# FOLKTALES AND MORAL INSTRUCTION: A THEMATIC ANALYSIS OF HAUSA WOMEN'S TALES IN KUMBOTSO LOCAL GOVERNMENT AREA IN KANO STATE

**BY**

**DAUDA BABA TALATU**

**DEPARTMENT OF ENGLISH AND LITERARY STUDIES**
**AHMADU BELLO UNIVERSITY,**
**ZARIA, NIGERIA**

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**DAUDA BABA TALATU**
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**FACULTY OF ARTS**
**AHMADU BELLO UNIVERSITY,**
**ZARIA, NIGERIA**

**APRIL, 2018**

## DECLARATION

I declare that the work in this dissertation entitled "Folktales and Moral Instruction: A Thematic Analysis of Hausa W omen Tales in Kumbotso Local Government Area in Kano State" has been carried out by me in the Department of English and Literary Studies been duly acknowledge in the text and a list of reference provided. No part of this dissertation was previously presented for another degree or diploma at this or any other institution.

Talatu B. Dauda

| _____ | _____ | _____ |
|---|---|---|
| Name of Student | Signature | Date |

## CERTIFICATION

This dissertation entitled "Folktales and Moral Instruction: A Thematic Analysis Hausa Women Tales in Kumbotso Local Government Area in Kano State" by TALATU B. DAUDA meets the regulations governing the award of the degree of Master Degree of Ahmadu Bello University and is approved for its contribution to knowledge and literary presentation.

_____ Date_____

Professor A. A. Sani
Chairman, Supervisory Committee

_____ Date_____

Professor A. A. Liman
Member, Supervisory Committees

_____ Date_____

Professor T. Y. Surakat
Head of Department

---------- Date----------

Professoe A. Z. Abubakar
Dean, School of Postgraduate Studies

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## DEDICATION

I Dedicate this research to my late beloved mother Hajiya Aisha Hassan.

## ABSTRACT

This study examines the important moral, traditional, education, etc. roles Hausa women folktales bequeathed to children. It seeks to analyse how tales contribute to the moral development of the Hausa child as well as establish the dominant themes and characters in the stories. It also analyses Hausa woman and folk narration, the roles played by the narrators and audience, the components of teaching morality through folktales, and woman as a channel for educating the children. The work shows how the oral narratives have helped to preserve and expand an important part of a major cultural practice. In the course of the study, the data was gathered through an interview with three selected Hausa elderly women in Kumbotso local government area in Kano State and a lot of literature was gathered. To achieve these objectives, the study adopts the Functionalist theory for its analysis. The significance of the study outlines the moral lesson of Hausa tale depicting the picture of every society in general. The study of tales narrated by Hausa women are to serve as a tool in setting the moral standard of the children.

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# CHAPTER ONE

## 1.0 INTRODUCTION

This study examines the Hausa women folktale and the moral of children as a process of educating and preparing the children to benefit from the moral lessons derivable from women folktale. Hausa women folktale serves as a source for creative inspiration that leads to the emergence of several works. This work seeks to establish how the folktales narrated by Hausa women assist in imparting morals to children. This is done in appreciation of the form of the background of the decline in folk narration due to Western Education, the advent of the internet, games, globalization, computer, printed cartoons and so on. In the absence of recent and current studies on the changes affecting the folktales and folk telling in Hausa society, the study throws light on how women, the last defenders and promoters of story telling are adapting to the dynamics effecting it.

The dissertation is divided into five chapters. The first chapter serves as the background and it includes discussion on the preliminary aspect of the work and the theoretical framework adopted. Chapter two is a review of related literature. Chapter three deals with types of folktales while chapter four provides a description of the nature of the narrator and audience, Hausa women tales and contemporary challenges and chapter five is the conclusion which analyses and summarizes the actual arguments and findings of the work.

The roles of women participation in narrating the tales have been discussed in the research, so that mothers will be encouraged to refer back to history. The value of folktale will be placed on new thinking in order to make the society retains folktales original flavour. Academically, the study is necessary if the curriculum planners will encourage the teaching of folktale in schools as part of the school subject. This will lead to the spread of morality among children in the society and help to build emotional and social responses to the children. Intellectually, folktale help someone to cope with life. It makes the children to have good memorization and it teaches them to remember their status in the society.

The primary sources of this research were derived from the stories collected in the field through interviews in Kumbotso L.G.A Kano State. The main body of this work especially the information on the women folktale and the morals of children were collected from three Hausa elderly women in different areas of Kumbotso such as Unguwar Rimi, Dangwauro and Na'ibawa soli. These interviews were in addition to direct observation of the performance of the folktale. Therefore, this work also highlights on the types of tales which teaches moral lessons, such as dilemma tale and other noticeable characteristics of Hausa women folktales and their contribution to the entire value system of Hausa land. Lastly the work assesses and reviews the available materials on literature related to the Hausa women folktale. Hausa women folktale have various lesson imbibed in them such as rudeness, dishonesty, hatred and wickedness.

## 1.1 BACKGROUND TO THE STUDY

Literature relates to nearly all aspects of the society. Literature deals with more than just storytelling, proverbs, riddles, songs and so on. It is linked to other disciplines such as history, chemistry, and biology in its employment of creativity and imagination. Literature also uses technicalities to comment on diversities and societal complexities. Just like Moody (1968:2) stated "literature brings us back to the realities of human situation, problem, feeling and relationship". Literature as an art has to do primarily with aesthetics which is usually developed in the language of the artist and makes use of imagination to develop the experience of the artist or the actual way of life of the people talked or written about.

In much of Western societies literature in its totality is written, but Africa in general and Nigeria in particular, literature exists in two forms, in the oral and in the written. Oral literature or orature came before the written genre. John (1966) states that, "African oral literature has been collected for over a century, but research on it is still at a very early stage. That was in the 1960s, before Ruth Finnegan's 1970 and 1977 works on African oral literature".

The traditional oral literature remains as the source of modern, written literature continues to influence the development of national written literatures in the 20$^{th}$ centaury particularly in Africa. Ibrahim and Akande (2000:8) also argue that

> "Before colonialism, Africans for example were the custodians and critics of their own culture. Intrusively they kept their traditional

> reserved and commended on actions and behavioural patterns that were against the norms of the society. This was done though folktales with didactic endings"

Therefore, most literature especially in the different parts of the developing world exists in the oral form. The non literate indigenous societies of Nigeria, predominantly oral societies and to that extent their imaginative productions were oral in nature. Good examples of oral literature include folktales, riddles, proverbs, legends, songs and so on. A folktale is a reflection of the society and it is made in the image of society.

A folktale according to Akporobaro (2000:46) "is an imaginative narrative (story) in prose form. The story that constitutes a folktale usually has basis in real life". Dangambo (1984:15) on his part pointed to the two different implications of the word (*tatsuniya*), tale and riddle. He distinguished between them by calling the one tale with a narrative and the other with (lit) take-up-take-up. Thus, the term folktale (*tatsuniya) is* seen to be of a primarily oral expression. The folktale has a place in life especially in Hausa society and other tribal family groups in order to pass down lessons in allegorical forms. These tales pass down morals and values to children.

There is antiquity to the Hausa folktale as documented in Yahaya (1979:32) "The large collection of Hausa oral traditions made by Charlton, Edgar, Eletcher, Harris, Landanoin, Lippart, Merrick, Prietze, Rattray, Schon, Tremearne and Hitting who were mainly travelers, missionaries, anthropologists, linguists or British, colonial officers at different periods between the middle of the nineteenth and early twentieth century add up

to 1220 prose narratives (tales and legends), 3215 aphorisms (proverbial expressions), 182 riddles and 603 other items of oral traditions. All these point to an undisputable proof of both Hausa verbal creativity and their interest in oral art. The major defects of these collections were lack of informant data and content analysis. The Hausa folktales are meant to reflect cultural norms, local history and the realities of the environment. To adults, tales are basically false stories which are not meant to be believed but among children, a tale is as true as life itself".

The art of telling stories is part of the Hausa culture and is well known and believed by Hausa people. It is looked upon as a past-time for amusement of women and children. Folktales equally serves as a handy tool for mothers whenever they are faced with difficult questions by the children. Traditionally, women are the subordinates within the family and of telling stories as they have interest in promoting change within the existing framework of society. According to Usman (2013:19), the most respected women of each community had assumed the responsibility of passing on the culture of the tribe by telling stories to the younger children in the evening time. This shows that old women and the brides are usually regarded as the best tellers of stories.

Greenberg (2009) on his side states that "Stories have been used to educate, entertain and inspire. The books of most major religions are filled within tales that have guided the generations. Movies have influenced fashion, pop culture and politics. Stories are also great for teaching youth. A lesson disguised as a story is more likely to be absorbed by a student. For example, when we want to teach a child not to ask for help if

it is not needed, we tell the story of the boy who cried wolf. A story with a moral at the end is much more effective than the moral on its own.

Hausa tales are full of events that explain and present life in its entire social sphere. Some narrations educate us to be good and be respectable in the society, and forbid us from behaving negatively, while others make a clarion call to the rulers to treat their subjects equally and with justice. Some present lamentation about how they are being ruled indirectly in an artistic manner. The revolution of human civilization kicked-up, through the use of language based for social interactions. This can be seen in the Hausa socio cultural development of the child, the prize of being obedient, well-mannered and humble in society.

The Hausa people create some factual and fictional myths, legends, folktales, lyrics and proverbs to teach the younger ones. The aim of the folktale is to hint, warn, simplify, counsel, give directions, exchange or share skills and knowledge. A folktale also functions as an inquiry into the meaning of life. The motive behind this research titled. “Folktales and moral Instruction: A Thematic Analysis of Hausa Women’s Tales in Kumbotso Local Government Area in Kano State” is specifically to analyze the moral lessons and the significance of tales to the younger ones and generally by extension to the adults as well.

## 1.2 STATEMENT OF PROBLEM

This research seeks to establish how the folktales narrated by Hausa women resilience of the impacts on the morals of children. This is done in appreciation of the form of the folktale against the background of the decline in folk narration due to Western education, the advent of the internet, computer games, globalization, printed cartoons and so on. In the absence of recent and current studies on the changes affecting the folktales and folk telling in Hausa society, the study throws light on how women, the last defenders and promoters of storytelling are adapting to the dynamics affecting it.

## 1.3 AIM AND OBJECTIVES

The aim of this research is to examine the roles of Hausa women in the continued preservation, narration and dissemination of stories.

The specific objectives of the research are: -

i. To establish how the teaching of morals in the Hausa tale occurs;

ii. To investigate the difference, if any, between the earlier and more recent tales and their contributions to the moral development of the Hausa child;

iii. To identify and analyze dominant themes and characters of Hausa tales and demonstrate the extent to which they morally uplift the child;

## 1.4 SIGNIFICANCE OF THE STUDY

Every society has its own hereditary narrative literature which can be traced from its folklore. This study outlines the moral lessons of Hausa tales and how they depict the society in general. It is important to study tales narrated by Hausa women and how they

serve as tools in setting the moral standard of the children. The significance of women participating in narrating the tales, hitherto not acknowledged by men, will be highlighted in this research. The value of folktales will be evaluated in order to see how they fit in a fast changing society.

Academically, the study is useful as it will assist the curriculum planners in the teaching of the folktale in schools as part of the school subject. This will lead to the spread of morality among children in the society. Folktales in schools also help to build emotion and social responses of children. Folktales also help the children to have good memories and teaches them about human behaviour.

## 1.5 SCOPE AND DELIMITATION

This research focuses on two aspects of folktales. The moral lesson learned from them through the stereotype characters and to find out exactly how some tales that were narrated and used by Hausa women in setting the moral of their children. The study limits its scope to those aspects of the Hausa folktaleS related to the morals of children.

## 1.6 RESEARCH METHODOLOGY

This research necessarily has to rely on primary sources derived from story collections made in the field through interviews with three elderly women in Kumbotso Local Government Area of Kano State. Kumbotso is one of the local government areas in Kano state. It is populated by Hausa and Fulani speaking people. Kumbotso is made of wards or (Unguwa) such as Naibawa, Unguwar Rimi, Dan Kwairo and Sheka. The people

engage in farming and other trades. The women engage in petty trading. Some women in the local government are full –time house wives while others work for the government. The stories were collected from various women in the intended research area, hence demarcated as a culture area. However, some collections of tales were also made in the Naibawa area. These interviews were in addition to direct observation of the oral performance of the folktale. This research highlights the tales that educate, transmit morals, and other noticeable characteristics of the Hausa folktales as told by women and their contribution to Hausa language and literature. The essential information for this research is that a purposive sampling method was adopted in selecting the tales. Efforts was made in compiling the tales, by listening and writing from them.

Every community has certain things and peculiarities that are ascribed to it and through which it is known. The Kumbotso folktales are purely in Hausa language, even the responses and other things project the image of the community. It will also utilize the library, internet sources, texts, journals, articles and so on. The research utilizes secondary materials and field work as complements to the arguments raised. Lastly, the work assessesed and reviewed the available materials on literature related to the Hausa folktales.

