

# The Mother and Mother Tongue: Yorùbá Language Identity and Maintenance Strategies through Women's Involvement in Folkloric Performatives

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## Abstract

This paper examines the roles of women in the maintenance of the ethnolinguistic identity of the Yorùbá people of Southwestern Nigeria. Language endangerment and subsequent shift from the use of the language, especially among the younger generation is a contemporary issue which calls for home and intentional efforts towards preserving the Yorùbá ethnolinguistic identity and ensuring its passage from generation to generation. It is worthy of note however, that women in the Yorùbá society continue to contribute their quota to the maintenance of the Yorùbá language and cultural identity through various avenues; such that they play vital role as the first teachers of their children through folkloric performances. Although the changes experienced in times, shows that folktale performatives have gradually moved away from the traditional moonlight tales especially in contemporary urban communities, to a new setting. The Yorùbá women still continue to engage the broadcast media (radio and television programmes) to disseminate folktales within the Yorùbá culture and thus promote the language. The involvement of women in the utilization of folktales through the broadcast media and the dominant use of the Yorùbá language during the broadcasts teach morals and also serve as strategies for the maintenance of the Yorùbá language, culture and identity. This is because Yorùbá folkloric performatives have been a vital means of indigenous language preservation especially among minority ethnic groups. Narratology theory was adopted as the framework. Data for the study were obtained from the programme charts of five private and government-owned radio stations in Òṣun State. Content analysis was done to highlight the number and nature of the programmes involving women as folktales, story tellers and how they contribute to the maintenance of the Yorùbá ethnolinguistic identity and preservation of the mother tongue.

**Keywords:** *Mother Tongue, Identity, Yorùbá Ethno-linguistic Identity, Social dislocation, Yorùbá folkloric performatives, and Women*

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## 1.0 Background to the Study

Identity is central to human endeavours. It is what makes the individual or a social group unique. Edwards (2009) notes that the word 'identity' was derived from the Latin word "idem" which means, the "sameness of an individual at all times or in all circumstances...the fact that a person is oneself and not someone else." Individuals have their own personal features and characteristics which distinguish them from others. Chew (2014:51) opines that "identity is used as an umbrella term to describe a person's expression of their individuality or affiliation to a group. Some identities are individual while others are more expressive of social or group membership". In other words, 'identity' could be individualistic in nature as well as based on social groups. Identity is who a person is, how he sees himself and the group he identifies with. Identity seems to be dynamic and could be multifaceted, hence the tendency for people to possess multiple identities.

**Identity:** Identity has a strong relationship with language. Chew (2014) asserts that "language is the key factor which defines, erects and maintains (or eradicates) social boundaries that exclude those who believe and behave differently". This shows that a people's identity is often tied to their language. The place of linguistic identity cannot therefore be relegated to the background as language shift often seen as identity shift. Olosa (2019) opined that beyond the primary role of communication, language plays a critical role in the construction

of identity, either in the way people identify themselves or the way they want to be perceived by others. As a result, individuals, social groups and ethnic groups who place high premium on their linguistic identity make conscious efforts to maintain their mother tongue and ensure its successive passage from generation to generation. But is Yorùbá an endangered language? Fabunmi and Salawu (2005) raised this germane question and critically examined the danger associated with the declining use of the Yorùbá language and attachment with the Yoruba culture especially among the younger generation. The study which contends that the concept of 'language death' has laid "its grappling muscles on the throat of the Yorùbá language". It therefore recommended an urgent need for positive attitudinal orientation towards ensuring the proper maintenance of the Yorùbá language. A language is said to be endangered when there is a gradual shift from the language to another language. In a multilingual setting like Nigeria, one of the languages available at the disposal of the people usually seems to be dominant over others. This happens when a certain level of prestige is attached to one of the languages. The language with the higher prestige usually becomes the dominant language, as members of the multilingual society tend to shift towards the dominant language. In such a setting, the speakers of the language with the less prestige continue to reduce or the speakers continue to limit the usage of the language to particular domains as days go by. At this point, the concept referred to as 'language endangerment' is said to begin to happen. When a language is endangered, there is a language situation which leads to language loss for the less used language, especially among the younger generation.

