Folklore as Broadcast Content for Cultural Development in Africa

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Abstract: The need for a cultural rebirth is most pressing in Africa at the moment. This is because much of what used to be the cherished African culture has been bastardized by alien values foisted upon the people through the agents of modernization of which the modern mass media are paramount. This article argues that the trend could be reversed through integrating local programme content like folklore into broadcasting and giving it the needed emphasis. The paper uses analytical format to argue its case, borrowing heavily from the folklore of the Etsakos in Edo State and the Igalas in Kogi State, Nigeria, written in vernacular with its translation. This article concludes that folklore is not only didactic in teaching moral values but entertaining and a dependable tool for cultural reawakening among the African youths. A strong adaptation of folklore into broadcasting in Africa is a way of promoting our cultural heritage while warding off the dangers inherent in cultural imperialism. The paper also outlines how to achieve the feat of using folklore to re-orientate the up and coming generation of Africans.

Key concepts: Media integration, Adaptation, Folklore, Broadcasting, Cultural development, Etsako, Igala, Nigeria, Edo State, Kogi State.

I. INTRODUCTION

The statement is credited to the Chinese philosopher, Confucius that "when the meanings of the fathers are no longer meaningful to the children, there is danger". What this aphorism portends is that at some point in the development of any society there would be a generational lacuna in perception between the old and the younger breed, resulting in a redefinition and probable loss of values because of the gap in transmission of socio-cultural heritage between the two generations. One of the cardinal functions of communication in any society is to ensure the continuity of values held sacrosanct by the people from generation to generation. In this way, the societal norms and mores are preserved from going extinct.

A panoramic view of what transpires in the African society at present would convince any unbiased observer that there is a palpable difference in meanings attached to the cultural values held by the older generation compared to what the contemporary generation believes in. The African society tends to be drifting from its original cultural course to embrace what evidently is alien and sometimes antithetical to good moral sensibilities. Moral decadence is on the increase as what used to be abhorred is now becoming the desirable for the African youth. There is, therefore, every need to arrest the ugly trend which is gradually assuming the proportion of a social epidemic across the continent. One way to do this as this paper argues is by communicating the African folklore through broadcasting to the up and coming generation of African youths so as to give them a cultural foundation as bedrock of resistance to the debilitating effects of foreign cultural intrusion.

As indicated above, communication is one thing that keeps every society going. Wilson (1997) in his introductory notes to **Communication and Social Action** observes that "some see communication as what makes the world go round, a kind of life-giving elixir". He further notes that "…without communication life would be very dull" and compares communication to an engine but one which works human activities. This is because in his view "to communicate means to give life to symbols, words, relationships, to exorcise fear, to be at peace with oneself and others, to increase or reduce tension and to blast off the barriers to oneness and understanding among human beings". It is incontrovertible, therefore, to say as it is widely held among communication scholars that "No communication, no society". Ibagere (1994, pp.64-65) has noted that

The absence of effective channels of communication can lead to the   disintegration   of   society through the complex nature of the differences in its   structures as well as the complex relations between roles

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performed by the different members of the society. It is through an effective channel of communication that the unity and corporate existence of a society can be guaranteed.

The African society from primitive times to the present is known to be rich in communication modes which the people have developed out of their own experiences to meet their specific developmental needs. Some of these modes of communication are unarguably outdated but some, like folklore, are still in use up till the present day. Unfortunately, some critics would want to downplay the relevance of these modes of communication by labeling them as 'relics of our past'. Some others are misled by the description of these modes of communication as 'traditional' which to them implies that they are obsolete. Suffice it to say that with the renewed vigour and revisit into Ethno- communicology research particularly as it relates to Africa, and ably championed by scholars like Pye (1963), Hatchen (1971), Ugboajah (1972), Wilcox (1975), Wilson (1981), Akpan (1987), Ibagere (1994), Ansu-Kyeremeh (1998), Akpabio (2003) as documented by Ogwezzy (2008), and others too numerous to mention here, the place of indigenous or traditional communication system in the contemporary African society is not only gaining recognition but also accorded acceptance and adoption. A product of such thinking is the clamour by scholars for media integration (a mix of both traditional and modern media) in the continent to fast track development drive.