## 1.7 THEORETICAL FRAMEWORK

This study adopts the Functionalist approach as its theoretical framework. This theory is good for this work because it shows the social significance of the folktale and how it exerts a powerful influence on the intellect of the children as well as encouraging

the spirit of good neighbourliness which lends itself easily to functional analysis. According to Dorson (1972:461) who "insisted on the sociological investigation of the circumstances of narration and the role of the transmitters of oral traditions without whom the tradition would die out. His method was more or less on function". One needs only to take into account the higher level of function in the community system. However, there have been some functionalist theories that combine with the identity of mind which deny multiple relativity. in the opinion of Yahaya (1979) who asserts that:

> an anthropological folklorist examines the material of folklore using the hypothesis of social science, looking for cultural norms, values and predictable laws of behaviours that form a consistent patten in the non literate society. Folklore to him is an aesthetic product of this society mirroring its values and offering a projective screen that illustrates its fantasies.

A predominant view of the functional theory therefore, is that tales are meaningful only when related to the mode of living of the people from whose society they originated. In this context, the Hausa tales preserve certain aspects of culture such as teaching moral lessons to children.

Degh (1969:47) points out that

> "A tale is not a dictated text with interlinear translation, but a living recitation delivered to a responsive audience for such cultural purpose as reinforcement of custom and taboo, release of aggression through fantasy pedagogical explanation of natural world and application of pressure for conventional behavior.

She clearly seeks to explain the social functions served by folklore in a given society. And this approach focuses on all the aspects of traditional and cultural heritage which are passed from one generation to the other. For instance, those scholars would want to know who told the stories and the description of the varied modes of life of the people in terms of their environment and their daily activities, i.e. culture and beliefs. Bascom (1965:25) one of the functionalists states that using the available field analyses of folklore, it discusses the functional roles of folklore in a society and argues "that culture consists essentially of any form of behaviour which is acquired through learning and which is patterned in conformity with certain approved norms".

This statement refers to everything within the context of the stories to reflect or mirror everything in the society. It is not true that all stories are necessarily supportive of power in that particular society. Functionalists believe that tales enable the children to express their mixed feelings about the story heard, and the language used to create the story is objective reality. The tale serve as a forum for mothers to admonish children for responsibility in their social-cultural setting. It is a forum for listeners to acknowledge the moral lessons learnt from the story and to depict the emotional attachment and affection between the teller and the listeners.

Century and the historicism of the early twentieth century (Goldschmidt, 1996) Functionalist analyses examine the social significance of phenomenon that is, the function they serve a particular society in maintaining the whole. Various components of man's social existence are assessed in order to reveal how they promote the wellbeing of

society. The approach is therefore sociological in nature, it insisted on the utilitarian benefits of oral literary materials. “It views society as an integrated whole, the part of which survives and flourishes in so far as they serve to maintain the whole”. The functionalist school implies that verbal art comprises all aspects of knowledge of traditional society, and in order to ensure continuity, this knowledge is transmitted from the older members of the society to their younger ones. A predominant view of the functional theory is that tales are meaningful only when related to the mode of living of the people from whose society they originated.

As a new paradigm, functionalism was presented as a reaction against what was believed to be outdated ideologies. It was an attempt to move away from the Evolutionism and Diffusionism that dominated American and British anthoropology at the turn of the century (Lesser, 1995). There were shifts in focus from the speculatively historical or diachronic study of customs and cultural traits as “survivals” to the historical synchronic study of social “institutions” within bounded, functioning societies. Functionalist believed that reality of events was to be found in their manifestations in the present. Hence, if events were to be understood it was their contemporary functioning that should be observed and recorded (Lesser, 1935).

The school concerns itself with where, who, and what. The functionalists are interested in where performances take place and who performs what. The functionalist theory, unlike the other theories, takes into consideration changes and causes of changes in the society. It also allows a study of the dynamics and the aesthetic values attached to

the performance of tales in the society. The interests of the functionalists focus on the specific details of life such as language use in narrating tales and other things that make one society different from others. The functionalist study every society in its own right, and record as much of the people's culture as possible. The functionalists approach observes that if an aspect of social life does not contribute to the society's survival, or if it does not serve some identifiable useful functions that promote the values among members of the society, it will not be passed from one generation to the other.

In orature studies, functionalism is the view that all orature materials must have a particular function; the functionalist approach to the study of orature therefore stresses the role of tale in society or the utilitarian value of tale and its aesthetic qualities. The functionalists believe that tales can fully be understood only through knowledge of the people's culture. They view tale as a vehicle for maintaining the social structure of society. The founding fathers of the school are A.R Reduliffe Brown and British anthropologist and Bronislaw Malinowski. The views of these people were echoed and amplified by the other functionalist apostles such as William R. Bascom. Brown portrayed tale as an instrument of validating the beliefs and customs of the people and of maintaining the status quo. The scholars gave four main functions of the tale: one, they see tale as ethnography of the people that it offers clues to the events of the past, that is exposes the vital ingredients of culture, and that tale is a mirror of culture, therefore is not to be taken for amusement only. Secondly, tale helps in validating culture, in justifying

its rituals and other social institutions to the performers and observers. Thirdly, is that, tale is pedagogical. It points out that tale plays an important role in education.

In considering the above theories, we thus adopt the functionalist approach for this thesis because the approach will aid in examining and understanding the Hausa women folklore and the world of children in Kumbotso Kano.

However, because of the attractiveness of the Functional approach, its limitations tend to be overlooked. A major argument of the Functionalist relates to the belief that tales are useful in entrenching the moral values of the society. Tales contain rules that guide and control the activities of the people. According to Functionalists, the mere text of a tale is lifeless and can only be properly observed during the telling of the story. For the audience the stories function as the media of easing tension.

The Functionalist theory allows a study of the dynamics and the aesthetic values attached to the performance of stories in the society. The theory also has aided in examining and relating to the aim of this work on the role of Hausa women story tellers.

Therefore, this study has benefited from the views expressed in the works of Lakwasa (1996) Ogede (1982) and Tadi (2005) which discuss the various schools of thought including the Functionalists, the Evolutionists, the Diffutionalists and the Structuralists. They brought out the strengths and limitations of each of these categories of thought with specific reference to their analysis of orature.

# CHAPTER TWO

## 2.0 LITERATURE REVIEW

There are quite a number of researches on the folktale of the Hausa and the role of Hausa women in folktales. However, not much research on or even attention has been paid to the area of this research. It has been noted that, the emerging tales in Hausa land borrow from oral traditions appropriately to simplify their works, and cover a wider area often left out by researchers.

Smith (1969) points to this broadly didactic function in his introduction to Skinner's Hausa Tales and Traditions

> "In a traditional preliterate society, folk education consists mainly in the transmission and reinforcement of stereotyped folk attitudes values and conceptions rather than in the transfer of technical 'knowledge' data or moral maxims..... There are tales of wells, or fisher man and of hunters".

This shows that the content and function of the stories centred around social relationship in Hausa society. And it is through the tales that women transmit and pass on their knowledge to the younger ones.

Ahmad (1989) in his, Tales considers the tale "as an arena of contestation in addition to the didactic and entertainment functions which have been widely commented upon". This work explores the various roles of the tales in the society which goes beyond just entertainment as pointed out in Melville and Frances (1970).

> "Enjoyment of the myth and tales told us, we came to know individuals without their solid traditional defences against those in authority or the strangers. Only those who know the origin of folktale can understand it taste".

These meanings of tales help the idea of folktales, though the authors did not touch anything out of the teaching of tale and the participation of Hausa women in the tale narration. Similarly, many scholars like Usman (2013) and Yahaya (1979) have also identified the meaning of folktale and they have underscored the fundamental role folktales play as the earliest school for the child in many African communities. Yahaya (1979a) stated that "Hausa folklore as an educational tool concentrating upon the ability of tale to inculcate moral values". Bukar Usman also contributed a lot on the meaning of tale. Thus Usman (2013) pointed out that "Tale is told for its thrilling entertainment worth and for its educational value that further enrich the child's appreciation of the culture and history of his community" However, their work is close to this study but the stress on the moral lessons and how women are considered to be the focus or central in reserving the tales were not touched at all in their studies as reviewed here.

Some scholars have also identified the relevance of the current modern Hausa tale in society and also in the schools to advance Hausa knowledge and Western education at the some time. Abdulkadir (1984) in his work defines tale as "part of a wider cultural movement to revive and strengthen the Hausa language and to rediscover the value of cultural roots in opposition to the advance of English and Western culture". However, the work is useful with regards to the definition and categorization of story-telling. The

overview of this work shows that the author was interested mainly in the definition role and categorization of story-telling without focusing on the narrator's role in telling the story and lessons to be learned from the story.

Although, oral literature has different genres such as folktale, ritual, songs, proverb and so on, it seems that so much has been written on how the oral tales are being transformed into printed forms. Ibrahim and Akande (2000) in their book Rudiments of Literature in English "No definition of written literature can be said to be complete without a prior reference to its origin in whatever setting is seen as a way of preserving and promoting Hausa traditional tales". Bukar Usman' book on (oral literature in the book of six Hausa folktales) stated that "folktales in Hausa culture are still considered as an avenue for inculcating, some education, social and moral values in children it also enriches the children linguistic intuitiveness". Similarly, this was done by Ibrahim Yaro Yahaya in his different anthologies of Hausa tales and tradition. In addition his anthologies facilitate literacy by enhancing reading especially in schools. Rattray (1930) attempt to trace the origin of Carribean stories through the agency of slave trade to Africa including Hausa land.

He also traces the origin of African stories to their land by means of transforming them to the written form. He says

> A tale told in one part of Africa may eventually reach a remote area remodelled, it is true, and recast again and again in tradition, but always

> clear recognisable in each of its mainly variations. A folktale will spread thus until it finds its way across a continent and oversee" (P Viii).

This Furniss work has a significant link to one of the stated problems of this study. That is how to contribute to promote the standard of tales-telling to the children of now a days. In Lakwasa (1996), "The performance of tale, therefore remain the audience of the acceptable qualities and conducts and those abhorred by the tangale society. Her thesis examines the form and content of Tangale sindi with particular attention of its characteristics, the roles played by the narrators and audience, and functions of stories, thus laying the basis for the appreciation of the stories. The work shows how the oral narrative have helped to preserve and expand an important part of a major cultural practice." Similarly. Helen (2007) states in her story that it "revolves around the collection, analysis and documentation of the art of story-telling among the longuda, in the process revealing the richness of the longuda language." The work focuses on the nature, form and function of Longuda stories emphasizing their relationship to the socio-cultural development of the Longuda society.

Degh's (1969) Folktale and Society, mentions some points related to this work such as functions of story telling

> the example cited so far show that we have many proofs of their brevity and the haphazard manner in which the observation pertaining to story telling were recorded and strong telling villager could tell stories some of them might even be creative and able to keep up the tradition of the story telling and

maintain the respected placed in the tale and in the social life of the community".

The work did not mention the actual gender of the narrators of the tale while this work paid attention on women folktales. Relatively, Azeez (2011) stresses "the performance of Yoruba folktale is now mediated thereby becoming deficient in immediacy and spontaneous that characterize pristine orality". The performance space of Yoruba folktales is physical, psychological and social and this justified the significance of folktales in the socialization process of a Yoruba child.

Catherine (1999:221) stated that "story telling is as old as humanity, and so it is among the Hausa, where folktale narrative *(tatsuniya)* is an important form of entertainment among children and adult alike." Similarly, Bichi (1978) says "The folktale or Tatsuniya (literary, a lie) is a term which include narrative that may be viewed as animal tale, dilemma tale and so on. These narratives are not taken seriously and *are told mainly for entertainment and didactic purpose".*

The work has a significant relevance to one of the stated problems of this study. The work throws light on the important form of entertainment among children and classification of tale. Therefore, the works mentioned above are in one way or the other related to the intended work on women tales in Kano State and the moral lessons to be learned from them.

As asserted by Durkheim (1938) "The society is an organic whole in which the various parts work to sustain the other". Brown (1984) asserts that, "Any judgment of folk text

must be based on the views of the society from which the text comes". Bamgbose (1969) "Classified the themes of folktale. Mugo (1991-2) defines oral literature "as an acceptable code of ethics that governs the behaviors between people in a given society". He asserts that in aesthetics terms, the folktale amount to a form of a production process in a society which takes place at the intellectual and imaginative level, culminating in performance. Noss (1977:73) notes that those interested in civilizing a people or in recording their own autobiographies collected these tales most often the western world did not attach much value to this but took it to be native tales of grotesque monsters. The work of Noss (1977) further sheds light on the narrator-audience relationship Noss argues that "The narrators audience must be attracted and the easiest way to hold the listeners interest is through action". The audience would want to know not only what is happening but also what kinds of characters are performing the action. "Ngudi (1981:5). At the level of the individual artist the art of withing about somebody for somebody. At a collective level, literature as a product of man's intellectual and imaginative activities embodies in words and images, the tendencies, conflict contradictions at the heart of a community's being and the process of becoming".