Fishman (1991) identifies social dislocation as one of the causes of language shift. According to him, this occurs when members of a speech community seem to be socially disadvantaged and stigmatized. Usually, the stigmatization arises probably due to their low-income status or a sense of inferiority complex. According to Fishman (1991), when members of a speech community develop a negative attitude toward their culture and language, there is a sense of social dislocation from their language and as a result there is a gradual shift away from the language to another. English continues to dominate the Yorùbá language in Southwest Nigeria. English has been a means of convergence in a multilingual country like Nigeria. Language endangerment and subsequent shift from the use of the Yorùbá language, especially among the younger generation is a contemporary issue which calls for home and intentional efforts towards preserving the Yorùbá ethnolinguistic identity and ensuring its passage from generation to generation. One way through which the Yorùbá language and identity can be maintained and handed over to the younger generations is through folkloric performances especially by mothers who are the custodians of the mother tongue. This is what this study seeks to explore.

## 2.0 More on the Keywords:

**Mother tongue:** By this term, the study refers to the dialect of a community or the common language of an ethnic group of people often engaged in communication by the children, adults, or an individual person within their setting. A child or an adult may be exposed to such dialect in use from birth or the child grows within a community in such a way that the language becomes the first language of use to him/her at a given time in his/her life.

## 2.1 Yorùbá Ethno-Linguistic Identity

Identity is simply the means, style or form through which an individual, a folk of people in a community or a group of ethnicities are recognised. This can be through language in use, the mannerism, religion sets, behavioural pattern or cultural uniqueness that such group of people are general associated with. Most often than not, these has to do with their ways of life, which is other way called culture – a way of life, and how people behave.

In reference to the expression Yorùbá ethnolinguistic identity, as engaged in this paper, it simply communicates the relationship of Yorùbá language and culture of a group of people, and by way in which they are culturally identified with, and within their recognized language in use. The Yorùbá sub-ethnic groups are many and widely spread round the southwestern Nigeria (Oyelaran, 1984). Also, the Yorùbá people are coincidentally known to speak Yorùbá language. Generally, by broad classification of their language, they have varied forms of dialects which differentiates these sub-Yorùbá ethnic groups; and this variants marked by the Yorùbá dialects that they speak, informs what they are identified with. The Yorùbá spoken dialects and other factors of socio-historical forms and structure informs their identity; and the names that the ethnic groups are recognized: Such as in Ìjẹ̀bù, Ègbá, Ọ̀yọ́, Ìgbómìnà, Ilé-Ifẹ́ and when the Ìjẹ̀sà, (to mention a few) people speak different dialects. The aforementioned ethnic groups among the Yorùbá people are basically identified by their dialects within the general Yorùbá language. Coincidentally, considering the behavior of the language of the aforementioned people, the general name of their language is called Yorùbá language, yet the people are

identified with their dialects and specific unique culture even though they are categorized as same Yorùbá people in general.

This study intends to see through ethno-linguistic survey, the attitude of the Yorùbá people, in relation to their manner of language usage, especially in Yorùbá folkloric or folktale performances in their cultural ways when teaching their wards. It is observed that within the Yorùbá culture, folktales forms a unit of tools in use for teaching language, culture-ethos and for language preservation. The behaviour of the users of the Yorùbá language while engaging their children, is such with a mannerism that the dialects of these ethnic groups are found sometimes dominating the performatives. Consciously or unconsciously as the dialect or the general (standardized) Yorùbá is employed, the language becomes a tool in the hands of the folktales performers, and their children also master the use of the dialect or the language in use.

### 3.0 Research Methodology

Narratology theory was adopted as the framework. This is suitable for this study as the theory is hinged on the fact that “narratives are found and communicated through a wide variety of media- such as oral and written language, gestures, and music” (Britannica.com). The foundations of the theory could be traced to Vladimir Propp (1968) which created a model for the narration of folktales based what was termed seven spheres of action and 31 functions of narrative. Propp (1968) identified the division of tales into three, namely, tales with fantastic content, tales of everyday life and animal tales. It however showed that folktales usually ascribe identical actions to persons, objects, and animals.

The data for the study were obtained from the programme charts of seven state government-owned and two private radio stations in Òṣun, Òyó and Ondó states. The private radio stations are Unique 103.1 FM in Ilésà, Òṣun state, Àgídìgbò 88.7 FM in Ibadan, Òyó State and Crest, 106.1 MHz and 91.1FM in Ondó State. The seven state government-owned are: (1), (2), (5), (6), (7) and (9) in the list below.