Traditional communication in Africa could be classified into Verbal modes –these modes that have to do with the spoken word e.g. town crier, songs, music, folktale, folklore, proverbs etc; Non-verbal modes – those that are symbols, visuals, objectifics, iconographics such as the use of colour scheme, clothes, cowries shells, tribal marks, etc; Extra-mundane or Esoteric modes which have to do with communication at the paranormal level such as in divination, dreams, and telepathy. Wilson (1991) has broken down these basic three categories into ten modes including those stated above. In this paper, we examine one verbal mode of communication – folklore – that is still prevalent in the African society today and show how this could be harnessed with modern broadcasting coupled with the use of social media to achieve a cultural re-engineering for the African continent. The paper uses folklore of the Etsakos in Edo State and that of the Igalas in Kogi State as a reference point.

What the paper advocates essentially is media integration in terms of content generation based on the fact that the modern mass media alone cannot adequately serve the information needs of the entire African society particularly the rural communities which are used to the traditional media. The issue of media integration to enhance quality communication the world over has received the full support of UNESCO, a position the international organization has been canvassing since 1979. Wilson (2009) has noted that the issue of integration has never come under questioning, because its usefulness has never been doubted. What has been contentious about the issue is how and the wherefore of the mix. Integration, therefore, faces some challenges which include technology, finance, personnel, culture, socio-political issues and linguistic hurdles. The integrationist school parades such distinguished scholars like Herbert Schiller, Karl Nordestreng, Frank Ugboajah, Sean MacBride, and Des Wilson among others. Ikpe (1996, p.172) extolling the virtues of African communication system observes that

The traditional system of communication using traditional communication technology has democratic strength of active participation, message variety, and the quality of social representation, while the modern system of communication using modern mediated technology lacks the democratic ideals of active participation and the quality of social representation.

We hasten to add here that active participation and other ingredients of social communication identified by Ikpe above could easily be achieved through adoption of the mode of communication the target audience is familiar with such as using the language of the people, their folklore, costumes and proverbs in teaching moral values, among other things in the media. Ikpe further opines that "if there is a symbiotic relationship between the traditional and modern systems, there could be hope for democratization of the world's communication". This obviously justifies the need for harmonization of communication modes and channels to achieve optimal results in development pursuit. Again, since both the traditional media and their modern counterparts are each limited by various constraints to be singly dependent upon for information dissemination in the context of the present African setting, the call for integration has become stronger than ever. Wilson (1997, p.77) has declared in unequivocal terms that "without such a communication interface, the experience of world communication operating on a double standard would continue to stare us in the face".

However, Ikpe (1996, p.173) cautions that "…the only problem in the integration of the traditional communication technology into the modern mediated system of communication may be possible cannibalization of the traditional communication system". As a way out, he suggests that through the adoption of the association model of communication i.e. a synchronization of two or more communication modes "…a nation incorporates into its development only those aspects of communication technology and development that are meaningful for its well-being". For Africa at the moment, the need to revive the use of folklore as an aspect of our cultural heritage is desideratum to the development of the continent. When a people loses sight of the core values that define their existence and rather chases after 'shadows' in the name of modernization, they would soon find

themselves on the sideline of progress. There is no gainsaying the fact that the myriad of developmental challenges facing Africa today stem from the loss of moral values by the people which can only be restored through a careful revisit to our cultural archives of knowledge and bringing out those things which are not only relevant but beneficial to our corporate existence as a people. Folklore could be used effectively to address such problems like endemic corruption which has become the bane of development in Africa.

As noted above, the inadequacies of both systems of communication – traditional and modern – to meet the information needs of the present day complex African society necessitate a blend of both worlds in order to effectively reach the target audience. Many scholars advocate this approach such as Ugboajah (1972), Wilson and Unoh (1991). However, many questions have been raised about the form the proposed integration should take. Wilson (2009) suggests the following areas in this regard: content, structure, personnel and cultural element. Fortunately, there have been successful instances of such integration experiment as we have it today in the composition of signature tunes of some broadcast stations in Nigeria. Glaring examples of this are Federal Radio Corporation of Nigeria (FRCN) and the Nigerian Television Authority, NTA. Also the adaptation of African proverbs by African Independent Television (AIT) Lagos and British Broadcasting Corporation's (BBC) Radio Service 'Focus on Africa' are worth commending. The use of local songs, costumes and locale in films is another encouraging step in this direction.

Folklore is certainly a part of the cultural life of Africans and it has always remained a means of communicating values in the African society. If properly integrated with modern broadcasting, it holds the prospect of promoting African values on a wide scale and with better effects of reorientation on the audience. It is important to note here that the approach needs to be carefully handled so that what is presented at the end may not just pass for mere entertainment without achieving the intended impact on the people. How to maximize the potentialities of folklore for the overall development of the society through the instrumentality of broadcasting on radio and television is the focus of this paper. Specifically, this paper seeks to:

a)   identify some folklore among the Etsako people of Edo and the Igala people of Kogi states
b)   examine the content and import of such folklore
c)   analyze the relevance of such folklore to current social issues in the African society,
d)   explain how such folklore could be integrated with modern broadcasting for the overall development of the African society.