Odaga (1978) discusses how oral literature decolonizes the nature of the social, political and economic institutions of the past colonial Kenyan society. Sekoni (1990) gives four character-types in folktales. He writes "Yoruba folktales, regardless of whether the actors, i.e. characters are animate or inamimate, and of wheather character's actions are

accomplished by over moralizing or not, thus fall in four fictive categories, heroic, non heroic anti-heroic and a heroic".

His observation is a bit all inclusive because it involves both human and non human characters of folktales, but fails to look at other aspects of the narrator such as the moral lesson it teaches.

Bascom (1943) in his taxomy identified two forms of narrative in Yoruba oral tradition. "These two classes are myth (Itau) and folktale (Alo). Myths are more valued than folktales because they are more factual and historically true and reliable" He ignores the vital aspect of folktale and the materials are also not looked at. Sesau (2011) has observed that

> In the pre-literate Yoruba societies, folktale narrators can therefore be seen as performers, socialization agents, epitome of knowledge and experience, social commentators and teachers of moral. Combining all these roles, folk tale narrators are highly respected by the children"

Although by comparing the two functions of narrators of a tale is almost the same but this work made an identification of the narrators and the above statement discusses the narrators in general.

Ruth (2012) States that "one of the main characteristics of oral literature is its verbal flexibility" Thus, this particular folktale is a very common one is most African societies, and its function is primarily to answer the question of why women cannot grow beard unlike the men and secondly for entertainment.

Mpiti (1966:31) observes that "stories are to a certain extent the mirror of life. They reflect what the people do, what they think, how they live and have lived, their values their joys and their sorrows. The stories are also a means of articulating man's response to his environment". Amali (2014) in her paper analyses Idoma folktales and the functions of the tales in educationally preparing the child towards 21st century. She further explains that Idoma folktales perform didactic, entertainment, enlightenment and educative functions among others.

Skinner's Anthology of Hausa literature (1980) highlights this group's folktale (*tatsumiya)* and other oral genres of the Hausa people. He observes that the performance of folktales in Hausaland, is told in the varying hour.

Another area of discussion is a study by Amali (1986) where he reviews the impact of storytelling practice among the Gbagyi people. He observes folktale telling practice to have significant status in their traditional lifestyle.

He further observes that folktales are employed for interpreting and analyzing their cultural value, as well as playing the function of promoting moral disciplines among the children for the purpose of building moral uprightness and standard.

Samson – Akpan (1986) in his work analyses the impact of folktales in Education. The paper observes that folktales sessions imbibe dramatic and educative elements. These educative elements as presented in the paper include the structure and form of folktales which arouse interest in the children and encourage group participation and mental

alertness Amali (1998) pays attention to the relationship between Idoma proverbs and folktales, in the work, she observes that the relationship between proverb and folktale is a lively one in which both oral genres are interwoven by each other complementing and enhancing the quality of the other to give the desired effect. Proverbs are employed in the training process of children by imparting lesson or correcting them to errors they may have committed. Similarly, Colwell (1973) stresses the importance of folktales as oral tradition, particularly for the story-teller who shares the tales with children, she is of the view that storytelling is of great value to the young because it helps the child orient himself to the surrounding world. It enriches his spiritual life, and makes him regard himself as a fearless participant in the struggle for justice goodness and freedom.

Donna (1983:5) also examines and demonstrates that literature can contribute considerably toward an understanding of the cultured heritage. "Literature plays a strong role addition to understanding and enjoying our literary heritage. Positive Developmental attitudes towards our own culture and those of others are necessary for both social and personal development". She also claims that the reason why stories are so important is because they are the major means of learning about life, a person's emotions, and morality. "In experiencing stories, children can project themselves into other people doing other deeds, and so they learn to understand other people and their characters and motives and they learn to be more sympathetic". This observation highlights that literature can broaden children's knowledge and folktales can explore ways of living in

different times and places through the eyes of characteristics both similar and different from themselves.

Karaye (1995) reviews the more recent trends in the study of Hausa oral literature focusing on the theories behind these trends as well as the issues connected with these theories and the output of their practitioners. Roscoe (1981) admits that in Nigeria, stories "retain the didactic nature of the oral tales. Evil does not triumph over good, crime still does not pay.... (a convention that) guaranteed polite obliqueness, that ensure harmony by not pointing fingers too directly"…

Mahuta (2002) in his paper "the status of women in Hausa proverbs, he pays attention to the Hausa proverb known as "Karin Magana" It is one of the major aspects of Hausa oral literature. Regarding women, various aspects of characters are cited to depict their nature, However, some attributes of women in some proverbs are honourable while others are disrespectful to their personality. As there are may proverbs on women. Materials like the audience are not looked at.

Ahmed (2002) observes the factors that militate against and those that promote tales and storytelling. In his paper titled "The position of tales and tale-telling in Hausa society". Duruaku, (1998) known as annex perimental adaptation of folk stories which demonstrates how folktales are replete with lessons for the young, can be reconstructed for children which in turn will help fashion a new generation that will grow to be better citizens, adapted to the moral of children.

Another related work to this study is Cole and Mack's (1991) Hausa Women in the Twentieth Century In the Hausa t*radition* "women, who generally spend less time in Qur'anic school and at the mosque". The theme of this study encourages the idea that men and women should concentrate on religion. And it presents Hausa narratives on marriage as a microcosm of the wider universe. Other writers who are interested in Hausa tales include Gusau (2006) a paper *tatsumiya (Gatanan) Sigoginta da Hikmominta,* Hamza (1984) "*Tatsumiya as a mirror of Hausa social relationship*" and Chamo (2008) (*matakida hanyayin nazari Tatsuniya.)* Their studies centre on marriage, social status, methodology of analyzing a tale and how stories influence cultural way of life of the people.

In the oral narrative, there are no text to memorize as in a literary text. The women narrators depend entirely on their imagination and understanding of their societies for their creation and narration to be successful. Therefore, the studies mentioned above are in one way or the other related to the intended work yet their works did not involve how Hausa women use tales as tools in setting the moral of younger ones. The comparative analysis between the earlier and recent tales has not been raised in any of the reviews. The participation of Hausa women in the narration and preservation of Hausa tales were also not touched in any way.

# CHAPTER THREE

## 3.1 FOLKTALE AND HAUSA WOMEN TALE NARRATION

This chapter discusses the types of folktales, functions of folktale, Hausa women and tale narration, audiences of earlier and recent tale, the nature of early Hausa tale, the themes of the early tales, and the characteristics of the early tales. All these discussions are to throw light on the general and conceptions of the "folktale, Hausa women and the morals of children". It also examines how the oral narrative helps to preserve and expand important parts of a major cultural practice of the Hausa.

### 3.1.1 TYPES OF FOLKTALES

The folktale is one of the commonest and the most popular form of oral literary expression. Furniss (1997:16) asserts that:

> "Traditional tales is sometimes also sued to donate a conundrum or riddle more often referred to by (Kacinci-kacinci) pick up-picu up which act both as name conveying the interactive nature of the genre and as introductory formular (Tatsuniya) tales refers to animals, trickster tales, to narratives of human to human interaction and of human to supernatural being interaction".

These tales have been classified by some scholars, such as Skinner (1969). Edgar's collection drew a primary distinction between *Tatsuniyoyi 'tales'* which were presumed to be fictional and *labaru/labarai* traditions which were stories that were presumed true. Skinner continued to translate this primary distinction and further refined it by grouping

the *(Tatsuniya*) story into animal stories, caricatures-ethnic and other stereotypes and moralizing stories.

Ibrahim (1979:3-4) highlights how Skinner classified the *(tatsunuyoyi*) folktale and *labarai* into three categories as follows:

- Human Tales
- Animal Tales
- Gizo Tales

### 3.1.2 Human Tales

Human tales refined, they came to convey at the same time overt and convert meanings. To speak simultaneously to all levels of the human personality communicating in a manner which reach the uneducated minds of the child as well as the adult. Most of the characters in human tale include chiefs, wealthy, merchant, courtiers, witch, wizards, cripple, kind and unkind people, sniper, ambassadors, fetisher, farmer, slave, leper, prince, princess, young and old people and so on.

Human tales are also those in which the leading characters are human beings, but there may be some supernatural beings. A tale about a human being deals with situations that are marked with everyday experience or religion and so on. Tale-telling is another type of human tale it is used by oral artists to provide relaxation and teach moral lessons instruct the young and teach them to respect and dictates to their costumes. Just like a tale of *yar Bora* and the prince. In most of Hausa community, polygamous families result into this type of situation whereby one wife will be loved and the other hated. The tale shows

the inevitability of predestination that *yar Bora* obeys her father by allowing herself to be married to a horse which turn out to be a prince. She thus earns the reward of obedience and enjoys what have been predestined to become. They should be concerned with such problems as jealousy and usually contain the element of the fantastic. For instance (*yarinya da Dodanni)* came up with a character *yarinya da dodanni*. Yarinya is a common human being, who mingles with supernatural beings *(dodanni*) and turns out to be the most handsome man in the village and married the girl. Therefore, this tale symbolizes fear, uncertainty and evil, (Ibrahim 1972:32).

Again, Bukar (2009:7-12) cites the examples of a tale which can be a good example of how animals turned out to be humans. The tale shows how a snake was transformed or modified to become a human being. This shows the inevitability of predestiny. The girl obeys her father by agreeing to follow the snake which later turns out to be a prince.

### 3.1.2 Animal Tales

The second categories of the folktales are animal tales in which all the leading characters are animals. These kinds of tales are usually meant solely for children. What is involved in animal stories is a comment, even a satire on human society and behaviour. When the narrator speaks of the actions and character of animals, they also represent human faults and virtues. Finnegan (1970:350) says that "it is true that the imagery associated with the animal figures, in tale hardly matches that implied in another context (praise, songs etc)". These animal tales have been the most popular and well known type

of African story and among many Nigerian especially in Hausa land. The animal stories are often amusing in themselves and fitted in with certain preconceptions about, say, totemism or the suppose child like mentality of African.

There are other categories of animal tales which also have the same characteristics form with the above tale. For example, fable story, is a short narrative making a moral points. In the fable story, animals are often employed in human characteristic, for instance, power speech as the main character of the story. Example of this type of story can be summarized and analyzed as follows.

*Muwa Muwa (gilor Rakuma)*

"*The mother was called Muwa she had four children she love only three, there is a special voice she uses to call them for milk, excluding the unlove one. It was later the tiger uses juju to make her voice similar like that of gilor. The children came out as usual and she ate the children and left the unloved one*". This shows that the patience and obedience of the unloved one make her to defeat her opponent. She accepted all the calamitous behaviour of her mother. This tale is very vital in helping the children to identify moral lesson.

However, in some folktales, the animals behave as a human being and possess a special trait. For example, in Igbo land, the tortoise is the master and primary trickster, because the Igbo believe that it is the most thoughtfull wise, funny and shrewd of all other

creatures in the animal world. The Hausa believe in narrating a story with the Goblin (Gizo). "According to Ibrahim (1979:36)

> the jackal, the hyena and the monkey only share habitation in the forest, but each one has its peculiar trait. For example in Hausa land, hyena is associated with both greed and fear, lion is the king of the forest, the jackal, possesses wisdom and the learned of the *forest, the land-monitor is referred as the king of patience".*

This shows how Hausa people's knowledge of animals drawn from personal experience and the knowledge is thus passed on to their children. What is involved in animal stories is a comment, even a satire on human society and behaviour. Again, when the narrator speaks of the actions and characters of animals they are also representing human faults and virtues (Finnegan 1970:350). It is true that the imagery associated with the animal figures in tale hardly matches that implied in other contexts (praise, songs, and so on). These animal tales have been the most popular and well known type of African story and among many Nigerians especially in Kano State. The animal stories are often amusing in themselves and fitted in with certain preconceptions about, say, totemism or the supposed children mentality of Africans.

### 3.1.4 Gizo Tales

The third type of tale is the Goblin (Gizo) tale. This prominence is linked to Hausa belief because it carries the centre of education with flat characters representing moral values in real life. Gizo is the master and primary trickster in Hausa land as opposed to other areas in Africa, where other creatures are used.

Ahmad (1986) mentioned that the "Gizo tale can be viewed as one part of dialogue about the exercise of power"... "Gizo tales are often an ironically humorous, a moral demonstration of the only weapons available to the weak and powerless in society".

