

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Communication has always been an indispensable cultural tool for disseminating information that would boost the political, social, economic, cultural, scientific, educational, technological and agricultural development of any nation (Ogundele, 2007; Coker & Coker, 2009). In every communication situation the information and the channel of dissemination are very essential. Mbakogu (2004) argue that it is only when information and a good channel of passing such is available that a communicator's intention can be encoded or packaged in message form to be transmitted from source A through a system or channel to recipient B who would decode the message to send a feedback to the originator or initiator of the communication process. Hence, the importance of communication channels in information disseminating.

In African societies, the indigenous communication channels include: ideographic system, *aroko* system, proverbs, folk stories and folk music such as puppet shows and folk drama, interpersonal communication channels, storytelling and town criers. These channels have been in existence and used for communicating at local levels for ages. According to Orimogunje (2003) and Gayagay (2011), the definitions of indigenous communication system by scholars and different movements or school of thoughts are not the same. Akpabio (2003) views it as the process and system which utilise symbols, values and institutions which directly appeal and readily connect the people and thus,

enhance the variety and effectiveness of messages in the community. Odunlami (2006) submits that indigenous communication strategies entail all forms of communication strategies, verbal or non-verbal that are peculiarly African.

African styles of communication are not incidental, but incorporate fundamental cultural values and loosening (such would mean losing something valuable) which make Africans cease to be African (White, 2009). This, suggests that the African indigenous communication systems are not local, archaic or rudimentary as claimed by many Western scholars rather, they are reflections of African culture which according to Bascom (1973), can stand the test of time.

According to Eluyemi (1987) and Offor (2007), many of the researches on African history and culture, in particular, the Yoruba people, have the notion that Africa had no system of writing and therefore inferred that there is no system of communication among the people. On the contrary, every society, the Yoruba inclusive has evolved elaborate ways of transmitting information from one person to another. This includes the transmission of technical information and other messages such as entertainment, news, persuasion, announcement and the social exchange of every type of information (Mundy & Compton, 1991).

White (2009) citing African communication scholars (Ugboajah, 1985; Moemeka, 1997; 1998; Faniran, 2008; Ansu-Kyeremeh, 2005; Tarawake, 2008) argue that Africans measure the effectiveness of communication not in terms of their effects on the individual, but in terms of its capacity to build bonds of solidarity and integration among

the people in a community. This is evident in that when news comes to an individual in a typical African community, such individual spreads the news within the community through oral networks. Besides, African people watch television or home video in groups and talk about media in groups. Obviously, African life tends to be socially interactive, and there is always an obligation among African people to support their families, clans or villages on individual aspirations. Oduko (1987:3) describes the general nature of indigenous communication network thus:

village sector in Africa communicate mostly via the market-place of ideas contributed by traditional religion, observance, divination, mythology, witchcraft, cult societies, age-grades, the chief's courts, the elder's square, secret and title societies, the village market square, the village gong-man. Indeed the total experience of the village in wide environment.

Mundy and Compton (1991) asserts that in general, indigenous communication systems have three features: they have developed locally, are under local control and use low levels of technology. In most cases, they lack bureaucratic organisation except when they are religiously oriented.

Every African community or ethnic group have their specific indigenous communication system with long history attached. Usually, knowledge about such indigenous communication system undergoes oral transmission from one generation to the other. Ugboajah (1985) and Mundy and Compton (1991) aver that indigenous communication has value in its own right, particularly as an important aspect of the people's culture. It is the means by which culture is preserved, handed down and adopted by upcoming new generations. Studies conducted by Orimogunje (2003) and Gayagay (2011) have shown the importance of indigenous communication in persuading people to

adopt or reject a change. The use of indigenous communication strategies has been of central to social change, despite various obstacles.

African indigenous communication systems are traditional and ancient derived from society's experience and thoughts over long period of years, with which African people communicated with one another. These systems are passed on from one generation to the other (Ayantayo, 2010). They are called the African "oral media" and are peculiar to specific African societies. From history, it is revealed that the Yorubas did not evolve an indigenous form writing, the Yoruba language was first put in written form to writing by christian missionaries between 1830 and 1859 (Bamgbose, 1969; and Olomola, 1979). Specifically, Olomola (1979:80-81) avers that:

...communications among contiguous and distant communities before and even much after the early nineteenth century were by word of mouth, supplemented by a conventionalised mode of communication in symbolic forms.

Eluyemi (1987) observes that before the advent of Europeans in Africa, the Yoruba had had their systems of sending messages and transmitting ideas. According to him, these systems might not have been as popular and conventional as that of the Arabs or Romans, definitely they are indigenous. According to Onwubiko (1991), whatever their limitations, they remain valuable to African people even in the face of modernisation and scientific discoveries. They could be classified in the following order: Pictographic systems; Ideographic systems; *Aroko* systems; folk stories, folk music; tatoored systems; gesticulation and passwords.

Regardless of how valuable and important the indigenous communication systems

are; they are being eroded by systems like the schools, mass media, extension services delivery and bureaucracies. It is on record that indigenous communication system served the pre-colonial socio-political structures of Nigeria at the level of ethnic groupings (Gayagah, 2011). Observably, the struggle for national independence and the subsequent formation of a national government in 1960 stimulated newspapers, radio and television status (Oduko, 1987). The indigenous communication system has suffered a long history of suppression by religious institutions (Ayantayo, 2010). Some were considered demonic, while others were linked to ritual killings, hence, their usage and passage from generation to generation have been seriously interrupted or stifled by modern civilisation (Stone, 1998; Millar & Aniah, 2005). Obviously, christianity and islam have domesticated the various indigenous communication systems. A number of these communication systems have been preach against by the church and the mosque. The African communication systems as well as the skills required for their usage are fast disappearing.

Picturing the scenario, Ayantayo (2010:11) succinctly writes:

...many of African indigenous communication system were condemned by Westerners and were looked upon with disdainful eyes to the extent that African people became discouraged in using them. Africans were deculturalised to the point that most means of communication were regarded as archaic, traditional and rudimentary... These condemnations arise from Western belief that African could have no idea of God and a well-developed religion.

It is against this background that this study investigated the indigenous communication systems as determinant of cultural resurgence in Yoruba societies of Oyo and Osun States, Nigeria.

1.2 Statement of the Problem

Premised on the realization and non-recognition of indigenous communication system as shown in the background to the study, it seems that an average Yoruba boy today is, largely a deculturalised person living in a no-man's land and imbibing cultural values alien to Africa. Notably, most Yoruba people have lost interest in African drums and instruments which constitute an important part of the people's daily life, culture and identity in the past. Most Yoruba families have lost their heritage in forms of songs and proverbs. Yoruba songs are replaced with Western songs. The youths are no longer interested in learning and understanding ideographic and *Aroko* systems of communication used in the past to underscore societal/ethical values.

Thus, the expected vibrant roles, and importance of such indigenous communication systems have implications for the cultural resurgence of the people; which are inevitably becoming extinct. The above contemporary picture of the indigenous communication systems arises because limited studies have been done in the past on Yoruba history as regards systems of contact, expression and communication. Besides, there are very few researches on this area that deals with the contemporary utilitarian value of the Yoruba indigenous communication systems.

Therefore, this raises the salient question of whether the indigenous communication systems are still relevant to the cultural resurgence of the Yoruba people in today's modern world and civilisation. As a result, this study investigated the extent to which indigenous communication systems influences cultural resurgence in Yoruba

communities of Oyo and Osun States, Nigeria.

1.3 Objectives of the Study

The broad objective is to determine the efficacy or otherwise of indigenous communication system as a veritable factor of cultural resurgence in Yoruba societies of Oyo and Osun states in Nigeria. The specific objectives are to :

- (i). establish the extent to which indigenous communication system influences cultural resurgence in Yoruba communities of Oyo and Osun states.
- (ii). determine the extent to which the components of the indigenous communication systems (folk music, folk story, aroko, proverbs and ideography) correlated with cultural resurgence in Yoruba societies of Oyo and Osun states.
- (iii). ascertain the extent to which the indigenous communication system components serve as outlets and media of thoughts, feelings and emotions in Yoruba communities of Oyo and Osun states.
- (iv) determine the relationship between adoption and usage of indigenous communication systems in relation to age, nature of occupation, gender and cultural resurgence in Yoruba societies of Oyo and Osun states.
- (v) highlight the existing interface between indigenous communication system and modern media with a view to encourage and promote cultural resurgence in Yoruba societies (Oyo and Osun states).
- (vi) establish people's perception about effectiveness or otherwise of indigenous communication system in contemporary Yoruba communities of Oyo and Osun states.

1.4 Research Questions

In order to achieve the objectives stated above, the following research questions were raised to serve as anchor for the study:

RQ₁: To what extent does indigenous communication system influence cultural resurgence in Yoruba communities?

RQ₂: To what extent do the indigenous communication system components serve as outlets and media for thoughts, feelings and emotions in Yoruba communities?

RQ₃: Is there an interface between the indigenous communication system and modern media in encouraging and promoting cultural resurgence?

RQ₄: What is the people's perception about the effectiveness of the indigenous communication system in contemporary Yoruba communities?

1.5 Significance of the Study

Expected findings of the study should be of relevance to the extent that it is able to leverage between indigenous communication system and cultural reanimation. Besides, it should further lay credence to the need for adaptation to indigenous knowledge as a way of enhancing the sustenance of indigenous value, tradition and customs through cultural exhibition. The expected findings of this study should be of relevance to parents; educational institutions; teachers; curriculum planners and developers; ministries of culture and tourism and religious, political and community leaders.

The anticipated findings of this study should be a contribution to the ongoing discourse on the appropriateness or otherwise of the issue of indigenous communication

systems for the advancement of knowledge through cultural activities for sustainable development. Expectedly, this study will document and interpret indigenous communication system; hopefully aid development of Tourism and advance the frontiers of indigenous knowledge with respect to communication system.

1.6 Scope of the Study

The study focused on investigating the influence of indigenous communication systems on cultural resurgence in Yoruba societies of Oyo and Osun states, Nigeria. The study is delimited to five broad categories of the indigenous communication system, which include: Ideographic systems; *Aroko* systems; folk music, folk stories and proverbs.

The study was further restricted to 12 purposively selected indigenous communities in the six traditional Yoruba towns of Oyo and Osun states. These communities are: *Aaje* and *Ologbode* (Osogun town), *Alapinni* and *Sakutu* (Oyo town), *Oje* and *Baba Isale* (Ibadan city); *Lagere* and *Iremo* (Ile-Ife town), *Okegada* and *Isale Oja* (Ede town), *Isale Osun* and *Ailie* (Osogbo town). The choice was borne out of the fact that they are core indigenous Yoruba communities where the indigenous communication system is prominent.

1.7 Operational Definitions of Terms

The following terms as used in the study are hereby operationally defined as follows:

Cultural Resurgence: Refers to the change or evolution of Yoruba culture like traditions, beliefs, norms, behavioural patterns, arts and other things that relate to human thought and work.

Traditional Yoruba Societies: These are “original core” Yoruba traditional cities/towns that have been in place before the arrival of the Europeans and also considered as the ancestral towns of the Yorubas e.g Ibadan, Oyo, Osogun, Osogbo, Ede, Ile-Ife.

Indigenous Communication Systems: Indigenous communication systems are traditional and ancient communication systems derived from Yoruba society’s experience and thoughts over the years with which Yoruba people communicated with one another. These systems are passed from one generation to the other and are called the Yoruba “oral media” and are peculiar to specific Yoruba towns/cities. These indigenous communication systems are discussed below.

- (1) **Ideographic systems:** This is one of the communication systems in place before the colonial master commonly used in Yorubaland, it usually comes in form of painting or symbols, written in abstract form or design to send messages to people to have the idea of position of landlord of such houses in the town or village.
- (2) **Aroko systems:** This is one of the communication system commonly used by people of southwestern Nigeria, especially the Yorubas. It entails the transmission of physical objects from one person or group of persons to the other to convey particular messages. It usually has symbolic meaning within cultural units.
- (3) **Folk music systems:** Each culture has its folk music. It is entertainment used in promoting Yoruba cultural values and educate the people. It is for entertainment

during festival or use to promote education, cultural value and social values, of Yoruba people.

- (4) **Proverbs:** Are symbols of communication and form sub-languages of their own. They enshrine Yoruba wisdom, beliefs and they accumulate experiences of past and present generations.
- (5) **Folk stories:** Refers to Yoruba stories which are primarily for entertainment, but also promote educational values and Yoruba cultural continuity.
- (6) **Modern media:** Refers to contemporary medium of communications (radio, television and print media) for reaching the Yoruba populace that may make or mar the Yoruba indigenous information system and networks.
- (7) **Sustainable Development:** Refers to as the way of encouraging people to embark on indigenous communication for growth and development of the nation.

CHAPTER TWO

REVIEW OF RELATED LITERATURE AND THEORETICAL FRAMEWORK

This chapter aimed at reviewing existing related literature on the concepts germane to this study. This is with a view of situating the research work within a clear framework which would assist in explaining the indigenous symbolic communication systems as determinants of cultural resurgence in Yoruba societies of Oyo and Osun States, Nigeria.

2.1 Review of Related Literature

The literature review will focus on the following sub-themes which are relevant to the understanding of indigenous communication system as determinants of cultural resurgence in Yoruba societies of Oyo and Osun States, Nigeria:

2.1.1 Traditional Education

Nwankwo (1982) describes traditional education as a system that is indigenous to Africa as compared with modern education. He states further that it is loosely organised on individual basis and that it has no reading or writing components, rather, it is based on oral transmission and practical methods. It is aimed, organised for and managed by the specific localities and individuals in that society. Traditional education focuses on every aspect of a community life, as noted by Ogunsaju (1990), it actually prepares the individual for life as it has been known and lives in his society. It inculcates the values which have been evolved from experience, and tested in continuing process of living. It is, therefore, a system of education which is based on community life. Further, traditional

education involves the upbringing of an individual from time of birth till old age. When a child is born into a family, he/she starts to acquire certain experiences which make him/her familiar with his/her immediate environment/parents, relatives and care-givers feed, clothe and talk to him/her. They also make him/her undergo all processes of hygiene. Through socialisation, he/she learns most of the practices of his/her immediate environment. As he grows, he/she interacts with a large number of people in the community, and through them, he/she acquires knowledge and skill in various aspects of societal life. As he/she learns, knowledge and skills are passed on to the younger members of the community. The process, which is mainly informal, continues till old age.

Traditional education refers to learning for the training of intellect, imparting technical skills as well as moral values. This form is also employed to include any formalised (i.e. culturally codified, recognised and/or authorised) system of instruction that did not emerge from European public schooling (Sarumi, 2001). Similarly, traditional education is a process of developing an individual in accordance with the cultural practice of a community, so that the individual will understand the culture and contribute to the survival of the community. Through traditional education, child develops moral, social, physical, spiritual and mental competences which make him or her, fit well and contribute positively to his or her society. Traditional education is also referred to as indigenous education (Fasasi, 2002).

2.1.2 Objectives of Traditional Education

The objectives of traditional education, according to Fafunwa (1974) are:

- (a) **Development of the Child's Latent Physical Skills:** This means, the process in which the child will be trained about his/her family's skills and ability to be able to cope with such skills for example, the hunter's family will train their male child to hunt while the family that dyes will train their daughter how to dye through continuous participation.
- (b) **Development of Characters:** The child will learn the way and method of dealing with people in the society through emulating their parents and relations.
- (c) **Respect for Elders and Peers:** In traditional education, the young ones are taught to respect elders, in most parts of Nigeria, the young ones prostrate or kneel (boys and girls respectively) as a sign of respect for elders.
- (d) **Development of Mental Capacity:** Various lessons and skill trainings are learnt from the parents and relatives. The first teacher of a child is the mother. Moral knowledge is acquired through parents, so that children will be able to distinguish between right and wrong behaviour.
- (e) **Provision of means of livelihood:** Development of community spirit and promotion of cultural heritage is guaranteed.
- (f) **Community effort:** Taking part in community development, development projects such as construction of roads, provision of potable water.
- (g) **Political training:** participating in the administration of a community household

or family affairs and leadership training. In this regard, the young ones are not allowed to interrupt certain issues that concern the elders.

- (h) **Intellectual training:** Learning to count, history and geography of the environment, proverbs, poetry, incantation, astrology, occultism and use of herbs.
- (i) **Agricultural Training:** Faming, poultry, animal husbandry.
- (j) **Religious Training:** Worshipping of past heroes, heroines, ancestors, worshipping of rivers, mountains, rocks, soil, iron, thunder and other inanimate objects, belief in supreme God, lesser gods, good and evil spirits.

2.1.3 Communication in Traditional Societies

Adepoju (2004) affirms that the indigenous or traditional channels of communication sustain the information needs of the rural population which represents over 70 per cent of the national population of most third world countries. Further, Cikward (1998) views indigenous/traditional communication as the communication system which existed before the arrival of the mass media and formally organised bureaucrat system and still exists today despite changes.

Wilson (1998) views indigenous communication system as those which have defiled all efforts of western media, to cannibalise them and perhaps, supplant them. These media are also trusted and majority of the rural people seem to believe in what comes out of them, and usually use and supplement them with whatever additional information that might filter through opinion leaders about events elsewhere.

The numerous traditional forms of communication found in Nigeria and most

other rural communities of Africa can be broadly classified into six, following Wilson's (1988) classification.

First is the folk media which are the indigenous equivalents of mass media. They are primarily for entertainment, but also to *promote* educational values and cultural continuity. These include festivals, plays and puppets whistle, dance, songs, story telling, and poetry.

The second group is made up of indigenous organisations and social gatherings. These include religious groups, village meetings, age groups and cooperative associations.

Third on the classification list is deliberate induction. Parents teach children, craftspeople instruct apprentices, elders guide young people and adolescents undergo initiation rites. It includes training during adolescence, as well as traditional (often religious) schools.

Another is records which constitute a way of communicating indigenous information by many societies who keep formal records- written, carved, pointed or memorised. African story tellers for example narrate memorised historical epics and genealogies at length (Mundy & Comptom, 1995). Proverbs and folklores are another media for transmitting cultural information.

Next, are the instructed channels, indigenous communication occurs in many other settings as talk at home and as well in the fields and on the road, at the barbers shop and at the weaving centre, and where people meet and talk. This communication is organised

or orchestrated by spontaneous and informal media (Mundy & Compotm, 1995). Communication among peer groups, such as age grade forms a major part of it. Finally, through direct observation, it has been noted that communication needs to be international.

2.1.4 The Channels of Communications in Traditional Society

- (i) Story telling
- (ii) Drumming
- (iii) Proverb
- (iv) Poetry
- (v) Poem
- (vi) Songs
- (vii) Dance
- (viii) Sign Symbol (*Aroko*)
- (ix) Bell jingle
- (x) Taboos. (Omosa, 2000 & Osisanwo, 2009)

2.1.5 Management of Communications in Traditional Society

Administration and planning of communication in traditional society are conducted in line with the existing practices in a community. This could be discussed under the following sub headings: staffing, evaluating, organising, financing and controlling.

Staffing: Parents, relatives, adult members of the community, professional and

traditional religious priests are the teachers. They have no formal training. They are seen as authorities on the knowledge and skills they impart. They decide what to teach at a particular time. Teaching methods include observation, imitation, participation, story-telling, use of proverbs, taboos, superstition, competition and memorisation (Abimbola, 2006).

Evaluating: Generally, evaluation involves an assessment of what a child does, and praising or correcting him/her on the spot. If a child is attached to a professional for specialisation, he/she will undergo a practical test. This will lead to a passing out ceremony or an initiation into adulthood.

Organising: Teaching and learning activities occur anywhere, anytime. The learner undergoes various stages in his/her life-time. At a stage, he/she acquires a particular skill in accordance with the prevailing circumstances. Usually, a male child learns from his father and becomes a graduate or specialist of the father's profession. A female child also learns from her mother. A child who is interested in learning other family's profession is apprenticed to a specialist in the profession. Locally made implements constitute the teaching aids (Adewole, 2007).

Financing: Traditional communication in adult education is free. Parents, relatives, peers and priests are always willing to initiate a young member into the practices of the community. Masters of traders or crafts could demand a token fee.

Controlling: Adult members of the community are the custodians of knowledge. They are the authorities. They control what is learnt at particular time. The young members of

the communities take instructions from them. In a traditional society, it is believed wisdom comes with age. The elders are represented as possessors and custodians of knowledge (Odelola, 2004).

2.1.6 Perspectives on Indigenous Education

Education is an instrument of socialising people to their cultural heritage and value systems. It enables people appreciate and understand their history, way of life and cultural identity (Magagula & Mazibuko, 2004). Traditional or indigenous education according to Ocitti (1994), is regarded as a cultural process largely because it is the cultural and sub-cultural forces surrounding each individual that educate. It is approved life as lived by the majority of the members of each society. These and other functions had always been done by indigenous education before the coming of white men into Nigeria. Incidentally, indigenous or traditional education is still part and parcel of us in spite of white men's incursion into our systems. Omolewa (2007:593) describes this type of education as constituting informal and vocational training where each person in the community is practically trained and prepared for his or her role in the society. Indigenous education has been seen as a holistic type of education by Magagula and Mazibuko (2004:6) and Omolewa (2007:596). The reasons are that it cannot be compartmentalised and cannot be separated from the people who are involved in it, for it is a way of life. Effort is made to ensure that every person develops a set of skills. Also, provision is made for learning centres for the apprenticeship system during which the apprentice is introduced into the craft and skill of the chosen profession. There is provision for graduation and certification of competence on the completion of the time of

apprenticeship. Further, indigenous education emphasises social responsibilities, job orientation, political participation and appreciation of spiritual and moral values.

2.1.7 Indigenous Communication Strategies

Indigenous education is an integral part of the culture and history of a community. This is preserved in various forms and passed on from one generation to the other through various modes such as language, music, dance, oral tradition, proverbs, myths, stories, culture, religion and poetry (Magagula & Mazibuko, 2004:6; Omolewa, 2007:594). Indigenous education has been used as a means of providing lifelong learning for the people. Meanwhile, Omolewa (2007:598-606) lists and discusses indigenous communication strategies which had been and is still helping to *promote* indigenous education in the society. These are presented as follows:

Learning through Language

Language is an important element in the training of a child. Using the mother tongue, learners are usually *introduced* very early to the system of manipulating figures involving counting, adding and subtracting.

Learning through Culture

Culture is everything that characterises a society such as language, technological artifacts, skills, knowledge, beliefs, art, morals, attitudes, idea, behaviour, laws, traditions, customs and values. It is a basis of identity which largely determines how people view reality. Culture is capable of serving as spring of motivation, standard of judgment, basis of stratification, means of communication, patterns of *production* and consumption.

Learning through Religion

A young child is *introduced* very early to the spiritual world of the ancestors and the Supreme Being, the creator of the universe. Music, dance and art are expressions of religion and a celebration of creation. The fear of God is carefully taught and everyone is encouraged to recognise the presence and continuing activity of the supreme being who is considered always there to monitor one's activities, motives and intentions. Ignoring the presence of the Supreme Being is considered a crime against one's self and the wider society that has activities related to His celebration.

Learning from Elders

Traditional education encourages everyone to respect elders, to accept the values sanctioned by the ancestors, to be honest, dedicated and loyal. Traditional leaders influence their communities in achieving developing goals that necessitate behavioural change. Indigenous culture teaches that, to gain long life, to be wise, to be blessed and protected, one must respect elders of one's family and those of the society.

Learning through Specialists

There are specialists who teach various skills such as farming, herbal medicine, weaving, divination, gold and iron smiting, skin working, wood working, circumcising, witchcraft practitioners, musicians, story telling and historians. These specialised teachers are so much involved in their particular subject such that it is not just a profession or a means of economic survival but an integral part of their lives and the lives of their clans.

Learning through Specific names

Learning through specific names, often reflect the babies circumstances at the time of birth. These include ancestral, spritual proverbial, birth-related and special names. Ancestral names are those names that are given to newborn babies in recognition and remembrance of the boldness, wisdom and status of a long departed ancestor, the living and the dead constitute the extended family.

Learning through Signs and Symbols

Signs and symbols are a means by which people communicate in traditional African society. For instance, in Yoruba community it is known as *Aroko*; they use this to inform the recipient about what has been happening within the sender and or what is going to happen between the sender and receiver, an example of *Aroko* is in the case of a newly wedded couple. When the husband and wife meet (sexual-intercourse) for the first time, and the wife is a virgin a packet of matches will be sent to her parents which signifies she is a virgin, this makes the wife's parents happy. One other example is arbitration, whereby a cutlass or knife wrapped with leaves is sent from one town or community to another, meaning the recipient town or community should prepare for war, such a town or community has two options, either to send back similar object which indicates preparation for war or to send back *kolanut* wrapped with leaves which implies the receiver community is not ready for war but peace. Further, setting firewood on fire indicates sending information to the receiver in a number of ways. One, when an *Oba* dies in a town, firewood would be set on fire at the entrance of the town by palace chiefs

to indicate the death of the traditional ruler. Two, when a town goes to war in another town, after the arrival of the warriors back to the town, the death of those who died during the war would be announced to their relatives by setting firewood on fire in front of their houses. Besides, *kolanut* and *kolanut* pod were used to convey messages, especially as regards marriage. If somebody from a family was interested in a lady from another family, *kolanut* pod containing nut would be sent to the lady's family. If that family now sent back the *kolanut* pod with the outer nut to the sender, it implied they had agreed to give their daughter in marriage to the sender family. On the other hand, if *kolanut* pod and its nut were sent back to the sender family, the meaning was that they disagreed with the marriage proposal.

