, which should have become a reasonable reason for dog not to help the tortoise, but the dog went ahead to render the needed help. This is a very good attitude that populace should learn to imbibe. Help should be rendered without discrimination and should be done when it is needed. Where the recipient came from, his tribe and sex should not be an embargo to rendering the needed help. Having someone at the helm of affairs is an added advantage of rendering help with ease through extending ones' tentacle of help to those that does not even belong to ones' cultural background.

Any opportunity in life must not be used in a detrimental way to the benefit of others. The tortoise misused its opportunity by not taking only few that was needed as demonstrated by dog. Such an act is simply a display of greed, in which opportunity for others to benefit could be blocked.

Tortoise, Mouse and Squirrel (*Ijapa, Asinrin Ati Okere*)

The tortoise and the squirrel were very good friends with love for each other. They were both into pot selling business. One day, they were short of food because there were no sales for them. They went out to the market early in the morning with empty stomach to make sales and feed themselves. They moved out early in the morning before others could come for their sales, but they met no one in the market. The squirrel then looked straight and discovered his best and favourite food (palm kernel). He told the tortoise to let them go and get some for themselves but tortoise disagreed with it because the palm kernel does not belong to them. The squirrel then lied to the tortoise about going to toilet and sneak to the palm kernel place because he was so hungry. Unknowingly to the squirrel, the mouse who is the owner was watching it and caught him at the back as he was stealing the palm kernel. Instead of apologising for the misdeed, he decided to engage in fight with mouse. This was unnoticed to the tortoise until someone sensitised it about his friend engaging in fight with mouse. On getting there, the tortoise did not ask for what happened, he joined his friend squirrel by beating the mouse with a mortar. The mouse turned to the tortoise, bite his nose and held on to it, tortoise called for help as it proceeded to singing.

Song

Yoruba

Narrator: *Asinrin t'oun t'okere*

Response: *Jomijo*

Narrator: *Awon lo njo nja*

Response: *Jomijo*

Narrator: *Ija re mo wa la*

Response: *Jomijo*

Narrator: *Asinrin ba bu mi n'imu je*

Response: *Jomijo*

Narrator: *Awo mi nbe l'oja*

Response: *Jomijo*

English Translation

Both the mouse and the squirrel

Jomijo

They engaged in a fight

Jomijo

I came for reconciliation

Jomijo

Mouse bite my nose

Jomijo

My goods are in the market

Jomijo

Narrator: *E gba mi lowo re*

Rescue me from him

Response: *Jomijo*

Jomijo

No one was able to rescue the tortoise from the mouse till the nose was on the verge of falling to the floor. Tortoise was later released and he left the scene with a bloody nose. This incidence led to the reason why tortoise nose is crooked until today.

Asinrin T'oun Tokere

Yoruba Folksong

Narrator

Response

7

Musical Analysis**Adopted Key signature:** C major**Time signature:** Compound duple time (six quavers in a bar)**Music Style:** Call and response**Music Range:** Perfect 5th**Syllabic Structure:** 11.9.9.11.9.9.**Phrasal Structure:** A.B.C.D.C.C.**Scale:** Tetratonic.**Moral Lessons of the Story**

- Simple apology can save enormously. It can save one from embarrassment and shame if applied as appropriate. Likewise, situation might even get out of hand to the extent that close friend or family could be awfully infringed in the process of not trying to show any sign of remorse.
- It is not a good thing to be partial in taking a side when there is a clash between ones' neighbour and outsider. It is not good to be

sentimental in friendship, family or nativity. Especially, when it comes to making judgement, sentiments should be avoided. We should make enquiry concerning the truth of a matter instead of jumping into wrong conclusion.