This shows that Gizo has different characters. The Hausa trickster, Gizo is associated with a kind of speech impediment known as (tsamin baki) sourness of the mouth that is, the inability to pronounce some words or letters for example (*Hankali* for *Hankayi) caution*, (*rana* for *yana)* sun, (*sarki* for *sayiki*) king and so on. We see radically different glosses placed upon Gizo's role in various version of tale story 'Gizo and the birds; narrated by young man *Danliman, Gizo* and the cranes' by Sani Abdullahi, Gizo and the elephant, Gizo and Baure; Gizo and the animals' in a book titled *Tatsuniya da wasanni. Gizo* and the cow seller, gizo and snack Adabariya, by Gusau (2013). All these stories entertain and educate which include Gizo attitude such as hunger, friendship; betrayal of friendship and scope, lack of fair, treatment, punishment (for the other animals) escape. For example in Gizo and cranes, Gizo was portrayed as a cheater and double-dealer. He cheat his wife (koki) by eating three of the four dates given to him by the cranes. Gizo always causes trouble to himself and his wife.

Tricksters represent what is feared but secretly coveted. A trickster may be condemned for moral depravity, selfishness and lack of a sense to reciprocity, but on the other hand, he may inspire a mild sense of admonition for his unit craftiness and ability to achieve the seemingly impossible. The trickster is handicapped by his physical limitations, but he is able to escape from fight situations by resorting to a number of cunnings to outwit adversaries. The trickster is representative of the character in society.

People with difficult character and reserved attitudes are feared, just because they are believed to possess kindness, wickedness, tendencies and counter veiling forces such that they can do and undo and according to Ibrahim (1979:36) "Gizo stories are very entertaining in that they display the ability to meander through various complex cultural norms to get the better of situation".

Gizo appears very entertaining and able to meander through various complex a story related to this form. In Ibrahim (1972:26) where Gizo appeared helpless and betrayer and the elephants have no way to evading danger from Gizo.

### 3.1.5 The Functions of Folktales

The folktale serves as a means of handing down traditions and customs from one generation to the next. It is also used to prepare young people for life. Therefore, folktales perform so many functions and important roles in Hausa land. Below are some of the functions of the folktale.

The folktale serves in educating and instructing the children and even the youth. The values and norms of the society are passed down to them, and they get to know what is accepted and rejected in the society. The example of folktales that educate and instruct the children is a tale titled "A leper and a wicked Waziri and a Malam" by Ahmed (1998:45).

> "Ahmed said "the issue of oppressed leaders in the world is not a new story. Wicked leaders and their advisers who push or instigate them to exploit and oppress their subject are common in human society". A Hausa saying goes that "there isn't a wicked ruler but a wicked courtiers", the way and manner this malam coused this wicked waziri to be killed had save not only him but humanity, is a common factor in the history of many societies that if that kind of treacherous people are eliminated, the society is saved."

This tale educates the children about leaders who are accused of being ill-advised by their advisers or other top bureaucrats who siphon money meant for public use. Children should also avoid bad attitude because it will lead them to corruption. The function of this folktale is that justice eventually triumphs and the oppressor inevitably ends up in his own trap.

Another view from Furniss (1997:61) is that "the value of tales is part of a wider cultural movement to revive and strengthen the Hausa language and to rediscover the value of cultural roots, in opposition to the advance of English and Western culture".

This shows that the folktale is a means of conveying conscious and unconscious information to the younger generation and to retain their Hausa language texturally meaningful.

The Hausa folktales are socially relevant to the community, because of the role they play in the society. Folktales help instill proper moral behaviour in children, making them grow up according to the requirement of the community in which they live outside creating sound moral behaviour in children.

This tale teaches children to obey their mothers. Any child who refuses to obey his/her mother's words would see the end of it, like it happened to the girl. Lastly, disobedience in children can be punished in any way.

Another function of the folktale is to help in settling disputes among children who are quarrelling, and also serve as a means of showing wrong word to people who have been wronged. Example, the unsavoury character of Gizo who is harshly contrasted with the sober nature of his wife Koki, who symbolized such virtues as patience and obedience. She accepted whatever her husband gives. She defeats her opponent (land-monitor) in a fight and she refuses to reveal that Gizo is in fact hiding in the corn-bin, when the lion's messenger came to take him away.

Folktales are also used by elders to prevent children from bullying. This is on the basis that the stronger people should not harass weaker ones. This is usually done when passing across messages that are of utmost importance, for example;

"A lion was angry and furious, meets the sheep at the river,
both of them are drinking water. The lion then accused the sheep
of contaminating the water. As a result an argument ensued. And
while coming down from the stream to kill the sheep,
the lion was drowned.

"Rufa'i (1982:88-9), urged that function rather in the manner of rituals of rebellion as safety valves in the maintenance of the status quo, is an interesting one that required further case studies of situation in which political tensions."

This statement is observably clear in an analysis of life and social behaviour of most Hausa people. Tales explain and present life in its entire social sphere. The story educates us to be good, just and humble in society. It forbids us from behaving negatively and make a clarion call to the rulers to treat their subjects equally and justly.

"I learnt how to be respectable and how to keep my environment clean and cook good meal, through the tales that my grandmother used to narrate to us when we were young". (An interview with Hajiya Tabawa 7th June, 2015). Conclusively, the folktale functions in many ways. It helps us to know, to learn and to correct the past mistakes especially about the inner problems of human beings and the right solutions to predicaments in any society. It enables the children to express their feelings about the story they heard. It depicts the emotional attachment and affection between the story teller and listeners. It serves as a forum for both the narrator and the listener to acknowledge the moral lessons learnt from the story. It

helps connect children to the common cultural values of a particular tribe, ethnic group or culture. Folktales are for the enjoyment of every one and have a conversation between our past and our future, which should tell us how to live in the present.

### 3.1.6 Hausa Women and Tale Narration

Folktale can be found everywhere in the world and it provide a vast array (a collection laid out to be viewed in full) of resource for teaching morals and proper conduct some of the oral tales collected from women have been made or adapted into drama like a tale of *(yar mowa da yar bora*) or novels example (1992) African Night entertainment Cyprian Ekwensi)which have added to Hausa women tales popularity.

Folktale are enjoyable but meaningful because they represent human experience, value, and history, thus they can provide both entertainment and opportunities for soul-searching. Although each culture has its particular folktale, there are some resemblances among certain folktales in different societies. Folktales are visual, auditory and Kinaesthetic Some children responsd more to images, some to sounds while others to feelings. Therefore, folktales can be linked with many subjects taught in schools.

Hausa women construct, perform and negotiate their gendered identities through the events of narration as they recall their experiences from grandparents. In Ahmad's collection "women narrators are predominant". This shows that women are the best narrators because they know how to captivate the audience with more than just words. They use gestures, singing, facial expression, and impersonation to arouse the children

attention. Women are more experienced in narrating a story using repetition, rhythm, imagery, proverb and simile. The use of repetition helps the audience remember the important issues. Women play the central role of transmitting moral values to children through telling tales.

Furthermore, performance of women's narrative therefore illuminates the relationship between the individual and society. In Hausa land, old women and brides are usually regarded as popular tale performers because women in fact generally enjoy a more complete leisure than men who usually spend most of the day outside the compound. Ahmed mentioned that "in urban centres mainly due to the influence of 'Malamai" men generally do not participate in tale telling". Although Hausa men still tell stories, probably more so in the Niger Republic and the Cameroon. But in Kano State men do not tell tales except those who narrate over the radio and in formal situations such as the classroom. Ahmed (1986) says men view tale telling an "idle chatter and to be avoided by all good Muslims. This position he credits to the fact that urban, male, public culture frowns upon the telling of such tales" by men. Women tale telling is usually score accepted as the norm.

This shows that the folktale is also viewed as a false story but it remains a media of transmitting moral lessons. Therefore, Hausa women domestic roles have had a profound influence on socio religious conduct in the family and society, and they are the primary story tellers.

Moreover, the tale is an integral part of the cultural life of the Hausa people and it also keeps the community united. Catherine (1991) noted that

> "Tales women are separated and superior, they are highly esteemed in their traditional domain, their heroines are associated with other natural and supernatural figures and they resolve conflict through their womanly expertise in bearing and nurturing life"

They also have the greater capacity for narrating a tale; each tale retold further enlightens the children. Mothers are for pleasure, it is through the tale that mothers inform their children "The point that sexual relationship should be restricted to marriage partners" Wachege (1994:83). Women play a significant role in bringing love and care to the world through tales. Hausa women engaged in many meaningful programms which could bring about development in the country such as significant impact in the political and educational development of this country. However the integrity of a Hausa women is in her marital home, but some women of this time may have gained right and protection as a result of Islamic rules.

Conclusively, moral lessons are taught and emphasized through folktales which have been passed by word of mouth. The most respected women of each community had assumed the responsibility of passing on the culture of the tribe. Therefore, Hausa women construct, perform and negotiate their gendered identities through the folktale.

### 3.1.7 The Nature of Earlier Tales

The folktale is as old as the emergence of men. It has been used as a stool to educate and enhance the life style of the young ones and the community as well. It also serves as a reservoir of early history and culture through myths. The early tale has it's own nature, in respect of the language, style, structure as well the time. The tale is a rich tradition of orature, there are many animal stories and fables which give explanation of history and of events. Abela (2009)

> "time when families would gather around a
> crackling and spitting hearth and granddad and grandma or
> uncle and aunty would delight and captivate the gathering with
> stories passed on to them from their parents and grandparents,
> from time immemorial".

This shows that an African man therefore, had his own way of transmitting culture to the younger ones. Tales are used in tribal family groups in order to teach, to educate, and to entertain the children.

Another nature of the early tale is in the use of language. The language is used as a play element. For instance natural words, idioms, proverbs and songs used in a tale match the children's attainment. Proverbs used in a tale cover almost all aspects of human endeavour. Some proverbs used in the tales include "if the bride refuses to mount a horse then she will not carry a load" which is a wheel of communication, cooperation and

understanding, especially when the mother tongue is used as a vehicle to set the moral tone of children. They learn better and develop faster cognitively as they listen to the tale in their mother tongue. They also adjust, feel protected and accepted by the themes of the story. Again, another example is the use of wisdom. For instance, if somebody is strong, therefore he can afford to be brutal and if one is weak, he must be prepared to use his sense of cunning and flattery. Lastly, the basic tool for the great understanding and enjoying of literature, is language.

Stylistic and structural patterns in the nature of the tale is another element. Plot formation in the early tale may be different from other genres of orature. The difference is in the pattern of the opening formular, the main story and the closing formular. The beginning of a tale set the listeners in motion. The beginning is also in a phrase that is an intellectual formation of incident. Before Islam, the tale end with (*kurunkus kanbera*) this is the end of the story. But after Islam it was (Da *ba dan Gizo ba da nayi karya, dama karyar na sharara muku).* If not because of Gizo i could have lied, even though is a lie. So, this denotes something forbidden in Islam. Children should be aware that a tale is just something false. It was narrated to children in order to learn the moral lesson from it.

In the same vein, some elements which are added to a story to make it both unique and lively in order to sustain the interest of the listeners is the use of wisdom built upon some behavioural denotation of some animals. For instance, the sheep is noted for graft, lion for violence and so on.

The earlier forms of the tale were thought to have been primarily oral and combined with gestures and expressions. The tale introduces the children to African beliefs about different animals. Children learnt lessons by the time they begin to encounter stories as a form of art from the time they grow and acquired good grounding. Bukar (2013) said that "the spell of the dark is necessary to the full appreciation of the stories". All children love a story and gain their first notions of the history of their own land and people from the folktale.

These are observably clear in the nature of early tales. The sessions tale place only in the night time, and mostly in the houses of grandparents and neighbouring old women who entertain children with stories. When there is a new bride, it is common for children to gather in the bride's house at night to play and listen to her telling stories which she learnt from her parents, grandparents and older brides.

### 3.1.8 The Themes of Earlier Tales

At a period when writing is unknown, the oral medium served the people as a bank for the preservation of their ancient experiences and beliefs. Much of the evidence that related to the past of Nigeria, therefore, could be found in oral tradition. These oral literary forms provide a unique and invaluable insight into the cultural life, beliefs, customs, values and aspiration of race examples Sallah festival, Argungu fishing festival, etc. are some of the cultural identity of Hausa people. Those were not borrowed from any tradition thus can never be affected by any western influence. Gusau (2013:6) is of the

opinion that “some of the tales before Islam in Hausa land include the tales *of (Daski da Ridi, ‘Ta kitse’, ‘yar Bora da yar mowa’, yarinya da doddaniya* and so on)” The themes of these taleS teach moral lesson such as respect to elders, helping one another and children should always be obedient to parents.

The theme is the central idea of any literary piece. No literature can exist without a theme. In sum, the themes of many Hausa early tales show reward for virtue and punishment for disapproved conduct. Some themes are on kindness, faithfulness and honesty. A story is told very frequently to the younger ones for entertainment and for didactic purposes. The moral it teaches is that children should not disobey their parents, a theme of a particular importance in early Hausa society and culture.

Another theme of early tale is the historical narrative in form of legends which is generally regarded to be true and to have actually happened. The children imitate the characters. The moralistic themes of the tale is certainly centred on the Hausa value system. A tale has continuity which links the past to the parent. The theme is also based on kindness, faith and honesty.