#### 3.1.1 The Sampled Radio Stations and Justifying Factors

It must be emphasised that several radio stations, both regular and online broadcasters are quite handful in existence in Nigeria and in particular, within the selected Southwestern states where our focus for this study emanates. However, for the purpose of the space affordable to us within this paper presentation, we surveyed round four states, selecting nine regular and popular radio stations where Yorùbá language forms the major medium of their broadcast. The programme charts were broken down to the programmes involving women as presenters. In order to get an understanding of how women now utilise the broadcast media for folkloric performances, content analysis was done to highlight the number and nature of the programmes involving women as folktales and story tellers and how the folkloric performances contribute to the maintenance of the Yorùbá ethnolinguistic identity and preservation of the mother tongue. Most of the programmes involving oriki presentations were explored for analysis.

The basic justifiable essence of the selection of these radio stations is the focus of the content of their programme chart, which showcased our interest for this research, and that programmes featuring *ààlò pípa* or segment for tales or Folktales presentation. The third factor of interest to this research is that we focused on radio stations where women or the feminine gender are the one directing or presenting the *ààlò – orí rēdiò* (Folktales on radio) as popularly referred to by children and people for its broadcast. The entirety of the radio stations we explored within the Southwestern Nigeria are:

1. Orísun 89.5 FM in Ile-Ife ➡ Òṣun state
2. OSBC 104.5FM, Ile-Àwíyé in Òsogbo ➡ Òṣun state
3. Unique 103.1 FM in Ilésà, ➡ Òṣun state
4. Àgídìgbò 88.7 FM in Ibadan ➡ Òyó State
5. BCOS 98.5 FM, Basorun in Ibadan ➡ Òyó State
6. Radio Nigeria in Ibadan ➡ Òyó State
7. Àdàbà 88.9 MHz in Àlágbaká in Àkúré, ➡ Ondó State
8. Crest 106.1 MHz and 91.1FM, ➡ Ondó State
9. Tiwa-n-tiwa 106.5 FM Lagos in Àgìndìngbí ➡ Lagos

Following from the factors for the selection of aforementioned radio stations, we observe their podcast and broadcast are handled by the feminine gender in most cases. Some of the radio presentations were linked to facebook, Instagram and Reels as part of the trending modernization context for larger audience and for a more

global outlook of the broadcasting station. In fact, their presentations apart from folktales allowed for other socio-cultural content and themes which calls for the use of Yorùbá language, where the audience also contributed by calling in, or sending “Likes, Loves,, emojis- *Mo fẹ̀ràn rẹ*, *Mo gbà fún yín* and other positive or negative expressions, depending on the mood of the presentation”. The various presentation mood and charisma of the presenters in most folktales that this research documented can thus be categorised as a way of strategically maintaining the use of the language, as the listeners and the general audience either listening or watching enjoys the presenters vibes and her stories and *oriki* chants.

We considered examining the advantages of the digital presentation which the online broadcast allows, this shows that most radio stations have transformed beyond the local base of their establishment as regional or community broadcasting radio stations; but they are heard almost simultaneously by a huge ammont of audience. Also, any audience who is not available as at the time of presentation of a folkloric presentation, such folktales performances, can later be accessed by the audience, in such that the audience or listeners now have the freedom of playing back at their time to listen to such podcast over and over again. Through this means, youths are able to learn conveniently the language in use on their own, and they are free to pass comment or answer questions to check their knowledge retainance strenght. In fact, they are able to check record and transfer the knowledge easily with their friends who is even more farther than where they are in their comfort zones.

As part of the advantages to the radio stations and the opportunities to the feminine presenters is that they are now oppurtuned to travel outside their home based location, and still be part of the team leading or directing broadcasting programmes for most radio or (TV stations in some instances). A typical example of the good spread of Yorùbá language radio broadcaster across the borders is that of Heritage Station online and Agídigbo radio team whose home base is in Ibadan, but is/they are now more of a global broadcaster, seen in London, using Yorùbá language as a medium of communication to their larger audience, documenting and managing the use of the language indirectly. (see <https://www.facebook.com/share/v/Yti58adLwjRgtjV/?mibextid=Le6z7H>). This is not to say, that this team is the only one as such but as part of the radio stations we surveyed for this study.