II. THEORETICAL FRAMEWORK

Media integration has attracted much scholarly attention particularly from media scholars with Afro-centric focus (focus on Africa issues). One of the theories that have emerged from such scholarly endeavours includes the Integrationist theory or Trado-Modern Model of communication (Unoh and Wilson, 1991).

Simply put, this model advocates a combination of traditional media with the modern mass media for effectiveness in information delivery in the African society, with particular focus on rural areas. By way of illustration, the traditional newsman (town crier) takes a message from the chief's palace based on a film on any development issue which the people must have watched, to the hinterland. The traditional newsman would also convey the feedback (reactions) from the message destination. In this way, the two media systems are integrated. It should be noted that media integration is not restricted to the blending of traditional and modern mass media because it is possible to have a combination of two modern mass media as it is the case of the Internet with radio broadcasting or the telephone with the Internet for chatting, browsing and downloading information. Wilson (2009), who is one of the proponents of integration, cited earlier in this article, had suggested that the media mix could be in the following areas: content, structure, personnel and cultural element. The present study isolates one of the areas suggested by Wilson (content) for emphasis.

Another theoretical base for this study is the concept of Mediamorphosis as coined by Fidler (1997, pp.22-23). Mediamorphosis indicates the changing forms of media in order for them to meet the information needs of the society as these emerge from time to time. Fiddler says it is "the transformation of communication media, usually brought about by the complex interplay of perceived needs, competitive and political pressures, and social and technological innovations". What this means is that all media are capable of changing in line with changes in the society. A case in point is the use of multiple computers in the form of a network today which gave birth to the Internet. A blend of traditional and modern mass media is, therefore, a good example of mediamorphosis.

III. LITERATURE REVIEW

The formal study of folklore, according to Microsoft Student Encyclopedia (2008) is said to have begun about 300 years ago. One of the earliest books to take up the subject was *Traité des superstitions* (Treatise on Superstitions, 1679), by the French satirist Jean Baptiste Thiers. Miscellanies (1696), by the English antiquary John Aubrey, dealing with popular beliefs and customs regarding such things as omens, dreams, second sight, and ghosts, was another early work. The collection and analysis of folklore increasingly occupied

the attention of scholars in Europe during the 19th and early 20th centuries. Numerous journals and societies devoted to the recording and preservation of the folk heritage were founded. The research of the 19th-century German philologist and Sanskrit scholar Theodor Benfey formed the basis for all later comparative studies in the field.

As early as 1905, the Danish Folklore Archives used the Edison phonograph to record songs from Denmark, Greenland, and the Faroe Islands. Folklore societies in Europe and the United States have fostered the collecting (by tape recording and photography) and classifying of extensive archives of folklore materials. These scholarly societies have helped to make the study of folklore a valuable tool in anthropological, ethnological, and psychological research, as well as a burgeoning field in its own right, including the English Folklore Society, founded in 1878. Also of importance is the international organization Folklore Fellows, founded in 1907, with headquarters in Helsinki, Finland. Through a series of publications, *Folklore Fellows Communications,* the organization has brought out more than 200 titles, including almost 40 indexes.

What this shows is that folklore is not the exclusive preserve of any culture; it is universal and as long as people have a culture, certainly folklore would exist as part of that culture. Interestingly, the review also shows that folklore is not only an art or practice but has become an area of academic interest. Folklore also known as folktale is part of oral literature of Africa. Oral literature, according to Okoh (2002, p.23) refers to all forms of literature which include tales, tongue twisters, myths, riddles, proverbs, anecdotes and oral songs. Akpabio (2003, p.74) sees folktales as "stories covering a variety of themes with characters ranging from humans to animals, particularly tortoise, even spirits and other supernatural beings." He says further that the stories are enjoyed tremendously by children and that they are meant to teach morals and values subscribed to by society in an entertainment context. Microsoft Student Encyclopedia (2008) defines folklore as follows
Folklore is a general term for the verbal, spiritual, and material aspects of any culture that are transmitted orally, by observation, or by imitation. People sharing a culture may have in common an occupation, language, ethnicity, age, or geographical location. This body of traditional material is preserved and passed on from generation to generation, with constant variations shaped by memory, immediate need or purpose, and degree of individual talent.