Hausa folktales are generally didactic in tone. Early folktales are able to present a picture of the human society in which they are told, and it is also a direct reflection of society. Other themes deal with natural objects in the habitat which reflect Hausa cultural belief. Some deal with tricksters and others deal with the production of food.

Other themes include, obedience, mannered and humble life paid off for good children. Children who are maltreated succeed while the favoured ones become spoilt and consequently end up as failures (Ahmed 1997:38). The theme of being rude, one will never succeed in whatever he is pursuing in life. Love and respect for elders, parents and seniors is also a theme in Hausa tale. Moral attribute are stressed in a tale. Attitudes, kindness, compassion and generosity are included. In Hausa, themes are very important especially for girls as they are taught in a tale to be obedient, loyal and faithful to their husbands, so that they win their love, sympathy and mercy. Prudent spending and proper management of the family resource are among the sterling qualities of a Hausa house wife, and also teaches against because the physical ability of a women is usually taken into consideration.

There are some themes, touching on mischief which actually educate and prepare their minds on how to tackle things in life and also become good leaders. For example a tale of a "king who doesn't laugh" the killed people innocently., The themes of these stories are, not to abuse the power or honour conferred on us but, we should not maltreat others. We should learn to respect, appreciate and regard others. We should be careful about the warning, rules and regulations of the society. These are the themes of the early tales which were used to teach the children to live peacefully the society.

### 3.1.9 Characteristics of the Earlier Tales

Characteristics in early tale are very important. It is the background against which the event of a story are built. It include formulars of opening and closing session. The

time, place, and occupation are also included in building up the characteristics of early tales. Also proverbial songs are used to highlight the expression of the character.

Formulars of opening the tale include, it begins with “Gata nan gata nanku” which can be translated as ‘here is my story’. The audience respond by saying “let it come so that we may hear it” indicating their readiness and willingness to listen to the story. What follows next is an exchange of jokes and riddles. After thus engaging the audience to participate, the story teller sets in motion with a solemn beginning, sets the scene, introduces the characters and defines the conflict using all such techniques. The closure of the story is indicated by a moral statement about an issue that was indicated in the body section. The story teller says

> “Off with head of a mouse
> i wouldn’t have lied if not for Gizo
> In fact it was a lie i have been telling you
> Here is a mouse! Here is a mouse!
> He who was frightened the sis would be on him”.

These are the formular used in the early tales.

The period in which a tale takes place is at night after the evening meal. In Hausa land it prevents children from engaging in any work at night. Problems are resolved through recourse to folktales. Bukar (2013:3) said that “I recalled tales by moonlight narrated mainly by my mother”. Indeed it was unusual to tell tales in the day time. The spell of the dark is necessary to the full appreciation of the stories. Occupation is another characteristic of a story which include the daily living of the people, for instance farmers,

hunters, fishermen, and so on. All these occupations are located in the rural areas. Children learn the basic concepts of those occupations especially male children and the female are taught how to take care of the house.

In conclusion, the chapter surveyed different attitudes towards folktales, including types of folktales, functions, Hausa women and tale narration, the nature, the themes and the characteristics of early folktale. This will lead to the next chapter which discusses the nature, themes and characteristic of tales and now a day tale. It will also examine recent folktale and the moral of children.

# CHAPTER FOUR

## 4.1 NARRATOR AND AUDIENCE

Literature is a mirror of a society that reflects the events or happenings of such society. It also deals with man's documentation of various activities that he indulges in his attempt to achieve the goal that he set for himself. Thus, the record of attendances of obstacles he faces in life activities, such as folktales which had been passed from generation to generation. This chapter deals with the nature of narrator and audiences in folktale narration. It also highlights on the themes and characteristics of recent tale. It further examines the alternate sources of morality these days.

### 4.1.1 The Nature of Narrator and Audiences

Tale is the oldest provenance among Hausa people. It is a highly developed form which Hausa people recount parts of their genealogy and local history, only women have the skill and stamina required to chant the lenghty oral literature, (folktale). The women guide, associate and enjoyed reverence as keepers of the people ancient wisdoms and beliefs. Women frequently entertain children (the audience) dramatically providing relaxation and teaching moral lessons.

Women use story to tell others or unlike us because we think that their experience would shed light on the nature of our human existence.

Stories are put according to individual value; women expatiate the stories of men-change to right or wrong, thus this became something else. Just like the work of Frank-Edgar (1911-13) "three volumes *Tatsumiyoyi da wasannin Hausa*" which was translated by Smith to Hausa tales and tradition when it was collected by S.B Ahmed in (1990) is quite different from the real edition. In Northern Nigeria women tales mobilize the children on the importance of culture.

In dealing with the narrator of folktale, the women as narrators gather the children and sit under the moon for tale-telling. The telling of stories is used by narrators (women) to instruct the young and teach them to respect the dictates of their custom. However, achievement in all the fields of knowledge depends on the degree of achievement made in the instrumentality of the stories accepting that women acquire folktale language faster than men and that is why there are more female narrators in the profession of tale telling. Anastasi (1958) studied the performance of the two sexes in various physical and mental activities in studies at school level. She said "girls surpassed boys in subject which required verbal abilities, memory, perception, speed and accuracy". This shows that women consistently surpass in most of the verbal ability. Mothers have greater affection and affinity for their children. As a result, a large body of moral instruction of societal values and norms are preserved for posterity by the Hausa culture. Hausa culture is based on folktales. It centred upon fantastic magical characters of humans and fairies.

With the advent of writing and the use of stable portable media, stories were recorded, transcribed and showed over wide regions of the world. Oral stories continue to

be communicated and memorised, then passed to generations despite the increasing popularity of written and visualised materials in the world.

Ahmed (1986) "reported a tale-telling programme on Kano State Radio presented by a man in which the presenter recited tales sent to him by his interesting listeners. Ahmed indicated *that the presenter has a clear ideas on the constitution of the world of the tale*". He cited many references to cars, telephone, Radio.

This shows that tale telling is widely used in the media. Tale in media may be fictitious with the motive of teaching morals and in some cases they claimed to be true. For example, there is a programme in Radio Kano titled "*Tazomujit*a Tuesday 1:45-2:00pm" is a tale narrating programme. By interview, children and adults are the listeners of this programme, as moral lessons are learnt from it. Minimum standard of NCCE 2015 a curriculum of teaching folktale was designed under oral literature where tales were being considered to be one of the first item to be discussed to the pre NCE student of languages. Therefore, the recent tale has its own nature in respect of the narrator and audience.

The style which the narrator uses in order to build up the element and also being added to a story will make it unique. This will surely sustain the interest of the audience and attain maximum effect as a work. The first style is the opening style formular in which every listener prepares for active participation in a tradition story both in Radio and television programme. The narrator uses voice modulation to attract the emotional

environment of the audience in the narration and they accordingly share the mood in which the story demands. These include appreciation, ridicule, condemnation, sympathy or pity. The recent Hausa tale reflects both Hausa society and western culture which include the use of mechanics of language such as gesture (emotional of the body for instance showing the two fingers symbolizes the equality or intimacy of two things or friends), ideophomic (The narrator initiate the sound of either animal or birds, for example, the cry of a cow mow-mow), expression (the narrator praises some words for example "break a leg" connotatively means a lot of things) and cross voicing (with song the narrator and the audience sing together during the narration to add the attention of the audience) with songs during the narration. For example, the narrator speaks of the actions and characters of animals which represent human faults.

Thus, recently, newspaper, textbooks and media had taken over the place of the narrator. Jegede (2003:12) mentioned that, "most folktales have moved from oral tradition to written tradition such as "The thousand and one night of Arabian night entertainment" derived from Persian and Egyptian folktales respectively" The written form of oral tales are stylistically very similar to the modern short story with traditional roots. Bukar (2013:47) argued that "it is also, in this context a change from the original language of the folktale to a new language" A change from the original language cannot be necessarily a word for word exercise. For instance, in "Suniya da wasanni" titled "Barewa ta auri mutum" the words are "Cinkai kai ikai cinkali kalaya" kwatsa-kwatsami"

and so on. These words cannot be translated in their original meaning, but the narrator will found a way out.

Women as the narrators of tale are the vessels for the tradition of the community which they represent, and they can retain many tales in their memory. Degh (1969:165) stated that "A good memory is only one of the important virtues of a narrator and that close adherence to the text is not in itself a guarantee of quality". The narrators can combine fantastic element with his/her knowledge of the real variety not only from the society but from the world because each has his own contribution to make of wit, satire, elegance, or moralizing.

Therefore, the narrator gives it new features and ardorn it in accordance with its abilities and tastes the domains of its audience. Folk narrators differ in their repertoire, the language and ideological orientation of a text and the manner of the narration. The professional folk narrators played important roles in the development of folktale among all people. Women are memorizers of folktales. They memorize everything verbatim for the story making and deliver it to the audience.

The audience on the other hand are group of individuals who gather together at a certain time (normally in the night time) and place (in a compound or a room) for no focus other than to see the narrator and listen to the stories. (though, some may be doing thing like placing bets, sleeping, side talk, rushing, disturbing, interrupting, asking questions, pushing and so on). That is aware of its self as a group audience for folktale

performance. The audience gives its "permission" to the tale. A social phenomenon convention-'agreement' about what audience will accept – how the stories will be told, different permission is given at different times.

The audience differs in their self image. Sanctity of time and place (for instance how do we behave, what is our roles as audience members while listening), preparation for the event (story) (understanding and sympathy of the characters), inter-react with each other and with the narrator, and the audience prepare and be willing to use his/her imagination for more understanding.

Moreover, the audience preparation and the condition of the teller of story helps the audience to determine the response. Different listeners have different perception of what a story means. A tale has meaning potential.

The audience need concentration: This is the same as rapt and solemn attention, the means of putting the brain on high alert and avoiding all sorts of distractions. The audience needs to thinking along with the narrator (follow the points made by the narrator). And the last one is the interest on the story. Audience need to have interest. Audience needs to listen to them because hearing is effortless that is why we hear noises of a machines or animal that we do not want to hear. Therefore, the audience have to listen and understand the theme of the story.

The audience on the other hand are the most authentic parameter that judge and evaluate the success and the meaning of a story. The audience of recent tale sessions are

usually composed of children and adults. They will likely acquire various attitudes and behaviours as a result of their exposure to folktale. Many tales aims at sending a moral message to the audience, especially the children. Tale telling helps the audience grow up to be responsible members of the society, for future leadership. The moral lesson learnt in some stories helps the audience or listeners to determine the profile of their personality and future path in life.

Thus, the reaction of the characters in a tale determines the reaction of the audience which may either be appreciated, pitied or ridiculed. This can be determined according to the behaviour of the characters. Again, the audience usually points out what they found entertaining in the story and what interested them most. The audience also smiles at pleasing subjects and weeps where necessary. Therefore, the audience should be able to identify themselves with some of the characters in the story because they have a mental justificative of making judgement and analogy between the story. The recent tale has its own nature regarding the narrator and the audience in respect the style of the narrator, the use of the mechanics of languages, the performance evaluation, appreciation and assessment of the audience. The imagination of both the narrator and the audience can rove freely and the exploit of the hero.

### 4.1.2 Characteristics of Recent Tales

Characteristics of recent tales employ certain element or convention that kept people informed about aspect of their culture that might have been neglected due to the

introduction of western education and advancement of printing technology and to hinder the development of local language.

Therefore, the characteristics of nowadays tales can be seen and discussed as follows: - Plot is one of the characteristics of recent tale, and the most crucial part of tale, Aristotle describe plot as "*narration of action and the arrangement of incidents*". Since tale is a fiction then it must imitate an action in the story which is whole and has a beginning, middle and end. The beginning of the story as usual, is in one word, it set the children and other listeners in motion and prepares the minds of the audience towards the event of the story. These mingles the thinking capability of the audience and tension begin to build up.

Another characteristics of recent tale is the setting, it is the background against which the story takes place. A number of elements make up the setting, such as geographical locations of the story. Tale telling takes place in rural and urban area even in the classroom and in the media. The time and period of tale telling is at night but new tales can be narrated at anytime most especially as the nature and lifestyles of the people has changed, they spend most of their time in school and work as well.

In addition, recent tale brings a knowledge of past to present generation and they were informed about the aspects of their culture, which has been neglected. Wide varieties of characters are employed, songs are used in recent tale, modern dressing

replaces the old one because western culture has buried the Hausa culture, for example, plates are use instead of "Akushi". Tales are now recorded for future use.

Lastly, characteristic of recent tale is the coming of Islam. The story telling was discouraged by the Islamic scholars. Ahmed (2002) in his paper titled the position of tales and tale telling in Hausa society view "*with the coming of Islam, participation in story telling was discouraged. Arabs were enjoined to renounce old Bedawi ways including story telling*" tale telling was regarded as fululu (idle talk gossip) which is undesirable and therefore people were enjoined not to participate.