#### 4.0 Folktales Performatives: Types and Methods in Use

It should be reiterated that folktale performatives are a unit of cultural items that the Yorùbá people enjoy, and used to showcase their culture and cultural belief system. It has two types- *ààlò Àpagbè* and *ààlò àpamò*. The beauty of the two types lie in the format though which each is performed. The *ààlò àpamò* comes narrated in short, precise but very trickish form such that a listener who is not sharp, brilliant and conversant with the environment may not get through the question and answer modes;- which the performative ends with. The *aalo àpamò* often requires an answer which in a form, quickly task the brains of the youths participating in the performance. While the *ààlò àpamò* is often set to task the brain and the brilliancy of the younger-listeners, it is also to sensitise the younger participants about things around them, rules and acceptable mores in the society. Sometimes, the folktales is all about a non-living things (stone and the spirit) or about the human-parts, the human body-make up and attributes of people (see Ajayi, 1980). It must be emphasised that in this type of folktales, the youths are often exposed to the socio-cultural mores or their society, and their immediate environment at large through short, precise and folktales of this nature.

The second type of *ààlò*- folktale called *àpagbè* comes often with some appealing full story of a supposed living being, young girl, queen or a spirt of the *iròkò* tree, and the narrative is infused with some interesting songs to attract the listeners. Sometimes, the narratives is embellished with activities so evolving that the listeners are forced to listened to the end of the story before ensuing the knowledge intended to be passed unto them (Babalola, 1985). This study observes that the narrative mode of *Ààlò àpagbè* is performed in such that the listeners are encouraged to serve as active participants, they co-sing the enlivening songs in the narrations with the narrator of such folktales. In essence, the *Ààlò àpagbè* is rather more engaging with use of words to craft the scenarios in the narrative with imageries, while act of mimickery and emotional feelings are attached. This type of narrative involves sometimes animals, and human beings as seen in *Ìjàpá àti àwon èrò ojà* (Tortoise and the market people) and *Ìjàpá fì ogbón èwé fẹ́ omo oba méta* – (The Tortoise cunningly married three princesses). Sometimes, the folktale involves only animals which are portrayed as living with all human attributives as evident in *Ìjàpá, Èkùn àti Obo*- The Tortoise, Tiger and monkey). The nature of the folktale is such that the story could be woven round a Tortoise, a dog, a farmer and the royalty or the entire people in a town as found in the folktale of *Ìjàpá, Igbá and Ágbò* ( Tortoise, Calabash and Ram), *Ájá àti ijàpa lóko Ágbè* (The dog and Tortoise in a Farmer’s farm ). In some cases, the tortoise may co-occur with other animals only as seen in the folktale of *Ìjàpá, Èkùn àti àwon eranko miiran*- (Tortoise, the Leopard and other animals) and so on.

## 5.0 Women, Yorùbá Folkloric Performatives and Transformative Behavior

Reflecting on the women's voice and images in foltales, and fairy tales, Al-Barazenji (2015) reviewed works of feminists scholars on fairy and folktales. The scholar draw attention to their angles of analysis, and on content of themes reflective in folktales. His work explores scholarly works dated back (1891-1960,- Zora Neale Hurston, and 1930 whose documentation of the African American folklore and traditional tales of the Blacks, and her novel *Mules and Men* (1930) as a treasury of black American's folklore and Negro folklore. Mention is made of *Mules and Men* (1930) who express the accessibilités given to women and such encouragement to female writers and which actually enriched literary genre with folk stories.

Al-Barazenji's (2015) concerns himself more with views of feminists' researchers on content of folktales, and perception of woman's role as storytellers. Summarizing his view therefore, this researcher observes that the submissions of scholars reflect that the writers of tales and folktales engage the tool to change people's perspectives about several issues. These issues cut across element of timidity, fear, weakness, jealousy, royalty, assault, wickedness and fame. In our view, the fact that people have also commence writing tales and fairy stories in books for readers' enjoyment or for whatever purposes remains an applaudable step. In fact, the writing, in this researcher's view is what assisted the easy and positive transformation of orality systematically to digital presentation form, which is enhanced through various forms of technology in recent time. With the advancement of technology now, people enact storytelling more with elegance, managing space, and strategically preserving the culture.

Most of the tales might have being forgotten, because the elders who can narrate stories to the younger ones as in the past times are fast fading off, while the younger generation who are interested in the same narrative techniques lack the methodology of rendition. As Gerald ( ) opines, the narrative techniques of any story informs its acceptability and interest sustainability. So, the emotional reflections, the mood and tone of presentation in the narration of the women or gender folks sometimes encourages the listeners. Our observation that some who have the gift and talent to narrate stories in recent times often do not have content to retold. This is why the publications of books on *àlò* by Àjayí (1980) and Babalolá (1979/1985) retains its validity for consultation by people who may want to perform folktales. The various forms in which folktales comes into being, is either through an Ifá Priests, or through an aged man or woman (Agbaje, 1985). Most of the folktales are culled from Ifá corpus. As far back as 1946, Marina Warner in her study (1994) points out that women have a role in rising their voices in storytelling. So if women are engaged in the art, and performatives of folktales in recent times, it is a confirmation of their motherly role, putting some active spices in the manner with which they convince youths to see the truth and realities in fairy and folk tales.