In decision making in Yoruba society, *Aroko* was also used if a new *Oba* or a chief was to be chosen and the king makers were not in support of a particular candidate, this would be shown by shaking hands with left hands. Similarly, the women in the town showed their rejection of appointment of a chief or new *Oba* by wearing the other sides of their clothes. When a couple are seeking for a child or children, various means were always used. *Ifa* could be consulted, when *Ifa* priest is now consulted and it was revealed that the couple would not have children, egg shells would be wrapped in cotton wool and sent cripple's to the parents. That was to indicate the couple would be childless.

Aroko was also used to give situation report in Yoruba society. For instance, if a set of people or community wanted to know how peaceful another town or people were, empty shell of snail would be sent. In response, if there was peace and harmony among

the people and their community, life snail wrapped with fresh leave would be sent back. However, if there was unrest and disturbances, life snail with charcoal on the face of the snail, wrapped with dry leave would be sent back to the sender community or the people. If assistance or help of the sender community was needed *kolanut* would be added to charcoal on the face of the snail wrapped with dried leave.

Learning through a Holistic Approach

Indigenous education is not broken down into compartment or disciplines but highly integrated. Every occasion and happening may be used to teach one lesson or another. The holistic approach as a strategy for teaching and learning is valid because the learner is liberated from the authoritarianism of the teacher, the curriculum and the institution.

Furthermore, Komolafe (2003:1) observes that an African needs to develop his self-confidence as a necessary tool for spiritual and materials advancement. He abhors Blackman imitating Whiteman ways of dressing, language, feeding habits, music etc. Rather than copying other people's culture and habits, they can only be applied to compliment one's own original culture. According to Komolafe (2003:17) *Ifa* is defined as the esoteric message of *Olodumare* (God) sent to the earth through a messiah called *Orunmila*, for the benefit of mankind.

Similarly, Komolafe (2003:7) asserts that *Ifa* is a principal divinity in Yoruba religion, culture and belief systems. It is the repository of all wisdom and the controller of life and death. He is the mouthpiece of all other divinities. *Ifa* represents the repository of

all information concerning the language, culture and belief system of the Yoruba as a people subscribed to the definition of science offered by Patterson as follows: knowledge reduced to a system or skill resulting from training. He therefore concludes that *Ifa* is a universal science that originated in Africa. It is a knowledge that has been reduced to skills through training.

According to him, *Orunmila* used different tools and methods in his practice of *Ifa* in different parts of the world. These include sand, 'ikin' (sacred palm kernels) 'Opele' fruit, cowries, *Ifa* divination, tray and 'Iyereosun' in Yoruba land. Further, *Orunmila* used big seashells in Japan and China, sacred sticks (Turib and Urib) among the Jews while he used sand in Saudi Arabia. *Ifa* is consulted for divination, fortune telling, solving human problems such as type of work to be done, marriage, health, settlement and spiritual. It is also used to relay messages and information to the caster on many issues. Infact, *Ifa* reveals many facts about the past, present and future of the diviner with remarkable accuracy. Patterson states:

It is clearly known that *Ifa*, like science can solve many problems of mankind what differs is the method used in arriving at useful answers. The modern scientist uses a rather complex working office, which he calls the laboratory. He calls the use of such equipment to provide human needs technology, similarly the *Ifa* priest or adherent uses his (*Ifa* tangle) to solve human problems and names his own concept *Ise-Ifa* (*Ifa* works) (Kolawole, 2003:30)

2.1.8 *Ifa* and Computer Science

Ifa divination provides an avenue for some sort of learning before and even after the arrival of white men on the soil called Nigeria. Solutions were and are still provided to human problems by *Ifa* divination. Longe (1983) deals extensively on the similarities

between *Ifa* and computer science in providing solutions to human problems. According to him, computer science is regarded as informatics in some parts of the world. Computer science is an interdisciplinary component which has interactions with other disciplines such as mathematical sciences with which it shares an interest in mathematical methods; the engineering sciences with which it shares interest in design and construction; library science with which it shares an interest systems, linguistics with which it shares interest in languages and communication, philosophy with which it shares interest in logical epistemology and methodology. Longe (1983) concludes by stating that computer science is dedicated to the amplification of human mental capabilities.

The binary digit (bit) is employed in a digital computer with possible values, of zero and one (0 and 1). The systems used for human convenience are octal (bases), decimal (base 10) and hexadecimal (base 16). Further, the unit of data in the main memory of digital computers is an eight- bit byte. Other units of data requiring longer than one byte of storage can be stored in multiple bytes. Computer memory sizes are measured in multiple of bytes such as $2^{10} = 1$ kilo byte = 1,024 bytes and $2^{20} = 1$ megabyte = 1,048, 576 bytes. These are roughly approximately equal to one thousand and one million bytes respectively.

Matrices were introduced in the 19th century by Arthur Cayley, according to Longe (1983), before him, notices, were unknown in “Western Culture” a matrix is a rectangular array of elements each of which may be a real or complex number.

The scholar likened *Ifa* divination to a spider’s web, artistically crafted, very

attractive, complex and puzzling. *Ifa* divination includes a body of ancient, oral Yoruba poetic literature. It was originated and codified by *Orunmila* who lived in Ile-Ife, Nigeria, several centuries ago.

The essential tools, according to Longe, are *ikin* (the 16 sacred palm nuts) *opon-Ifa* (the divine tray). *Iyereosun* (the living powder for spreading on the face of divine tray), and *Opele* (the divine chain on which eight half-nuts are struck. There are two alternatives but equivalent techniques of divination: divination with *ikin*, the 16 sacred palm nuts, or divination with *Opele*, the divine chain (*plate 1*).

2.1.9 Divination with *Ikin Ifa*

The divine powder, *iyere-osun*, is spread on the divine tray, *opon-Ifa*, in readiness of making marks in the powder with fingers, the 16 sacred palm nuts are gathered in the left hand. An attempt is made to swoop the palm nuts once with the right hand. If the number, X , of unscooped nuts remaining in the left hand is greater than 2, then, that attempt is ignored. If $X = 0$, two vertical strokes are marked in the powder on the tray. If $x = 1$, then, one vertical stroke is marked. If $x = 2$, two verticals strokes are marked.

This loop of operations is performed four times resulting in a column of four 1 – or – 2 stroke markings. Four more loops of operations are again performed to obtain a second column of markings to the left of the first column. The two columns together represent the signature of an *odu* or *omo-odu* of *Ifa*.

2.1.10 Divination with *Opele*

Opele is a divine chain on which eight half-nuts are struck (*plate II*). Each of these half-nuts has a concave ‘face’ and a convex ‘face’. Divination consists of throwing the

chain into a u shape so that the open ends of the U are facing the diviner and such that the half nuts are read by the diviner.

The reading of the faces is done from right to left as a pair of 4- symbol halves to make a complete *odu* signature of eight symbols. The *Opele* is regarded as more talkative than the *ikin* because divination with *Opele* is completed in a shorter period of time than divination with *ikin*. However, the two alternative techniques of divination are equivalent in that an eight symbol signature is obtained in either case at the end of a complete round of divination (Longe, 1983).

2.1.11 Ifa Divination Poems

A complete round of divination consists of obtaining a signature as described and reciting a divination poem that is relevant to the signature obtained and interpreting the poem and its significance in relation to the situation being divined.

Ifa consists of 256 divinities and, there are 256 books to each divinity. Each book consists of thousands of chapters, each chapter is a poem. A poem could have a maximum of eight possible attributes, four of which are compulsory and the other four optional.

2.1.12 Some Basic Similarities of Ifa Divination and Computer Science

Longe (1983) identifies a number of areas where *Ifa* and computer science are similar:

- (1) **The Binary Digit:** The technique of *Ifa* divination is based on the binary system each of the eight half-nuts comprising the *Opele* has two faces. The face

presented by a half-nut when the *Opele* is cast, is read as a binary digit. A concave face denotes binary 0 and a convex face denotes binary 1. Similarly, each marking in the powder on the *opon-Ifa* is a binary digit. The *odu Ifa* has a pairing or binary connotation. This is similar to binary digit operational in computer science.

- (2) **Numeric Values in Ifa:** The most convenient *Ifa* number base is 2. Numeric values to be used in divination are expressed initially in binary. The more convenient hexadecimal/base (16) number system is more widely used in *Ifa* divination. This is similar to current practice in computer science.
- (3) **Modulo Arithmetic in Ifa:** Divination by *ikin* uses modulo = 2 arithmetic. When an attempt is made to scoop, at one attempt, the nuts in the left hand by the right hand, a number, x , of nuts remains in the left hand. The marking on the *opon-Ifa* is determined using modulo = 2 arithmetic.
- (4) **Permutations in Ifa:** *Ifa* has major divinities (*odu*) and minor divinities (*omo-odu*). There are 16 minor *odu* based on the 16 sacred palm-nuts *Orunmila* delivered to his sons. The minor divinities are derived from the major divinities such that each minor divinity would bear a compound name derived from the names of exactly two patron major divinities. There are exactly 240 *omo-odu* (minor divinities) in addition to the 16 *odu* (major divinities). There are altogether 256 (16 x 240) divinities in *Ifa*.
- (5) **Boolean Algebra and Logic in Ifa:** The logic properties of complementary and

reflexivity were taken into consideration in the original allocation of the codes of *Ifa*-hex.

- (6) **Basic unit of Data and Addressing in *Ifa*:** It was in 1964 that 8 – bit ‘byte’ was adopted as the standards unit of computer data and since then, the smallest addressable area of computer memory has been the 8 –bit byte. The 8 bit byte has been the standard unit of data in *Ifa* centuries before 1964.
- (7) ***Ifa* matrix:** *Ifa* has 16 square matrix, like in computer science. The major *odu Ifa* and *omo-odu* (sons) are associated with each other. Each son in the family enjoys the patronage of an uncle who is one of the 16 major *odu*. As stated earlier, the major *odu Ifa* and the minor *odu* constitutes 256 divinities in the *Ifa* divination pantheon.
- (8) **Subscripting:** Unique identification of an element of a matric is normally done with two substrings, the now subscript and the column subscript. This method had been employed in *Ifa* long before the discovery of matrices in the west.

Going by the foregoing, one sees that *Ifa* divination, is an ancient Yoruba knowledge system, which demands the coherence, being logical, precision and profundity of thought, philosophy, mathematics and computer science type of skill as known and practiced by our forefathers before the 11th century, well before these ideas were rediscovered in the West in recent times. The *Ifa* diviners were usually consulted about societal problems of their time; they divined and proffered solutions and they solved many of the problems. This makes *Ifa* divination the backbone of life-long learning in traditional society.

2.1.13 Communication in Traditional Education

According to Lengrands (1970), corroborated by Lawson (1982) is a wider view of education that supercedes the educational concept of schooling as it gives hope to individual self-development with no emphasis on failure is a characteristic of formal system of education. One can be tempted to say that live long education is an embodiment of what adult education and non-formal education stand for. In the practical sense of it, this is not a reality as there will be the need for examination or re-examination of scope and purpose of adult learning changes in teaching, organisation and finance of adult education if the discipline is to form an adequate element of the larger process.

The term, lifelong education covers a wide field of educational enterprises. In some areas, it is applied to strictly vocational education, in essence, training and refresher courses in a particular technical skill. The term lifelong education can also be likened to adult education, in broader sense, wider than training for a specific job. Though not embracing the development of all facets of an individual personalty, it is now being applied to new activities and field of research, which are outside the traditional curriculum of adult education with less emphasis on vocational training.

Lifelong education can be considered an alternative to the shortcomings and insufficiencies of traditional education as the *introduction* of compulsory education in the past can be attributed to the fact, that it met the interest of the ruling class and the general public, (Lawson, 1992). Lifelong education covers a wide field. In some cases, it is applied to strictly vocational education that is, training and refresher courses in a particular technical skill. It also covers the same ground as adult education, taken in a

broader sense than training for a specific job.

2.1.14 Relevance of Lifelong Education

Lifelong education in the words of Atchoarena (1992) is an integrated way of considering the learning process, from early childhood to old age. In essence, the lifelong system of education meets the diversified needs of the modern industrialised societies and those of the developing world. It embraces, in a continuum, initial and continuing education, education and training, vocational and general education. The field of lifelong education covers a wide range of schemes, pursuing a variety of objectives such as basic education training, socialisation and the curtailment of marginalisation.

Lifelong education strategy can be used to address the following:

- (a) reducing inefficiencies in the school system,
- (b) giving people a second chance in the school system,
- (c) providing wider access to education,
- (d) exploring new approach in policy making and resources allocation, and
- (e) making quest for increased efficiency and equity.

The developing countries (Nigeria inclusive) have embraced one or two of those strategies. For example, the Nigeria government has now seen the need for education reforms, hence the *introduction* of the new policy on education, the 9-3-4 in line with the spirit of lifelong education. This new policy has room for the vocational training of secondary school students that may not be in academics. Likewise, the introduction of computer, other new technologies and technical subjects such as technical drawing, *introductory* technology, weaving and carpentry.

Also, according to Lengrand (1970), the important consequence of lifelong education is that it will reveal the originality of each individual. Human nature is the same the world over, but every human being is unique. People are to a certain extent aware of the need to develop their potentialities and lives their live as fully as they can. Consciously, to free themselves from anonymity and live their own impurity on the environment, to their time, and to the type of civilisation of which they area *product*. One can see that lifelong education can serve as a catalyst for development, especially in a developing country like Nigeria.

2.1.15 The Yoruba Society

The Yoruba are an important ethnic group mainly occupying South western Nigeria. They can also be found in the eastern Republic of Benin and Togo. Mullen (2004) states that because majority of the slaves taken to the Americans were from West Africa, Yoruba descendants can also be found in Brazil, Cuba, the Caribbean, and the United States. There are also many Yorubas currently living in Europe, particularly Britain, Nigeria was once a British colony.

The origin of the Yorubas, who often refer to themselves as *Omo Oduduwa* (children of Oduduwa) can be traced to a man called Oduduwa who became the first *oba* (king) at the Yoruba kingdom of Ile-ife under the title of the Ooni of Ife. From Ile-Ife, the descendants of Oduduwa went on to find other Yoruba kingdoms, such as Oyo, Ketu and Benin. This may account for the reason Ife remained and continues to be viewed as the spiritual homeland of the Yorubas despite the dominance of Oyo empire (ruler of Oyo is

referred to as *Alaafin* of Oyo) as the military and political power between 1700 AD and 1900 A.D (Okun, 2010).

Most of the city states in Yoruba land were controlled by kings (or royal sovereigns with various individual titles) and councils madeup of chiefs, recognised leaders of royal, noble and, often, even common descent, who joined in ruling the kingdoms through a series of guilds and cults. Monarchies were a common form of government in Yorubaland, however, the numerous Ijebu city-states to the west of Oyo and the Egba communities, found in the forest below Oyo's Savanna region, were notable exceptions. These independent political entities were saddled with responsibility of electing the king, though real political, legislative and judicial powers reside until the *Ogboni*, a council of notable elders. The notion of the "divine king" was so important to the Yoruba (Olomola, 2003).

In Yorubaland, there were in place, councils that guarded against the monopoly of power by a monarch. In Oyo, according to Johnson (1921), the most centralised of the pre-colonial kingdoms, the *Alaafin* minister (the Basorun) and the council of leading nobles are known as the *Oyo-Mesi*, the *Oyo-Mesi* does not enjoy an absolute power of influence, because the view of *Oyo-Mesi* could be moderated by the *Ogboni* representing the popular opinion backed by the authority of religion. The monarch of any city state was usually limited to a number of royal lineages. A family could be excluded from kingship and chieftaincy if any of the family members, servant, or slave committed a crime such as theft, fraud, murder or rape. The monarch was open to election of any free-

born male citizen in other city-states. There were some means of maintaining the authority and power of the king without creating a despot with limitless power, to allow the system arrogate power to the ruler, and simultaneously providing a mechanism from preventing hegemonic excesses.

According to Mobolade (1971), the family unit is vital in the life of every Yoruba person. As in many African societies, the issue of the family extends beyond one's parents, siblings, wife and children. It includes all members of the extended family. Within a clan, the senior is always superior to the junior. The former, however, has the obligation to support the junior, if the need arises.

In essence, Salami (2006) views some features of democracy in Yoruba social, cultural and political settings. To him, Yoruba traditional society was a reconciliation of the autocratic dictatorship and popular democracy as Yoruba kingdoms exhibited a balance of authority and democracy. Thus, many of the important features of democracy can be located within the Yoruba social, cultural and political arrangement. For instance, while rulers were often referred to as *Alase ekeji Orisa*, (holder of authority, the second-in command to the supernatural belief), some features were in place to diffuse the absoluteness presupposed in difference to the ruler, hence, there were checks with the structure to balance the power equation on exhibit.

2.1.16 Nature of indigenous Channels

There are indispensable nature of indigenous channels:

- (i) Indigenous communication channels are a blend of the most common traditional media that include music (or more popular folk music): drama; dance; sign language; drums; town criers, this is very important and useful in a number of ways especially during the colonial times. The information carried by it can be categorised into political, economic and social announcement.
- (ii) Indigenous media is found indispensable in disseminating information to audiences in rural settings or more specifically, folk people.
- (iii) Messages' dissemination through the indigenous media channels are entertaining, memorable, attractive and more in tune with our cultural ideals.
- (iv) Message disseminated via indigenous channels use methods (songs, drama) that are so attractive and entrancing that people unconsciously find themselves adopting new ideas-related to farming techniques, family planning and health without questioning.
- (v) Indigenous communication channels are so undistruptive or flexible that message recipients could be engaged in more than one activity at a time. For instance, a farmer could be working on his farm and still receive instructions on new rice cultivation methods. It may appear indigenous communication channels are structured to meet target recipients at their most accessible periods or places of operation. For instance, mothers are visited in their homes, markets or the village

square; children are visited in their schools or homes and fathers in their homes or places of work (rivers for fishermen and farms for farmers and so on) (Mbakogu, 2004:91).

In line with the above, Mundy and Lloyd-laney (1992) view the importance of indigenous communication in the following areas:

- (a) Indigenous channels are important conduits of change: “Traditional” does not imply “static”. Farmers can learn about new technologies through their friends and neighbours or through their own experiments rather than through the media or the extension services.
- (b) Indigenous channels enjoy high credibility: This is because they are familiar and controlled locally and most local audience view mass media as merely government propaganda.
- (c) External channels have a limited range: Television and newspaper are confined largely to the rich, literate, urban households of the developing countries. Indigenous channels however, have a much wider audience, reaching those who do not read or write.
- (d) Resurgence programmes can use indigenous channels: This channel could be used to collect and disseminate information.
- (e) Indigenous channel offer opportunities for local participation efforts: This venue allows local people to communicate among each other and with development

professionals, using forms they are familiar with. They are the ones who chair the meetings, determine the media broadcasts, write the newsletters etc.

- (f) Ignoring indigenous communication could lead to inappropriate resurgence efforts: Everyone has the right to be the architect of his or her own future. If knowledge and ideas are the building blocks of a sustainable lifestyle, according to Mundy and Lloyd-Laney (1992), then each community needs to be at the centre of and in control of the networks that disseminate its information for the benefit of others; not just at the receiving end of information which is often packaged in an appropriate way (e.g. in a book, which presupposes the ability to read).

Culture has been referred to as the total way of life for an entire society. Rao (2002) states that culture manifests in music, literature, painting and sculpture, theatre and film. O'Neil (2006) views it as the social structures, norms, values and practices that underpin social identities and behaviours creative activities and cultivation of imagination. To the world conference on cultural policies of 1982, culture is the whole complex of distinctive spiritual, material, intellectual and emotional features that characterise a society or social group, since the culture of a group of people is the pivot on which all relations stand. According to the above definitions, Yoruba people were well cultured in the area of social structures, norms, values, social identities and behaviour, creative activities and cultivation of imagination.

The juxtaposition of culture and indigenous communication shows indigenous communication is one of the agents of cultural resurgence, as such, it has value in its own

right- since it is an aspect of culture which should be respected by outsiders. This is because it is the means by which culture and the indigenous knowledge embedded in them are preserved, handed down and shared. Indigenous communication is being replaced gradually by external systems-schools, mass media, extension services and bureaucracies, the survival of valuable information and of the culture is in danger. This is in line with the submission of Okwudishu (2006:135) who states that:

It has been rightly observed a national development that has not given a pride of place to indigenous communication as vehicles of national development is likely to be a wasted effort...

2.1.17 Demographic Factors (Age, Sex, Educational attainment and Occupation) and Usage of Indigenous Communication system

Inherent in the concept of Yoruba structure is the system of seniority, which establishes a single hierarchy of reciprocal obligation in all situations. Traditionally, any senior had a right to unquestioned service, deference, and submissiveness from any junior. The senior can only support the junior. The conventional view of knowledge transfer is that knowledge is best transferred from adults to youth or from adults to adults. Even liberal educators who attempt to use participatory, or socratic, method of learning have jealously guarded the elderly image of the teacher. (Mihyo & Ogbu, 2010), societal prejudices have sustained these conservative views on the capabilities of the younger ones. Most adults assume the younger ones are unsure of what they want, lacking in coping skills, immature, unsettled and unable to handle difficult tasks. Due to these reasons, youth have not been saddled with the responsibility or chance to use their potential to the maximum.

Also, traditional rulers assign age seniority according to order of entry into the lineage, either by birth or by marriage. For instance, in Yoruba society, according to Salami (2006), the leader of a town or society (Ilu) is the *Oba*, the leaders of smaller villages are Baale, while the leaders of compounds are called *Olori Ile*. The choice of the *Baale* and the *Olori Ile* is mostly based on age and prominence in the ancestral tree of the village or compound.

Seniority was also elaborate and was expressed in the myriad terms by which individuals greeted and addressed each other. For instance, a boy prostrate while a girl child kneels in the process of greeting. Even the wife kneels while greeting her husband.

Women biological role as mothers reinforces their subordination with patriarchal order. Frequent pregnancies, abortion, and births combined with infant dependence on their mothers for nourishment (breast feeding) emergencies at home, such a child's illness that may require their presence which effectively tie women to the domestic sphere: In Yoruba traditional setting, in line with Nwizus (2005) submission that in most African societies, women are to be seen not to be heard.

In terms of traditional agriculture, the men controlled the farm labour of his sons by all his wives until the time of their marriage. In addition, a new wife is believed to be junior not only to her husband but to all of his lineage members born before the date of her marriage. However, most young urban wives prefer to live far away from their husband's family due to the fact that they are no longer willing to take so subservient a part in family life- fetching water, cooking for the older women, etc. In the area of trade,

women's economic enterprises typically have been smaller in scale and subordinate to those of men.

However, an aspect of the division of labour that is often ignored but which put women at some economic advantage in Yorubaland is that, except in the case of cash crops. Members of Yoruba community do not expect the farmer to carry his own farm products as to the market, if he does, he is being referred to as miser. Whatever the wife declares as a profit is what the men will accept.

It is note worthy that the long-standing belief and discrimination against women is almost changing for better, due to influence of various feminist movements like; women in Nigeria (WIN), Nigerian Association of Women Journalists (NAWOJ) and Country Women Association of Nigeria (COWAN) which were the products of social change in the society (McNay, 2003) Yoruba women are responding to the changing environment in every facet of life, example of such women are; Professor Bolanle Awe and Mrs. Fatai-Williams.

In the area of educational attainment, in Yoruba setting, different types of education were given to boys and girls. Boys were trained to be farmers, hunters etc depending on the nature of job of the family, to enable him take care of his family members when he becomes an adult, while girls were exposed to education that would enable them be good wive when they get married-being subject to running errands at any time, and shopping, fetching water, cooking meals, taking care of the children.

In Yoruba land, a male-child is preferred to a girl-child because the male is believed to be the one to head the household after the death of the father. This is in line

with Hodges (2001), who states that it is internationally acknowledged that the girl-child is discriminated against from birth, especially in third world countries.

When western education was introduced, girl's educational opportunities tend to be circumscribed by patriarchal attitudes about gender roles, which result in some parents attaching greater importance to the education of boys than girls (Kester, Okemakinde & Ejerenwa, 2005). In some families, investing in girls education is regarded as investing for the benefit of the family she will eventually marry into, unlike the case of boys (Aina, 1998), Girls often have to leave school before their brothers due to insufficient funds for education, based on the cultural belief that the place of women within the home is in the kitchen. In defining education in relation to a traditional woman, Akande, (1996) views it as a basic tool, which equips women to fulfil their duties as women, mothers and partners in progress cultural factor and discrimination against women are the basis of these situation.

Although the attitude has changed and the education of the female folk has improved considerably, the degree, however, still varies according to socio-economic groups, place of residence (whether rural or urban), the educational level of parents, the perceived value of education and the cost of educating girls.

The main occupation of Yoruba includes: farming, hunting, blacksmith and goldsmith. Boys were trained in the act of farming, hunting etc in order to take over from their fathers and to keep the lineage. However, there is a fairly rigid sexual division of labour, which excludes women from most agricultural work, in essence, traditional women work independently of their husbands and not jointly or co-operatively with

them. Although a woman traditionally expects her husband to provide her with capital to start trading or to establish her craft, she does not get paid for domestic work (cooking, caring for sibling, fetching water, and so on). This is as a result of the fact that majority of women are usually concentrated either in the rural areas or in the informal sector or urban areas, where pay level tend to be lower than in the formal sector of the economy. In view of this, the UNDP report, (1990) states that women typically work about 25 per cent more hour than men, but their total remuneration is less. Buttressing the above view, UNESCO (2003) stress that women in developing countries are particularly disadvantaged with respect to wealth, training, employment and status because illiteracy prevents them from accepting openings, which they would normally, have availed themselves of had they been literate and educated.