Literature cannot exist without themes. The themes is an expression of the writer's intention, it is the central idea of a text which concerns the central concept in a literary work. It is a statement of a particular idea of subject matter and the abstract concept which is made concrete through the representation of people, action, and image in a story.

Therefore, the most obvious themes of recent Hausa tale lie in its entertainment value. It is in the process of entertainment that the educational values in which the stories are comprehended, appreciated and commented upon in the form of approval or disapproval. In recent tale, the themes usually reflect the present situation, for example the effect of drug abuse.

Other important themes in the recent tales are caring of disease, causes, prevention and control, health issue, drug trafficking, poverty, corruption, cultism, and personal hygiene. Thus, the manner of greeting, family ways of living happened to be the major

themes of recent tales. And looking into it, the context is critically on the modern life situation.

### 4.1.3 The Components of Teaching Morality through Folktales

The way something appears when viewed from a certain direction or perspective and how it appears when construed from a certain point of view. The significant view or description of one's appearance or expression with regard to the situation which enables one to look in a particular direction, in relation to his character can be seen and easily detected from his moral capability. Morality is a product of basic human psychological characteristics shaped over pre historical and historical time by dialectical transaction between what individuals do and what they are supposed to do in the culture in which they live. The sources of morality these days include religion which defines right and wrong, human nature which is the standard of good and evil, secular morality such as consequentialism and free thought, the treatment of the family and the school are also sources of moral knowledge and there is also morality in marital living.

The components of teaching morality through folktales include religion, home, environment, school, family, textbook, and so on. The research has come across some tales that teach the acts of religion and also shows the importance and significance of being a religious person.

Religion as a source of morality is defined as the right and wrong by the rules set forth by God and interpreted by religious leaders with the respective faith. There are

many types of religious in Nigeria but the major ones are Islamic religion, Christian religion and traditional religion. Morality and religions are inseparable children learn morality from the rules governing the religion. These three religion mentioned above are built in the list of do's and don'ts of codes by which their adherents should live. Individuals who are followers of a particular religion will generally uphold that religion's behavioral code.

Therefore, many religions have values through folktale regarding personal behavior meant to guide adherents in determining between what is right and wrong. This include good thoughts, respect the views of others, good deeds, children should tolerate one another, and work together for the progress of the society. These folktales are outlined and interpreted by various sources such as in Holy Book, oral and written traditions, and religious leaders. Children from different religions may derive ideas of morality by the rules and laws set forth in their respective authoritative guides and by their religious leaders. The religions through tales provide different ways of dealing with moral behaviors, for example, there is no absolute prohibition in killing one another which recognizes that it may be inevitable and indeed necessary in certain circumstance in any religious beliefs. The narrator should provide moral guidance and standard of virtuous conduct in other corrupt, materialistic and degenerate world. Just as Moody (1968:2) put it, literature brings us back to the realistic of human situation, problems feeling and relationship. One would agree that it is only when problems are highlighted

through literary works and religious aspect that people are able to react and proffer solution to such a controversial issues.

There are some that teach us how to mingle with the immediate people around us. The people are within our social environment. Although some social rules can be seen, folktale as the result of their reification of customs is seen to be reproductive by being successful. Thus, social intercourse between spouses is usually required and the children should be inform that religion forbids contraception, intercourse during menstruation may forbidden especially to female children. Despite that, there are social factors that cause immorality on the society, which include lack of parental guidance, greed and selfishness are also the major causes of immorality to the society. Children should be aware of these immoral acts other like corruption, examination malpractice, lack of loyalty which provoke sanction, including ostracism, and in war time even more severe penalties. Group destructiveness is also maintained by customs and moral precepts promoting differences from other groups.

The school is another component of teaching morality. This is where the moral can be obtained through folktale. This authority is clear in the treatment of the family and the school as sources of moral knowledge. The image of the family in the contemporary society is ambiguous, for although, parents, siblings and other relative are portrayed as central fact of the child's own moral duties, they are hardly ever portrayed as sources of moral enlightenment. That place has been usurped by the public functionaries of the school itself, making the family the target of moral development rather than the source.

There are some images often included in the school as one of the primary characters. In these images, the school is not only one of the arenas of the child's day to day life, it is portrayed as the source of the child's most elementary articulable moral knowledge, a knowledge that the child proudly carries back to his or her grateful family. A story that illustrate this points is about a girl "*the girl returns from school to find that her mother is preparing food for her father and some of his friends whom he bring home after work. The girl volunteered to help with food preparation and cleaning the kitchen and her brother was sent to go to the store and pick up some things. When the evening over, their father sits with them and commend their behavior thanking them for clearing, preparing and for serving the guests".* The girl said "*This is my duty towards my parents and we learned in school today a great lesson about loving one parents and cooperate with them".* Therefore, the home can truly be the base where the act of tale telling is being done. It is well known to everyone that morality begins at home. So, some parents especially the mothers used to teach their children the aspects of humanity through tales. This research also comes across some tales that teach moral lesson and provide the forum for child cognitive preparation.

Textbook is another source of morality in school. Textbook is used as a moral source of knowledge. It helps to define its institutional context as authoritative. We have already seen that lessons have sometimes been altered in newer textbooks to move away from stories and plays, but this has not been the case universally. It is still an important pedagogical strategy not to set out moral precepts in isolation, but to nest them within an

image of idealized life whether within the family, on the streets or elsewhere. In primary school, textbook is also the sole representative of the state. We read stories in our literature books. Those kinds of tales teach us so many things in our life, how to respect our elders, teachers, seniors and how to acquire knowledge and some certain skills of education. Even in our traditional schools, a child likes to learn moral behavior regarding his entire life through the narrative he heard from his teachers or narrators and also some adventures of the past schools and leaders. For example, the myth of Bayajidda and the Legend of Arabia and so on. All those kinds of stories prepare the child's mind in so many ways like being brave, strong, hearted, well mannered, trustworthy, confident as well as distinguishing between the good and bad going. Therefore, the above points are the sources of moral lesson.

# CHAPTER FIVE

## 5.1 HAUSA WOMEN FOLKTALES AND THE MORALS OF THE CHILDREN

This chapter seeks to discuss the art and its performance. Folktale as a dramatic art, folktales and new media, that is, the advancement in digital, technology, globalization and so on. Others include print materials, western education, film and technological device. Because of the above challenges, women find it extremely difficult to show the traditional way of narrating stories. The chapter further examines tale telling and the morality of Hausa children. It also provides us with Hausa women folktales as a channel for educating the children which include dilemma tale, moral tale and Aetiological tales., These types of tales are discussed and analysis with examples.

### 5.1.1 Hausa Women Tales and Contemporary Challenges

Folklorists and other authors have talked on the form of Hausa folktales, it themes, taxonomy, sociological and its significance in contemporary society. Such scholars include Degh (1969), Lakwasa (1996) Helen (2007) Cole and Mack (1991). According to Roscoe (1981:79)

> "The Nigeria story retrain the didactic nature of the oral tales. Evil does not triumph over good, crime still does not pay criminal activity is of course more sophisticated and urban setting are increasingly popular".

Therefore, there is no reason why the traditional beast allegories should not be worked into the women stories, but writers seem to have dispensed with them. Africa has

thrown aside that convention which guaranteed polite obliqueness, that ensured harmony by not pointing fingers too directly.

The concern of women folktale and moral of children should be committed and astute in the investigation into how the past and the present inter-related in a global village. Culture is dynamic and adaptive to the prevailing social and sociological conditions.

Degh (1969:83) states that "We must, however, stress that such free handling of the folktale tradition is possibly only for the consciously creative story tellers and this only in story telling communities where the traditional tale is not treated as holy unit".

Reacting to the challenge, Hausa women folktales are expected to re-visit the ethical and aesthetic value of folktales in relation to the emergence of the new media. It is expected that improvement in human civilization and unbridled technological advancement will bring about modification in cultural productions. The new media has affected the production and performance of women Hausa folktales, particularly as show in the performer – audience relationship. The performance of Hausa women folktale is now being written and becoming deficient in terms of performance.

Hausa folktales like the informing culture have not adequately appropriated the resources of the new media. The social and technological developments affect aesthetics and the production of Hausa women folktales in the following ways. The first one is, the physical, the visual, and the psychological interaction between the performance of the

folktale how it takes place and the audience are changed in the new media. The performance that registers the messages or the moral lesson the narrator wants to convey to the listeners (children) through tales in the psyche of the audience suffers irredeemable loss in the new media.

In the contemporary Hausa society, children and many adults in the rural and urban centers cannot perform folktales. They find it difficult to recall folktales previously learnt from either their mothers or grandparents because of the poor cognitive base in the folktales culture because of the Western and Islamic education. The dramatic is in the act of performance, Demonstration in folktales in physical setting enhances retention and recall. This shows that literary and cultural arts have responded poorly to the physical and social development in Hausa women folktales.

In the context of Hausa women folktales and the moral of children, folktales are taken as the aggregate of the oral narrative such as legend myths and story that are peculiar to a Hausa culture. This form of oral art is not a new thing to Africa and it has been performing utilitarian functions of entertainment, education and socialization. New media also contributed to the downfall of Hausa women folktales because they are regarded as the means of information, transmission and dissemination that surpasses the oral and the written media.

For instance, the new media include internet, mobile telephone, television and other forms of digital communication. The primary goal of Hausa women folktales is the

change in human society and this change has affected cultural production and consumption of folktales. The Hausa women folktale is seen as the situation in human knowledge owing to the advancement in the teaching of moral act to the children.

### 5.1.2 Hausa Folktales: The Art and its Performance.

The Folktale is a dramatic art. The performer of the Hausa folktales relies on the facilities of the women's voice and body. Performance according to Finnegan (1970) is that "words cannot speak for themselves" one can easily understand that oral literature is any verbal expression, folktales that are passed on from generation to generation and are used to inform, entertain or document socio-historical experience. Therefore, tale serve as source of experience to the society. The main difference between oral and written form is the act of performance by using speech, words, action, sound, gesture demostratoin and so on. The way a performance (narrator) activates and manipulates her voice, body and gesture help to capture and sustain interest of the audience during the performance. There is a mutual collaboration between the woman (narrator) or performer of folktales and her/his audience. There is a skillful mastery of the content and the technique of performance. But Hausa women now appear to lack this formular of relationship in the performance of folktales.

During the performance of Hausa folktales, words, proverbs, riddles, wisdom, song repetition are not formless, baseless and passive. They rather contribute to the full realization of the subject matter and thematic significance of the folktales. The women

folktales rely on the verbal and nonverbal gestures for the purpose of the utilization of words and language aesthetics during the narration. This has been neglected due to the incursion of foreign languages.

In an interview with Hajiya Gimbiya she said that Hausa women folktales are performed within specific spatial and temporal settings. The performance space of Hausa women folktales is physical and social and this justified the significance of folktale in the process of teaching and entertaining the Hausa children. The time reflected in the performance of Hausa folktales is the synergy of now, then and later, with the emergence of the new media, the physical and the social space have been disrupted, due to the inadequate story teller, printed materials, internet and so on.

### 5.1.3 Hausa Women Folktales and New Media

The consequence of all these digital technology, information super highway, globalization and destabilization is the change in the psychodynamic of the women and cultural production. They include the printing press, electronic medium and internet mobile communication inn the form printed anthologies of tales, proverbs, use of radios, tape recorders, television, fax or internet. The issue of mass media is that before the invention of printing press almost all the communication is done in oral form especially the tale telling.

Urbanization is another challenge to Hausa women folktales in the contemporary society. Urban centres are springing up on a daily basis. There is a massive movement of people from the rural settings to the urban centres. Women move to the urban centres to

serve as maids, as for nurses and the selling of oil. The consequence of this is that the convivial gathering of people for folktale performances and communal activities is not easy to come by. Urbanization promotes individualism which is alien to African tradition. This urbanization is also extended to internet communities and other virtual interactions.

Moreover the coming of the Islamic religion has influenced the socio-cultural orientation of Africans generally and the Hausa in particular, Ahmed in his paper on tale-telling in Hausa society stated that

> "Although tale telling was not expressly termed un-Islamic by the Islamic reformers, it was regarded as fululu (idle talk, gossip) which is undesirable, and therefore people were enjoined not to participate. Instead, people were asked to engage in modahu (penegyric) and other literary activities that directly propagated Islam".

This statement condemns some Hausa women cultural practices as being against Islam. In the Islamized Hausa communities Islam comes up with so many programmes like Islamic school attendance, Islamic lectures and so on that make it practically impossible for the traditional performance of Hausa women folktales.

### *5.1.4* Print Materials and Digital Technologies

Print materials and digital technologies are the invention of writing and printing technologies which have negatively impacted on the production and consumption of the traditional oral text. The visual and physical contact between the women narrating and the audience is removed with the advent of technology. Karaye (2002) mentioned that with "*the advancement of printing technology, it was speculated that oral discourse and wisdom embodied within it may gradually be lost as newspapers and books take over the*

*place".* The text is mediated through the medium of the book. This is a shift from oral culture to book culture. The western educated modern Hausa person audience prefers to purchase a story book rather than listen to a narrator.