According to this source, the word *folklore* was coined in 1846 by the English antiquary William John Thoms to replace the term popular antiquities. Ikiddeh (2005, p.55) notes that "our oral literature derives its material from that body of a people's spoken, as opposed to their written, culture that we call the oral tradition. Some of its major forms are folktales, fables, myths, legends, incantations and libations, proverbs, riddles and other forms of prose narratives and shorter expressions". He also describes folktale as "a convenient label which the folklorist uses to cover all categories of prose narrative ranging from legends with human characters, to myths and märchen (miracle tales) with elements of the supernatural, to trickster tales which exhibit animal personae" (Ikiddeh, 2005, p.58). On his part, Kombol (2005, pp.55-56) notes that

Folklore is a form of recreation for children and this is usually told in the moonlight. Stories are told on any subject – human, animal and supernatural characters – such stories invoke the special behaviour traits of the animals mentioned. For example, the tortoise is known as a trickster, the leopard and lion for brutal force and the antelope for fear.

Okoh (2002, p.33) notes that animal characters like the elephant, the leopard, and the hare are symbolically cast in 'fixed' roles and that "such symbolic representation finds its utmost fulfillment in a highly popular and controversial character, namely the Tortoise…for illustrating the irrationality, viciousness, vindictiveness, and meanness of man". What this brief literature review reveals is that folklore or folktale has been a part of the cultural experience of Africans in the form of allegory and that it performs a useful role as a medium of transmitting societal values from one generation to another. Therefore, according a greater emphasis to folklore in modern broadcasting would be akin to returning Africans to their roots which would promote cultural development of the people. As an attestation to this claim, Wilson (1997, p.78) says "…an appropriate mix of traditional and modern mass media in a culture that is largely rural is bound to produce a greater impact on the culture than a single cultural system as the case has been over the more than one hundred years of intercommunication". Of a truth, have the modern mass media not landed the African people in a state of cultural quandary where our youths have become *Europeanized* in their own soil?

A brief on the Etsako people of Edo State, Nigeria.
The Etsako people are found in the northern part of Edo State. They share boundaries with the Igbirras in Kogi State to the north and within Edo State, the Owans and the Esans to the south and west respectively are their neighbours. To the east, the Etsakos share maritime boundary with the Igalas (particularly Idah) across the River Niger. The Etsakos are part of the overall Afenmai people that form the entire Edo North. The people are basically farmers with a few who live in the riverine areas as fishermen. In the evening after the hassles of the day, storytelling is a regular feature in most homes as the elderly take time to entertain and teach vital moral

lessons to the younger generation. The folklore is often accompanied with singing and in the time past, with the sound of the local guitar. Okoh (2002, p.36) comments on the place of singing in folklore saying

…in the majority of African tale telling traditions, songs are of central importance providing the audience with an opportunity for participation formally in the performance, and thus enhancing the enjoyment of it….The song comprises…the solo, which introduces the rhythm pattern of the song, and the chorus which keeps it up and completes it.

The Etsakos believe in both the physical and supernatural worlds and in anthropomorphism, the ability of non-humans to exhibit some human qualities. Some of such things are venerated and worshiped as deities and this is reflected in the folklore of the people. Societal values are held high among the Etsakos and as such people are taught to be their brother's keeper, and to abstain from vices in the form of adultery, incest, stealing and wickedness. Like folktales elsewhere as noted by Okoh (2002, p.34), the introductory formula in folklore narration provides a mechanism for bringing together both narrator and audience, even before the collaborative exercise called performance begins. In Etsako folklore, this is expressed as follows: 'arewo mio to' meaning 'give me your ears' to which the audience replies 'mena se mu gwe' meaning 'speak so that you can be heard'. Okoh cited above further records, and this is also applicable to Etsako folklore, that the conclusion of the tale is again signaled by means of a closing formula which could come in the form of a fixed structured comment such as 'that is why till this day, women do not grow beards', 'that is why since then the mosquito has been disturbing the ear'. This is usually the punch line that carries the moral lesson of the story.

A brief on the Igala people of Kogi State

The Igala Kingdom is a pre-colonial West African state located in North-Central Nigeria. The traditional homeland of the Igala people, with its capital at Idah, lies on the eastern part of the river Niger and Benue confluence, and extends across the Niger in Lokoja, Kogi state of Nigeria. Idakwoji (2015) notes in Igalapedia that the Igala Kingdom lies between Latitude 6° 30′ and 8° 40 north and Longitude 6° 30′ and 7° 40 east, occupying a total land area of about 13,665 sq. km. Officially, it has a population of 1,409,000 as at the 2006 head-count.