Oluronbi and the Iroko Tree (*Oluronbi Ati Igi Iroko*)

Once upon a time, there was a mighty Iroko tree in Yoruba land, where people use to go to implore the spirit of the mighty tree for various favour. Whatever request made and received by the people from the tree must be reciprocated with a gift to the tree. Oluronbi, a barren woman also went to the tree with the request for a child and promised to give the child back to the Iroko tree, if her request was granted. Oluronbi conceived and gave birth to a beautiful girl, but she forgot to fulfil her promise to the Iroko tree. After some years, Oluronbi sent her grown up daughter on an errand to the farm and on her way back, she decided to rest for a while under the Iroko tree. Whilst about to go, she discovered that the Iroko tree has engrossed her buttock. She then sent those passing by to tell her mother what happened. On getting there, Oluronbi remembered what she promised and that Iroko tree has taken it by force. Oluronbi regretted her action by singing.

Song

Yoruba

Narrator: *Onikaluku jeje ewure*
Ewure, ewure.
Onikaluku jeje aguntan
Aguntan bolojo.
Oluronbi jeje omo re

Omo re apon bi epo

Oluronbi o join join

Response: *Iroko join join*

English Translation

Every one promised to offer goat
 Goat, goat.
 Every one promised to offer sheep
 A fleshy sheep.
 Oluronbi promised to offer her
 child
 Her daughter that was light in
 completion
 Oluronbi o join join
 The child is taken by iroko tree.

Oluronbi

Yoruba Folksong

Narrator

O - ni - ka - lu - ku je - je e - wu - re, e - wu - re, e - wu - re. O - ni - ka - lu - ku je - je a - gu - tan, a - gun - tan

Response

bo - lo - jo. O - lu - ro - n - bi je - je o - mo re, o - mo re a - pon bi e - po. O - lu - ro - n - bi

o join join i - ro - ko join join O - lu - ro - n - bi o join join i - ro - ko join join.

Music Analysis

Adopted Key signature: C major

Time signature: Compound duple time

Music Style: Call and response

Music Range: Perfect 5th

Syllabic Structure: 16.16.18.13.13.

Phrasal Structure: A.B.C.D.D.

Scale: Pentatonic

Moral Lessons of the Story

- Promise is a debt that must be paid. We must be mindful of our utterances when our expectation seems so high on whatever issue we might be passing through. An adage in Yoruba says, “*eyin lohun, to ba ti jabo, ko tun se ko mo*” voice is like an egg, when it falls, to resuscitate it will be a difficult task.
- When a promise is made, either major or minor, it must be fulfilled. Even, if nothing is done from the angle of the person the promise is directed to. It is not a good practice to make unfulfilled promises. Something miserable might follow this act of unfulfilled promise on

the part of the one who made the promise, as seen from the angle of Oluronbi.

The Busty Woman (Olomu Roro)

Once upon a time, there was a family of three. A father, mother and their young son. The father is a farmer while the mother is a trader. They are very diligent in their works. Every morning, their young boy always remains at home with his food on a plank close to the ceiling. There is a strange visitor that always come to visit this boy after the parents had left home for work. This boy often engaged in singing to welcome this strange visitor named Olomu roro.

Song

Yoruba

Narrator: *Olomu roro ma wole*

Response: *Tere nana jalanka to*

Narrator: *Baba re nko. Mama re nko*

Response: *Tere nana jalanka to*

Narrator: *Baba mi ti lo soko*

Response: *Tere nana jalanka to*

Narrator: *Mama mi ti lo soja*

Response: *Tere nana jalanka to*

Narrator: *Kilo fi sile, kilo fi sile*

Response: *Tere nana jalanka to*

Narrator: *Baba mi f'eko kan sile*

Response: *Tere nana jalanka to*

Narrator: *Iya mi f'akara sile*

Response: *Tere nana jalanka to*

Narrator: *Gbe wa kajo je, gbe wa
kajo je*

Response: *Tere nana jalanka to*

Narrator: *Owo omode ko t'aja*

Response: *Tere nana jalanka to*

Narrator: *Gbe gigi tise, gbe gigi tise*

Response: *Tere nana jalanka to*

English

Welcome busty woman

Tere nana jalanka to

Where are your father and mother?