### 5.1.5 Western Education

Introduction of Western Education to Africans has had considerable impact on some traditional practices. Normally, in the Kano State primary and secondary school curriculum of literature, much emphasis is placed on European literature instead of African literature and European literature based on the wrong assumption that African had no literature before the European incursion on the continent. Ahmed (2002) stated that *"Western types of schools by the British affected tale telling in much the same way as the campaign by Islamic scholars*" in almost all the schools in Kano State especially in the classes, folktales suffer some neglect in the process. Some Europeans that later did the collection of African folktale did so in a foreign tongue (second language) and no relative objective.

Karaye (2002) stresses that "*oral literature were the result of the realization that colonialism is not only distorting indigenous social structure but also likely to hinder the development of local language due to the introduction of western education"*. Most of the Hausa women who are suppose to be telling stories have been westernized and are now fully occupied with a lot of commitment to business, working in government agency, teaching and so on. This also has affected the folktale in Kano State.

### 5.1.6 Film as a Technological Device

Film is another technological device used to disseminate symbolic content to the large numbers. The audience have seen more reality than hearing only, as they watch the physical character in performance who can talk, move, walk and express themselves instead of just listening to the traditional narrator. The film audience's attention is captivated by the colourful pictures that reveal the true picture of life in the mind of the audience. This also caused a problem to Hausa women tale telling. The emotion on and sympathy attached in the film is more than the one attached to the tale story. Again, the film also portrays the rural setting with real pictures of a town-crier who goes about "*piercing the still night air"* trying to seek to attention of people so as to pass a message across. He then beats the hollow metal that make a loud noise to draw people to whatever message he has. And Hausa women folktales can also help the community to appreciate the beauty, life and the tradition.

The social and technological developments have affected Hausa women folktales as contemporary challenges. The attraction of the urban center and new media have all contributed to the decline of the Hausa women folktale so also the advent of printed materials and of digital technology, and of Western education and films. All these are contributing to wearing people away from traditional tale telling by Hausa Women.

### 5.1.7 Tale Telling and the Morality of Hausa Children

Tale telling and morality of Hausa children outline the factors that promote tales, the factors include Hausa women folktale as a channel for educating the children, the moral lesson children learnt from it, the dilemma tale and etiological tale also contribute in the teaching of morality tale telling, as a result regained some of the ground it had lost.

## 5.2 HAUSA WOMEN FOLKTALES AS A CHANNEL FOR EDUCATING THE CHILDREN

Children used to be educated through story telling in their early childhood, during traditional education. Fatunwa (1974:13) observes that "The aim of traditional African Education is multilateral and the end objective is to produce an individual who is honest, respectful, skilled, cooperative and conform to the social order of the day". Education generally is a life of activities which entail passing through learning processes and acquiring knowledge and other skills for positive development. Folktales are generally known to be a source of imparting knowledge to children. Kent (1982:1) believes that "The skills taught and information gathered during the life year of children's Education will serve them for the rest of their school days and will also lay the foundation upon which all future learning will stand, children garner through story telling and other media in these early education". "According to Amadi (1980:92) who claims that:

Folktaless serve many function in African society. In addition to providing entertainment they have certain didactive qualities. They are used to educatt the young, they help to establish social norms".

In Nigeria especially in Hausa society, the women folktales are used to educate the young and the aged. They contain folk's skeptical views about life which are based on observation of people's behavior in the society. In traditional education children learn orality (song, riddle, proverb, folktale, legend, myth and so on) which had been in existence in children since and which they learn from their grandparents and the community as well.

The Hausa women folktale had been commonly associated with the promotion of education and it provides children with interesting and meaningful stories. Most African traditional culture are in the oral form because history was recorded by word of mouth and from generation to generation through storytelling. In Hausa land, children listen to the folktale from early age to adult life. As he grows to reach adulthood, the event of the folktale (such as humanity, gratitude, respect for elders and constituted authority) had entered into the marrow of his/her bones This means that he is firmly rooted in his society's ways of life. This will lead his/her life throughout.

Therefore, every Hausa women tale has a lesson to teach in the narration of the tale just as a tale narrated by Iya Lami (Kumbotso LGA 25/3/2016) The tale is about "*a man his wife and father inlaw"*.

**Story One**

This tale is quite an educating tale, as it teaches the aspect of good living between a husband and wife. As stated, in the tale that the intention of the husband is to divorce

his wife without any reason, but being a respectful and obedient son he listened to his parent advice and obeys their words. The children will learn how to be good in order to successful life in future. And the female child should learn how to maintain the household and how the relationship between husband and wife should be, so that they can live happily. The story shows that in every hardship there is a solution.

Normally the folktale narrator lives in the community with other members of the community. She takes materials for tales from her experiences in the community so the events of Hausa folktale are not strange to her audience, Hausa folktale contain the people culture, world views, norms, hopes and aspiration. Example of a tale narrated by Baba Tabawa (Unguwar Rimi Area, 30/4/2016) which will help children to benefit a lesson.

**Story Two**

Initially, the tale introduces a lazy king who always eats food and lays down on his bed which leads to his sickness. This teaches the children that they should not eat food and lay down immediately because it would cause sickness.

Many doctors came to help him but it failed. This shows that not only drugs can treat all the sickness, but there can be a time one can use logic or experience to treat a sick person as the holy man did to treat the king.

The final result which in fact is the teaching of the story is that the king accepted the holy man's advice. Being the king, he treks from his palace to the holy man's

hut. This story will help the children (audience) develop creative thinking as a natural process through which a person becomes aware of a problem, difficulty or gap in information for which he has no previous knowledge. Obedience and respect are other contribution of his story. Therefore, education consists of spoken stories that are used to educate, instruct and entertain children.

## 5.3 MORAL FOLKTALES

They demonstrate consequence or reward for choices made, proper conducts is rewarded and evil and improper conduct are punished. Most folktales are didactic. Moral folktales are tales which focus mainly on instilling moral behavior. They point to attitudes and effects of behavior. They assert that good behavior is positively rewarded while bad behavior is punishes, truth prevails over falsehood and honesty over dishonesty Paul (1992:13) observe moral tales to be.

> "*Tales told to show that good must be rewarded while evil does not and can not go undetected and unpunished. They teach on why it is not good to be disobedient greedy, lazy and so on".*

Children are encouraged to imbibe good attitudes such as honesty, sincerity, love, generosity, kindness, faithfulness, helpfulness and the like. Some events in the tale highlights good characters, which demonstrates such attitudes and which is clearly rewarded. Such as *"tales from the Arabian nights, the story of Aladdin and his magic lamp teaches a moral that even a child understands"* the message becomes a concrete

reality when his nation finally accepted that money was a problem (From an article in the Lagos, by Fitus Owolabi).

Hausa women folktales can therefore direct the mind of children which should educate them to shun societal vices. Adeyemi (1997:114) refes to moral tales as

> "The tale in this category have their main theme the exhibition of some vice or wickedness such as treachery, theft, greed, cruelty, ingratitude envy, lust and drunkenness. The purpose of the tale in each case is to show a character guilty of this vice".

It is through tales that children and adult known their responsibilities in their society that we should be disciplined, obey rules, allow for criticisms change our bad ways of life adhere to our religious tenets, respect to constituted authority and obedient to values and regulations. Listening to the stories and being guided in the narrative process to learn direct their minds to absorb the moral taught in the lesson.

A good example of Hausa women folktale which teaches moral lesson is as follows by Hajia Iya, it is about "*a friend is he who always support and stand by you in any situation"*.

**Story Three**

The moral lesson of the tale is a promise of keeping and also encourages love for one another. It demonstrates that an innocent person always finds a rescuer when in danger just as the other friend who cannot climbs a tree did. He uses his experience to save his life.

It also teaches that not everyone is worth to be trusted. Talking things over with another is always a great help, just as the friend narrate to the other friend that the lion advised me not to believe a false friend.

**Story Four**

Another good example of Hausa women folktale is narrated in the same vein. The tale is about a daughter, a father and a step mother.

This shows that women are also known in Hausa society to be jealous and envious of their partners with whom they share the same husband together, or step children which they normally hate. A women is also believed to prefer to be the only wife throughout her life with the man. In this case, she may do anything within her power to see that her partner is divorced and the step children are neglected.

In fact, children should learn moral lessons from the above tale. The maltreatment of step-children is devilish and mischivous, children need to be told not to hate, be jealous or envious of one another.

Children should learn that the husband deserves respect and certain privileges from the wives (wife). A wife is also obliged to be sincere, loyal and faithful to her husband. The children are also urged to reciprocate by being faithful to them, as the daughter achieved a reward at the end.

Osefison (1984) in an article in the Lagos, mentioned that

> "it seems that we are in effect promoting, both for ourselves and for our children, is the principle that fear is the only incentive to do good. That without the terror of punishment, virtue can not be. Be clean, say we or be cleaned out. There is a lot that is dangerous in this fear alone cannot cleanse the society, even if it cows the wicked into a temporary retreate, unless the fundament wrongs of the society are first corrected, through a sympathetic and honest confrontation, the messahs of a moral revolution tail in vain".

This in fact is the tone of the story towards making the daughter a hero who used her wonderful talent to recognize the step mother and forgive her, for her conduct.

## 5.4 DILEMMA TALES

Hausa women folktales have the opportunity for various kinds of literary effect which exploited differently in different contexts, and that even when some of the themes are the same the actual tone and impact of the story itself may vary in different areas. Only women folktales have the logic to make stories different in tone. Just as dilemma tale poses problems to the listeners who should often find solutions. These kinds of tales also demonstrate actions that encourage and convey acts of good behavior. It encourages the audience to intellectually examine the issue raised. Women narrate this type of tale to children in order to answer some questions or issues unconcluded, in order to provide moral education and are didactic in nature for instilling good moral training and discipline in children Achufusi (1986:3) in her definition of dilemma tales states that

> "This constitute a large, diverse and widespread group of very lively tales like other African folk stories, they are didactic in contexts, and form and integral part of morals and ethical training in many African societies".

The above statement shows that dilemma tales is authentic parameter that judges and evaluate the success and the problem of a tales. This is were the audience have mental justification making judgment. Again there are questions as to what should happen to an erring character, or what and who should be positively rewarded. How will the conflict resolve. This type of tales throw a tension to the audience.

Furnis (1977) mentions that "Almara (sometime was a kwakwala, Sharpen the brain) he sues both for amusing stories and more specifically for dilemma tale which pose a question for the listener at the end either a moral dilemma or a puzzle which might take some inequity to work out".

**Story Five**

One should love life and not blame it on different issue. One should stop complain of what is not involve.

If you are not able to bear people condition than don't feel compassionate to their suffering, you cannot love everyone including your beloved ones.

The man did everything good just for the sake of the people but the people didn't appreciate it. "Please all and you will please none".

Dilemma types of tale help the children to challenge, debate, intellectual thing and argument within themselves. It also involves human or animal character. Example of dilemma tale can be seen below.

Another tale from Hajiya Asabe who said

"*most of children in this area declare that the most beautiful folktale were heard is during night hour and their men don't use to go out at night may gather including the neighbor children, everybody is happy when some one started narrating a story. There is no night passed without narrating a story. She said women are the most good story teller*"

She narrates a story as follow.

**The tale of white and black stone**

**Story Six**

The tale is a good example of dilemma because most problems do have a solution in, some we just need to think in a different way by using our experience.

The moral lesson here is that children needs to think before solving a problem, and no matter how clever you are someone is more clever than you.

The tale, importantly demonstrate the selfishness and wicked attitude of the money lender. Children should learn how to be sharp inquisitive and wise. The statement show the girl was very sharp, she notice when he was picking up two black stone instead of black and white. Intelligences is God given, and it teaches a lesson, it shows how a mentality of the money lender changes according to the situation.

## 5.5 AETIOLOGICAL TALES

Aetiological tales give explanation or reason for events which are conveyed in the tale highlighting why certain events take place or other thing are what they are.

Some of the themes in this story are aetiological that is to say a tale that explains a cause for example why the leopard as eyes too small for its size, why the lizard nods. The lizard nods because of a bone in its throat put there by the wily tortoise. The example given in this work is "why the parrot has a curved beak".

Paul (1992:12) defined aetiological tales as" *Tale that explain the origin of man, his ancestors, his religion, his life death etc they give answers as to why and how certain things happen or came into being".*

This class of tales therefore gives historical reason on issued witnessed in the present, such as Hausa folktale on "why the parrot has a curved beak".

**Story Seven**

This tale give good example of how the parrot shape his beak

**Story Eight**

This tale teaches patient and honest to one another and one should be grateful. Indeed, man imagined a tale to satisfy the want. Thus, these tale have a want, climax, and solution. This aetiology aspect of the a story is not unconnected with the well know theory that the people of old especially the women use their wisdom tired to give logical explanation to problems that arise in the community.