According to Usman (2012), the Igala Kingdom shares boundaries on all sides with non-Igala-speaking ethnic groups, namely: the Bassà Ngéè, Bassà Kómo, Àgàtú and Ìgbìrà Mózùm to the north and north-east; the Èbìrà-Ìhímá to the west; the Ìdọmàs of Benue State, and Ìgbòs of Anambra and Enugu states to the east and south ; and the Étsàkòs of Edo State to the south-west.

Idakwoji (2015) cites Abdulkadir (1990) as saying that the physical environment of Igalaland serves as a water-shed and the numerous rivers and streams contribute to agricultural productivity of the Igala people. The Niger and Benue rivers and, to some extent, Anambra River, serve as natural highways of communication and commerce. The vast arable land also gives rise to excellent cultivation of varieties of rice, giant-sized yam tubers and fishing. The Igalas run a monarchical system of traditional administration headed by "Attah Igala" meaning "The Father of the Igalas".

Like their neighbours (The Etsakos in particular), the Igalas employ folklore in a symphony of songs, chants, stories and dance, to teach a variety of moral lessons to children, as well as communicate ideas and messages. For instance, an elder is never reported dead, he is rather said to have gone to the farm or travelled or gone hunting. In the same vein, subjects of storytelling revolve around human beings, animals whose behaviours are likened to those of humans as well as abstractives like spirits. While good Spirits are called *Afu-Ojo,* evil spirits are referred to as *Egubi-okangoli* . In Igala, storytelling begins this way:

Storyteller: *Okam daalaa* (A salutation that has no direct meaning in Igala)

Listeners*: Amuojo* (No direct meaning)

Storyteller: *Itami kwo kpa kpa kpa , ileoji enwu kia ne no, ikwo la no ji Aneje* (My story moved kpa kpa kpa i.e. how the movement went and rested on the head of Tortoise).

Selected Etsako & Igala folklore and their relevance to current social issues in Africa

**1.	Etsako folklore:**

**A.	The story of the wicked step-mother**

Omosi was an infant when she lost her mother and so she grew up under her step-mother who her father married after the death of the first wife. This woman was so wicked that she was always waiting for an opportunity to eliminate the poor girl just because she (the step-mother) had no child for her father. One day, the man went on a journey and the step-mother felt it was time to get rid of the poor girl. The woman sent the girl to go and fetch water from a particular river which was not only far from the village but was inhabited by dangerous aquatic monsters. The woman insisted that she (the step-mother) would only drink the water from that river and none else.

On getting to the river, the girl met her dead mother but this was unknown to her. The strange woman asked her what she had come to do there and the poor girl burst into singing amidst tears

Narrator: *Odo no lue ra mhe* (My father's wife)
(Response): *Amie tsi oku na me na da, amie* (It is either the river water or nothing else)
Narrator: *Ivue de rue na wo* (I have fetched water from the chalk stream)
(Response): *Amie tsi oku na me na da, amie* (It is either the river water or nothing else)
Narrator: *Ivue du meh na wo* (I have fetched water from the salt stream)
(Response): *Amie tsi oku na me na da, amie* (It is either the river water or nothing else)

On hearing this, the strange woman collected the gourd she came with and fetched the water for her and the girl carried the water home. Surprised that she returned, the step-mother did not know what to do. In an attempt to justify her sending the poor girl to the river, the step-mother drank the water which subsequently swelled up in her stomach. She later confessed and died.

Significance

There is no doubt that this story teaches a moral lesson that anyone who plans evil would be caught in the same web they have made for others. Succinctly put, evil must not go unpunished and the Divine has a way of intervening in the lives of the downtrodden in society.

B.   The story of the foolish lover

There was this man who married a beautiful woman called Onolo. One day, Onolo went to plait her hair in a village near hers and as it was the custom, her husband went in the evening to pick and walk her on the way home. When they had gone some considerable distance on the return journey, the rain started threatening. The man was uncomfortable and thought of what to do. Essentially, the man did not want his wife's hair to be drenched in the rain since that would result to loss of the beauty of the hair. Confused as to what to do and with the continual threat of bad weather, the husband caught off the head of his wife and hid it safely in his bag. He left the body on the road and went away thinking that the lifeless body would later come home on its own to join them.