However, the origin of the myth that women exist only to bear children and to take care of the kitchen was in pre-historic era. According to Obasi (2004), the situation does not hold in the present day, women, in addition to child bearing and kitchen duties today, go out to work to support the family.

2.1.18 Contemporary Religious Belief (Christianity and Islam) and Usage of Indigenous Communication System

Religion has a powerful hold on individuals and as such, affects every area of one's life. In Yoruba religion, belief in the creator who rules over the entire universe along with many other gods that serves underneath him. (Mullen, 2004) Yoruba beliefs see the world made up of two connected realms. The visible world of the tiring is called *Aye*, and the spiritual world of the *Orisa* the ancestors and spirits is called *Orun*.

The Yoruba people worship over 400 different deities apart from the creator (God) (Okun, 2010). These gods are called *Orisa*. Some of the *Orisas* are worshiped by all Yorubas. Other gods are only worshiped by certain towns or families. Some of the most prominent spirits are *Ogun* (god of Iron), *Obatala* (spirit of justice) *Yemoja/Yamaya* (spirit of fertility and salt waters Mermaid) *Oya* (amdiate of the cemetery/dead), *Orunmila* (spirit of divination or fate), *Ibeji* (spirit of twins), *Osanyin* (spirit of medicines and healing), *Osun* (spirits of love, protector of children and mothers, ruler of fresh water) and *Sango* (spirit of thunder and lightening). Some of these deities, according to Okun (2010), actually lived amongst the people, often as warriors with fearsome reputations. These reputations often lead to them becoming deities in death. This implies that in Yoruba religion, the various component part of the soul can continue the good life eternally in a cycle of three states, the living, the ancestors and the unborn people make offerings to the gods they worship. Each god has favourite foods that a person may leave at the god's shrine. There may also be taboos-food or things that people cannot partake in because of the god they worship. For instance, “*Esu's*” favourite foods are corn, beans and palm wine. They never eat or use palm oil because this is said to make *Esu* angry.

However, in the 11th century, Islamic religion was introduced to Nigeria by Arab traders and scholars. The emphasis was on Arabic language which was believed to be the language of Islam that should be learnt for the sake of salvation. The Portuguese traders also brought christianity to Nigeria. By 16th century and thereafter, more christian missionaries came to Nigeria for evangelism (Fabusuyi, 1999).

However, some Yoruba people belonging to the Islamic or to the Christian faith also adhere in one way or the other to the traditional religious belief.

2.1.19 Location of Residence (Urbanisation) and Indigenous Communication System

The Yoruba people are the most urbanised and possibly the most industrialised ethnic group in sub-Saharan Africa. Yorubas have lived in urban societies and have produced extraordinary artwork since the 5th century B. C. According to Mullen (2004), during this time, the Yoruba began to use iron to create metal tools and weapons such as machets, axes and hoes. They make use of these tools to farm, the farm produce include yams, palm oil and kola nuts.

The Yoruba communities began to grow in size and large towns due to high level of production in the area of agriculture. They arrange their communities by clan lines, or extended families. Families who had the same ancestors lived next door to each other in a large compound. An elder was in charge as the head of the compound. Towns became organised by the type of work people did.

Today, most of the adult men living in the small Yoruba towns are farmers who commute between their compound and a hamlet at the farm urban-rural distinctions are blurred by the fact that farm dwellers view the town as their true homes, where they return for important ceremonies and for burial (Fadipe, 1970). Rural farm hamlets therefore spring up as temporary shelters. Farmers working in hamlets near the town may spend five nights a week there and two in the town. The more distant hamlets become increasingly permanent but continue to be viewed as daughter settlements to the town. Many migrants to the large cities continue to view their towns of origin as the homes to

which they will retire and locations in which they should invest in building family houses.

In addition to lineage membership, Yoruba town dwellers belong to many traditional community associations based on age, religion and occupation. As more traditional versions of these associations fall, new associations take their place, based on such alliance as modern religious groupings, neighbourhood friendships, occupational associations, rotating credit associations, and town improvement unions (Oyelaran-Oyeyinka, 1996).

Location of residence, to a large extent does not affect the fact that the Yorubas had a complex pre-colonial system of urban residence, economic pro-colonial system of urban residence, economic *production*, and trade except for differences in wealth and lifestyle between the educated elite and the uneducated exceed those between western social classes. In pre-colonial days, status was based on prestige, power, and evidence of agricultural surplus (Omoregbe, 1998), whereas wealth and consumer goods increasingly determine status today, in pre-colonial Yoruba society, sex, age, descent group, and political role determine social rank.

2.1.20 Ideographic System and Cultural Resurgence among Yoruba People

One of the various systems of communication commonly used among Yoruba people before the advent of western civilisation is ideographic. According to Osisanwo, (2009), the ideographic system was popular among the Yoruba people of the South-Western part of Nigeria.

An ideographic system may be in form of painting or symbols written in abstract form or abstract design by which an idea that may be abstract, desired from an object of the perceptible world is represented. This system of communication indicates Africa and Yoruba people in particular had no systems of writing and therefore the history of this great continent has hardly been recorded. (Eluyemi, 1987) These symbols which form the substantial part of the data at our disposal should perhaps assist us to measure the ways in which Yoruba people sent messages in communication. Soulillou, (1986) describes writing as a form of art as well as culture of a people which expresses socio-economic reality of an age.

Ideographic system may be impressible for an outsider to the particular culture, to understand the read content and meaning of the symbol in less instructed by adherents to the particular culture concerned. Osisanwo (2009) is of the view that the *Ifa* divination system among the Yoruba people is a good example of the ideographic system of communication because it forms complex philosophical ideas and messages relating to the basic facts of life of a client. Only experts in the tradition can recognise a particular “*Odu*” and interpret it as the reason for a person’s misfortune. In most cases rituals are performed to reveal or solve the personal misfortune.

Sixteen palm nuts from the African palm tree are the most important of all the objects used in divination. According to Mullen, (2004) palm nuts are a symbol of *Ifa*, the god of divination. The diviner tries to pick up all 16 palm nuts in his right hand. If one nut remains in his left hand, he makes a double mark in wood dust of his tray; if two remain, he makes a single mark. The diviner will later recite a verse based on the marks

made. The verse recited will act as the advice to help solve the person's problem.

Ifa divination is still in existence, despite the advent of civilisation through the spread of christianity among the Yoruba and islam through traders from Senegal. This is because some Yorubas, especially in the remote or rural areas, retain many Yoruba cultural concepts, yet they are christians or muslims.

Ideographic system is also a system by which ideas are painted representing an object of visual world in order to convey an object of visual world, to convey a message associated with that particular object. Such representations may either be naturalistic or expressed in diagram implications in order to convey a message associated with the object under consideration.

It is one of systems of communication in Yoruba land, unknown to the European visitors and missionaries who once invaded the African continent. It is an attempt to express the notion of the "secrecy" surrounding the system that the elders of Ife used to say that "*Ife ko ni akosile, sugbon won ni akosinu*" that is, the Ife people have no written documents, but they have retentive memories. They also have "*ayasile*" (graphics).

Many Yoruba traditional doors and verandah posts have relieve carvings which show different subjects. Experts on the traditional can without much hesitation interpret the historical significance of such carving. For example, the royal palace door in Ile-Ife and Oyo carries relief which convey much about the history of Yoruba people. Sango staff, divination tray used by *Ifa* diviners and many other sacred objects is carved out of wood.

2.1.21 Proverbs and Cultural Resurgence among Yoruba People

The most significant information gathering exercise, for the traditional mode of education, is oral tradition such as the collective testimonies and recollection of the past inherited from earlier generations. Through oral tradition, people learn about their origin history, culture and religion. Also, people obtain the meaning and reality of life, learn morals, norms and survival techniques from oral tradition, proverbs account for other means employed in oral tradition to obtain and dish out information to other people.

Proverbs are embellishments of speech. They are symbols of communication and form sub-languages of their own. Proverbs cover every aspect of human endeavour and human relations. They criticise, praise, advice and teach, and they are sources of wisdom and philosophy. Proverbs are found in the language of drums and sound of the horns blown in the palaces and occasions. Proverbs are useful to convey how to treat people with respect, dignity, empathy and kindness. They enshrine wisdom, beliefs and the accumulated experiences of past and present generations.

According to Ikenga-Metuh (1992:20),

Proverbs spring spontaneously from the people. They are 'voxpopuli'... in profound sense and consequently, should be accepted as a true index of what a people regard as true and are interpretative of the principles of life and conduct. Proverbs are therefore, trustworthy witness of the social, political, ethical and religious ideals of the people among whom they originate.

The above refers to the fact that proverbs serve as social characters to praise what the society considers to be virtues such as tolerance, responsibility, dedication, love, discipline and justice and also used to condemn what the society considers injustice,

intolerance, destruction, jealousy, envy etc.

Areje (1985) posits that proverbs are a special means of communication which help in giving discussions, directives and decisions some measure of authority and persuasiveness. It is said that Yoruba proverbs were derived from *Ifa* Oracle, little wonder the proverbs inherited and acquired the vocabulary of the *Ifa* Oracle.

Areje (1985) further states that proverbs comment on work, money and thrift, truth and falsehood, bachelors, spinsters and love, marriage and in-laws, neighbours, friends and relations, youth and old age. They reflect on God, the divinities, faith and providence, and other creatures such as sun, moon, rivers, animals, thunders, birds and fishes.

2.1.22 Folk Stories and Cultural Resurgence among Yoruba People

In Yoruba settings, folk stories abound using animal especially the extremely cunning “*Ijapa*” (Mr. Tortoise) to disseminate cautionary messages that may affect community members either negatively or positively.

Folk stories in indigenous Yoruba setting have been a useful means of educating young girls on their traditional roles as housekeepers, mothers and so on, while young boys are trained on their traditional roles as fathers and leaders in the society. The elders are to remind them to be a good fathers and mothers and other functions expected of them in the society as elders.

It is a vehicle conveying a certain fact or a certain basic truth about man’s experiences in his encounter with the created order and with regard to man’s relation to the supra-sensible world. Folk stories seek to explain what brought about the present

uncomfortable order and to indicate that man is destined to overcome the present discomfort. Folk stories provide the cultural and social history of the people. They tell how some things came into being, and talk of supernatural beings. Omolewa (2007:599-600) Citing Koech, enumerates functions of stories as follows:

- (a) acts as socialising agent;
- (b) teaching people, especially the youngsters the meaning of the universe and those things which belong to it;
- (c) provides emotional and psychological easement by pointing toward the redeeming features in what appears to be a bad situation and
- (d) serves as entertainment, and may become a part of drama, art and or skill.

Story serves as a primary form of oral tradition used in conveying culture, experience, values, knowledge and wisdom.

2.1.23 Aroko System and Cultural Resurgence among Yoruba People

One of the various systems of communication commonly used among Yoruba people before the advent of colonial masters is *Aroko*-a Yoruba traditional mode of coding message through the use of objects (*plate III*). According to Osisanwo (2009:2),

The *Aroko* system of communication popularly used by the Yoruba people of the south-western Nigeria entails the transmission of physical objects from one person or group of persons to the other to convey a particular message. This is usually within the same ethnic group as the objects used often have symbolic meaning within the cultural units.

The above definition therefore implies that there is a relationship between symbols, their interpretation and the users. Although *Aroko* system of communication

may not be in popular use these days due to modern information technology, however, it is still popular among traditional rulers, rural dwellers and literate old people, especially when communicating sad news, messages entailing danger, impending doom or catastrophe and good news. (Gutaner, 2006).

Aroko is a system of communication ideally rooted within a cultural unit but may cut across cultural units. *Aroko*, known within one ethnic group may not be known to others unless formally taught. (Eluyemi, 1987) The receiver must be versed enough to decode the message sent (Salawu & Afolabi, 2002).

In Yoruba land, *Aroko* system is part of her culture in the sense that Yoruba people do not talk just anyhow, that is, *aroko* is used in most cases. Before analysing the various messages coded in the *Aroko* symbols and objects, it should be noted that the facts contained in the object in question must be well-known to both interlocutors and vital to the encoding and decoding of the message which form mutual contextual Beliefs (MCBS) (Bach & Hornish, 1979).

It is necessary at this juncture to analyse some of *Aroko* messages that seem to be popular among many groups in Yoruba land. Osisanwo (2009) analyses the following *Aroko* messages:

Table 2.1 Analysis of Texts

S/N	<i>Aroko</i> Messages	Mutual Contextual Belief (MCBS) of the society	Intended Message or interpretation
1.	Fowl Feathers thrown or littering a road	<ul style="list-style-type: none"> - feathers connote death - a human life must have been lost - The dead body is being carried along the road 	To announce the death of a person whose corpse is being brought home from the farm.
2.	A red close in white enclosure	<ul style="list-style-type: none"> - red colour stand for blood - red suggests danger, trouble - a white enclosure depicts the whole environment as oppose to a particular spot. 	To warn people about the danger in a particular spot
3.	A pigeon sent to the leader of an opposing group or camp.	<ul style="list-style-type: none"> - pigeons are domestic birds that are harmless. - they signify peace - in times of trouble pigeons do not desert their owners. - they are liked by people. - retain pride parity and the - Dignity of womanhood. 	To show gratitude to the bride's parents because She was found to be a virgin by the bridegroom
4.	A cock sent to the Parents of a newly wedded lady after The first night as a wife.	<ul style="list-style-type: none"> - a cock signifies wholeness - retain pride purity and the dignity of womanhood 	To show gratitude to the bride's parents because She was found to be a virgin by the bridegroom.
5.	A half-full gourds of Palm wine or half-full Tin of palm oil sent to the parents of a newly wedded wife after the first night as a wife.	<ul style="list-style-type: none"> - In laws deserves a full measure of anything sent as a gift - half measure is negative - half-measure connotes a dent on a image or - personality. 	To show the bride's parent That she was not found To be a virgin by the Bridegroom
6.	An old snail-shell sent to a person	<ul style="list-style-type: none"> - Old snail shell is lifeless - And perhaps worthless 	To inform a friend or a person of a deplorable economic situation.
7.	A crab is sent to someone	<ul style="list-style-type: none"> - the crab can be easily caught. - It is controllable 	To inform someone about a positive development, outcome or agreement.
8.	A fish is sent to some one.	<ul style="list-style-type: none"> - Unlike the crab, a fish cannot be easily caught or held with the hand; it is slippery. 	To inform someone about a negative outcome or disagreement.

Source: Osisanwo (2009:59)

There are long lists of such coded messages through *aroko* system of communication but few were picked for analysis purposes. The above analysis reveals *aroko* is part of Yoruba cultural heritage and also establishes the fact that before the advent of western civilisation, the Yoruba ethnic group had been using *aroko* as a traditional way of communicating while mutual contextual beliefs (MCBS) of the society serves as the process of coding and decoding the message sent.

2.1.24 Folk Music and Cultural Resurgence among Yoruba People

Music is popularly referred to as folk music; it has been an important part of Yoruba culture for those living in Nigeria as well as in Diaspora. Yoruba music and dance are used for many different occasions in life such as religious festivals, royal occasions and entertainment. (Mulle, 2004) Yoruba traditional music focuses on Yoruba deities. Drumming and singing are the main elements of Yoruba music, instruments such as metal bells and wind instruments are sometimes used (*plate IV and V*). Yoruba is a tonal language, words must be pronounced in the appropriate tone in order to understand speech in its correct meaning.

According to Mbakogu (2004), folk music is the common indigenous method of message dissemination. This is probably because it entails the use of songs that are entertaining, rhythmic, repetitive, easy to follow and memorable;

- (i) Messages passed down via the channel have the most lasting impression because songs are often memorable yet conclusive in imparting the intentions of the message source.

- (ii) Songs are usually in the language of the target audience or a vernacular they are familiar with.
- (iii) When folk music is played, some accidental audience may find the sequence familiar and attractive even when the language is not easily understood. As such, they would become interested in knowing more about the message content. In other words, message disseminated using music in traditional channels are more effective in reaching a wider audience than the message originator intended.
- (iv) Songs abound in their millions in all societies especially at the indigenous level. For instance, most African folklores have accompanying songs that are memorable even when the story has been forgotten. But then, all African songs have a story to tell and a message directed at particular segments of the society or individuals that could be: parents, man, woman, child, farmers, herbalists and so on.
- (v) Folk music is essential in traditional settings because initiation and marriage ceremonies are given life with colourful educative songs. This reason, most development initiatives in the area of social work/community development are relayed via entertaining music.

Folk music can be used in order to caution, warn and inform people about family welfare programmes, impending disasters and literacy enhancement skill. Omosa (2000) states that the importance of music has been maximised by international organisations and non-governmental organisations in developing countries to convey information about crucial issues for sustainable development, among which are: the need for expectant

mothers to attend ante and post natal clinics, for children to be immunised against five deadly diseases-polio, tetanus, measles, tuberculosis, and whooping cough.

2.1.25 Modern Media and Cultural Resurgence among Yoruba People

The indigenous communication systems served the pre-colonial socio-political structure of Yoruba people at the level of ethnic groups. The towns and villages then had traditional rulers, supported by a body of chiefs who represented various interests in the society. The rulers and the chiefs govern their ethnic communities and communicated with them through various channels, some common forms of indigenous media are oral literature, market-places, festivals and gong-men (or town criers) (Aboaba, 1979).

The various indigenous media are used for specific types of messages, according to Oduko (1987) oral literature serves to socialise new generations to history, culture, morals and ethnic of society. The literature also serves as means of entertainment with the use of folklores. Market places provide price index and news from other villages. Goods were advertised, medical treatment, dressmaking, beauty treatment, musical entertainment are also undertaken at the market places. Festivals serve the triple purpose of supplicating local deities for improved political and socio-economic conditions, socialising the young ones into the local cultures and entertaining in a dramatic form. Gong-men disseminate general information about events and the social welfare of their communities.

From an outsider's perspective, indigenous communication may be inconsistent, based on superstition or just plain wrong, due to the following reasons:

- (i) the systems use local languages,

- (ii) they are interactive in the form of several chains of face-to-face,
- (iii) activities from the source or sources to the receivers,
- (iv) they are exclusively integrated into local cultures,
- (v) they do not depend on western technology, and
- (vi) they are dissimilar from western model of mass communication.

However, a member of the local culture sees it as logical, useful, and consonant with other beliefs. It should be noted that not all indigenous knowledge is of ancient origin. Farmers and other local people generate new knowledge everyday through trial-and-error, deliberate experiments to develop and test new techniques and adaptations to suit a changing economic and physical environment. It is also central to participation because people make decisions based on their existing knowledge and experience.

It should be noted that the struggle for national independence and the subsequent formation of a national government in 1960, led to the establishment of newspapers, radio and television stations. As state governments were formed, more media of mass communication were established.

Naughton (2003) states that African's entry (Nigeria inclusive), into the information society must not be separated from the major challenges that constrain its development. Among these are:

- (a) Low rate of literacy, especially in the language that dominate the mass media.
- (b) Poverty and globally constructed limitations to continentally based economic development.

- (c) Health challenges such as HIV and malaria that result from poverty and the state of development.
- (d) Debt (international and domestic).
- (e) Poor basic infrastructure network (transport, energy, telecommunications).
- (f) Lack of media diversity in terms of content and ownership.
- (g) Urban/rural divides and fertile coastal area/hunter land divides.
- (h) Uneven development towards sustainable democratic governance.

The truth of the matter is that Africa is one, if not the most linguistically diverse continent, in the world. There are various national or ethnic groups in Nigeria, each with several dialects. Since the indigenous media are language and culture bond, they are confined within tribal groupings.

By the 1930s, radio was *introduced* to link Britain with her colonies. Newspapers were used to counter colonialism and pave the way for independence. Films brought newsreels of British activities into cinema theatres and as well provided entertainment while the first television station (WNTV) in Africa was officially commissioned on the 1st October, 1959 in Ibadan.

Radio:

According to Oyero (2002), radio is the cheapest, simplest, most portable, most adapted medium of mass communication for reaching the rural populace. It is relatively inexpensive to own a radio set and less expensive to establish a radio station than running any other big outfit. With the establishment of indigenous language radio station in Tanzania (Nyerere), such radio stations can transmit in local languages through

commentaries, news, reports, jingles, spot announcements and interviews/discussions on issues relating to indigenous people.

Television

Television possesses the unique characteristics of sound, sight and motion, it also transcends the bounds often imposed by illiteracy on information acquisition. It is best described as the most suitable vehicle for the teaching of skills.

The Print Media

This type of mass media can be categorised into two: big media- newspapers and magazine and the small media' such as billboards, posters, pamphlets, wall newspapers and brochures. A unique advantage of the print media according to Soola (2009), is its permanence and the possibility of information custody and storage for close reading and future use. They can also be used to explain difficult and involved processes; so far the user is literate at least in the local language.

Today, Yoruba indigenous information systems and networks are rapidly disappearing. Due to rapid urbanisation and destruction of rural systems of production, coupled with the skills drain from rural to urban areas, have substantially contributed to the detriment of indigenous information systems that originally developed inside indigenous production systems and services (Dzurgba, 1999).

2.1.26 Cultural Resurgence among Yoruba People

Modern communication systems have been reportedly effective in increasing the knowledge-base of the citizenry; but studies (Ugbogah, 1980; Mundy & Compton, 1991;

Oduko, 1987; Mundy, 1993; Nabofa, 1994; Dasylva, 1999; Mbakogu, 2004; Cruz, 2006) have shown that these increases in knowledge among the people do not necessarily translate into effective behavioural changes. Therefore, resurgence initiators and planners have advocated for a significant role for indigenous communication system in communicating and inducing concerted action and efforts toward meaningful development. This is because these acceptability and credibility are high since they are familiar and are locally controlled. Evidence has shown that more often than not, local people are often skeptical of the external controlled mass media (Mundy & Compton 1991). According to Dasylva (1990), human beings are greatly influenced consciously or unconsciously in their thinking, behaviour, action, feeling and reflection by the media of communication prevalent in their culture.

Culture embodies religion, language, literature, artistic expressions, and the philosophy of Yoruba people. According to Coker and Coker (2009), culture among the Yoruba encompasses the commonwealth and the values through which the affairs of the society are piloted. This implies they are bonded by strong values of folklore which embodies their tradition, religion, arts, worldview and epistemology.

According to Sugnia (1997:7), culture can be described as:

the whole complex of distinctive spiritual, material and intellectual features that characterise a society or social group. It includes not only the arts and letter but also modes of life the fundamental rights of the human being, values systems, traditions and beliefs.

He views culture as a tool for “a broad-based qualitative and human-centre development.” Culture can therefore be used to liberate or oppress, to augment or retard human growth and development. This implies people may entrench the negative or positive images of culture according to their motives and purpose.

Soetan (2001) states that culture is seen in the African social context as more than the arts or artifacts, folklore, literature, music, dance and other artistic paraphernalia but instead involves the totality of a people’s norms, ethos, values, beliefs, codes of social acceptable conducts, modes of life, religion, philosophy, ideology, communal informal education and technology. To him, cultural approach is one of the determinants of the success or failure of development strategies in many Yoruba communities.

Culture, to Nokpodia (2010) is a complex whole which includes knowledge, belief, arts, morals, customs and any other capabilities acquired by man as a member of the society. This implies that culture is not static but dynamic and it responds to external influences which bring about changes and development in Yoruba societies. Culture is therefore composed of everything symbolic that we learn. All culture is learned, but not everything learned is culture.

In line with Nokpodia (2010), Andah (1982:4-5) submit that:

Culture embraces all the material and non-material expressions of a people as well as the processes with which the expressions are communicated. It has to do with all the social, ethical, intellectual, scientific, artistic and technological expressions and processes of a people usually ethically and/or nationally or supra-nationally related, and usually living in a geographically contiguous area; What they, pass on to their successors and how these are passed on.

Mbakogu (2004) also submits that the African society (Yoruba society inclusive) had prescribed ways of educating their young ones before the colonial period. Such education could be through art forms, music, artisanship, and initiation camps for maidens and young men, oral tradition was used in passing their cultural heritage to emergent generations through legends or folklores.

Characteristics of culture were highlighted by Oyeneye and Shoremi, (1985) as follows: Culture is;

- (i) shared by members of a society;
- (ii) not genetically transmitted;
- (iii) historically derived and ... transmitted from one generation to another;
- (iv) created... through the process of adjustment to the social settings;
- (v) universal-found in every human society;
- (vi) dynamic.

Culture is therefore the whole complex of distinctive, spiritual, material, intellectual and emotional features that characterise a society or a social group. It includes not only arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs.

Resurgence is a restoration to use, it is about change. It is a state in which things are improving, resurgence does not just involve the biological and physical aspect of growth, but also the cognitive and social aspects associated with resurgence throughout

life. Some resurgence initiatives aim to change values and practices that shape social relations, the models also incorporate cultural values.

According to Soetan (2001), the failure of resurgence interventions has resulted in little or no improvement in the material conditions of life of people while at the same time displacing the cultural practices and traditional techniques more suited to people's ways of life. Resurgence can therefore be described as the growth of humans throughout the lifespan, from conception to death, which invariably seeks to understand and explain how and why people change throughout life.

The transmission of culture among Yoruba according to Adejumo (2009) depends largely on their literature, which is an effective weapon of socialisation, entertainment and social control. Since culture is central to the resurgence of any nation, it must be nurtured if a community wants to experience sustainable development.