## 5.6 CONCLUSION

From what has so far been discussed on Hausa women, folktales and the moral of children has find out the components of teaching morality through folktale which include religious, socialization and so on. Religious have value through folktale in determining between what is right and what is wrong. In this respect, women needs to be encourage because they are the channel for educating the children. In the case of new media, advancement in digital, technology, globalization, print material, western education, film and technological device, that is why women find it extremely difficult to show the traditional way of narrating a stories, and it is the contemporary challenges. Clear concepts are of title value if the critical and cultural sensibility of Hausa women folktale is not taken seriously. In Nigeria, especially in Hausa society, the women folktales are used to educate the young and the age and provides children with interesting and meaningful stories. Therefore thesis has come out with new findings, that can be very vital to the moral of children in so many ways.

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## Appendices

### Story One

There was once a man who had quarried with his wife, he no longer thought her attractive or interesting; he considered her a poor housekeeper who was overweight, he no longer wanted to live with her he was so upset that he finally decided on divorce. But before he served her the paper of divorce, he informed his parents for the specific purpose of finding out how to make life as difficult as possible for his wife simply because he hate her.

The parent listened to his complain and then gave him advice; he father said "*I think I have go the perfect solution for you. Form tonight when you get home I want you to start treating your wife as if she were goddess that is right, he continue, I want you to change your attitude towards her completely. Start doing everything in your power to please her, listen intently to her when she talks about her problems help around the house and allow her to be free with you always. I want you to pretend that she's a goddess. Than after two months of his wonderful behavior, just divorce her.*

The man thought it was a tremendous idea, that night he started treating his wife as if she was a goddess, he couldn't wait to do thing for herself, he listened to her as never before, they narrate story for each other at night, they nursed the baby together it was incredible what the man was doing for his wife he kept it up for the two full months. After the allotted time the parent visited him and ask him "*How was it doing? Did file for divorce?*

*Are you happy now? The parent asked all such question in a polite manner. The man reply in surprise "Divorce"? I am not a kid, I am married to a goddess I have never been happier in my life, I'm in fact discovering new, wonderful thing about her every single day. Divorce? Not on my life. The parent it hung up wearing a knowing smile".*

**Story Two:**

Once upon a time, there was a king who was very lazy, he did not like to do anything by he waited for his servant or attendance to serve him, every moment he used to lay on his bed, a time came when he really become inactive. He only eat good, and is sleep made him fatting, so he became that he could not move around by himself he felt sick, doctors where called into treat him, nothing could help him to become fit and fine. The king was a kind hearted and cordial person, all his subjects were sorry to learn about he fat their kind was not well.

One day, the minister met a holy man on the out skirt of the city, while conversing with each other, the man came to know the fact that the king was unwell, the told the minister that he could care the king hearing this the minister face brightened, he arrange immediately for a meeting of the man and king. The man saw the depressed king for a while and then spoke nothing seriously had happened and that the king will be alright. On the next day the treatment will start, he asked the king to come to his hut which was as a distance from the palace.

The king has to come on foot to the hut, the king agree after so many years the king came outside to walk on the road the minister and attendance accompanies him, by the time he reached the man's hut, he was breathless, sweating and uncomfortable. The man came out of the hut noticing everything. He offered cold water to the king, the king fat better, the man brought out iron bowl the size of a football and get it to the attendance, asking his majesty daily morning and evening he had to roll that bowl in the palace round.

The king okeyed to the man and left after fifteen days when the man came to the palace he met the king, he had lost a considerable amount of weight, he was feeling much better and was active. All his sickness had disappeared inspite a lot of wealth, the king was not happy as he was unhealthy "*so the moral lesson is health is wealth"*.

**Story Three:**

Once upon a time there were two friends they were walking in the forest, they known that anything dangerous can happen to them, at anytime in the forest. So they promised each other that, they will remain united in any case of danger. After making decision, they saw a big iron approaching them one of the friend at once climbed a near by tree, but the other friend did not no how to climb a tree. Being lead by his common sense he lay down on the ground flat and breathless pretending to be a death man when the lion came to the man lay on the ground, he smelt in his ear to conform weather is death or not and slowly left the place because lions do not touches death creations.

Now the friend on the tree came down and asked his friend on the ground "*friend what did the lion tell you into your ear? "the other friend replied "the lion advised me not to believe a false friend".*

**Story Four:**

"*once upon a time a daughter lives with her step mother, the daughter's mother had death along ago the step mother has no children of her own the step mother made a jealous of her".*

One day she command the father of the daughter to go and kills her. "*To killer her*."! With a surprise the step mother said "*I give you a command not a statement"* the father asked the daughter to came with him, on their way the father pity the daughter and they sat under a big tree, then the father tell the daughter to found a water for them to drink. The father left before she return-she had no where to go she shouted father! Father!! She started crying.

A spirits appeared to her, they frown at her gut to dare be on that path, she narrated how she dares came into the forest, her action and narration cause the spirits to sympathize with her and helped her. The spirits said "*you are going to remain here until you found a way out"* The daughter and the spirits lives together in peace for a long time.

One day the king was riding on his horse in the forest he saw the girl, the king said to her "*human being or spirit"* she answered "*I am a human being I found myself here on a circumstance"* the kind asked "*would you came with me"* she answered back "*yes"* the

spirits help her by making her the most beautiful and attractive girl ever seen in the town later the king married her and she lives in the palace with the king.

Hence, a bigger came to the king palace begging, the daughter (princess) saw her and recognize her, so she ask one of her maid to bring her in, the daughter asked her "*can you recognize me"* the begger said with respect "*no"* so the daughter narrate her story to the step mother who is the begger and ask about her father, the step mother said "*he death some years ago"* the step mother felt guilty and confuse, she cry, and convince the step mother was forgiven by the princess she was given splendid house and both lives together happily.

**Story Five:**

A man and his son were once going with their Donkey to market. As they were walking along by its side a man passed them and said: "You fools, what is a Donkey for but to ride upon?"

So the man put the Boy on the Donkey and hey went on their way. But soon they passed a group of men, one of whom said: "See that lazy youngster, he lets his father walk while he rides.

So the man ordered his boy to get off, and got on himself. But they hadn't gone far when they passed two women, one of whom said to the other: "Shame on that lazy lout to let his poor little son trudge along."

Well, the man didn't know what to do, but at last he took his boy up before him on the Donkey. By this time they had come to the town, and the passers-by began to jeer and point at them. The man stopped and asked what they were scoffing at. The men said: "Aren't you ashamed of yourself for overloading that poor donkey of yours and your hulking son?"

The man and boy got off and tried to think what to do. They though and they thought, till at last they cut down a pole, tied the donkey's feet to it, and raised the pole and the donkey to their shoulders, they went along amid the laughter of all who met them till they came to Market Bridge, when the Donkey, getting one of his feet loose, kicked out and caused the Boy to drop his end of the pole. In the struggle the Donkey fell over the wall and his fore-feet being tied together he was drowned".

**Story Six:**

Many years ago in a small Dangwauro Village, a farmer had the misfortune of owing a large sum of money to a Village money lender. The money lender, who was old and ugly, fancied the farmer's beautiful daughter. So he proposed a bargain. He said he would forgo the farmer's debt if he could marry his daughter.

Both the farmer and his daughter were horrified by the proposal. So the cunning money-lender suggested that they let providence decide the matter. He told them that he would put a black pebble and a white pebble into an empty money bag. Then the girl would have to pick one pebble from the bag.

If she picked the black pebble, she would become his wife and her father's debt would be forgiven. If she picked the white pebble she need not marry him and her father's debt would still be forgiven. If she refused to pick a pebble, her father would be thrown into jail.

They were standing on a pebble strewn path in the farmer's field. As they talked, the moneylender bent over to pick up two pebbles. As he picked them up, the sharp-eyed girls noticed that he had picked up two black pebbles and put them into the bag. He then asked the girls to pick a pebble from the bag.

**Story Seven:**

Once upon a time, when birds and animals spoke the same language, there lived a man called Tanko he was a king. He and Parrot were very good friends.

Parrot was a powerful bird. He had such great force that could pull down trees that stood on his way. He could also fly at great speed. Parrot by that time had a long, straight and sharp beak.

Parrot built for himself a beautiful house with red feathers that grew on his tail. The house was so beautiful that everybody liked it and they always visited the house. Tanko liked very much the beautiful red feathers that grew on Parrot's tail. His liking for the red feather increased every time he visited Parrot in his house. On day, Tanko told his friend to give him the beautiful house. 'My friend, I like this your house, I want to use it to decorate my palace. It is such a beautiful house'. Parrot could not give his house to

anybody because he liked the house very much. ‘Your majesty the king, I cannot give my house to anybody. I like the house too. You can ask for any other thing from me, but not this house’, Parrot told him. Tanko was disappointed. He thought of how he could remove Parrot’s house in his absence. He knew Parrot was a powerful bird and he could not force him to give the house to him. Other people that liked the house had also come to beg Parrot to give them the house as Tanko did. At this moment, Parrot knew that the house was no longer safe and that it could be stolen by any of the many people that had come to bet for it. He decided to ask Frog to keep watch over the house anytime he was away from home. ‘My friend Frog, I want you to help me to do a job’, Parrot told Frog. ‘What is the job?’ Frog asked.

‘You know I am not as powerful as you are. I may not be able to stop the men from taking away the house when you are not in. if I shout, my voice is high enough to be heard a long distance away. But I may not be able to call you to come home to drive away the enemy’, Frog told Parrot. ‘Do not worry, if you agree to keep watch over my house, I will give you a whistle. Anytime you blow the whistle I will hear wherever I am. I will fly home to drive away the enemy’, he told Frog. He gave Frog a whistle to blow anytime he saw people trying to remove the house. One day, when Tanko knew that Parrot was away from his house, he took his men and went there to remove the house. Frog was keeping watch over the house. When he saw the men coming from afar, he quickly blew his whistle. Parrot heard the sound from a long distance and quickly flew home with great speed and force. The force was so great that all the tress on his way were

pulled down. Within a short time and before Tanko's men could remove the house, Parrot was by his house. The men, seeing the force at which he was coming, were afraid and ran away before they would be attacked by him. They could not take the house away that day.

'They will not be able to take my house away when I am around', Parrot assured Frog. 'Do not forget to blow your whistle any time they come back', he told Frog. Tanko still wanted the house. He went with the same en at another time when he knew that Parrot was away from the house Frog, as he did the first time, blew his whistle and Parrot came immediately to attack them. They ran away the second time without being able to remove the house. But Tanko did not stop at that. He wanted to try again. He then called his men together, to make a new plan.

'My friend Frog like eating mashed beans. This should be cooked, mashed, and filled into his whistle. Any time he wants to blow the whistle, the mashed beans will not allow air to pass through the whistle's hole to give any sound. The mashed beans will get to his mouth and he would start to eat them. Before he finishes eating the beans, you would have taken Parrot's house away', Toad advised them. Tanko and his men went and cooked beans, fish, and mashed them together to make it taste nice. With the help of Toad, they filled mashed beans into Frog's whistle before they went the third time to remove Parrot's beautiful house.

As Frog saw the men coming to remove the house, he took his whistle and blew air into it, hoping to call Parrot home. He did not know that the whistle's passage had been blocked with mashed beans by his friend Toad. 'What is wrong with my whistles? It cannot produce any sound again', he said to himself. He saw the men coming nearer to the house with tools to remove the house. He blew more air into the whistle again but to his surprise no sound came out from it. As he continued to blow air into the whistle, he suddenly felt the taste of mashed beans in his mouth. He had never eaten any food as sweet as that before. The started eating the beans as it came in bits to his mouth and stopped blowing the whistle.

'They played a trick on me and filled my whistle with mashed beans. I blew it several times but no sound was heard', Frog explained, showing Parrot the remains of the beans that were dropped from the whistle. Parrot was not happy. 'I will take my house back with force,' he said. He flew with all force to Tanko palace. When he got there, he found the entrance door locked. It was made of wood. He broke the door with his beak. He reached the inner entrance door which was also made of wood. He broke it with his beak. He looked at everywhere inside the palace except one room which had an iron door. He could not enter the room as the door could not be easily broken like the wooden doors. 'My beautiful house would be kept inside this room, with an iron door, I am sure', he said to himself. 'I will break the door,' He started to his the iron door with his beak but he could not break the door. He continued to hit the door until his sharp and straight beak

started to bend. Parrot was not only unable to break the door and take his house back, but his beak was bent. This gave Parrot the curved shape of his beak.

**Story Eight**

A tale title “the murder of a Richman” “Malam Tanko was a richman and bad tempered old man, he was too miserly to give out anything to the beggars, and was no friendly to anyone. His only hobby was counting his money no one was very surprised when his body was found in his shop, he had been stabbed through the heart” the result of the in morality is that he had a bad temper, he was miserly to help and he was always unfriendly to people, the children should learn a lesson and avoid all this type of behaviour.