Tere nana jalanka to

My father has gone to farm

Tere nana jalanka to

My mother has gone to market

Tere nana jalanka to

What do they left for you?

Tere nana jalanka to

My father left a solid palp

Tere nana jalanka to

My mother left beans cake

Tere nana jalanka to

Bring it, let us eat together

Tere nana jalanka to

A small child cannot reach the ceiling

Tere nana jalanka to

Use a stool to reach it

Tere nana jalanka to.

This becomes the practise of this strange woman for days, which was unnoticed by the parents of this boy. Until the boy began to lose weight and becoming thin that the father noticed that something is wrong with their son. It was after series of persuasion that the boy told his parent the truth of the matter because the strange woman had warned him not to say the truth. The next day, the parents of this boy decided to stay at home and rescue their child from the strange woman. They hid in the room and when the woman was about taking the food of the boy, the parents came out and beat the woman to death.

Olomu Roro Yoruba Folksong

Narrator

O-lo-muro-ro ma, wo'le Ba-ba re n-ko Ma-ma re n-ko.

Response

Te-re Na-na Ja-lan-ka-to. Te-re na-na

8

Ba-ba mi ti lo s'o-ko. I-ya mi ti lo s'o-ja

ja-lan-ka-to. Te-re na-na ja-lan-ka-to. Te-re na-na

16

Kilo fi s'i-le, kilo fi s'i-le. Ba-ba mi fe-ko kan s'i-le.

ja-lan-ka-to. Te-re na-na ja-lan-ka-to. Te-re na-na

24

I - yami fa-ka-ra s'i-le. Gbewak'a-joje, gbewak'a-joje.

ja-lan-ka-to. Te-re na-na ja-lan-ka-to. Te-re na-na

32

O - wo o - mo - de ko t; a - ja

ja - lan - ka - to. Te - re na - na ja - lan - ka - to.

37

Gbe gi - gi ti - se, gbe gi - gi ti' se.

Te - re na - na ja - lan - ka - to.

Adopted Key signature: B flat major

Time signature: Simple duple time (Two crotchets in a bar)

Music Style: Call and response

Music Range: Perfect Octave

Syllabic Structure: 17.18.14.14.18.15.15.18.15.18

Phrasal Structure: A.B.C.C1.D.E.E1.F.G.H

Scale: Pentatonic

Moral lessons of the Story

- It is very important for parents to be conversant of what happens around their children when they are away from them. The kind of company they keep, where they go, what they do and how they do should be monitored. All of these will assist parents on how to guide their children and wards.
- It is a risk to leave a small child alone to make decision without a guide. By the time he is going to make a dangerous decision, guardians, parents and the society will be cut unaware. Therefore, surrounding a child with the needed guide will make him a better person in the future for himself and the society.

The Woman with Huge Teeth (The Monster) (Iya Eleyin Gongo)

Once upon a time, there was a woman known as “the monster” with huge teeth in a little village. People of this village used to get fire from this woman

any time they needed it. There is a man in the same village who has seven children. One day, he was in need of fire, so he sent one of his children to go and get the fire from the monster. On getting there, the boy started making prank of the monster while singing.