Culture is the vehicle of resurgence, which embodies religion, language, literature, artistic expressions and the philosophy of the people. Hussein (2009) posits that culture is the vehicle of resurgence. To him culture is fully realised, and subsequently mirrored, in artistic representation.

To corroborate the above, Soetan (2001) states that cultural approach has become a major factor in resurgence strategies that can enhance the gains of other strategies. Since the goal of resurgence is to improve the welfare of the people, resurgence policies need to have a workable framework in the plan of active and elaborate guidelines. It involves ways of initiating change by helping the people realise resurgence makes life

better than in visible ways. In essence, resurgence should not disregard existing traditional social order but seek to transform it.

The African society had prescribed ways of educating their young ones before the advent of colonial masters. Such education includes music, art forms, artisanship, and initiation camps for maidens and young men, which also serve as ways of passing our cultural heritage to emerging generations through legends or folklores. (Nbakogu, 2004).

Cultural resurgence according to Gayagay (2011) is the change or evolution of the culture like traditions, beliefs, norms, behavioural patterns, arts and everything that relates to human thought and work (p.1). The resurgence of culture started since the existence of man (stone age up to the computer age). In the same vein, Santos (2011) views cultural resurgence as the developmental systems of government and communities that have such a degree of refinement that all their efforts are put towards the well being of every member of that country or community and other countries overseas are treated in like manner. p.1

In a nut shell, a search for and protection of Yoruba cultural heritage is the starting point of any meaningful attempt of Yoruba cultural liberation and resurgence. The real resurgence should begin with an identification of Yoruba's condition as well as solutions for correcting these conditions, formulated by Yoruba people for Yoruba people.

2.1.27 Empirical Survey of Some Past Studies

Some relevant studies have been surveyed in which the essence of indigenous communication systems and cultural resurgence have been adequately highlighted and

emphasised. For instance, Oduko (1987) carried out a research on indigenous communication via indigenous communication to modern television: a reflection of political development in Nigeria. He reveals that indigenous communication system served the pre-colonial socio-political structures of Nigeria at the level of ethnic grouping. However, the struggle for national independence and subsequent formation of a national government in 1960, actually stimulated the newspapers, radio and television status. The study also established that television stations adversely affect indigenous communication system in Nigeria.

In their own opinion, Mundy and Compton (1992) examines indigenous communication and indigenous knowledge. Indigenous communication involves accumulation of experience and the passing down of information from one generation to the other within a society. While indigenous knowledge involves the process of knowing of individual cognitive that cannot be communicated but it is created in the minds of individuals as a result of each person's perceptions of the environments or through communication with others.

Odunlami (2006) evaluates the application and relevance of De Wilson Taxonomy of traditional media systems. He examines the following traditional media systems: idiophones, membranophones, aerophones, symbology, signals, objectifies, colour, schemes, music and symbolic display as analysed and categorised by De Wilson, one of the pioneering scholars in the seemingly virgin field of indigenous communication systems.

Ojuade (2006) examines the Gese dance of the Yoruba as one of the indigenous

communication systems that bring about cultural resurgence and that to be an expert in the area of Gese dance, such a person must be able to display his expertise and decode the seven typologies of steps which are: Dandan rape, gangan dabura, egungun agba atijo, elekoto, Alantoto, Ilu Omoge egungun and Ara bi ti n ko. Thus, to him the cultural resurgence is a continuous process which should be encouraged early for the mastery of the people.

Adepoju (2008) observes that there are some determinants for empowering African languages. He submits that indigenous communication system is very vital in strengthening African languages because it would help in bringing about cultural resurgence in Nigeria and Africa as a whole.

Adejumo (2009) researches into four principles involved in transporting cultural and Yoruba oral literature. These are: The Yoruba dramatic tradition; Radio and Television; Individual researchers and Institutions.

Osisanwo (2009) evaluates a prama-semotic analysis of Aroko: The Yoruba means of symbolic communication. Pragmatic to him, quoting the new Lexicon Webster's Encyclopedic Dictionary of English Language (1993:7) is the "science of relationship between symbols, their interpretation and user" while semiotics is "signs and sign systems and their meaning, specifically those concerned with communication between human beings in different societies and culture. He went further to state that pragmatics originally, used to be a component field of semiotics. In a nut shell, he investigated Aroko system as one of the various systems of communication commonly used among

Africans before the advent of western civilisation.

This study aimed at assessing the indigenous communication systems as a determinant of cultural resurgence of Yoruba societies of Oyo and Osun States, Nigeria. While Oduko (1987) based his study on establishment of television stations and its adverse effect on indigenous communication system in Nigeria, this study focused on indigenous communication systems. Mundy and Campton (1992) focused only on indigenous communication and indigenous knowledge, this study looked at indigenous communication systems and its effects on cultural resurgence. Odunlami (2006) looked at the application and relevance of Des Wilson's Taxology of traditional media system. Ojuade (2006) based his study on Gese dance of the Yorubas as one of the indigenous communication systems, this study focused on ideographic system; Aroko system, folk music, folk stories and proverbs. Adepoju (2008) looked at strategies of empowering African languages, this study focused on indigenous communication system of Yoruba societies. Adejumo (2009); Osisanwo (2009) based their studies on four principal efforts involved in transporting culture and Yoruba oral literature and Aroko system of communication, this study assessed the effects of indigenous symbolic communication systems as determinants of cultural resurgence in Yoruba societies of Oyo and Osun states, Nigeria.

2.2 Theoretical Framework

This section will focus on the appropriate theories relating to core variables of this study. On this note, the study will be anchored on:

- (a) Systems Theory
- (b) Social Learning Theory
- (c) Theory of Productivity

2.2.1 Systems Theory

Systems theory is a concept derived from Bertalanffy's 1950 Biological Research. It explained the process of inputs, processes, outputs and environment, which groups, engage in. It evaluated the process of how groups function and are influenced by their environment. A simple theory with internal consistency and easy application, its variables can be tested to discover variables used by groups and to what extent. The theory is scientific because it affirmed that groups would use processes and resources within their environment to develop the desired outputs.

In line with Katz and Kahns (1964) submission that systems theory is concerned with problems relationship, structure and interdependence, Nwankwo (1986) views the theory as a series of interrelated and interdependent parts, such that the interaction of the parts (sub-systems) affect the whole system.

Other scholars of systems theory are of the view that it is in a continual interaction with the environment. This accounts for a unanimous view by researchers like Kast and Resenzweig (1970) and Shadare (1991). They contend that a system consists of its own input, an input from the environment that persuades it to respond to change, a process of converting input to output, and also export this output to the environmental sub-systems.

According to infants, Rancer and Womack (1997) systems theory is the trans-

disciplinary study of the abstract society that investigate the principles common to all complex entities, which can be used to describe them. A system can be said to consist of four things such as the following:

- (i) Objects: the parts, elements, or variables within the system. These may be physical or abstract or both, depending on the nature of the system.
- (ii) Attributes: the qualities or properties of the system and its objects.
- (iii) Internal relationships among its objects.
- (iv) An environment.

A system, then, is a set of things that affect one another within an environment and form a larger pattern that is different from any of the parts. In fact, Rancer and Womack (1997) therefore contend that systems theory could help us understand a wide variety of physical, social and behavioural processes, including communication.

The systems theory's implication/relevance to the study is inherent in the following:

- (1) In perceiving and conserving the indigenous communication system as a whole entity made up of human and material resources;
- (2) Appreciating the tenets of the existence of indigenous communication system in providing information, education and entertainment;
- (3) Identifying the various sub-systems of indigenous communication system especially, ideographic system, proverbs, folk, stories, *Aroko* system and folk music; and

(4) Appreciating the various sub-systems of indigenous system in bringing about cultural resurgence.

2.2.2 Social Learning Theory

Social learning theorists have formulated a set of hypotheses which describe and explain simple learning. According to Miller and Dollards (1941), human behaviour was motivated by drives and therefore an organisms response could serve as stimulus for other organisms. It is particularly useful in explaining the indigenous system of communication as it affects cultural resurgence in Yoruba societies.

According to the theory, appropriate responses are rewarded by partners and are therefore repeated in future. Inappropriate use of indigenous communication system, or those responses that deviate from behaviour defined as appropriate to one's society/environment are likely to be punished and as such a result becomes less frequent in the future and eventually do not occur again. In a nut shell, social learning theory's tenet is majorly predicted on the cultural resurgence of appropriate use of indigenous communication system in Yoruba societies.

Bandura (1977), considered to be a leading proponent of the social learning theory for his effort in deviating from his predecessor's model according, to him, behaviour can influence the environment and the persons and that each of these three variables – the person, the behaviour and the environment can have influence on each other.

According to Bandura (1977:22),

Learning would be exceedingly laborious not to mention hazardous, if people had to rely solely on the effect of their own actions to inform

them what to do. Fortunately, most human behaviour is learned observationally through modeling; from observing others, one forms an ideal of how new behaviour are performed and on later occasions their coded information serves as a guide of action.

The influence of interaction in the socialisation process that initially links a person with the model he or she imitates and identifies with, together with the influence exerted upon him or her by the environment where all these processes occur, is the distinctive reason why people who are versed in indigenous system of communication would be able to know more about the culture of the people involved. Therefore, it is not uncommon to note that indigenous communication is an integral part of the culture and history of Yoruba societies. This is preserved in various forms and passed from one generations to the other through various modes such as folk music, dance, oral tradition, proverbs, folk stories, ideographic systems and aroko system.

2.2.3 Theory of Productivity

The theory elaborated by Pavitt and Curtis (1994) state that when a group works toward maintenance goals their output is cohesion, and when a group works towards task goals their output is productivity. The issue of cultural resurgence in Yoruba traditional societies would be a mirage except the agents of socialisation are in place. The structure include: the family; the school; the peer group; religious organisations; the media and social stratification. Each agent performs its functions as stipulated in transmitting the Yoruba cultural values from one generation to the other through indigenous communication system.

According to West and Turner (2000), the theory of productivity is an extension of

the systems theory. Productivity needs to be understood as the common goal (task) that a group of individuals are working towards. The theory of productivity to them is humanistic in nature because the group decides the goal, which they are working towards. Members then have the choice to gauge their amount of group participation.

This theory is significant in the area of indigenous communication system and cultural resurgence in the sense that, it appreciates the various sub-systems of indigenous communication system especially, ideographic system, Aroko system, folk music, proverbs and folk stories as major ingredients for cultural resurgence of Yoruba societies.

2.2.4 Application of Theories Examined to this Study

This study is adopting the three theories discussed for its theoretical framework because they are related. Studies undertaken by the researcher show that though these theories (systems theory, social learning theory and theory of productivity) are distinct, they are also related in several aspects and address social collaboration in spite of obvious distinctiveness.

Systems theory discuss the process of input, processes, outputs and environment, which group engage in and evaluates the process of how group function and are influenced by their environment. Yoruba societies tend to be socially interactive, and there is always an obligation among Yoruba people to support their families, clans or villages over individual aspirations. Obviously, Yoruba styles of indigenous communication are not just incidental, but incorporate fundamental cultural value transmitted from one generation to the other. This theory also concerns Yoruba indigenous communication as a whole entity made up of human and material resources;

realise the existence of Yoruba indigenous communication system in providing information education and entertainment and appreciating various sub-systems of Yoruba indigenous communication system in bringing about cultural resurgence.

Social learning theory argues that the person, the behaviour and the environment can have influence on each other. Yoruba ethnic group have their own specific indigenous communication system with long history attached to each and has value in its own right, particularly as an important aspect of Yoruba culture. However, the Yoruba indigenous communication system has suffered a long history of suppression. Social learning theory believes proper use of Yoruba indigenous communication system would bring about cultural resurgence.

Theory of productivity is an extension of systems theory. The theory identifies the various sub-systems of Yoruba indigenous communication system especially ideographic system, Aroko system, folk music, proverbs and folk stories and perceives the Yoruba indigenous system of communication system as a whole entity made up of human and material resources.

The three theories discussed are related and interwoven because they cannot be separated from each other. To this end, a combination of the three theories gives the researcher a basic idea of how the Yoruba indigenous communication systems can help to contribute meaningfully to the surgency of some cultural practices that may be useful to positive development of most Yoruba communities in contemporary time. Therefore, this would form the framework for this study in explaining the importance of indigenous

communication systems as determinants of cultural resurgence in Yoruba societies in Oyo and Osun States, Nigeria.

2.2.5 Appraisal of Literature

In this chapter, concepts and issues that are related to this study have been reviewed and it is pertinent to appraise them. The chapter in its introductory part dealt with the review of literature on the concept of traditional society, objectives of traditional society, communication in traditional society, the channels of communication in traditional society, management of traditional society, perspectives of indigenous society, indigenous communication strategies, Ifa and Computer Science, Divination with *Ikin*, Divination with *Opele*, *Ifa* divination poems. Some basic similarities between *Ifa* divination and computer science, communication in traditional lifelong education, relevance of life-long education, the Yoruba society, nature of indigenous channels, demographic factors (Age, sex, educational attainment and occupation) and usage of indigenous communication system, contemporary religious belief (christianity and islam) and usage of indigenous communication system, location of residence (urbanisation) and indigenous communication system, ideographic system and cultural resurgence among Yoruba people, proverbs and cultural resurgence among Yoruba people, folk stories and cultural resurgence among Yoruba people, *Aroko* system and cultural resurgence among Yoruba people, folk music and cultural resurgence among Yoruba people, modern media and cultural resurgence among Yoruba people.

Generally, it is observed that all variables that have been reviewed in this study are pertinent to the indigenous communication on cultural resurgence in Yoruba societies of Oyo and Osun States, Nigeria. The second aspect of this chapter focuses on the relevant theories that are consistent with learning and other variables that may affect communicating positively or negatively, such as social learning theory. This theory shows that an individual behaviour is uniquely determined by each of the three factors: dynamics and reciprocal interaction of personal factors, behavioural and the environment.

Other theories reviewed in this chapter include the reinforcement theory. This theory shows that for education to be lifelong, certain reinforcement variables must subsist otherwise there will be relapse into former state or level of knowledge acquisition. Media effect theories of communication anchored on the hypodermic needle theory, which has a strong impact on mediated message. The appraisal of the variables in the study forms the concluding part of this chapter.

2.2.6 Research Hypotheses

H₀₁: There is no significant correlation between the components of indigenous communication system and cultural resurgence in Yoruba societies (folk music, folk stories, proverbs, *Aroko* and ideograph)

H₀₂: There is no significant relationship between adoption as well as usage of indigenous communication systems in relations to age, nature of occupation, gender on the one hand and the cultural resurgence in Yoruba communities of Oyo and Osun states on the other hand.

CHAPTER THREE

METHODOLOGY

This chapter deals with the methodology employed by the researcher to carry out the study, commencing with the research design, population of the study, sample and sampling techniques, research instrument, validity and reliability of the instrument, administration of the instruments and method used to analyse the data from the research.

3.1 Research Design

The research design adopted for the study was descriptive survey of the *ex-post facto* type. This entails the survey of an ongoing phenomenon, with the aim of determining the influence, relationship and probably the effect of an independent variable(s) (indigenous symbolic communication systems) on the dependent variable (cultural resurgence in Yoruba societies).

3.2 Population of the Study

The population of the study was 1,260, comprising inhabitants of the selected Yoruba indigenous communities in six towns in Oyo and Osun states (*FIGURE I, II, AND III*), known for high presence of indigenous communication systems in promoting cultural resurgence. The 12 core Yoruba communities are: Aaje, Olugbode, Alapinni, Sakutu, Oje, and Baba Isale in Oyo State and Lagere, Iremo, Okegada, Isale Oja, Isale Osun and Ailie in Osun State.

3.3 Sample and Sampling Techniques

The participants were selected through multistage sampling technique.

Stage I: The purposive sampling technique was used in selecting 12 Yoruba

communities, known for high presence of indigenous symbolic communication systems in promoting cultural resurgence.

Stage II: The stratified sampling technique was adopted in stratifying each of the 12 selected communities into strata along the existing communities/areas/zones.

Stage III: Snow-balling and simple random sampling techniques were adopted in selecting 105 Yoruba indigenous participants. These comprises of: Babalawo (*Ifa* priest), traditional drummer, town criers, black smiths, Ogun worshippers, traditional hunters, masquerades, and traditional rullers and chiefs across the 12 selected Yoruba societies (Aaje, Olugbode, Alapinni, Sakutu, Oje, and Baba Isale in Oyo State and Lagere, Iremo, Okegada, Isale Oja, Isale Osun and Ailie in Osun State) native participants were used as sample for the study.

3.4 Instrumentation

The main instruments for data collection were two self-structured questionnaire/scales tagged: Indigenous Communication Systems Scale and Cultural Resurgence Questionnaire. These were complemented with Focus Group Discussion (FGD) sessions.

Indigenous Communication Systems Scale

The indigenous communication systems Scale is a self-structured scale on Ideographic systems; *Aroko* systems; Folk music; proverbs and folk stories of the Yoruba society with a 64-item scale drawn-up using the adopted 4-point Likert scale format of Strongly Agree (SA), Agree (A), Disagree (D), and Strongly Disagree (SD) with corresponding scores of 4, 3, 2, and 1 respectively. The questionnaire items are on issues

covering the core five components of the independent variables- indigenous communication systems.

The Indigenous Communication Systems Scale was validated through peer-reviews and criticisms of draft copies of the scale done by experts in the areas of indigenous knowledge, development communications, African studies and lifelong and non- formal education studies. The reliability of the instrument was determined through a pilot study of 52 randomly selected respondents from Ogbomoso in Ogbomoso North LGA and Masifa in Ejigbo LGA of Osun State using a total of 26 respondents from each community. These communities are not part of the sampled population of the study. The score of the responses from Ogbomoso community = X variables, while the scores of the responses from Masifa Community = Y variables. Using Pearson product moment correlation, the X and Y variables were correlated. This yielded reliability co-efficient of 0.79.

Cultural Resurgence Questionnaire

This is also a self structured questionnaire on cultural development (the dependent variable) in contemporary Yoruba societies of Oyo and Osun States. It has 22-questionnaire items, also structured on the 4-point Likert scale of Strongly Agree (SA), Agree (A), Disagree (D), and Strongly Disagree (SD) with corresponding scores of 4, 3, 2, and 1 respectively.

The Cultural Development Questionnaire was also validated through peerreviews and criticisms by experts in indigenous knowledge, development communications,

African studies and lifelong and non- formal education studies. To determine the reliability coefficient of the two self-structured questionnaire, a test-retest method were adopted by administering the instruments to a separate sample of Yoruba people outside the six towns selected for the study.

The reliability of the instrument was determined through a pilot study of 40 randomly selected respondents from Ogbomoso in Ogbomoso North LGA of Oyo State and Masifa in Ejigbo LGA of Osun State using a total of 20 respondents from each community. These communities did not form part of the study. The score of the responses from Ogbomoso community = X variables, while the scores of the responses from Masifa Community = Y variables. Using Pearson product moment correlation, the X and Y variable were correlated. This yielded reliability coefficient of 0.92.

3.5 Administration of the Instruments

Data collection was personally handled by the researcher with the support of two research assistants. Out of 1,260 copies of the administered, 1,204 were retrieved. This showed a 95.6% rate of return. The 1,204 appropriately filled questionnaires were adopted for analysis.

Focus Group Discussion (FGD) Schedule and Guides:

The FGDs were used to supplement the two sets of questionnaire in order to ensure that some information that may not be captured by the questionnaire was captured through mutual interaction of the researcher with the participants. A total of 12 FGD sessions; one session per community was conducted with Yoruba inhabitants of the 12

selected indigenous communities in six selected towns/cities. The FGD participants were selected through contact persons who are residents of the different communities in which the FGDs were held. The contact people within the communities assisted in mobilising participants. They were instructed to invite community members who were 18 years and above. This was to ensure that those who participated have a good knowledge of Yoruba indigenous communication skills of their community as well as how it can affect cultural resurgence. Details of the number of participants per FGD can be found in Table 3.1.

Table 3.1: Schedule of FGD Sessions Conducted for the Study

Traditional Town/city	State	Location of FGD	No of Sessions	No. of Members Per Session
Oyo	OYO STATE	Alapinni	1	05
		Sakutu	1	06
Ibadan		Oje	1	05
		Baba Isale	1	06
Osogun		Aaje	1	10
		Olugbode	1	05
Ile-Ife	OSUN STATE	Lagere	1	08
Ede		Iremo	1	06
		Okegada	1	08
Osogbo		Isale Oja	1	05
		Isale osun	1	07
		Ailie	1	05
Total			12	76

FGD Guide (See Appendix V for Yoruba translation):

An FGD guide was designed for the quantitative discussion. This was done to provide for interaction and create room for classification through probing questions that was done in Yoruba language (*see appendix V*). The guide contains sub-themes like:

- (1) Indigenous communication systems and cultural resurgence in Yoruba societies.
- (2) Ideographic, proverbs, *Aroko*, folk stories, folk music systems and cultural

resurgence.

- (3) Which of ideographic, proverbs, Aroko, folk stories and folk music systems serve as outlets, vehicles and media of Yoruba thoughts, feelings, emotions and ideas.
- (4) The relationship between age, nature of occupation and gender and cultural resurgence.
- (5) Interface between indigenous communication systems and modern media.
- (6) Effectiveness of indigenous communication systems in contemporary Yoruba societies.

3.6 Data Analysis

In analysing the data, appropriate statistical tools such as Pearson product moment correlation (PPM) and chi-square were used to analyse the information provided by the respondents. Also, the descriptive statistics of simple percentage and frequent calculations were used to illustrate the demographic characteristics of the respondents, while content analysis was used for Focus Group Discussions (FGD).

Direct transcription and translation were done by the researcher from the tape recorded discussions since all the discussions were carried out in Yoruba language. The content analysis was done by identifying themes and indicators used by the respondents during the discussions to describe aspects of indigenous communication and cultural resurgence in Yoruba societies. Thereafter, the frequencies of occurrences of themes and indicators were determined. The content analysis of the qualitative data helped in determining the frequencies of occurrence for specific concepts raised during the discussions by the different groups.

CHAPTER FOUR

DISCUSSION OF FINDINGS

This chapter deals with the presentation and discussion of findings. It entails analysis of demographic information as well as the statistical results and discussions with respect to the four research questions raised and two hypotheses stated in the study.

PART A: DEMOGRAPHIC INFORMATION

4.1 Demographic Information of the Participants

The analysis of data on personal characteristics of respondents collected through the Indigenous Communication System Questionnaire (ICSQ) and Cultural Resurgence in Yoruba Societies Questionnaire (CRYSQ) is presented in this section. The information on sex, age, marital status, religion, occupation, educational qualification among others was explained in details. This was done for the purpose of giving pertinent information about the social and cultural background of the respondents with a view to drawing inferences and making deductions.

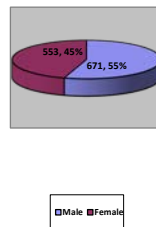


Fig. 4.1: Distribution of Respondents by Gender

Figure 4.1 shows that majority of the respondents were male 671 (55.7%) while the female respondents were 553 (45%). The above is in line with the submission of Beard (2004:21) that:

men were significantly more likely to be designated as the household head and women as the spouse of head. The household head were more likely to participate in activities as well as to contribute more of their time and money.

In Yoruba traditional society, men are regarded as custodians of knowledge and serve as transmitters of Yoruba culture from one generation to the other.

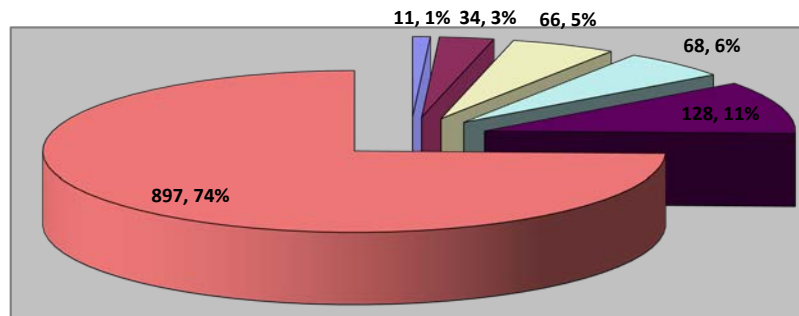


Fig. 4.2: Distribution of Respondents by Age

Figure 4.2 reveals that the age bracket of those that have the highest number are respondents aged 51 years and above with a total of 897 (74%) out of the total number of 1,204 respondents, 128 (10.6%) were between 41 and 46 years, 68 (5.7%) were between 36 and 40 years., 66 (5%) were between 31 and 35 years, 34 (3%) were between 26 and 30 years, while 11 (1%) were between 18 and 25 years. The table indicates that majority of the respondents 897 (74%) were 51 years of age and above. This implies that majority of the respondents were old people. This would assist the researcher to get relevant information in the area of indigenous communication in Yoruba communication. This is in line with the submission of Mullen (2004), who states that indigenous communication systems are mostly common and used by older people and they are regarded as custodians of knowledge as regards Yoruba culture.

The figure also shows that the age bracket of 18 to 25 years has the least percentage of 11 or 1% respondents out of the total number of 1,204. This could be because they are not versed in the area of indigenous communication systems despite that they are adults premised on Nigerian constitution.