In this research, we discovered that the Yorùbá folkloric performatives such as *oríkì*, both folktales types - *ààlò àpamò* and *ààlò àpagbè*, moonlight performances and other orature in these category have somewhat shifted away from its mode of operandi. The forms and structures which these performatives take in the very indigenous time and about five years within the Yorùbá setting has transformed with a new face-lift. The transformation is observed clearly taking place from the performers, and to the audience both on radio and on other social network. Although these behavioural shift has both positive and negative effects on the inward and outward values on Yorùbá culture when evaluated. This is not unlikely happening to the other ethnic groups beyond Yorùbá people as this is also evident that literature and performatives of other nations also feature prominently on social media and radio outlets.

However, the alarming rates of the negative effects and intra-cultural attraction that the paradigm shift from grassroots to media vibes on these performative, the positive effect of it can be itemised. One of the very positive effects of bringing the performances of folktales to the new technology space is the fact that more listeners are garnered, more active learners are wooed while more critics are at work. It is also so interesting to note that in the contemporary age, folktales and other Yorùbá performatives are now tools in the hands of the presenters, performers and social media engagers who make use of the Yorùbá language to present programmes online for economy boosting. Although while some are not able to flow with the use of pure undiluted Yorùbá language in the narration of these folkloric performatives, they use a multi-variants text of Yorùbá for the awareness and promotion of the culture and ethics indirectly. Far beyond the size of the regular audience that the performatives of Yorùbá folktale now attracts is worth mentioning for documentation. This is to say that the media outlet has given a wider coverage to the promotion of the language use, while indirect digital documentation which the media is able to ascertain is also a plus to the angles at which Yorùbá language is being promoted.



## 6.0 Women as Systematic Teachers on Radio

To ensure a significance finding, Margaret Mills (1946 -) studied the relationship between gender and storytelling, she observes that men tend to tell stories about fellow men while women tell stories about women and men without any form of restriction. Taking a cue from the findings of Mills, our observation is that the women who presents folktales on radio or online to enliven the art of storytelling in this context or research are not restrictive to animal or particular gender's narratives. Generally, both gender - men and women are found on radio and television as presenters of one programme or the other and they engage in the art. For instance, Faleye's (2009) research on Orisun 89.5 reveals the various types of programmes running on the station with different segments of educative, entertaining and informative programmes. In furtherance of Faleye's (2009) documentation, relevant evidences are shown, which in her view confirms the radio presenters and the radio station as the pillars of Yorùbá language promoters as far back as the date of its inception, in Ile-Ife; for engaging more of Yoruba language-based programmes. Her findings also corroborates She examines the relevance of the educative programmes and the anchors of such programmes which shows that the presenter and manner of presentation employ by the anchor of program also adds value to or dislocate listeners from the message of the programme.

In our current research, our observation is that the women or feminine gender who performs folktales on radio, or online outlets add lots of value, indirectly maintaining the use of the Yorùbá language. In spite of the situation of the country, and stress to bring the minds of computer-age youths together in the studio, by the constant effort to gather these youths together, by making efforts to associate the retelling of the animal and human stories in a more realistic and lifelike manners; such that the young ones listening visualize the images of these animals and other characters in the tales as being real, these women presenters are best classified as teachers, and mothers in the native context who strategically promotes the Yorùbá culture and the continuation use of the language. In fact, of analysis of what Orisun FM radio station presents. , ers of broadcast for enjoyment, knowledge filling and for or broadcast. In fact, the nature of audience to these performatives have also drastically changed. So, one can say that the Yorùbá performatives are also conforming with the trending some nomenclatures given to renditions or performances of folktales where the dialects of some ethnic groups of the Yorùbá is performed either on radio, in classroom or at folktales are referenced, especially when it particular dialects of Ijèsà is used for instance. This is called *Àlòlò Ijèsà* (Ilesanmi, 2009). In some instances, *àlòlò Igbómìnà* (Igbómìnà folktales ) or *Àlòlò ní èdè Ifè* (Ifè Dialectal folktales), and with a mind to enable us see the use of the language and dialect within the culture, as well as what the dialects and Yorùbá language in general can achieve as a form of the peoples' identity.