But that was not to be as the man waited patiently for the wife to come in but he never saw anyone. Angry at the supposed disappointment, the man set out again after the rain to bring the woman back. He traced the woman to where the headless, lifeless body was lying drenched in the rain. The now furious husband asked the wife to get up so that they could go home but there was no response. It then dawned on him that he had unintentionally killed his beloved wife. In his lamentation, the man started singing
Narrator: *Onolo, Onolo ne doh mhe* (Onolo, Onolo, my beloved wife)
(Response) *Oya tso noh* (A lamentation)
Narrator: *Abi kere mie okwi oyolo kpekpekpe* (When I noticed the cloudy weather)
(Response) *Oya tso noh* (A lamentation)
Narrator: *Usomo nolo ifia phio ebuma* (I cut Onolo's head and kept it in my hood-like bag)
(Response) *Oya tso noh* (A lamentation)
Narrator: *Egbegbo nolo oyo vbe tse tsu gie* (The main body of Onolo is in the centre of the road)
(Response) *Oya tso noh* (A lamentation)
Narrator: *Onolo, Onolo ne doh mhe* (Onolo, Onolo, my beloved wife)
(Response) *Oya tso noh* (A lamentation)

Significance

This is another story that warns against folly. The man had thought that he was doing his wife a favour not knowing that he was acting foolishly, thereby murdering his love.

C.   The story of the desperate lover

In a certain river were all kinds of fishes who used to admire beautiful ladies from the village whenever they come to fetch water. One day, a male fish decided to take on a human body and visit the village. The male fish borrowed body parts from other living organisms like the palm tree which gave him a slim, smooth trunk, the snake gave a shinning smooth skin, and the frog donated long straight legs and so on. With this, the fish turned to a handsome young man and off it left for the village.

The charming young man appeared in the village market on a market day, and almost every girl wanted to go with him. When he had finished his business in the market, the young man was on his way back and a host of ladies was following him. Knowing what he was, the man begged the ladies to go back home. So, he started singing
Narrator: *Emosi reye* (Ladies, go back home)
(Response) *Gwamilele imolo vba, gwamilele* (I have no home for you)
Narrator: *I gwa boh itsu di* (The hands are for the palm tree)
(Response) *Gwamilele imolo vba, gwamilele* (I have no home for you)

Narrator: *I gwa weh itso rah* (The legs are for the tree)
(Response) *Gwamilele imolo vba, gwamilele* (I have no home for you)
Narrator: *O fie gbe itse enyie* (The smooth skin is for the snake)
(Response) *Gwamilele imolo vba, gwamilele* (I have no home for you)
Narrator: *Emosi reye* (Ladies, go back home)
(Response) *Gwamilele imolo vba, gwamilele* (I have no home for you)

On hearing this, all went back except one who vowed to see it to the end since she was not convinced. The man pleaded several times but she insisted until the young man got to the river bank and started giving out the borrowed body parts. The lady realized rather too late the true situation and she was rolled into the water to join the fish family.

Significance
This folklore teaches that people should beware of being too emotional about love to the point of infatuation. Here the elements of greed, youthful exuberance and unbridled craze for beauty are portrayed as dangerous. All that glitters is not gold. That seems to be a summary of the story.

2. Igala Folklore
A. Danger of Envy
Once upon a time there lived Mr Igagwu (species of fish with spokes) and his wife named Madibo. They lived harmoniously in the same village with Mr Onye (crocodile) who has always envied the couple without their knowledge. One day, the unsuspecting Madibo went to the river to fetch water and Onye who had laid an ambush swallowed her but unknown to Onye, an eye witness saw everything from the corner of a nearby bush, who reported the incident to Mr Igagwu. So he went round the neighborhood in search of his wife. When he got to Onye's place, he began to sing as re-enacted by the storyteller and echoed by listeners:
Igagwu: *Onye el'iMadibe?* (Onye, did you see Madibo?)
Echo: *Kpele* (Kpele is only for musical purpose)
Igagwu: *Onye el'iMadibe?* (Repeat)
Echo: *Kpele* (Repeat)
Onye: *Madibo enedele?* (Madibo who?)
Echo: *Kpele* (Repeat)
Igagwu; *Madibo oya Igagwu (*Madibo the wife of Igagwu)
Echo*: Kpele* (Repeat)
Onye*: Madibo k'onye te muje* (Madibo has since been swallowed by Onye)
Echo: *Kpele*
Igagwu: *Onye eje uwe kponi?* (Onye, when you eat don't you vomit?)
Echo: *Kpele*
As Igagwu sang, he drew closer to Onye the predator, with a plan to attack Onye using his spokes while Onye thought he could swallow Igagwu as well. So when Igagwu got close enough, Onye opened his mouth to swallow him and just then Igagwu opened his spokes and hooked Onye in the throat and in that way Onye got drowned and Igagwu was avenged of his wife's death.
Significance
This folklore teaches us not to be envious of another person. It also teaches us never to underrate people's natural endowments. Not all species of fish have spokes.