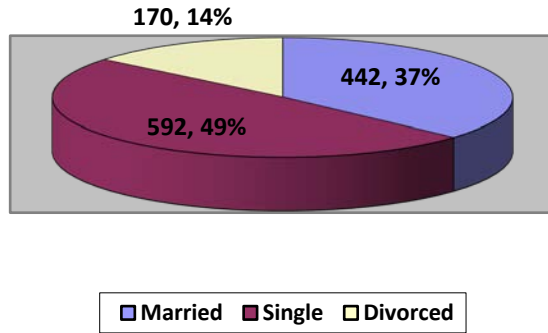


Fig. 4.3: Distribution of Respondents by Marital Status

Figure 4.3 above reveals that 592 (49.2%) of the respondents are married, 442 (36.7%) are single 170 (14.1%) are divorced. This shows that majority of those who took active part in this study are married with mature mind, who by implication know much about indigenous communication as it affects cultural resurgence in Yoruba societies.

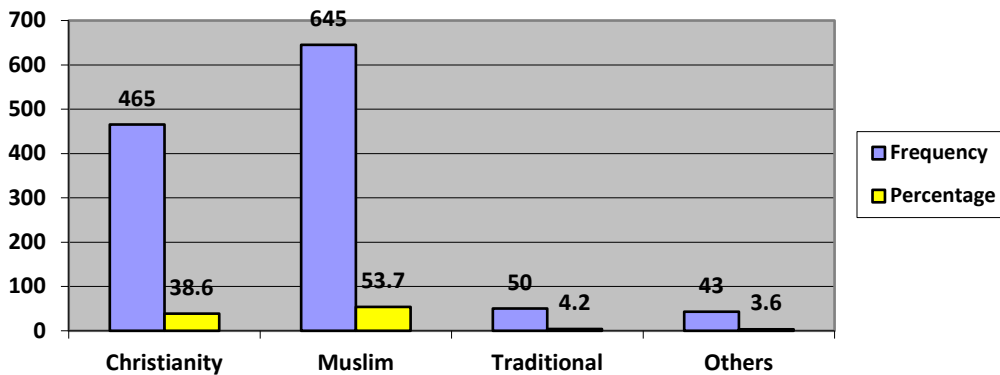


Fig. 4.4: Distribution of Respondents by Religion

Figure 4.4 above reveals that the islamic faithful recorded the highest number of respondents with 645 (53.7%). The christians ranked next with a total number of 465 (38.6%), 50 (4.2%) are traditional religion worshippers, while 43 (3.6%) of the respondents practice other religion.

This distribution corroborates Adedimeji (2002) and Leroy, et al (2010) which state that most Yoruba people belonging to islamic or to the christian faith also adhere in one way or the other to the traditional belief. From the above, the deduction is that the major religions practiced in Yoruba society (islam, christianity and traditional religion) were well represented in the study.

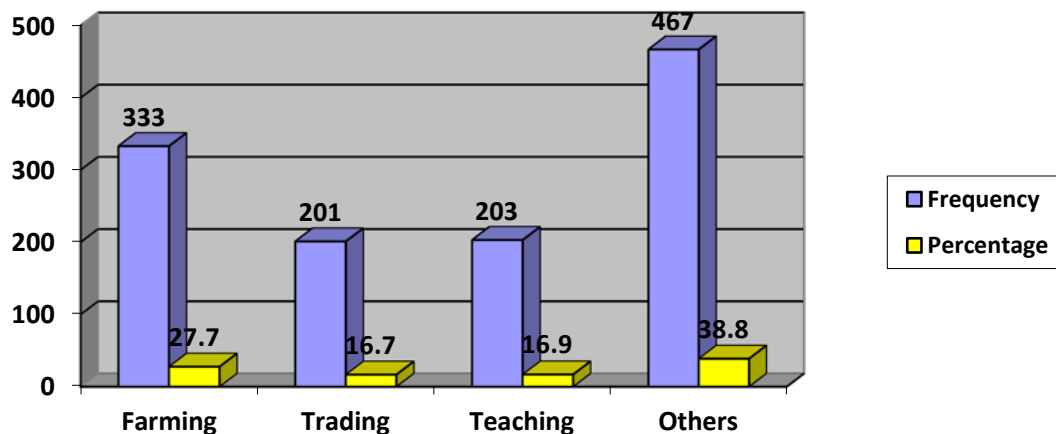


Fig. 4.5: Distribution of Respondents by Occupation

The profile of the respondents as seen in figure 4.5 shows that other occupations records the highest number with a total of 467 (38.8%). This is borne out of the fact that we have many other occupations that fall within this category like artisanship,

blacksmith, goldsmith, drummers, weavers, pomade makers, hunters, pottery makers, and sculptors.

Farmers recorded the next highest number with a total of 333 (27.7%). Teachers have a total number of 203 (16.9%) out of the respondents. Traders have the least number of 201 (16.7%).

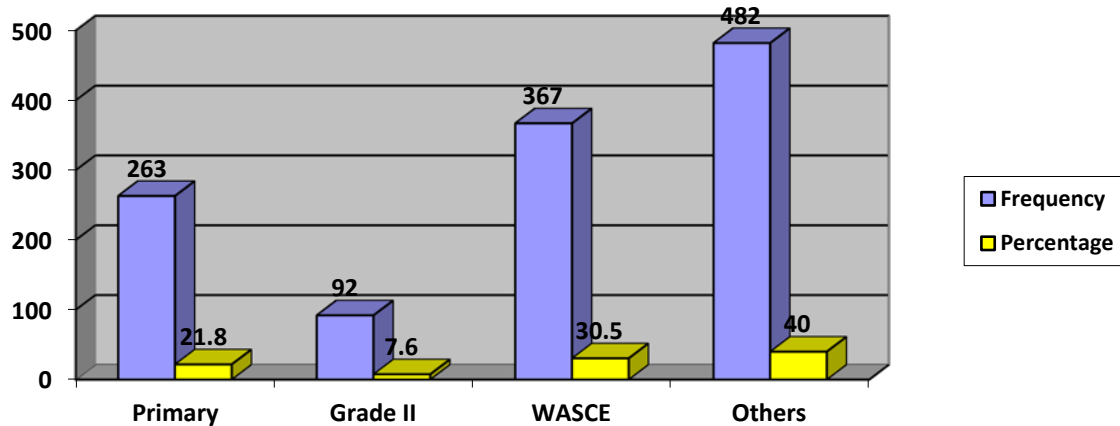


Fig. 4.6: Distribution of Respondents by Educational Qualification

Figure 4.6 shows that 263 (21.8%) of the respondents have primary school leaving certificate, while 92 (7.6%) have Grade II certificate. It also reveals that 367 (30.5%) of the respondents have O’level or senior secondary school certificate, while 482 (40%) have other certificates not included in the study, and those that do not have the opportunity of attending formal school system.

The deduction made from this figure is that a significant proportion of the respondents have at least primary school leaving certificate which assisted in the filling of the research questionnaire administered to them.

PART B: ANALYSIS OF RESEARCH QUESTIONS AND HYPOTHESES

4.2 Indigenous Communication Systems and the Cultural Resurgence in Yoruba Societies Oyo and Osun States

This is achieved and explained below based on objective one and research question one using chi-square. The research questions states:

H₀₁: There is no significant correlation between the components of indigenous communication system and cultural resurgence in Yoruba societies (folk music, folk stories, proverbs, *Aroko* and ideograph)

Table 4.1: χ^2 Contingency on Indigenous Communication Systems and Cultural Resurgence in Yoruba Societies

S/N	Cultural Resurgence in Yoruba Societies	SA	A	D	SD	χ^2	Df	P
1.	I will always be motivated to learn more about Yoruba culture through songs.	761 (58.5%)	508 (39.1%)	22 (1.7%)	09 (0.7%)	628	36	<0.05
2.	The uniqueness of my religious password have strong influence on the way I relate to other religious groups.	780 (60.0%)	517 (39.8%)	3 (0.2%)	0 (0%)			
3.	I use information from pictographic system of communication to enrich my knowledge about Yoruba culture.	1035 (79.6%)	257 (19.8%)	6 (0.5%)	2 (0.2%)			
4.	My regular attendance at royal occasions teaches me more of Yoruba norms and culture	406 (31.2%)	891 (68.5%)	3 (0.2%)	0 (0%)			
5.	If the verbal communication is compleme-nted with non-verbal communication, it still would not have any effect on me in the process of understanding Yoruba culture.	610 (46.9%)	615 (47.3%)	45 (3.5%)	30 (2.3%)			
6.	The usage of variety of folkmedia will grately enhance my learning as well as influence my interaction with others.	573 (44.1%)	651 (50.1%)	51 (3.9%)	25 (1.9%)			
7.	My interest in Yoruba traditional music enhanced my knowledge and understanding about Yoruba tradition.	746 (57.4%)	541 (41.6%)	10 (0.8%)	3 (0.2%)			
8.	The usage of coding and decoding message through the use of objects will greatly enhance my learning in the area of Yoruba culture.	258 (27.5%)	473 (33.3%)	289 (22.2%)	220 (17.0%)			
9.	Stories telling in Yoruba settings	853	408	31	8			

	teaches me more of Yoruba culture.	(65.6%)	(31.4%)	(2.4%)	(0.6%)			
10.	Yoruba deities are part of Yoruba cultural heritage and traditional way of communicating.	720 (55.4%)	507 (39.8%)	47 (3.6%)	16 (1.2%)			
11.	Yoruba royal occasions teaches me more of Yoruba culture.	224 (17.2%)	970 (36.2%)	352 (27.1%)	254 (19.5%)			
12.	Yoruba religious festivals teaches me more of Yoruba culture.	554 (42.5%)	433 (32.5%)	196 (13.5%)	139 (10.5%)			
13.	Yoruba traditional music brings about cultural resurgence.	664 (51.1%)	421 (32.4%)	171 (13.1%)	44 (3.4%)			

Table 4.1 that reveals there is a significant relationship between the indigenous communication systems and the cultural resurgence in Yoruba societies ($\chi^2=628,df=36, P<0.05$). It, therefore, means that the indigenous symbolic communication systems of proverbs, folk stories, *Aroko* system, and folk music have great influence on the cultural resurgence in Yoruba societies. This result is in line with (Ugbogah, 1980; Mundy & Compton, 1991; Oduko, 1987; Mundy, 1993; Nabofa, 1994; Dasyuva, 1999; Mbakogu, 2004; Cruz, 2006).

Communication is an inevitable aspect of human existence. It is part of life; an individual depends on communication for his/her growth as the society relies on effective communication as an instrument of growth and resurgence (Onabajo, 2005). It is the transmission of verbal and non-verbal signal through a channel to a receiver who can decode the sign and send a feedback.

Indigenous communication systems constitute the most authentic expression of the creative intelligence and world – view of African people. Indigenous communication systems to Ayangunna and Oyewo (2007) are local communication, unique to a given culture of society which existed before the advent of modern media.

Coker and Coker (2008:4) see Yoruba culture as:

For the Yoruba, culture is the unwritten constitution of the society. It is a guide to morality, a determiner of ethics and a paradigm of inter-personal relationships. Yoruba tradition is essentially oral-driven. Yoruba indigenous communication bellies the knowledge production process of the people. Indigenous epistemology is a by-product of its oral tradition. Knowledge is as such, a communal heritage passed through word of mouth across generations.

According to them, to understand culture among the Yoruba is to have a deep understanding of the Yoruba indigenous communication systems as consisted in the elements of culture, tradition and language.

Since verbal communication in Yoruba was orally oriented, there exists no written records to reveal why the representation of human figures were so depicted. There also exists no written records telling the meaning of the forms within their context. Yoruba oral tradition therefore remains the most helpful tool for a better understanding of this whole complex. Communication and culture in Yoruba societies reciprocally influence each other. The culture from which individuals come affects the way they communicate and the way individuals communicate can change the culture they share. Culture is about behaviour patterns associated with particular group of people's ways of life (Onabajo, 2005).

It is noteworthy that Yoruba art is not produced solely for aesthetic ends. It is not art for arts sake but deeply reflects certain accepted thoughts and shared values, at the same time re-informing and symbolising them. The use of symbols, in art as in language, implies a body of common understanding among the members of Yoruba society and also

carries the implication that the understanding is transmitted from generation to generation. Indigenous communication systems are agents through which ideas, attitudes and values of Yoruba people are implicated (Ademuleya, 2007).

According to Mundy and Campton (1991), indigenous communication systems generally have three features: they have developed locally, under local control and use low levels of technology. In Yoruba land, Aroko, one of the various systems of communication is part of her culture in the sense that it is a Yoruba traditional mode of coding message through the use of objects. However, the receiver must be versed enough to decode the message sent (Salawu & Afolabi, 2002).

Proverbs cover every aspect of Yoruba peoples' endeavour and their relations. They criticise, praise, advice and teach and they are sources of wisdom and philosophy. They are also useful to convey how to treat people with respect, dignity, empathy and kindness. They enshrine wisdom, beliefs and the accumulated experiences of past and present generations.

One of the various systems of communication commonly used among Yoruba people before the advent of Western civilisation is ideographic. It may be in form of painting or symbols written in abstract form or abstract design by which an idea that may be abstract, desired from an object of the perceptible world is represented. For instance, the royal palace door in Ile-Ife and Oyo carries relief which convey much about the history of Yoruba people. The traditional sculptor is therefore a communicator and interpreter of societal ideas, philosophical and religious belief and concepts.

The Yoruba society had prescribed ways of educating their young ones before the advent of colonial masters, such education include, music, art forms, aroko, folk music, proverbs and folk stories which also serve as ways of passing our cultural heritage to emerging generations through indigenous communication systems (Nbakogu, 2004).

In a nutshell, the Yoruba indigenous communication systems are not local, archaic or rudimentary as claimed by many Western scholars; rather they are reflections of Yoruba culture which can stand the test of time.

Ideographic System and Cultural Resurgence in Yoruba Societies

This is achieved and explained below based on objective two and hypothesis one using Pearson product moment corelation (PPM). The hypothesis states:

H₀₂: There is no significant relationship between adoption as well as usage of indigenous communication systems in relations to age, nature of occupation, gender on the one hand and the cultural resurgence in Yoruba communities of Oyo and Osun states on the other hand.

H₀₁: There is no significant correlation between the components of indigenous communication system and cultural resurgence in Yoruba societies (folk music, folk stories, proverbs, *Aroko* and ideograpgh)

Table 4.2: Ideographic and Cultural Resurgence Correlation of Yoruba Societies

Variable	Mean	Std Dev.	N	R	P	Remark
Cultural Resurgence	63.8297	10.8759	1204	.009**	.001	Sig.
Ideographic system	31.3646	06.6265				

*Significant at P>0.05

Table 4.2 above shows that there is no significant relationship between cultural resurgence in Yoruba societies and ideographic system. The null hypothesis is therefore accepted. This shows there is a negative relationship between ideographic system and cultural resurgence of Yoruba societies of Oyo and Osun states, Nigeria.

The finding here negates the findings of Soetan (2001) and Ogundele (2006) that among the Yoruba, it has been observed that ideographic systems were and are still being used to convey ideas and special messages. Such ideas expressed may refer to history, people, events, animals, festivals, practical advice, blessings etc.

Historical evidence, according to Eluyemi (1987) also shows that ideographic symbols of writing have been known in Africa over the last 5,000 years (*see VII and VIII*). According to Hussein (2005), ideographic system is the vehicle of culture, fully realised and subsequently mirrored in artistic representation. It gives expression to culture. The culture underpinnings of Yoruba people are the content of the visual creations, as variously expressed in the works of artists as artistic and culturally significant (Orimogunje, 2003; Ajibade, 2006).

Visual arts among Yoruba people according to Coker and Coker (2009), also depict hegemony, craft and other events of cultural significance. The implication is that the intrinsic aesthetic of the works of arts yield to cultural expressions.

Preserving symbols in Yoruba society consist of carvings, footprints, writing masks, print, drawing and several artworks. All these serve as a media of thought, feeling, emotion and idea, which are outlets and vehicles through which Yoruba ideas are

expressed (Osisanwo, 2003; Gutaner, 2006). This view is supported by Abimbola (2006). He asserts that among the Yorubas, it has been observed that ideographic systems were and still being used to convey ideas and special messages. For instance, in an Oba's palace, there are works of arts sculptures and drawings. According to Ayantayo (2010) some of these are pictures of wild animals like lion, tiger and snake. They are drawn not only to scare people but to show the authority and power of kings, for the lion in the picture represents the king of animals. Their presence in the picture is to show that the king is powerful and should be respected. This indicates an act of submission and loyalty to recognised authority.

Ifa divination is one of the ideographic systems of communication because it forms a complex part of philosophical ideas and messages related to the basic factors of life of a client. Only experts in tradition can recognise a particular *odu* and interpret it as is common with all ideographic system of communications (Elebuibon, 2004).

The above view point corroborating the above, Eluyemi (1987) states that the *Ifa* divination predicts through the *odu* (verses) of *Ifa*. As is common with all ideographic systems of communication, only experts in the tradition can recognise a particular *odu* and interpret it (*plate IX and X*). For instance, the different “*odu*” (verses) of *Ifa* divination can generally be interpreted as follows:

Table 4.3: The Interpretation of Different *odu* (verses) of Ifa Divination

Odu Ifa	General Theme
<i>Eji Ogbe</i>	Doubt
<i>Oyeku meji</i>	Happiness
<i>Iwori meji</i>	Hatred
<i>Odi meji</i>	Love
<i>Irosun meji</i>	Advice
<i>Owirin meji</i>	Success
<i>Obara meji</i>	Poverty
<i>Okanran meji</i>	Fortune
<i>Ogunda meji</i>	Safety
<i>Osa meji</i>	Riches
<i>Ika meji</i>	Long life
<i>Oturupon meji</i>	Danger
<i>Otura meji</i>	Health
<i>Irete meji</i>	Death
<i>Ose meji</i>	Prosperity
<i>Ofun meji</i>	Greatness (p. 2)

(p.57)

To him only experts in Ifa divination system can decipher and analyse the messages of the *opele* (Ifa chain) or *eerindinlogun* (sixteen cowries).

The use of colour scheme in the Yoruba peoples tradition of drawing patterns which is composed of the seven colours of the spectrum or rainbow: red, orange, yellow, green, blue, indigo, and violet (ROYGBIV) (Babofa, 1994). Colours are effective tools and mode of communication in Yoruba social setting because they impinge fast on people's mind and thereby transmit a lot of information and ideas to them.

Traditional values of a people are therefore closely related to the pace with which such people accept or reject the demands of modern industrial or commercial operations (Isamah, 1996; Nnolim, 2007). This is because man is the means and the end of development.

To support the quantitative finding of this study, the FGDs from respondents were analysed to identify the relevance of ideographic system of communication to cultural resurgence in their community. The result of the various discussion revealed that ideographic system played significant roles in cultural resurgence in Yoruba traditional societies.

There is a sharp difference in the opinion of the various FGDs on the degree of influence of the ideographic system of communication on cultural resurgence and the quantitative finding of the study. Majority of the FGDs are against the finding that there was a significant relationship between cultural resurgence in Yoruba societies and ideographic system. The qualitative findings are expressed in the following statements:

Male FGD Participant in Lagere

Ideographic system of communication has got a lot to do with the culture of Yoruba people. For instance, Oduduwa wooden statue at Obafemi Awolowo University, Ile-Ife shows a photography of Oduduwa, while traces Oduduwa as the progenitor of Yoruba race.

It is agreeable that ideographic system of communication has got a serious influence on cultural resurgence among Yoruba people. For example, the door to the Town Hall within the palace in Ile-Ife carries relief which convey much about the history of Ile-Ife at the beginning of this century

Female FGD Participant in Lagere

Ideographic system is the prerequisite for the accommodation and transmission of Yoruba cultural traits. For instance, Oduduwa is “*agegere ogan*” and therefore presume to be a giant who held a chain with which he descended from the heaven into Ile-Ife. This reveals that Yoruba origin can be traced to Oduduwa and Ile-Ife.

Male FGD Participant in Oje

It has been part of the resurgence and application of Yoruba culture – In reality Yoruba culture can hardly be fully developed and applied outside ideographic system of communication.

Male FGD Participant in Irewo

Ideographic system of communication can bring about cultural resurgence among Yoruba societies.

Female FGD Participant in Isale-Osun

I will say that ideographic system of communication is not only a necessary condition for Yoruba culture, it is itself part of Yoruba culture. For example, the popular “*ere ibeji*” (twins statue) is a vehicle of expression and transmission of Yoruba culture.

Female FGD Participant in Baba-Isale

It is agreed that ideographic system of communication is very influential in the area of cultural resurgence.

Male FGD Participant in Osoogun

Ifa provides solution to all human problems, - through the use of “*opele*” (*Ifa* chain) or “*eerindin logun*” (sixteen cowries).

Male FGD Participant in Osoogun

“*Mo lee da Ifa, ki n si tumo re fun eni ti o ba wa beere n kan lowo Ifa nipa lilo opele tabi eerindinlogun*” (I can decipher and analyse the message of the “*opele*” (*Ifa* chain) or *eerindinlogun* (sixteen cowries)).

Proverb and Cultural Resurgence of Yoruba Societies

Table 4.4: Proverb and Cultural Resurgence of Yoruba Societies

Variable	Mean	Std Dev.	N	R	P	Remark
Cultural resurgence	63.8297	10.8759	1204	.364**	.000	Sig.
Proverbs and Stories	39.0706	05.2932				

*Significant at $P < 0.05$.

Table 4.4 reveals that there is significant relationship between cultural resurgence in Yoruba societies and proverbs ($r = .364^{**}$, $N = 1204$, $P < 0.05$). The null hypothesis is therefore rejected, and alternative hypothesis adopted. This shows that there is a positive relationship between cultural development and proverbs in Yoruba societies of Oyo and Osun States, Nigeria.

In line with the finding, Soola (2002) states that proverbs are highly rated among Yoruba people for they are considered to be the wisdom lore of race. This is because they communicate ethical values of society enjoining people to apply them to daily social relations. Corroborating the above, Offor (2007) and Coker and Coker (2009) argue that proverbs endeavours in the Yoruba sensibility are intrinsically functional in nature. In Yoruba culture, oral tradition propels social direction. As home is to society's values, norms and customs, proverbs in the Yoruba historiography is the data bank for epistemology and philosophy.

Proverbs in the form which has proved itself to be of great continuity relevance to modern man, has been and remains a most powerful transmission of culture (Akpabio,

2003; Odelola, 2004). It shows that proverbs are socio-cultural agents where elements of culture are continually explored, which Yoruba hold in great esteem, and believe it is a genre exclusively meant for elders. This is captured in a saying that “*Omode le lorin, agba lo ni itan, Omode lo ni aalo, agba lo lowe*” (songs are for children, elders own history, proverbs belong to elders, folktales are children’s) (Coker & Coker, 2009).

Akporobaro (2001) reveals that proverbs teach moral. This creates a moral burden on leadership, which ultimately instil sanity in the public sphere. Yoruba cultural expression stands the task of nation building as a collective one. According to Yoruba adage: “*Agbajo owo la fi n soya, Ajeji owo kan ko gberu dori*” (To beat a class, the whole hand is required, a part of the hand cannot lift up a heavy load). The fact is, a people’s art is a direct representation of their cultural understanding of the issues and events around them. Proverbs and stories therefore suggest that culture is a viable foundation for sustainable resurgence.

Proverbs serve as a primary form of oral tradition used in conveying culture, experience, values, knowledge and wisdom (Emeagwali, 2003). It inculcates values and the advantages of correct attitude of honesty, integrity, accountability and transparency in everyday dealings. Proverbs are thereby preserving some of our dictums and aphorism, the repository of a lot of Yoruba philosophy and culture.

The FGD participants were requested to point out the relevance of proverbs to cultural resurgence in their community. All the FGD participants were of the opinion that proverbs played significant role in influencing cultural resurgence in their community.

The result of this qualitative method is in line with the quantitative finding of the study which states that proverbs are significantly related to cultural resurgence in Yoruba traditional societies. The result of the FGD are stated below:

Female FGD Participant in Sakutu

Proverbs teach moral. For instance: “*Oruko rere san ju wura ati fadaka lo*” meaning – A good name is better than gold and silver.

FGD Participant in Iremo

In Yoruba societies, hardwork is praised and laziness condemned through proverbs: “*A telewo eni kii tannije*” meaning – one’s own palm does not deceive one (*plate XI*).

Male FGD Participant in Okegada

Proverbs extol the virtue of industry or hard work. For example: “*Iponri ole kii ni laari, ojoojumo lakitiyan nba a*” meaning – the lazy man’s destiny does not prosper, it is daily that trouble besets it.

FGD Participants in Osoogun

Legacy is important for my king, the fact that the Yoruba, worship and adore their kings does not mean that the citizen be taken for granted. For example:

“*Oba to je
Ti igbo di ile
Oruko won
Kii parun
Oba to tun je
Ti ile di igbe
Oruko ti e na
Ko ni parun*”.

Meaning – A king whose reign
Heralded development
Will remain unforgotten
Just as a king whose reign

Was characterised by underdevelopment
Will also not be forgotten (*plate XII*).

Male FGD Participant in Isale Osun

Proverbs teaches character, as the Yoruba say “*Owo fun ni ko to eniyan*” meaning – money or wealth does not count much in all circumstances.

Male FGD Participant in Isale Osun

It can be used to warn against deviant citizen or corrupt leaders.

“*eni to ba seun ti eni kan o se ri, oju re a ri ohun ti eni kan o ri ri!*” Meaning – Whoever perpetrates a strange thing, should prepare for a strange consequences.

Female FGD Participant in Isale Osun

It preaches the principle of retributive justice:

“*Eni to tafa
To yido bori
Bi oba aye ko rii
Torun n woo*”

Meaning - Whoever fires a spear into the sky and shields with a mortar, if the earthly king does not see the person. The heavenly king certainly does..