The Yorùbá are At times, the leading character who may be the hero or Heroine of the tales may involve its family which informs that the Yorùbá folktales teaches a number of human values, norms, moral and very didactic in nature. In essence, youths and sometimes the adults listening to these narratives do not just enjoy themselves, but they learn how what organogram, family structure and the expected values of the Yorùbá culture rewires or involves. could be the and nd these are also transfered to the younger ones to enjoy and learn through the embeded stories woven round some characters which can be both human and animals or sometimes purely animals.

## 7.0 Folkloric Performances and Language Maintenance

Folklore is considered as the body of traditional beliefs and knowledge which is passed on from generation to generation often through word of mouth. Folk literature is defined as:

...the lore (traditional knowledge and beliefs) of cultures having no written language. It is transmitted by word of mouth and consists, as does written literature, of both prose and verse narratives, poems and songs, myths, dramas, rituals, proverbs, riddles, and the like. (www.britannica.com)

The above definition brings to the fore the fact that folklore or folkloric performances are clearly embedded with oral traditions, oral history as well as oral fables and legends. They are usually conveyed orally and contain exciting stories which inherently pass on several life lessons to children in a relaxed atmosphere. Folkloric performances include songs, poems, stories, etc which provide avenues for the older generation to transmit their traditional beliefs and history to the younger generation.

Folktales have been a vital means of indigenous language preservation, especially among minority ethnic groups or among migrant contexts. This is the case for the Mekongga people in Kolaka District, Southeast Sulawesi province, where folklore and oral literature serve as a means of regional language preservation (Suraya et al, 2021). Also, Nwagbo (2015) noted that among the Sierra Leonean refugees in Oru Camp, Ogun State

Nigeria, local folk games offered little children the opportunity to use their indigenous languages thereby exposing them to their culture and identity. Furthermore, among the Hausa in-migrants in Ile-Ife, Nigeria, the use of Hausa as the language for storytelling and folktales served as one of the language and identity maintenance strategies which helps in the sustenance of the Hausa language and culture in Ile-Ife despite being far away from their native lands in the Northern part of the country. Through the medium of telling stories or folktales in Hausa, the older generation of the in-migrants can pass on to the younger generation the Hausa sociocultural and ethnolinguistic identity (Olodude, 2024).

This paper examines the roles of women in the maintenance of the ethnolinguistic identity of the Yorùbá people of Southwest Nigeria. It is worthy of note however, that women in the Yorùbá society continue to contribute their quota to the maintenance of the Yorùbá language and cultural identity through various avenues; such that they play vital role as the first teachers of their children through folkloric performances. Although the changes experienced in recent times, show that folktale performatives have gradually moved away from the traditional moonlight tales especially in contemporary urban communities, to a new setting. The Yorùbá women still continue to engage the broadcast media (radio and television programmes) to disseminate folktales within the Yorùbá culture and thus promote the language. The involvement of women in the utilization of folktales through the broadcast media and the dominant use of the Yorùbá language during the broadcasts teach morals and also serve as strategies for the maintenance of the Yorùbá language, culture and identity. This is because Yorùbá folkloric performatives have been a vital means of indigenous language, culture and identity preservation.

## 8.0 Conclusion and Recommendations

In this study, it is clearly shown that issues of identity is paramount and central to human endeavours. We research into the folkloric, folktale performatives which involve women, and other sociol-cultural activities in nine selected popular radio stations in Southwestern Nigeria with a view to establishing the fact that women have some special appealing tendencies soft nature of revitalizing the Yorùbá cultural activities involving folktale performances such that they can continue to serve as curators, managers of the African culture through their methodology based on narratology ideologist in promoting Yorùbá language and dialects of the people. A survey of the various advantages of women's role as the first mother, that a child can learn from; that teacher in school whose interest and energy is channelled towards ensuring the success of her wards are examined and highlighted in this study. The various merits of use of modern technological and social media outlets such as facebook, instagram, Tick-tok, Whatsapp among others were highlighted to encourage users of the language and more women who yearns to expand, promote and preserve the ethno-linguistic data of the Yorùbá and African people. As part of the advantages to the radio stations and the opportunities to the feminine presenters, we pointed out in this research that they are now opportuned to travel outside their home based location, and still propagate the promotion and expansion of the use of the language which is their identity. With this research, we encourage language users, folklore and folktale performers to join in the search of more knowledge and strategies through which the home dialect and language would gain access to the global village for right spread and a benefiting use to all and sundry.

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