B. Price of Disobedience
Once upon a time, a farmer went to his farm with his family. They worked all day and packed up homeward for the day at dusk after a hard day labour. Midway, one of the sons came to the realization that he had forgotten his flute on the farm, so, he told his parents that he would run back to the farm to pick it. Both parents struggled to convince him to give up the idea saying, whatever was forgotten would be recovered the next day when they return to the farm since the village had no incidences of theft. But all appeals fell on deaf ears. So the son headed back to the farm while his family returned home. He ran as fast as his legs could carry him in order to beat night fall. He succeeded in picking his flute but as he turned to return home, he noticed a figure following him; it was *Egwubi Okangoli (*evil spirit). The boy took to his heels while *Egwubi Okangoli* pursued. As the chase continued, the boy began to sing:
Ufele mi kugbenyo t'oko   (My flute that I forgot on the farm)
*Ule ule na le namudu ule ule (*I will run quickly to pick it, I will run)
Ata mi ka ugbo no   (My father dissuaded me in vain)
Ule ule na le namudu ule ule   (I will run quickly to pick it, I will run)

Iye mi ka ugbo no   (My mother dissuaded me in vain)
Ule ule na le namudu ule ule   (I will run quickly to pick it, I will run)

The father of the boy heard the voice of his son from a distance, and quickly opened the door of their house for the son to run in, but it was too late, the *Egwubi Okangoli* stretched its hands to catch the boy by the neck but missed his target and rather drew its claws on the boy's back from his neckline to his waist picking up all the flesh and leaving a range of skeleton now known as the backbone (vertebrae column).

Significance
This story teaches us to be obedient to our parents. If only the son had listened to the counsel of his parents, he would not have received that permanent back injury that has become the lot of all human beings today.

C. The Unfaithful Wife
        Once upon a time, there lived a very wealthy man by name Atinolo in a certain village. At that time, a man's wealth was rated by the number of wives he married. Thus Mr Atinolo had nine wives who were well nourished to the envy of all. The nine wives went everywhere together like sisters. One day, it was discovered that of one of the wives sneaked out of the company to commit adultery. Every effort to know the culprit failed, so it was agreed that all the wives should swear to an oath which would reveal the guilty person by giving her a rotten set of teeth on the seventh day and the penalty afterwards was death sentence. So they all took the oath and on the seventh day, the wives presented themselves for an open check on their teeth through a chant that would reveal their dentition, they all appeared in a single file one after the other, singing as follows:

Solo*: Amoya Atinolo*   (Wives of Atinolo)
Response: *Iya*   (Musical note meant to show the teeth)
Solo: *Amoya Atinolo*   (Wives of Atinolo)
Response: *Iya*   (Musical note meant to show the teeth)
Solo: *Mama ny'anyi*   (They said we should laugh)
Response: *Iya*   (Musical note meant to show the teeth)
Solo: *Mene k'enyi oche* (Anyone whose teeth is rotten)
Response: *Iya*   (Musical note meant to show the teeth)
Solo: *Mama fo ukpa*   (She will be killed)
Response: *Iya*   (Musical note meant to show the teeth)
Solo: *Ikati kwara*   (mimicry of the laughter)
Response: *Ikwara ra ra kati kwara iya* (mimicry of the laughter)
Solo: *Ikati kwara*   (mimicry of the laughter)
Response: *Ikwara ra ra kati kwara iya (*mimicry of the laughter)

In this way, the culprit was fished out and publicly disgraced by being paraded throughout the village and finally executed in the evil forest. Unfortunately, the woman bore the punishment alone, although the act was committed with a man whose identity was shielded. That is the dilemma of African morality where the female gender gets unequal treatment in a number of issues.

Significance
        This story teaches that adultery is abhorred in Igala culture, and by extension African culture in most cases. The capital punishment attached to it in the story reveals the seriousness with which it is viewed. A typical Igala lady in particular is so schooled in these teachings enough to remain chaste before and within marriage. This existed before the advent of Christianity and helped in shaping the lives of thousands of the girl child particularly and the youths in general.