Male FGD Participant in Isale Oja

Looking at proverbs in my community, it talk about democracy as an essential step towards good governance and social development. For instance:

“*Ikan parapo
Won mo ile,
Eerun parapo
Won mo agiyan*”

Meaning - Termite in unity built a fortress,
Ants united to build anthill.

Aroko System and Cultural Resurgence of Yoruba Societies

This is achieved and explained below based on objective two and hypothesis one using Pearson product moment correlation (PPM). The hypotheses states:

H₀₂: There is no significant relationship between adoption as well as usage of indigenous communication systems in relations to age, nature of occupation, gender on the one hand and the cultural resurgence in Yoruba communities of Oyo and Osun states on the other hand.

H₀₁: There is no significant correlation between the components of indigenous communication system and cultural resurgence in Yoruba societies (folk music, folk stories, proverbs, *Aroko* and ideograph)

Table 4.5: Aroko System and Cultural Resurgence Corrolation in Yoruba Societies

Variable	Mean	Std Dev.	N	R	P	Remark
Cultural resurgence	63.8297	10.8759	1204	.218**	.000	Sig.
Aroko system	33.4826	05.4420				

*Significant at P<0.05.

Table 4.5 above shows that there is significant relationship between cultural resurgence in Yoruba societies and *aroko* system ($r = .218^{**}$, $N = 1204$, $P < 0.05$). The null hypothesis is therefore rejected, and alternative hypothesis accepted. This shows that there is positive relationship between cultural development and *aroko* system in Yoruba societies of Oyo and Osun States, Nigeria.

The above result buttressed Adedeji (2002), who submits that the *Aroko* system of communication can bring about cultural development in the sense that it deals with practical non-abstract issues to convey the abstract. It is based on transmission of

physical objects from one person or group of persons to the other so as to convey a particular message within the same ethnic unit or culture. It is culture based in the sense that *Aroko* system of communication may sound meaningless to people outside that cultural unit. In essence, each of the articles used to convey the message has its cultural meaning-in-transit.

Communities among Yoruba people before and even much after the early 19th century were by word of mouth, supplemented by other mode of communication in symbolic forms, known as *aroko* (Salawu, 2006; Jubril, 2007). These verbal and conventionalised message according to Olomola (1979) were often used in day-to-day dealings and on episodic and diplomatic occasions and were delivered by properly accredited and well-known bearer known as *Iko*.

According to Osisanwo (2009), the *aroko* system of communication popularly used by the Yoruba people of South-Western Nigeria entails the transmission of physical objects from one person or group of persons to the other to convey a particular message. This is usually within the same ethnic group as the objects used often have symbolic meaning within the cultural units.

The Yoruba people carry on their trade without seeing or speaking to each other. Eluyemi (1987) asserts that items of trade such as yam, banana and other agricultural tools were advertised for sale. They were packed according to size. Maize combs can be exhibited for sale at three to five per set. The owner of the maize combs disappear, prospective buyers come around, placed money beside the product, collect or take the

equivalent of products and leave. Nobody to negotiate with but justice is usually done as per tradition.

The use of colour scheme in the Yoruba peoples' tradition of *aroko* system of communication usually in white, yellow and dark green or painting in different colour before transmission to the receiver. It is a common phenomenon. In either of these instances, white is impliedly suggestive of purity, joy, glory, and peace. However, the Kinga people of Tanzania regard white as evil, while other Africans regard colour white as a symbol of love and purity (Nabofa, 1994). On the other hand, green symbolises fertility, black (evil) red (danger) and blue stands for love. In essence, the colour of an object communicates and registers more readily in our minds than its shape. For instance in Yoruba setting, farm owners are fond of placing a red colour object in their farmland indicating "don't enter or don't steal" to prospective thieves (Ayantayo, 2010).

Aroko can be used to give situation report in Yoruba society (Sonaiya, 2007). For example, if a set of people or community wanted to know how peaceful another town or people were, empty shell of snail would be sent. In reply, if there was peace and harmony among the people and their community, life snail wrapped with fresh leaves would be sent back, if otherwise, life snail with charcoal on the face of the snail, wrapped with dry leaves would be sent back.

Majority of the FGD participants which cut across gender were of the opinion that *aroko* system of communication played significant role in influencing cultural resurgence in their communities. The result of this qualitative method is in agreement with the

quantitative finding of the study which reveals that *aroko* system of communication was significantly related to cultural resurgence in Yoruba societies. This is also in agreement with the empirical studies and literature of related studies carried out by the researcher. The finding obtained using the qualitative method is revealed in the following statements:

Male FGD Participant in Alapinni

It should not be taken for granted that because we are Christian or Muslim, there are lots of Yoruba people who still believes strongly in *aroko* system of communication, (I am one of them) we will tell you this is not how it is done in my place, this is how it is done. For instance, a parcel containing six (6) cowry shells whether tie together or left loosely, with a feather – it invites the recipient for some intimate discussion, without the feather it is an expression of a strong affection on the part of the sender for the recipient and a desire for a face-to-face meeting.

Male FGD Participant in Sakutu

Aroko system of communication has got a lot to do with cultural resurgence in my community – A parcel containing a blade (or blades) of grass plucked from the thatched roof (the usual roofing materials of indigenous Yoruba houses is an urgent invitation.

Famale FGD Participant in Sakutu

An empty calabash, with or without its lid, is an ultimatum.

Male FGD Participant in Ailie

Aroko system of communication makes use of different colours in disseminating different messages: for example, “*Mariwo*” (palm fronds) conveys profound confidence the sender has in the recipient. This shows that the light green, yellow and pink colours are emblems of confidence.

Male FGD Participant in Ailie

A rope for tying the horse (okun-esin) meaning invitation “*okun esin laa fi n fa esin lole olowo re*” – the rope is used to lead the horse to its owner.

Famale FGD Participant in Baba Isale

Obviously, only among the older generation of the illiterate and titled Yoruba can one find rudiment of the acient *aroko* still very much in use.

Famale FGD Participant in Olugbode

Letter writing has replaced *aroko system of communication especially among the younger generation and the masses of non-members of indigenous secret societies.*

Male FGD Participant in Olugbode

A parcel containing three cowry shells, whether stung together or left loosely, it symbolises rejection and unfavourable message.

Male FGD Participant in Ireemo

Mariwo (palm fronds) torn to shreds represents an expression of loss of confidence by the sender in the recipient and it amounts to a parting of ways.

Male FGD Participant in Ireemo

White bullocks to influential person in the society, expressing a desire to resume commercial ties.

Male FGD Participant in Ireemo

The introduction of Christianity and Islam in Yorubaland led to the disappearance of *aroko* system of communication. It is now common among the ruling classes, heads of the lineages and members of secret societies.

Male FGD Participant in Okegada

To declare war between two towns or communities, gun-powder and salt would be sent to the other community – Acceptance of war – gun-powder would be retained while salt would be returned. Acceptance of peace, salt would be retained while gun-powder would be returned.

Male FGD Participant in Isale-Oja

To condemn one to perpetual indignation and disgrace as a black-ship of the family head of a bird with three cowries in the mouth of the bird would be sent to the person involved.

Folk Music and Cultural Resurgence of Yoruba Societies

This is achieved and explained below based on objective two (II) and hypothesis one using Pearson Product Moment Correlation (PPM). The hypotheses states:

Ho₁: There is no significant correlation between the components of indigenous communication system and cultural resurgence in Yoruba societies (folk music, folk stories, proverbs, *Aroko* and ideograph)

Table 4.6: Folk Music and Cultural Resurgence Corrolation of Yoruba Societies

Variable	Mean	Std Dev.	N	R	P	Remark
Cultural resurgence	63.8297	10.8759	1204	.396**	.000	Sig.
Folk music	46.9311	06.8398				

*Significant at $P < 0.05$.

It is shown in the above table that there is significant relationship between cultural resurgence in Yoruba societies and folk music ($r = .396^{**}$, $N = 1204$, $P < 0.05$). The null hypothesis is therefore rejected and alternative hypothesis accepted. This shows that there is a positive relationship between cultural resurgence and folk music in Yoruba societies of Oyo and Osun states, Nigeria.

Orimogunje (2003), Ajibade (2006) and Adejumo (2009), submit that folk music and cultural resurgence were related in Yoruba societies and south-western, Nigeria in the sense that it brings about the creative expression of personal experiences, emotions, ideas, or social experiences for pleasure or moral education; the creative use of language for the expression of personal experiences, emotions, ideas or social experience for

pleasure or moral education; the use of the oral forms for either the symbolic or realistic representation and the creative exploitations of the communicative resources of language. All these qualities of folk music bring about cultural resurgence in Yoruba societies.

Folk music reflects the ways of life of Yoruba people from one generation to the other. From that perspective, it has the potentials for cultural resurgence. It can attain the status of forming a greater part of the wholistic expression of life, which can be shared by all (Offor, 2007; Adejumo, 2009).

In Yoruba societies, participation in folk music may be a voluntary activity or an obligation by one membership in a social group, public performances therefore is pressure an social occasions. This is majorly an occasion where members of a group or a community assemble for the enjoyment of leisure, for recreational activities or for a performance of a rite, ceremony, festival or any kind of collective activity (Ojuade, 2006 and Cruz, 2006).

The place of traditional music in Yoruba societies cannot be quantified. It is so important that from the early hours of the morning in our palaces, traditional music is heard either to entertain the ruler or herald his visitors (Ojuade, 2006). In addition, worshippers of traditional religion on waking up begin their affair with chanting of praises of their “*Orisas*” while traders and farmers indulge in music for protection and luck. Thus, cultural resurgence is a continuous process, which should be encouraged early for the mastery of the people through the use of music.

Music play a significant role in the life of Yoruba societies. The songs are usually composed as a form of historic reminder of certain experiences or happening of the past (Akpabio, 2003; Sonaiya, 2007).

In line with the above, Omosa (2000) states that all Yoruba songs have a story to tell and a message directed to individuals that could be: parents, man, woman, child, farmers, herbalists, and so on. Folk music is used to promote values and cultural continuity and offers intrinsic positive values that could be harnessed to shape the fortress of Yoruba societies. The result of the FGD is in line with the quantative finding of this study which states that folk music is significantly related to cultural resurgence in Yoruba traditional societies. The finding obtained using qualitative method is revealed in the following statements:

Male FGD Participant in Ailie

Folk music promotes social equity and express possibility/opportunities of upward mobility open to the poor:

For instance, ‘‘mo ti ri ri o

Mo r’omob’a to d’eru ri

Mo ri iwofa to d’oloro

Igba kan ko lo ’le aye gbo

Eda o l’aropin ...’’

Meaning – I have seen (heard about) it before
I have seen a prince who became a slave
I have seen a servant who became wealthy
Nothing, not even time is permanent,
Human beings cannot be written off as doomed.

Male FGD Participant in Okegada

I will say that the Yoruba is particularly contemptuous of lazy person through music

‘‘Eni b’ole lomo ko romo bi

Ole f'aso iya b'ora sun
Ole l'apa ko fi s'ise
Iya t'o n j'ole ko kere''
Meaning – The mother of the lazy-borne has got no child
The lazy covers himself with shame
The lazy has hands he does not work with them
The sufferings of the lazy are immense.

Female FGD Participant in Iremo

Yoruba belief that it is only a child that survives that inherits the parents' wealth through folkmedia/music

“Omo mi ni o jogun o

Aso aran ti mo ra

Omo ni o jogun o

Ise owo mi.”

Omo mi ni o jogun o

Aso aran ti mo ra

Omo ni o jogun o

Ise owo mi.”

- My child will inherit
The beautiful cloth I have
My child will inherit
My wealth.

Male FGD Participant in Osoogun

Yoruba perception of time management is well expressed in folk music.

“Ja itanna ti o tan

To tutu to si dara

Ma duro dojo ola

Akoko n sure tete”

- Grab the shining light
That is cool and beautiful to behold
Do not wait till tomorrow
Time is fleeting

Female FGD Participant in Baba Isale

Folk music celebrates the value of hard work and condemns stealing as a social vice.

“Kini n o f'ole se laye ti mo wa

Laye ti mo wa, kaka ki njale
Kaka ki njale, ma kuku deru...”

- What shall I do with stealing in this life
In this life instead of stealing
Instead of stealing I'd rather become a slave.

Folk Stories and Cultural Resurgence in Yoruba Societies

This is achieved and explained below based on objective two and hypothesis one using Pearson Product Moment Correlation (PPM). The hypotheses states:

H₀₁: There is no significant correlation between the components of indigenous communication system and cultural resurgence in Yoruba societies (folk music, folk stories, proverbs, *Aroko* and ideograph)

H₀₂: There is no significant relationship between adoption as well as usage of indigenous communication systems in relations to age, nature of occupation, gender on the one hand and the cultural resurgence in Yoruba communities of Oyo and Osun states on the other hand.

Table 4.7: Correlation Summary of Folk Stories and Cultural Resurgence of Yoruba Societies

Variable	Mean	Std Dev.	N	R	P	Remark
Cultural resurgence	63.8297	10.8759	1204	.362 **	.000	Sig.
Modern stories	35.3646	06.6265				

*Significant at $P < 0.05$.

Table 4.7 above shows that there is relationship between cultural resurgence in Yoruba societies and folk stories ($r = .362^{**}$, $N = 1204$, $P < 0.05$). The null hypothesis is therefore rejected, and alternative hypothesis accepted. This shows that there is a positive relationship between cultural resurgence and folk stories in Yoruba societies of Oyo and Osun States, Nigeria.

Folk stories are another media for transmitting Yoruba cultural information. It is used primarily for entertainment, but also promote education, social values and Yoruba cultural practices.

In Yoruba societies, folk stories can be used in order to caution, warn and inform people about family welfare programme, impending disasters and so on, folk stories abound in Yoruba societies using animals especially the extremely cunning Tortoise (Ijapa) to disseminate cautionary messages that may affect community members either negatively or positively.

In line with the finding of this study, Mbakogu (2004) states that folk stories are one of the prescribed ways of educating their young ones before the advent of colonial masters. It also serves as a way of passing Yoruba cultural heritage through indigenous communication systems from one generation to the other.

According to Salawu (2006), folk stories teach moral. It can be used to warn against deviant people in the community and encourage the dedicated ones. Folk stories play a significant role in the life of Yoruba societies. Folk stories are presented as a form of historic reminder of certain experiences or happenings of the past (Sonaiya, 2007). Buttressing the above, Adejumo (2009) states that folk stories are part of vehicles and means through which the Yoruba cultural values are promoted. Various Yoruba values are learnt from the stories as narrated by the story teller. Moral knowledge is acquired through the folk stories and the young ones will be able to distinguish between right and wrong behaviour.

According to Odelola (2004), in most cases, adult members of the community are the custodians of folk stories. They are the story tellers, while the young ones learn about the culture and tradition of the Yorubas from the folk stories. Folk stories also provide

emotional and psychological easement by pointing toward the redeeming features in what appears to be a bad situation (Omolewa, 2007).

In line with the quantitative results above, majority of the FGD participants which cut across gender were of the view that folk stories played significant role in influencing cultural resurgence in their communities. The result of this qualitative method is in agreement with the quantitative finding of the study which reveals that folk stories were significantly related to cultural resurgence in Yoruba societies. This is also in agreement with the empirical studies and literature of related studies carried out by the researcher. The finding obtained using the qualitative method is revealed in the following statements.

Female FGD Participant in Alapinni

Yoruba folk stories serve as entertainment, especially “aalo Ijapa” (tortoise stories).

Female FGD Participant in Sakutu

Folk stories preach the advantages of correct attitudes of honesty and transparency in my community.

Male FGD Participant in Oje

It teaches us about why certain things happen in the society and in most cases proffer solution(s) to ugly incident(s)

Male FGD Participant in Isale-Osun

I learn good character through Yoruba folk stories.

Male FGD Participant in Ailie

Folk stories is one of the major ways of protecting Yoruba cultural heritage, cultural liberation and cultural resurgence.

Male FGD Participant in Olugbode

It helps in promoting Yoruba traditional culture and practices.

Female FGD Participant in Iremo

Folk stories bring to life the boldness, wisdom and status of a long departed ancestor, so that the young ones can learn about him and serves as a string board to the attainment of their own greatness in life.

Male FGD Participant in

The young ones are introduced to the spiritual world of the anvestors and the Supreme Being, the creator of the universe, through folk stories.

Interface between the Indigenous Communication System and Modern Media in Encouraging and Promoting Cultural Resurgence

This is achieved and explained below based on objective five and research question three using Pearson Product Moment Correlation (PPM)

Table 4.8: Interface between the Indigenous Communication System and Modern Media in Encouraging and Promoting Cultural Resurgence

Variable	Mean	Std Dev.	N	R	P	Remark
Cultural resurgence	63.8297	10.8759	1204	.464**	.000	Sig.
Modern media	35,1213	05.9888				

*Significant at $P < 0.05$.

Table 4.8 above shows that there is interface between the indigenous communication system and modern media in encouraging and promoting cultural resurgence ($r = .464^{**}$, $N = 1204$, $P < 0.05$). The null hypothesis is therefore rejected, and alternative hypothesis adopted. This shows that there is a positive relationship between cultural resurgence and modern media in Yoruba societies of Oyo and Osun States, Nigeria.

The above corroborates Adejumo (2009) who asserts that, when the Western Nigeria Television/Western Nigerian Broadcasting Service (WNTV/WNBS) was established in 1959, as the first television station in Africa, one of the clear mandates given to the management was the use of indigenous languages on the stations. The above finding supports Olatunji (1993) that Yoruba language is used as the vital medium of

communication in radio stations in South-western Nigeria and they serve as vehicle of cultural expression.

The modern media also brings about interaction. Interaction is important to an average Yoruba man because he sees himself as an integral part of Yoruba oral performance, with the modern media, there comes a new lease of life for Yoruba expressions in a natural way, because the modern media provides facilities for interactivity.

Oyero (2007), posit that, Nigeria has a number of wholly indigenous languages radio, radio stations speaking the local languages and their dialect variants, can design appropriate indigenous communication system and education programmes for Yoruba people or listeners. For instance, the Broadcasting Cooperation of Oyo State (BCOS), Ile Akede, Ibadan, have programmes teaching farmers on how to improve their skill and bring about more productivity in their profession such as *Obalagbe*, *Arokobodunde*, just to mention but a few. This station in collaboration with ministry of culture and tourism also organise listening/discussion forums in order to encourage a “talk back”. The strategies include commentaries, news, reports, jingles, spot announcement and interview/discussion on the importance of indigenous communication and cultural development in the society.

Print media permanence and the possibility of information custody and storage for close reading and future use. They can also be used to explain difficult and involved processes. According to Salawu (2004), there are a number of news publications in

Yoruba which include “*Alaroye*” magazine, “*Atoka Alaroye*” and “*Akede Agbaye*”. Before these recent publications, there had been some that had gone into extinction.

According to Odelola (2004) modern media strives to provide general information and create general awareness, ignoring such vital specifics as what the nature of the new idea is, where and how it can be obtained, at what cost, how it can be supplied, and the gains of adoption.

According to Jubril (2007) and Adejumo (2009), television have played very significant roles in spreading art and culture and fostering contacts and awareness of music and the arts. For example, the African Magic, Yoruba programme encourage some of these indigenous communication system, such as “Aalo Iya Agba” by Tunrayo Adeoye, “Gbajumo Osere” by Adedoyin Kukoyi, “Agogo Ayo” by Femi Oshin, and so on. Television therefore seems to have produced the more effective and lasting impact mainly because of its visual quality.

The establishment of radio and television stations give Yoruba people an opportunity to successfully fulfil national roles, by complimenting national commercial broadcasters and ensuring Yoruba’s indigenous culture and identity is preserved and celebrated by all Yoruba people. Modern media is therefore a product of a culture, hence embodies the ideologies of culture; that due to the values it embodies in turn has the ability to influence and effect change in society, the world and the user (Dyson, 2003).

Play can also be used to project dynamism that exists in Yoruba indigenous culture. On the ground that it elevates Yoruba culture and tradition, thereby preaching a

constant touch with Yoruba culture irrespective of location, and also a thematic injunctions that reflects the consequences of man's desperate action. (Garba, 2014). The elevation of Yoruba culture and tradition manifest itself during 29th Convocation ceremony of the University of Ilorin in October 2013, featured a play titled *Adesewa* (The King's Daughter) written by Dr. J. Ojuade, as part of the highlights of the ceremony. (*plate XIII*)

The play exhibited the use of Yoruba culture, tradition, love, affection and desperation to accomplish its mission that Yoruba culture resides in the heart and in the soul of its people. It also explore multi-dimensional aesthetics of human body, essentially in communicating certain messages through dance art. The dance drama also scores its high point as a satire that addresses the phenomenon of Yoruba culture and tradition.

Buttressing the above, Olutayo (1985: 200) stresses that "Nigeria adopted and has since practiced a model of cultural resurgence entrenched on the modernisation theory, Nigeria's underdevelopment is as a result of absence of technology and incomplete disentanglement from primitive modes of life". To modernisation theory – resurgence can be reached through a transfer of technological ideas, attitudes, values and culture to the underdeveloped nations through mass media.

Ojeleye (1972:1) traces the resurgence of human communication thus:

Human communication has passed through four distinct phases of development. The spoken word differentiated the early man from the lower animals. The second phase of development took place at about 3,000 BC when man able to convey his thoughts in writing thereby achieving permanent records. The printing press invented in the 15th century

brought the multiplying effect which technology confers. Many copies of the same text can be prepared within a very short time. The discovery of electro-magnetic waves in the 19th century brought with it such applications as radio and television broadcasting. Thus, the distance factor shrank as a communication problem.

The results of the FGD sessions revealed that modern media play significant roles on cultural resurgence in Yoruba traditional societies. There is no difference in the opinion of the various FGDs on the degree of influence of the modern media on cultural resurgence and the quantitative finding of the study.

Hence, majority of the FGDs are in support of the finding that there is a significant relationship between cultural resurgence in Yoruba societies and modern media. The qualitative finding are expressed in the following statements:

Male FGD Participant in Oje

I will say that modern media has contributed to cultural resurgence in my community in the sense that “*Ifa*” verses was for a long time done through “*Ifa Olokun Asoro Dayo*”, a dramatised programme viewed on Nigerian Television Authority (NTA) Ibadan.

Male FGD Participant in Oje

Modern media is part of Yoruba culture in the sense that cultural values are being promoted through the media. For instance, for a long period “*Akiika*”, a programme focused on the documentation of “*Ijala*” is anchored at the Broadcasting Corporation of Oyo State (BCOS) Ibadan.

Famele FGD Participant in Oke-Gada

Modern media is a vehicle of expression and transmission of Yoruba culture. For example, all the radio and television stations in the Yoruba speaking states document folktales for use, as children educative and entertainment programmes.

“*Wo ru*”, is a good example of such a programme viewed on NTA, Ibadan.

Female FGD Participant in Isale-Osun

Through mass media, the language and culture of the Yoruba people could be taught in any part of the world.

Male FGD Participant in Alapinni

Mass media is anti-Yoruba culture in the sense that “*ko si ibowo fun agba mo bii ti atijo. Awon omo wa ti laju alasodi nipase radio, telefisan ati iwe iroyin.*” – There’s no respect for elders as there used to be – our children are “enlightened” beyond measure due to access to modern media.

Male FGD Participant in Irewo

Looking at our societies, modern media has contributed to immoral acts; “*radio ati telefisan ti awon oyinbo mu wa ti je ki awon eniyan maa huwa aida, yato si iwa isedale wa.*” Meaning – The Europeans Radio and Television has turned people immoral, away from our traditional customs.

Male FGD Participant in Lagere

I believe that modern media are undoubtedly the major instrument of cultural resurgence in Yoruba societies.

Male FGD Participant in Baba Isale

Modern media provide an ideal vehicle to bring indigenous culture into the living room of every Yoruba people. Tales of moonlight (*Ere Osupa*) that is viewed on the Nigerian Television Authority (NTA) national network is a good example.

Male FGD Participant in Olugbode

I strongly agree that modern media especially print media has contributed immensely to the cultural resurgence in Yoruba

societies. There are a number of news publications in Yoruba language that promotes Yoruba culture. E.g. *Alaroye* magazine, *Akede Agbaye* and host of others.

Level of Adoption and Usage of Indigenous Communication Systems in Yoruba Societies on the Basis of Age, Nature of Occupation and Sex

This is achieved and explained below based on objective four and hypothesis two using chi-square.

Ho₂: There is no significant relationship between adoption as well as usage of indigenous communication systems in relations to age, nature of occupation, gender on the one hand and the cultural resurgence in Yoruba communities of Oyo and Osun states on the other hand.

Table 4.9: Level of Adoption and Usage of Indigenous Communication Systems in Yoruba Societies on the Basis of Age, Nature of Occupation and Sex

	Adoption and usage of indigenous communication systems	Sex	Nature of occupation	Age
adoption and usage of indigenous communication systems	1			
Sex	0.51**	.1		
nature of occupation	0.56**	.301**	1	
Age	0.79**	.176**	.575**	1
Mean	24.8449	26.3408	33.4237	12.7570
S.D	4.3647	5.3387	6.0895	2.5429

**** Sig. at P<0.05)**

Table 4.9 reveals that there is a significant relationship between the adoption and usage of indigenous communication systems and the age, nature of occupation and sex of the people in Yoruba societies. It therefore implies that adoption and usage of indigenous

communication correlated with age ($r = 0.79$); nature of occupation ($r = 0.56$); and sex ($r = 0.51$) in Yoruba societies.