Song

Yoruba

Narrator: *Iya eleyin gangan ku ise o*

Response: *Ti gangan*

Narrator: *Ki lo wa se*

Response: *Ti gangan*

Narrator: *Mo wa fan'na*

Response: *Ti gangan*

Narrator: *Bere ko fan'na*

Response: *Ti gangan*

Narrator: *Eru nba mi*

Response: *Ti gangan*

Narrator: *Eru kini*

Response: *Ti gangan*

Narrator: *Eru eyin re*

Response: *Ti gangan*

Narrator: *O di pako mo ti gbe*

Response: *Ti gangan*

Narrator: *O di pako mo ti gbe*

Response: *Ti gangan*

English

Woman with huge teeth well-done

Ti gangan

What do you want

Ti gangan

I came to fetch fire

Ti gangan

Bend down and fetch it

Ti gangan

I am afraid

Ti gangan

Afraid of what

Ti gangan

Afraid of your teeth

Ti gangan

Quickly I swallowed him

Ti gangan

Quickly I swallowed him

Ti gangan

El'eyin Gangan

Yoruba Folksong

Narrator

I - ya e - l'e - yin gan gan ku i - se o. Ki lo wa se? Mo wa fan - na.

Response

Ti gan - gan. Ti gan - gan. Ti gan - gan.

8

Be - re ko fan - na. E - ru nba mi E - ru kin - ni?

Ti gan - gan. Ti gan - gan. Ti gan - gan.

14

E - ru e - yin re. O di pa - ko mo ti gbe. O di pa - ko mo ti gbe.

Ti gan - gan. Ti gan - gan. Ti gan - gan.

Key signature: F major

Time signature: Compound duple time (Six quavers in a bar)

Music Style: Call and response

Music Range: Diminished 5th

Syllabic Structure: 14.7.7.7.7.8.10.10.

Phrasal Structure: A.B.C.D.E.F.G.G.

Scale: Tetratonic

Moral Lessons of the Story

It is a bad thing to make mockery of another person for whatever reason. Especially, when such mockery is done against someone who is with one physical disability or the other. The retaliation of such mockery might be disastrous, just like the response of the monster to the seven children that were swallowed in the folktale. This kind of behaviour must be absolutely avoided.

Irrespective of the personality of the woman in the story, she appears to be in the image of an elderly person. It is absurd to have such a person been embarrassed by young ones in any given society. A society where young ones unconditionally give respect to elderly ones and mindful of their choice

of speech while conversing with them, peace and prosperity is guaranteed all around them.

Conclusion and Recommendations

People's ways of life are often exhibited in the course of expressing the various available folktales. It involves the tradition and culture of the people, which must never die if people's identity must remain intact. Morals that will keep people on the right track are embedded in it. These are evidences of styles that are related to human behaviour, which can possibly be used to solve human practical problems. Either because of civilization or loss of interest, the chance of having a gathering for this kind of purpose as it was in the past has been faced out. Civilization has exposed both the young and old of this contemporary time to the use of various social media, which has portrayed the previous habit of gathering for story telling as an archaic practice. These contemporary media developments should have been used as an added advantage for promoting the culture of the land. "The advent of information age had put Nigeria on the same levelled playing field with the rest of the world. Unlike the old precolonial era, when Nigeria oral culture were forgotten easily, considered as non-existent or as inferior to the written Western culture" (Falola & Dauda, 2017: 473).

The main reason why folklores are presented to children in their younger days is for raising their moral standard. Placing more emphases on these cultural virtues through folktales is a valuable practise that must continue.

Western culture of documentation should be inculcated along with African culture of oral tradition. This becomes a possibility in a situation where by proper documentation of these items is strategically and appropriately placed for public consumption. This becomes a necessity when the scope of the elderly ones that are supposed to pass the knowledge across to the upcoming generation has drastically reduced because of the shift to modernity and foreign practices. Where there is no tutelage, the documented folktales may remain theoretical only. This is why creative avenues for teaching the folktales should be put in place and encouraged.

Individuals and the government should find means of retrieving and promoting the exhibition of folktales. They should also prevent it from

getting into extinction by making use of various available social media, radio and television stations and the global internet connections for both broadcast and online documentation.

As noted from the lessons derived from some of the tales examined in this article, the dog prepared to assist the tortoise not minding its species, which could be related to ethnic difference in human relationship. Tortoise in another tale was sentimental and treated squirrel inappropriately. These are some of the lessons to make us better persons in our relationship with others, by promoting unity, peace and other good values in Nigeria.

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