Adaptation of folklore into broadcasting
        There is no doubt that the few examples of folklore given above here are didactic and could easily be adapted into broadcasting on radio and television. What needs to be done is to get a raconteur (good story teller) who will take the centre stage to narrate the stories. The traditional storyteller in Africa is an embodiment of talents. He is knowledgeable about the culture of his people; he is a singer, a dramatist, full of wise sayings, cheerful, and usually elderly. These qualities are essential because the interest of the audience "will depend largely on the abilities which the narrator as performer can bring to bear on his material" (Ikiddeh, 2005, p.61). The setting should reflect the traditional African family gathering in the evening where people sit round a fire roasting yams, corn, groundnuts, and peas, among other edibles. A little munching and grubbing of African snacks as indicated above would make the audience relax to enjoy the stories. A typical tale telling session, according to Okoh (2002, p.34), "originates as a casual occasion, characterized by an informal atmosphere, one in which the potential participants can be seen chatting and relaxing". There could be some modifications in terms of props, costumes and stage design to this as considered necessary by the producer particularly on

television. The costume of the storyteller must match with the setting while it is necessary for the story teller to be trained on the technicalities of television production which concern the broadcaster/presenter.

It is good to have a local guitar and other instruments like gong, beaded calabash and earthenware drum pot to accompany the narration with incidental music blended with the singing to create a harmony. This would add to the aesthetics of the narration. Where necessary, some parts of the story could be dramatized using the audience as a participatory group. At the end of each story, there should be an interactive session in which questions on the moral lessons taught in the story would be asked by the story teller to ascertain if the audience got the message right. The studio-based audience should be given an opportunity to ask questions as well.

Also, the lessons taught could be related to current social issues so that people would be educated on such issues and to emphasize the stand of the society on such matters whether it is commendatory or condemnatory. For instance, the first story examined in this paper has much relevance to issues like child abuse, child labour, and child trafficking among others which are prevalent social ills in the contemporary African society. The second story could be used to address the issue of unwise decision making but which may seem right in the eyes of the person taking the decision at the time in question. The story also addresses itself to the dangers of beauty especially when it is lusted after which could lead to the point of someone becoming so possessive (infatuation) as to do anything in order to pursue and safeguard what he considers to be his/her choice. Needless to say that the right to chose is one privilege that has been grossly abused by youths of today which has made many of them to chose the wrong path and thereby constituting a nuisance to society. Drug addiction, cultism, prostitution, unbridled craze for wealth, among others are by-products of such wrong choices. The third story could be used to address the issue of youthful lust, impatience in life, materialism and misplaced priority of seeking pleasure in place of hard work. The last three stories from the Igala extraction emphasize the need for respect for other's abilities, chastity in marriage (which is becoming a contentious issue in Africa), and consequences of neglecting sound advice especially by elders.

IV. CONCLUSION

Adapting folklore into modern broadcasting and giving it a pride of place in broadcast content has a lot of benefits for the contemporary African society where the art of storytelling is gradually fading because of modernization. Many interesting folktales are already lost because there is no forum to tell them. In modern African society, television, because of its entertainment value through diverse programmes, has almost taken over the leisure the African man used to enjoy traditionally at evenings with his family at home. Griffin (2000, p.350) citing Gerbner and Gross (1976) notes that "at its root, television is society's institutional storyteller and a society's stories give "coherent picture of what exists, what is important, what is related to what, and what is right". The question is: why not make maximum use of television to tell these stories which are of great benefit to the society? Story telling has been a medium of education and socialization for the African child and if this is taken up seriously by all broadcast media organizations in the country particularly at evening time, it will be a weapon to counter western imperialist infiltration into our cultures. The print media could also feature these stories in their content. The effort of the Nigerian Television Authority (NTA) in running an adaptation of Nigerian folklore, titled, **Tales by Moonlight**, a storytelling children's programme on its network channel (but now rested), is commendable. The Federal Radio Corporation of Nigeria (FRCN) also runs **Story, story**… Such programmes need to be strongly supported by corporate bodies, government and religious institutions in terms of sponsorship. The programme could even be developed into a phone-in format where viewers and listeners (as in radio) could ask questions or make contributions.

Besides, the cultural renaissance that this would trigger in the younger generation cannot be overemphasized. Integrating folklore into the core of broadcast programmes in Africa would boost audience interest in media programmes while promoting understanding of social issues and enhancing mass mobilization against vices in society. Folklore is not only entertaining but didactic and a veritable tool of cultural engineering. There is no doubt that such a move would help in restoring values to the African society which is facing a torrent of 'intercontinental ballistic missiles' from the western world through the programme content of the modern mass media.

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