Yoruba is a hierarchical society. Age and position earns, even demands respect. In Yoruba society, seniority expressed in myriad terms by which individuals greet and address each other. For instance, boys prostrate while a girl child kneels down in the process of greeting. Even the wife kneels, while greeting her husband. The choice of the king of a town, head of small villages or the leader of a compound is mostly based on age and prominence is the ancestral of the town, village or compound (Salami, 2006).

This is not unconnected with the fact that age is believed to confer wisdom, so, older people are granted respect. According to Mullen (2004) and Odunlam (2006), the oldest person in Yoruba community is revered and honoured. In a social situation they are greeted and served first. In return, the most senior person in Yoruba community has the responsibility to make decisions and is regarded as custodian of knowledge.

In line with the above, majority of the respondents for the study were 51 years and above with a total of 897 (74.5%) out of the total number of 1,204 respondents. This implies that the researcher was able to get relevant information in the area of Yoruba indigenous symbolic communication system from older people that are regarded as users of Yoruba indigenous symbolic communication systems and custodian of knowledge in the area of Yoruba norms and culture.

Corroborating the above, Ogunyemi (2009) states that speaking Yoruba language nowadays (especially among the younger ones) is seen as a sign of retrogression within

the Yoruba communities and that is why, a Yoruba man cannot speak his language conveniently for 30 minutes not to talk of Yoruba indigenous communication systems.

The Yorubas are believed to be prolific sculptors, famous for their magnificent cotta works, artists harness their capacity in making artwork out of bronze that portrays and speaks a lot about cultural resurgence in Yoruba societies for example, Yoruba bronze head sculpture from the city of Ile-Ife. Many Yoruba traditional doors and verandah posts have relieve carvings which show different subjects. For instance, the royal palace door in Oyo conveys much about the history of Yoruba people.

The traditional Yoruba society provides opportunities for every member to develop a skill. Some families have vocations that they are known for; such families will do everything possible to preserve such vocations like hunting and carving. The nature of occupation of Yoruba societies therefore is one of systems of communication in Yoruba land.

Gender refers to a collection of the characteristics that are associated with gender (Weber, 2010). However, one could submit that women in traditional Yoruba societies suffer from patriarchal structures and ideologies. They experience gender inequalities and subordination in favour of men, they carry the burden of neglect, discrimination, household work, looking after siblings and work outside the home.

It is acknowledged that women had been disempowered. They have been irked out of their socio-political contribution towards the development by the society. Lack of

women's effective involvement in all spheres of life in Yoruba societies has been attributed to Yoruba traditions and customs rather than male domination alone.

A gender-specific division of labour favouring boys over girls exist at a very early age, girls care for their younger siblings and their time for creation and participation in activities is not connected with work and family responsibilities (Jayeola-Omoyeni, 2000). This attachment in early life creates an impression that the duties of women are indoors and that they are not creative.

Women are to be seen and not heard. Womens roles in traditional Yoruba societies have been relegated to the background in the area of politics, religion, socio-economic. In essence, men represent what is considered superior and important that is, mind culture, and rationality and women are identified with that which is inferior and which needs to be shunned. Women's participation in political and social decision-making is abysmally poor. Women have no say in the formulation of the social, economic, legal and political rules which govern their lives and keep them subjugated in Yoruba societies.

There is therefore the need for full gender equality in our societies on the ground that gender equality will lead to elimination of gender inequality which will get rid of those cultural/social norms which men and women are not contributing equally to the Yoruba societies. This is in line with the submission of UNESCO (2002) that the achievement of full gender equality would imply equality of opportunities, equality in the learning process, equality of outcomes and equality in external results.

The FGD results on the level of adoption and usage of indigenous communication system in Yoruba societies on the basis of age, nature of occupation and sex revealed that adoption and usage of indigenous symbolic communication system played significant roles on cultural resurgence in Yoruba societies. Hence, there is no difference in the opinion of the various FGDs on the degree of influence of the adoption and usage of indigenous symbolic communication system on cultural resurgence and the quantitative finding of the study, the FGDs are in support of the study. Hence, the FGDs are in support of the finding that there was a significant relationship between cultural resurgence in Yoruba societies and adoption and usage of indigenous symbolic communication system. The qualitative finding are expressed in the following statements:

Male FGD Participant in Osogun

The oldest man in my compound is the leader of the compound.

Female FGD Participant in Baba-Isale

Although I am from the royal family, women in the family do not have right/access to the throne.

Male FGD Participant in Ireemo

Age demands respect in our society. A younger ones do not talk/argue with the elderly ones. Most often than not, you may not be allowed to sit with them during their deliberations.

Female FGD Participant in Lagere

In line with Yoruba tradition, I knee down in the morning while greeting my husband.

Male FGD Participant in Lagere

As one of the elders in the community, I can speak Yoruba language very well and along the line use, proverbs and idioms without stress.

Male FGD Participant in Oje

The Yoruba traditional doors and verandah posts have relieve carvings which show different subjects portrays and speaks a lot about Yoruba culture.

Male FGD Participant in Oje

The nature of occupation in my community serves as one of systems of indigenous symbolic communication in Yoruba societies.

Female FGD Participant in Isale-Osun

I take care of my children, husband and carry out household work alone.

Female FGD Participant in Osoogun

Men dominate all sphere of women's life in the community in the name of culture and tradition..

Indigenous Communication Systems and Yoruba Thoughts, Feelings Emotions and Ideas

The findings of this study was able to reveal that the use of ideographic, proverbs, folk stories, *aroko* system and folk music among the Yoruba people go a long way in affecting the way they communicate, think, feel and reason, these in turn change the culture they share (Onabajo, 2005).

Despite the fact that all the indigenous communication systems components (ideographic, proverbs, folk stories, *aroko* system and folk music) investigated, Folk music (42%), folk stories (31%) and proverbs (27%) serve as prominent outlets, vehicles and media of Yoruba thoughts, feelings, emotions and ideas which give expression to Yoruba culture.

The Yoruba indigenous communication systems are not local, archaic or rudimentary as claimed by many western scholars; rather they are reflections of Yoruba culture which according to Akporobaro (2001) have not been borrowed from external cultural traditions and are uncontaminated by western influences. It is important to stress that indigenous communication systems has been the basis for sustainable development in agriculture, food prepration, healthcare, conservation, building construction, cloth making and other sectors of Yoruba society.

Folk music is fundamental to Yoruba indigenous ways of life. They are used to introduce learners to language acquisition, speech therapy, numeracy and other related activities. Through folk music, learning takes place during initiation, festivities, age-grade system, home community education where norms and values of the society are

treated (Omolewa, 2007). Message disseminated through folk music are so attractive and entrancing that people unconsciously find themselves adopting new idea-related to forming techniques, family planning, health and so on without meaning to them (Mbakogu, 2004).

Folk stories are one of the means by which Yoruba culture and the indigenous knowledge embedded in them is preserved and handed over from one generation to the other. Message dissemination through folk stories is entertaining, memorable, attractive and more in tune with Yoruba cultural ideas. Folk stories are the product of fertile imagination, sometimes single, but more often, containing profound truth.

Folk stories inculcate values and the advantages of correct attitudes, integrity, accountability and transparency in everyday dealings. Proverbs teach Yoruba people about their origin, history culture and religion. They are symbols of communication and enshrine wisdom, belief and the accumulated experiences of past and present generations. It serves as social characters, to praise and condemn as occasion demands.

The FGD participants were of the general opinion that there exists a great relationship between indigenous communication systems and Yoruba thoughts, feelings, emotions and ideas. The results of the various discussions revealed that indigenous communication systems played prominent roles on Yoruba thoughts, feelings, emotions and ideas.

The opinion of the FGD participants on the degree of influence of indigenous communication systems on Yoruba thoughts, feelings, emotions and ideas was in line

with the quantitative finding of the study. Hence, FGDs are in support of the finding that there exists a relationship between indigenous communication systems and Yoruba thoughts, feelings, emotions and ideas. The qualitative findings are expressed in the following statements:

Female FGD Participant in Okegada

Through folk music, it can be expressed that everything the Yoruba believed (many still believe) depend on destiny.
“Ibi ori da ni si laagbe...”
We live and flourish where our head has destined us...

Male FGD Participant in Ailie

I indulge in folk music for protection.

Male FGD Participant in Sakutu

I learn about festivals in my community through folk music
(*plate XIV*).

Male FGD Participant in Isale-Osun

Folk music enable the younger ones to know more about the traditions of their community (*plate XV*).

Female FGD Participant in Lagere

Folk stories is a vehicle of expression and transmission of Yoruba culture. For instance, folk stories teach the values through which the affairs of my community are piloted.

Male FGD Participant in Olugbode

Folk stories promote educational values in the area of agriculture, health, family planning just to mention but a few.

Male FGD Participant in Alapinni

Celebrating with others in my community is very common, folk music therefore come to play during those gatherings.

Male FGD Participant in Aaje

Proverbs communicate ethical values of Yoruba society. Infact it is part of Yoruba culture.

Male FGD Participant in Baba Isale

Proverbs is the data bank for philosophy as far as Yoruba society is concerned.

People's Perception about the Effectiveness of the Indigenous Communication System in Contemporary Yoruba Communities

Indigenous communication systems constitute an important part of the Yoruba's daily life, culture and identity. There are arts which show past heroes and heroines, their presence in town is symbolic. It may serve the purpose of remembering heroic activities of a particular hero or sign of gratitude for the life and services of the hero which should serve as a model to others.

In Yoruba traditional religion, some divinities for example, "Obatala" are associated with colour white. *Obatala's* religious object of worship is white. He also likes seeing his adherent wearing white using white coloured objects in their daily life. *Obatala* expects his adherents to be pure in heart and character (Ayantayo, 2010).

Proverbs are used in conveying Yoruba culture, experience, values, knowledge and wisdom. It also extols the virtue of industry or hardwork. *Aroko* communicate ethical thoughts, feelings and judgement of society. As a matter of fact, it is important to Yoruba people, hence, it constitutes important medium of communicating Yoruba cultural beliefs and practices (Omosa, 2000; Adewole, 2007). It is also a medium of communication among the ruling classes, heads of lineages, members of functional associations and members of public generally (Taiwo, 2003).

Folk music brings about the creative expression of personal experiences, emotions, ideas or social experiences for pleasure or moral education. Folk stories provide the cultural and social history of the people, teaching people, especially the youngsters the meaning of the universe and those things which belong to it.

In contemporary Yoruba societies, the usage of indigenous communication systems are restricted to old people, heads of lineage and the ruling classes. This may not be unconnected with the access to western culture. Today, almost all contemporary Yoruba people are muslims and christians.

In line with the above, Leroy (2010) states that more than 40 per cent of the population of Yoruba people are allied to islam, less than 40 per cent are christians with the remaining 20 per cent exclusively practicing the Yoruba religion.

According to Mbakogu (2004), the contact with and acquisition of Western ideas have contributed to African's cultural identity crisis, protection of a search for our cultural heritage is the starting point of any meaningful attempt at African cultural liberation and resurgence. Soetan (2001:5) also asserts that:

Industrialisation has changed the way in which all cultural expressions are produced and transmitted, this negates the notion of cultural fixity and supports the view of cultural dynamism and transmission.

Hence, Yoruba traditional cultures and practices are displaced to make room for westernisation. In essence, the influx of foreign culture into Yoruba societies make it rather unfortunate, Yoruba people, ordinarily appreciate and preserve their culture which is down played, while foreign culture now take over without corresponding efforts in encouraging the use of indigenous communication systems in Yoruba societies. Therefore, for Yoruba culture not to die a natural death, the government and Yoruba people must wake up from their slumber in encouraging the youth to learn and

understand Yoruba indigenous communication systems that would bring about cultural resurgence in Yoruba societies.

Opinion of the various FGD sessions about the effectiveness of the indigenous communication systems in contemporary Yoruba societies differ. Majority of the FGDs are of the opinion that Yoruba people failed to appreciate and preserve their indigenous communication systems. The qualitative findings are expressed in the following statements:

Male FGD Participant in Osoogun

Basically, westernisation has led to the identity crisis among our Youth. For instance: “Awon omo wa o gbo ibawi si wa lenu mo, gegebi a ti maa n se si, awon baba wa latijo nitori Olaju” Meaning – our children do not listen to our rebukes like we use to listen to our fathers because of access to Westernisation.

Female FGD Participant in Oje

I cannot speak Yoruba language fluently not to talk of Yoruba indigenous communication systems.

Male FGD Participant in Oke-Gada

My father was a prolific sculptor, but I am not.

Female FGD Participant in Isale-Osun

I enjoy Yoruba folk music especially during “egungun” festival in my community (*plate XIV*).

Male FGD Participant in Irewo

Apart from the king and the eldest men in the community, I am not sure of any younger ones regarded as custodian of Yoruba indigenous communication systems.

Male FGD Participant in Lagere

Yoruba indigenous communication systems are restricted to people in the rural areas.

Male FGD Participant in Aaje

Although Yoruba indigenous communication systems are good in the area of conveying culture and values of Yoruba people, yet I do not believe that people are still interested in its usage.

Male FGD Participant in Alapinni

I still believe strongly in the use of Yoruba indigenous communication systems because it provides the cultural and social history of Yoruba people.

CHAPTER FIVE

SUMMARY, CONCLUSION, RECOMMENDATIONS AND POLICY

IMPLICATIONS

This chapter consists of the summary of the findings discussed in the previous chapters, policy implications and recommendations, constrain of data collection for the study and suggestions for further research.

5.1 Summary

The study focused on indigenous communication systems as determinants of cultural resurgence in Yoruba societies of Oyo and Osun states, Nigeria. This study was carried out with the hope of providing information on indigenous communication systems as they affect cultural resurgence in Yoruba societies of Oyo and Osun states, Nigeria. It was arranged into five chapters. The first discussed the background to the study, the statement of the problem, objectives, the significance and scope. The chapter was concluded with the operational definition of terms in the study.

Chapter two was classified into two major parts with a comprehensive review of related literature, which provided the conjectural basis for which the study was anchored consisting part one. A theoretical framework made up part two aspect of the chapter, the review formed the basis, which allowed the researcher have a deeper appreciation of previous and related studies.

The third chapter dealt with the research methodology. The descriptive survey design was adopted, while multistage sampling technique was used to get the 1,260

respondents for the study. Two sets of questionnaires were constructed on a 4-point Likert scale with reliability coefficient of 0.79 and open ended questions for FGD groups were the major instruments used in obtaining data from respondents for the study.

Chapter four of the study presented the data, analysed and discussed the results using statistical tools such as percentages, chi-square, pearson product moment correlation and content analysis were used. The results were tested at 0.05 level of significance.

The following were the results:

- There was significant relationship between indigenous communication systems resurgence in Yoruba societies of Oyo and Osun states, Nigeria.
- There was significant relationship between proverbs, folk stories, folk music, *aroko* system and cultural resurgence in Yoruba societies of Oyo and Osun states, Nigeria.
- Folk music, folk stories and proverbs serve as the prominent outlets, vehicles and media of Yoruba thoughts, feelings, emotions and ideas, which give express in to Yoruba culture in Oyo and Osun states, Nigeria.
- There was significant relationships between the adoption and usage of indigenous communication systems (age, nature of occupation and gender) and cultural resurgence in Yoruba societies of Oyo and Osun states, Nigeria.
- Interface exists between indigenous communication systems and modern media in Yoruba societies of Oyo and Osun states, Nigeria.

- Indigenous communication systems is not effective in contemporary Yoruba societies of Oyo and Osun states, Nigeria.

Chapter five highlights the summary, conclusion, policy implications, recommendations, contribution to knowledge and limitations of the study. The chapter also proffers suggestions for further studies.

5.2 Conclusions

The study identified some of the most important indigenous communication systems (proverbs, folk stories, *aroko*, folk music) that can affect cultural resurgence in Yoruba societies.

Yoruba indigenous communication has been identified as being at the heart of cultural resurgence, for cultural resurgence aspirations to firmly take root, there is the need to establish an emotional connection with the people through culture. The study also reveals that Yoruba verbal expressions exemplify noble ideas that are still relevant to contemporary clamour for cultural resurgence which would be harnessed to shape the fortunes of Yoruba societies. This is with a view to sensitising and conscientising the Yorubas and indeed, the Nigerian populace to the need for responsible and responsive indigenous communication strategies.

This study also established the fact that in spite of the deculturalisation of the Yoruba people regarding the use of African indigenous communication systems: the Yoruba people have not totally lost the moral values inherent in them.

In addition, the study established the fact that Yoruba indigenous communication systems exemplify noble ideas still relevant to contemporary clamour for cultural resurgence.

Notably, the need for cultural renewal regarding indigenous communication systems becomes imperative if an ethical re-orientation of Yoruba society is to be achieved. This is not unconnected with the fact that the indigenous communication system is more readily used in villages than in cities.

5.3 Policy Implications

- i) Communication is one of the several processes essential for the continuity and spread of knowledge and the culture in which it is embedded. The factors of indigenous communication influencing cultural resurgence in Yoruba societies must be taken into cognisance. The findings of this study provides insight to formulation of policies that has to do with indigenous communication and cultural resurgence in the day to day activities of Yoruba people in their communities and states.
- ii) In addition, the findings in this study have implications on individuals as it reveals factors that make them act the way they do in preserving and promoting the Yoruba traditional indigenous communication system.

5.4 Recommendations

Based on the results from the data analysed and the subsequent discussion, the following recommendations were made for improvement in the indigenous

communication systems that may affect cultural resurgence in Yoruba societies of Oyo and Osun states, Nigeria.

- i) Yoruba traditional concepts need to be reflected in cultural resurgence discourse – home-grown models that make use of historical and cultural experiences are critical for the sustainability of cultural resurgence efforts in Yoruba societies.
- ii) The vast reservoir of traditional and indigenous knowledge in the area of ideographic, *aroko*, folk music proverbs and folk stories systems that have sustained Yoruba societies for hundreds of years should be tapped towards cultural resurgence.
- iii) The imposition of Western values through westernisation agenda questions and challenges the view of Yoruba people while promoting and valorising western value in the process. This is perceived as reinforcing cultural domination and promoting social dislocation resulting in unsustainable cultural resurgence.
- iv) Government should establish funding agencies that would foster direct support programmes in development that emphasises the Yoruba cultural approach. State governments in south-western Nigeria should organise an extensive training programme on regular basis on Yoruba traditional indigenous communication systems and cultural awareness where relevance of indigenous communication systems to cultural resurgence would be addressed.
- v) Government should introduce learning and practice of Yoruba indigenous communication systems into our educational curriculum to enable the younger

ones imbibe their culture early in life and to enable the global community as well, use this opportunity to learn a “new” form of Yoruba indigenous communication systems that could be useful in their daily activities. Such could be followed up with a visit to Yoruba land in order to see and feel the embedded aesthetics of Yoruba indigenous communication systems.

vi) Yoruba indigenous communication systems (as one of the means of articulating ethical values) should be renewed, reactivated and re-promoted, if the war against corruption initiated and invigorated to Nigerian governments at different times is to yield adequate dividends.

5.5 Contributions to Knowledge

The main contributions of this study to the advancement of knowledge are:

- (1) The study provided nine information on indigenous communication systems that can lead to cultural resurgence in Yoruba societies.
- (2) The study also showed the importance of the ideographic, proverbs, folk stories, *aroko* and folk music to the sustenance of indigenous value, tradition and customs.
- (3) Folk musics, folk stories and proverbs are important in the understanding and expression of thoughts, feelings, emotions and ideas in Yoruba societies.
- (4) For effective sustainability of Yoruba culture, the indigenous communication systems must be simplified, and properly decoded and interpret.

5.6 Constrain of Data Collection for the Study

One of the major constraints faced by the researcher during the data collection was hoarding of information. In most of the communities used for the FGDs several people invited unwilling to participate. It took several visits and calls on the part of the researcher and the contact persons to have the presence of those that participated, and to gain sufficient respect for the seriousness and intergrity to be allowed access to that “deep” esoteric knowledge of indigenous communication systems in selected Yoruba societies.

Non-retrieval of questionnaire constitute another constraint, some respondents held on to the questionnaire administered to them for a long time which explains why some copies of the questionnaire were not returned.

Another major limitation was the failure of some respondents to complete the required information for all sections, such questionnaires were disregarded for analysis purposes, majority of the respondents refused to be photographed during the data collection. Nonetheless, it is pertinent to note that the limitations did not have any effect on the objectivity of the findings of this study.

5.7 Suggestions for Further Study

This study examined the indigenous symbolic communication systems as determinants of cultural resurgence in Yoruba societies of Oyo and Osun States, Nigeria. There is need to conduct similar study in other parts of the country in order to give room to generalisation of findings.

In addition, a comparative study of selected states or zones of the nation could be embarked on.

Also, studies on Yoruba philosophical sayings about indigenous communication system and bastardisation of the indigenous communication system should be conducted.

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APPENDICES

**Department of Adult Education
University of Ibadan, Ibadan, Nigeria**

Indigenous Communication System and Cultural Development (ICSCD) QUESTIONNAIRE

Dear Respondents,

This questionnaire is designed to collect information on indigenous communication system in Yoruba societies. It is strictly for research purpose and not meant to intrude into your privacy. Any response got from the scale will be treated with confidentiality. Please, respond to it appropriately.

SECTION A:

Please fill in the appropriate information by marking 'X' in the boxes provided and write where necessary.

1. Sex: Male () Female ()
2. Marital Status: Single () Married () Divorce ()
3. Age: 18-25 () 26-30 () 31-35 () 36-45 () 51 and above ()
4. Religion: Christian () Muslim ()
African Traditional Religion () Others specify ()
5. Occupation: Teaching () Trading () Farming () Others
Specify ()
6. Educational Qualification: Primary School Certificate ()
Grade II () WASCE/Ordinary Level () Others specify ()

SECTION B

Please respond to the following items by marking (✓) the number that indicates your feelings using the key format below:

Strongly Agree (SA)

Agree (A)

Disagree (D)

Strongly Disagree (SD)

PART A

S/N	Ideographic System and Cultural Resurgence	SA	A	D	SD
1.	I can interpret the abstract idea presented through Yoruba system of writing.				
2.	I learnt more of Yoruba history and origin through ideographic system of communication.				
3.	Am an sample Ifa Diviners?				
4.	Ifa divination encourages creativity.				
5.	Painting or symbols is an indigenous way of communication among the Yoruba people.				
6.	I can interpret the secrecy surrounding the ideographic system without much hesitation.				
7.	Lack of knowledge of ideographic system on my part does not allow me to understand Yoruba culture very well.				
8.	I make use of ideographic system to convey a message associated with the object under consideration.				
9.	Ifa provides solution to human problems.				
10.	Ideographic system is used to protect the culture and traditions of Yoruba societies.				
11.	My history can easily be traced through ideographic system.				
12.	I share the same way of life with people of the same lineage				

PART B

S/N	Proverbs and Cultural Resurgence	SA	A	D	SD
1.	I learn about my origin through proverbs.				
2.	I learn about my culture through proverbs.				
3.	I obtain the meaning and reality of life through proverbs.				

4.	I learn norms and survival techniques through proverbs.				
5.	I learn morals through proverbs.				
6.	They are symbols of communication.				
7.	They are embellishment of speech.				
8.	They are sources of wisdom.				
9.	They bring about man's relation to the supra-sensible world.				
10.	They act as agent of socialisation.				
11.	They provide emotional and psychological easement to members of the society.				
12.	They serve as entertainment.				
13.	They inculcate correct attitudes of honesty integrity, accountability and transparency in everyday dealings.				

PART C

S/N	Aroko System and Cultural Resurgence	SA	A	D	SD
1.	I can code and decode messages through the use of objects.				
2.	Aroko system involves the transmission of physical objects from one person to the other to convey a particular message.				
3.	I still make use of it as a Yoruba traditional ruler.				
4.	I make use of it in my own community (rural area).				
5.	I usually say it to people within my ethnic group due to symbolic meaning within the cultural units.				
6.	I pass messages across to my friends through the use of aroko system of communication.				
7.	I learnt non-verbal communication through aroko system of communication.				
8.	Aroko has been and is being used to attract, maintain my attention and induce my participation in the learning activities.				
9.	I am versed in the use of aroko system of communication.				
10.	I relate well with people of the same tribe through the use of aroko system of communication.				
11.	Sending messages to my tribe portray me more as a Yoruba man.				
12.	Aroko is an important communication strategy in Yoruba societies.				

PART D

S/N	Folk Music and Cultural Resurgence	SA	A	D	SD
1.	Yoruba social values have more influence on my interaction with others.				
2.	Cultural practices have more influence on my interaction with				

	others.				
3.	Festivals greatly influence my interaction with others.				
4.	Music teaches me morale.				
5.	Folktales serve as a means of educating me on values attached to Yoruba people.				
6.	Music can be used in order to convey a message associated with Yoruba culture and tradition.				
7.	I am able to identify my kinsmen through the use of music.				
8.	Folk media are the forerunners of mass media.				
9.	Folk media promotes Yoruba cultural practices.				
10.	Folk media promotes Yoruba social value.				
11.	Message dissemination using music in traditional channels are more effective in reaching a wider audience.				
12.	Music is an indispensable tool for information dissemination.				
13.	Music can be used in order to inform Yoruba people about:				
	(a) Literacy programmes				
	(b) Family welfare programmes				
	(c) Health related programmes				
	(d) Community development programmes				

PART E

S/N	Folk Stories and Cultural Resurgence	SA	A	D	SD
1.	Folk stories are used to educate the young ones.				
2.	Cunning ‘‘Ijapa’’ (Mr. Tortoise) is used to disseminate cautionary messages.				
3.	It inculcate Yoruba cultural values.				
4.	Folk stories serve as socialising agent.				
5.	It provides emotional and psychological easement.				
6.	It is for entertainment.				
7.	It is used to caution or warn the people in the community.				
8.	It encourages attitudes of honesty and transparency in everyday dealings.				
9.	It is an important communication strategy in Yoruba societies.				
10.	I learn more about the origin of my community through folk stories.				
11.	It is used to convey knowledge and wisdom.				
12.	Folk stories may become a part of drama.				

PART F

S/N	Modern Media and Cultural Resurgence	SA	A	D	SD
1.	They depend on western technology.				
2.	They depend on experiments to develop and test new techniques.				
3.	Modern media suit a changing economic environment.				
4.	Modern media suit a changing physical environment.				
5.	It is relatively inexpensive to own a radio set.				
6.	It is less expensive to establish a radio station than running any other big establishment.				
7.	Radio stations transmit in local languages.				
8.	Television is a source of information acquisition.				
9.	Television possesses the unique characteristics of sound, sight and motion.				
10.	Print media bring about close reading of information.				
11.	Information can be kept for future use through print media.				
12.	Indigenous information system and networks are rapidly disappearing due to modern media.				

Cultural Resurgence in Yoruba Societies (CRTYS) Questionnaire

Dear Respondents,

This questionnaire is designed to collect information on cultural resurgence in Yoruba societies. Any information got will be treated in absolute confidence.

SECTION A:

1. Sex: Male () Female ()
2. Age: 18-25 () 26-30 () 31-35 () 36-45 () 51 and above ()
3. Marital Status: Single () Married () Divorce ()
4. Religion: Christian () Muslim ()
African Traditional Religion () Others specify ()
5. Occupation: Teaching () Trading () Farming () Others
Specify ()
6. Educational Qualification: Primary School Certificate ()
Grade II () WASCE/Ordinary Level () Others specify ()

SECTION B

Please respond to the following items by marking (✓) the number that indicates your feeling using the key format below:

Strongly Agree (SA)

Agree (A)

Disagree (D)

Strongly Disagree (SD)

S/N	Cultural Resurgence in Yoruba Societies	SA	A	D	SD
1.	I will always be motivated to learn more about Yoruba culture through songs.				
2.	The uniqueness of my religious password have strong influence on the way I relate to other religious groups.				
3.	I use information from pictographic system of communication to enrich my knowledge about Yoruba culture.				
4.	My regular attendance at royal occasions teaches me more of Yoruba norms and culture				
5.	If the verbal communication is compleme-nted with non-verbal communication, it still would not have any effect on me in the process of understanding Yoruba culture.				
6.	The usage of variety of folkmedia will greatly enhance my learning as well as influence my interaction with others.				
7.	My interest in Yoruba traditional music enhanced my knowledge and understanding about Yoruba tradition.				
8.	The usage of coding and decoding message through the use of objects will greatly enhance my learning in the area of Yoruba culture.				
9.	Stories telling in Yoruba settings teaches me more of Yoruba culture.				
10.	Yoruba deities are part of Yoruba cultural heritage and traditional way of communicating.				
11.	Yoruba royal occasions teaches me more of Yoruba culture.				
12.	Yoruba religious festivals teaches me more of Yoruba culture.				
13.	Yoruba traditional music brings about cultural development.				

Eka Eko ti Eko Agba

Unifasiti ti Ibadan, Ibadan, Nigeria

Awon Ona Ibaraenisoro Tiwan tiwa ati Igbelaruge Asa

Ibeere Leseese

Olufe Oludahunsi ibeere,

Awon ibeere ni mo ti to leseese lati gba ero yin nipa ona ibara enisoro tiwa ntiwa ni ile Yoruba. Iwadi nikan ni a fe fi gbogbo ero yin se kii se wipe mo n wadi nipa eyin gan. Gbogbo ero yin ni a ko si ni fi han enikankan. E jowo, e dahun bi o ti to, ati bi o ti ye.

ABALA A

Ejowo, e fi amin (x) sinu apoti ti mo ti lakale ti o si ba ero yin mu.

- 1) Okunrin tabi obinrin: Okunrin () Obinrin ()
- 2) Ojo-ori: Mejidinlogun si meedogbon () merindinlogbon si ogbo () mokaulelogbon si marundinlogoji () merindinlogoji si ogoji () mokaulelogoji si marundinlaadota () mokaulelaadota ati bee bee lo ()
- 3) Se eti niyawo tabi loko: Mi o ti niyawo/loko () Mo ti niyawo/loko () mo ti ko oko ()
- 4) Esin: Onigbagbo () Musulumi () Elesin abalaye () Orisi esin miran ti e nsin ()
- 5) Ise yin: Oluko () Onisowo () Agbe () Ise miran ti e nse ()
- 6) Iwe eri ti e ni: Alakobere () Onipo keji () Iwe eri girama () Iwe eri miran ti e tun ni ()

ABALA B

Ejowo e ba mi dahun awon ibeere ti o wa ni isale nipa fifi amin (✓) si amin eyi ti
o ba ero yin mu gegebi ati laa si isale

Mo gba bee gan (MG)

Mo gba (M)

Mi o gba (MO)

Mi o gba rara (MR)

EKA A

S/N	Fifi Amin/Nkan ko oro sile ati Igbelaruge Asa	MG	M	MO	MR
1.	Mo lee tumo ohun ti Yoruba fi amin ko sile				
2.	Mo mo nipa itan ati orirun Yoruba nipase fifi amin ko nkan sile				
3.	Babalawo ni mi				
4.	Ifa dida je ki eniyan mo ohun otun				
5.	Kikun nkan ati amin je ona ibara eni soro ni ile Yoruba				
6.	Mo lee tumo gbogbo ohun to sokunkun nipa lilo amin lati soro laisi wahala Kankan				
7.	Ai ni imo nipa amin ti Yoruba fi nbara won soro ni ko je ki nmo asa ile Yoruba daadaa				
8.	Mo maa n lo amin/nkan lati baa awon eniyan mi soro				
9.	Gbogbo wahala ti o nkoju eniyan ni ifa maa n yanju				
10.	Ona ibara eni soro nipa lilo amin/nkan maa n daabobo asa ati ise awon Yoruba				
11.	A lee mo orirun mi nipase lilo amin/nkan				
12.	Igbe aye/asa kan naa ni mo ni pelu awon ti a wa lati orirun kanna				

EKA B

S/N	Owe ati Igbelaruge Asa	MG	M	MO	MR
1.	Owe je ki n mo orirun mi				
2.	Mo mo orirun mi nipase awon itan ilee Yoruba				

3.	Mo mo itumo ati ohun ti ile aye je nipase owe				
4.	Mo mo nipa ise ati awon ona igbele aye nipase owe				
5.	Mo ko nipa awon ohun ti o to nipase itan				
6.	Owe ati itan je amin ibara eni soro				
7.	Owe ati itan je ona ti o n mu ede dun leti				
8.	Owe ati itan je ona ti eniyan fi lee ko ogbon				
9.	Oje ki a mo nipa aye yi ati ohun ti yoo sele laye to n bo				
10.	Oje ona ti awon omo fin mo nipa asa ati ise				
11.	O je ki eniyan lee ni okan akin, ki o si lee gbe ni irepo pelu awon eniyan				
12.	Oje ona ti awon eniyan lee bara won sere				
13.	O gbin ona ooto, igbe aye rere, aikowoje si okan awon eniyan				

EKA D

S/N	Aroko ati Igbelaruge Asa	MG	M	MO	MR
1.	Mo lee di ki n si tumo ohun ti Yoruba n pe ni aroko				
2.	Aroko je ona ti a fi nkan ranse si elomiran lati so nkankan fun eni naa				
3.	Gege bi oba mo si nlo aroko				
4.	Emi sin lo aroko ni abule mi				
5.	Mo ma nfi aroko ranse si awon eniyan mi nitori awon ni won lee mo itumo re				
6.	Mo sin lo aroko lati ba awon ore mi soro				
7.	Mo ko nipa fifi nak bara eni soro nipase aroko				
8.	Aroko je ona kan Pataki ti mo fi n kopa nipa kiko eko ohun to nlo lawujo				
9.	Lilo aroko ye mi yekeyeke				
10.	Mo n ba awon eniyan ti ajo je eya kanna soro daadaa nipa lilo aroko				
11.	Lilo aroko lati ba awon eniyan mi soro je ki n je Yoruba tooto				
12.	Aroko je ona ibara eni soro Pataki ni ile Yoruba				

EKA E

S/N	Orin ati Igbelaruge Asa	MG	M	MO	MR
1.	Ibagbepo awon Yoruba n fa Igbelaruge isesi won				
2.	Asa awon Yoruba ni ibasepo pelu ibagbepo won				

3.	Awon odun Yoruba ni nkan se pelu ibagbepo won				
4.	Orin ma nko mi ni iwa Omoluabi				
5.	Awon itan Yoruba ma nko mi ni ihuwasi won				
6.	Orin je ona ti a fi lee mo nipa iwa ati ise awon Yoruba				
7.	Mo da awon ti a dijo wa lat ibikanna mo nipase orin				
8.	Iroyin je opakutele fun radio, telefisan ati awon iwe iroyin				
9.	Iroyin n mu igbelaruge ba asa ile Yoruba				
10.	Iroyin n mu idagbasoke ba ise awon Yoruba				
11.	Ibara enisoro nipa lilo orin ibile je ona ti opolopo eniyan ma n gbo				
12.	Orin je ona Pataki ti awon Yoruba fi maa nba ara won soro				
13.	Orin je ona ti a fi lee baa won eniyan soro nipa:				
	a) Eto mooko, mooka				
	b) Igbe aye eda				
	d) Eto ilera eda				
	e)Idagbasoke adugbo				

EKA E

S/N	Itan ati Igbelaruge Asa	MG	M	MO	MR
1.	Itan je ona ti a fi ma n da awon omode leko				
2.	Ijapa ologbon ewe ni won ma n sabaa lo lati gba awon eniyan n'imoran				
3.	O ma nko awon eniyan ni isese Yoruba				
4.	O n ko eniyan bi a se le gbe ni irepo ni awujo				
5.	O ma n fi okan enii bale ni asiko isoro				
6.	Itan wa fun idara eni ninu dun				
7.	Itan m an kilo tabi ki o dani lekun ni awujo				
8.	Itan ma n gba ni nimoran lati je olooto ati akoyawo ninu gbogbo ohun ti a n se				
9.	O je ona ibara eni soro ni ile Yoruba				
10.	Itan lo je ki n ni imo si nipa ibi ti a ti se wa				
11.	O je ona gbogi ti a fi ma n ko ogbon ati oye				
12.	Itan lee ko ipa pataki ninu ere				

EKA F

S/N	Ibara Enisoro Igbalode ati Igbelaruge Asa	MG	M	MO	MR
1.	Imo awon oyinbo ni ibara eni soro igbalode gbarale				

2.	Imo ijinle awon oyinbo ni won fi ngbe eeto won kale				
3.	Ibara eni soro igbalode ba eeto oro aje ode oni mu				
4.	Ibara enisoro igbalode ba eeto ayika ode oni mu				
5.	O je ohun to won die lati ni ile ise redio				
6.	O won gan lati da ile ise nla sile ju ki eniyan da ile ise redio sile lo				
7.	Ile-ise redio ma nso ede ti wan ti wa				
8.	Ile-ise telefisan je ona lati gbo orisirisi iroyin				
9.	Telifisan fun eniyan lan fani lati gbo ki o si tun ri ohun ti o nlo				
10.	Iwe iroyin je ona ti o n mu iroyin sun mo awon eniyan				
11.	A le fi iroyin pamo nipase awon iwe iroyin				
12.	Awon ona ibani soro tiwa ntiwa ti n pare lo nitori ibara enisoro igbalode				

Ibeere Leseese Nipa Igbelaruge Asa ni Ile Yoruba Ki Oyinbo too de

Olufe Oludahunsi ibeere,

Awon ibeere ni mo ti to leseese lati gba ero yin lori igbelaruge asa ni ile yoruba ki oyinbo too de. Gbogbo ero yin ni a ko si ni fi han enikakan.

ABALA A

Ejowo, e fi amin (x) sinu apoti ti mo ti lakale ti o si ba ero yin mu.

- 1) Okunrin tabi obinrin: Okunrin () Obinrin ()
 - 2) Ojo-ori: Mejidinlogun si meedogbon () merindinlogbon si ogbo () mokaanlelogbon si marundinlogoji () merindinlogoji si ogoji () mokaanlogoji si marundinlaadota () mokaanlelaadota ati bee bee lo ()
 - 3) Se eti niyawo tabi loko: Mi o ti niyawo/loko () Mo ti niyawo/loko () mo ti ko oko ()
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 - 5) Ise yin: Oluko () Onisowo () Agbe () Ise miran ti e nse ()
- Iwe eri ti e ni: Alakobere () Onipo keji () Iwe eri girama () Iwe eri miran ti e tun ni ()

ABALA B

Ejowo e ba mi dahun awon ibeere ti o wa ni isale nipa fifi amin (✓) si amin eyi ti o ba ero yin mu gegebi ati laa si isale

Mo gba bee gan (MG)

Mo gba (M)

Mi o gba (MO)

Mi o gba rara (MR)

S/N	Igbelaruge Asa ni Ile Yoruba	MG	M	MO	MR
1.	Lilo amin/nka lati soro ni ilee Yoruba maa n so iru itan ti a ba fe ki o so				
2.	Orin ma nje ki n ko opolopo asa ile Yoruba				
3.	Ona idanwo pelu awon ti a jo n se esin kanna je ki n mo bi mo se nse pelu elesin miran				
4.	O soro fun eni ti kii se eya kanna lati mo itumo aroko ti a fi ranse sii.				
5.	Awon iroyin ti mo n ri nipa awon aworan ti Yoruba n ya fun mi ni imo si nipa asa Yoruba				
6.	Awon ayeye ti oba ma nse n je ki n mo si nipa asa Yoruba				
7.	Lilo amin/nkan lati soro ti to lati ko nipa asa Yoruba				
8.	Siso ede Yoruba ati lilo amin/nkan ko so pe ki ni mo asa Yoruba				
9.	Lilo orisirisi ona iroyin abalaye yoo ran mi lowo lati mo nipa ibagbepo awon Yoruba				
10.	Ife ti mo ni si orin ibile yoo ran mi lowo lati mo nipa asa Yoruba sii				
11.	Lilo ati titumo awon amin/nkan yoo ran mi lowo lati mo nipa asa Yoruba				
12.	Bibo owo ni ilee Yoruba ni itumo ti o lagbara				
13.	Itan siso ni ilee Yoruba ma nko ni si nipa asa ile Yoruba				
14.	Gbogbo omo ile Yoruba ni won ma nmu wo egbe kan tabi omiran				
15.	Awon Oosa ile Yoruba je okan Pataki ninu awon asa isenbaye ile Yoruba				
16.	Awon aseye oba maa n ko mi ni asa Yoruba				
17.	Awon odun esin maa n ko mi ni asa Yoruba				
18.	Awon orin isenbaye ma n mu ki n mo si nipa asa Yoruba				
19.	Ise ti mo n se fun mi laaye lati ko si nipa asa Yoruba				
20.	Esin ti mo n sin fun mi laaye lati ko si nipa asa Yoruba				
21.	Ilu nlanla ti ko ba bi mo se nba awon eniyan se ati iwa mi nipa igbe aye awon Yoruba				
22.	Ede tiwa ntiwa mi lo fa bi mo tin se pelu awon eniyan yoku ati bi mo ti n huwa gegebi omo ile Yoruba				

Ibeere Leseese Nipa Igbelaruge Asa ni Ile Yoruba Ki Oyinbo too de

Olufe Oludahunsi ibeere,

Awon ibeere ni mo ti to leseese lati gba ero yin lori igbelaruge asa ni ile yoruba ki oyinbo too de. Gbogbo ero yin ni a ko si ni fi han enikakan.

Ibere fun Awon ti mo ko jo lati foro wa lenu wo

- 1) Nje e lero pe ona ibara enisoro ni ile Yoruba ki oyinbo to de ni ipa kankan lati ko nipa igbelaruge asa Yoruba ni adugbo yin?
- 2) Nje owe, itan *aroko*, orin ati fifi amin ko oro sile ni ipa kankan lati ko nipa igbelaruge asa Yoruba ni adugbo yin?
- 3) Ewo ninu itan, aroko, orin, owe ati fifi amin ko oro sile lo fi ero, ise, ihuwasi awon Yoruba han ju?
- 4) Kinni ojo ori, ise ti eniyan n se ati jije obinrin tabi okunrin ni se pelu igbelaruge asa?
- 5) Kinni ibasepo ti o wa laarin ona ibara enisoro ni ile Yoruba ki oyinbo to de ati ona ibara enisoro ni ode oni?
- 6) Bawo ni ona ibara eni soro ki oyinbo to de se fese mule si ni ode oni ni aarin awon Yoruba?

APPENDIX



PLATE (I) IFA PRIEST WITH “IKIN”



PLATE (II) IFA PRIEST WITH “OPELE”



PLATE (III) ITEMS TO BE USED FOR “AROKO”



PLATE (IV) YORUBA TRADITIONAL DANCERS



PLATE (V) TRADITIONAL TALKING DRUM

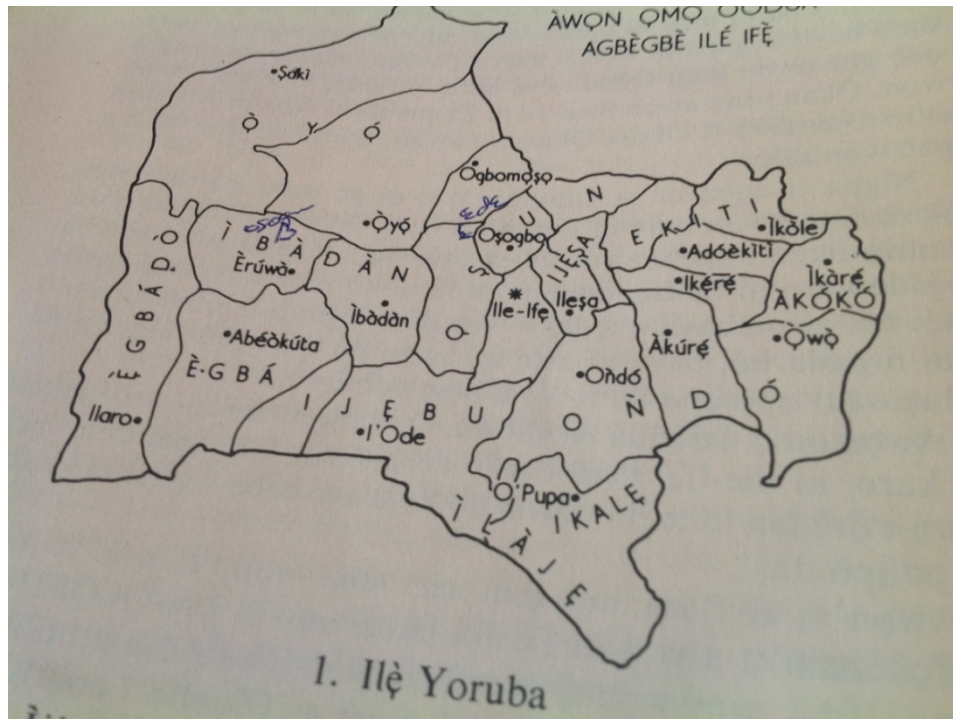


FIGURE I

MAP OF YORUBA SPEAKING TOWNS OYO AND OSUN STATE, SOUTHWEST, NIGERIA

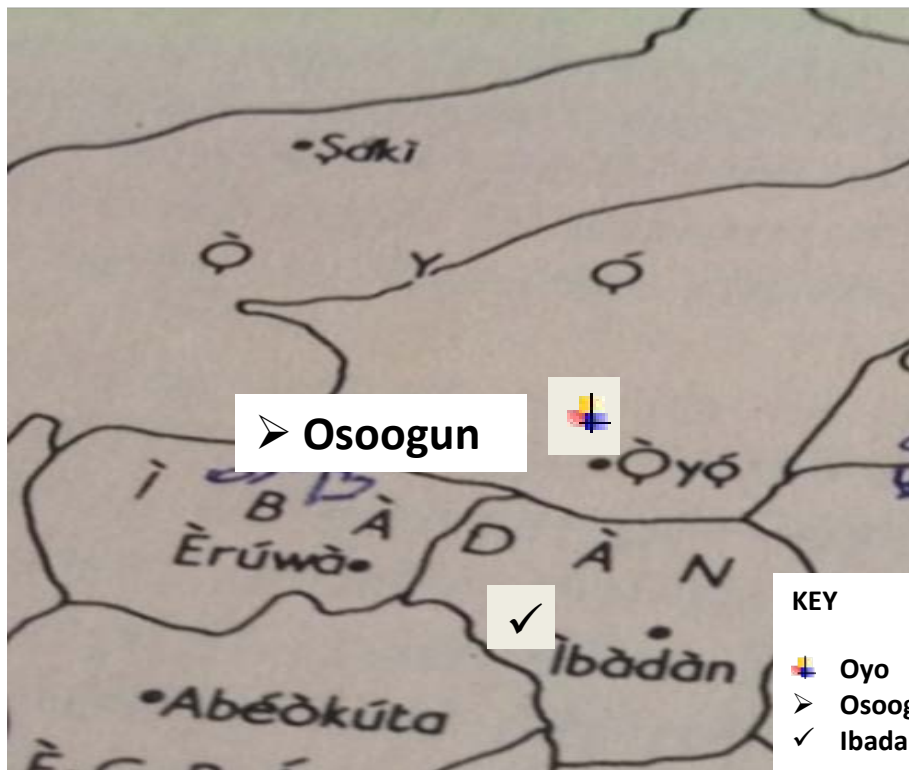


FIGURE II

MAP OF YORUBA SPEAKING TOWNS OF OYO STATE, SOUTHWEST, NIGERIA

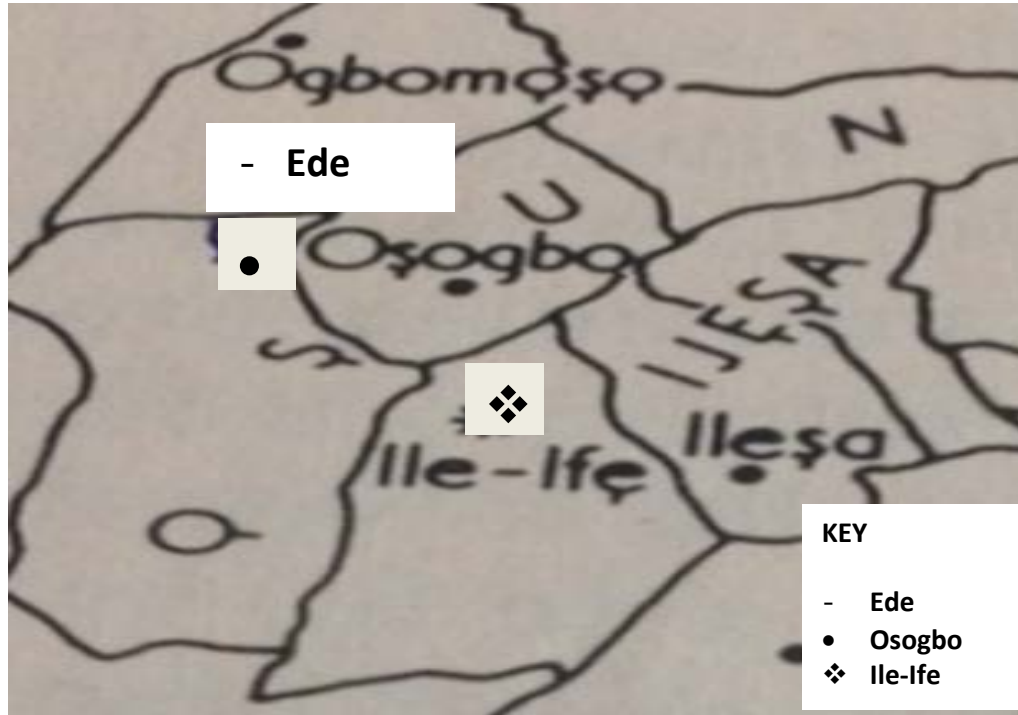


FIGURE III
MAP OF YORUBA SPEAKING TOWNS OF OSUN STATE, SOUTHWEST, NIGERIA



PLATE (VII) YORUBA IDEOGRAPHIC DISPLAY



PLATE (VIII) YORUBA IDEOGRAPHIC DISPLAY



PLATE (IX) A HERBALIST APPEALING THE GODS THROUGH THE “ODU IFA”



PLATE (X) A HERBALIST CONSULTING THE GODS USING THE “ODU IFA”



PLATE (XI) FGD PARTICIPANTS DISCUSSING THE IMPORTANCE OF PROVERBS



PLATE (XII) FGD PARTICIPANTS IN DISCUSSING THE IMPORTANCE OF PROVERBS IN LOCAL GOVERNANCE



PLATE (XIII) A STAGE PLAY



PLATE (XIV) EGUNGUN FESTIVAL IN TRADITIONAL SOCIETY SINGING FOLK MUSIC





**PLATE (XV) USE OF FOLK MUSIC IN BLACKSMITH WORKSHOP WITH
“EWIRI AND OMO-OWU” BY SON AND FATHER**