The role played by Folk Literature and Social Behaviour in strengthening the sociocultural fabric of Sierra Leone: the case of the Temne people in Northern Sierra Leone

*Thulla, P. F.Y.; Darigan, D.L. and Manyeh, M.*

1 Institute of Languages and Cultural Studies (INSLACS), Njala University, Sierra Leone
2 West Chester University, U.S.A.
3 Samba Moriba Department of Agriculture and Home Economics Education

*Corresponding author Tel: +232 76 754 366 Email: yambathulla@gmail.com

ABSTRACT

Folk literature which involves traditional songs, folktales, proverbs and riddles, had in about five decades ago directed the lives of Africans socially, politically, economically and culturally. In recent times, there has been a notable lack in the approbation of traditional folk practices in Africa because of assimilation and acculturation of Euro-western culture. This is also seen in Sierra Leone where, the young in particular have preferred foreign cultural practices to Sierra Leone indigenous culture. In order to understand this phenomenon, this study investigated the art of the traditional oral narratives of the Temne people in Northern Sierra Leone and analysed the value of the Temne folk literature in describing and directing social behaviours. The study combined qualitative and quantitative methods including participant observation, focus group discussions and structured questionnaires. A randomly selected sample of 60 communities in the Northern Province of Sierra Leone formed part of the study. Focus group discussions were conducted in selected communities to provide complementary data at the district level. The data were analysed to show simple percentage and frequency deviations among the variables. The findings show that folk literature among the Temne people of Northern Sierra Leone continues to influence education, entertainment, arbitration, litigation, drawing ethical instances and guiding behaviour but these values were shown to be not much inculcated by the young because of modernization, western education and religion. Consequently this must be leveraged by the relevant Government ministries to provide a strong foundation for socio-economic-cultural development of the rural communities.

Keywords: Anthropology; Folk literature; social behaviour; Temne; tradition

INTRODUCTION

Much of Sierra Leonean indigenous culture appears to be deteriorating through outside cultural forces. Along with this degradation are the people’s traditional mores and ways to behave. Archaeological evidence suggests that most of these old fashioned ways like traditional neatness of dress, courteous greetings and eloquence, respect for elders, traditional diviners, respect for men's and women's societies, witchcraft practices that commune with the spirit world, collective responsibility in child-rearing practices, communal validation of laws that regulate proper social conduct and their cultural heritage, it seems, are sadly undergoing
assimilation (Basu: 2010). This has had negative impacts especially on the use of Temne folk literature that has served them as a means of social commentary and instruction. If this is allowed to continue and people persist seeing themselves on the basis of cultures outside their own, political, social and economic structures around which these people used to organize themselves would be eroded and replaced by strange new cultures. As it is now, most Sierra Leoneans have been made to believe that indigenous Sierra Leonean culture is inferior and as such most are not only losing that culture, their livelihood is being alarmingly jeopardized and most are losing their identity. A component element in concern in this research is the nation’s literature and in order to demonstrate the efficacy of its folk literature, in this regard, the Temne people of Sierra Leone and their rich folk literature have been selected. Though popular observation reveals that the literary component of indigenous Sierra Leonean culture like educating, entertaining and directing social behaviour is receding (Marke:2010), some traces of Temne folk literature might be found. A number of written documents from credible writers like Young (2004) and Alembi (2002) have stated how, in the past, oral forms of literature have manifested themselves in many unique ways that expressed the concerns, understandings, insights and protests of the African peoples, especially during the heady imperialistic periods (1): Akinyemi (2007) had preserved oral literature in films to discuss Africa’s popular culture as instruments for raising the social awareness of his audience and in serving, as well, the role of directing the affairs of Africans (122-135). Apart from this, the Arsi people’s oral traditions used to reveal a great deal about their way of life exemplified in the Faaruu Loomi (Cattle praise songs) that convey the “prestige of cattle economy in the society” (Jaylan, 2005). Equally so, Barongo (2012) notes that oral forms of literature have, in the past, not only served as means of entertainment, they have performed the crucial role of articulating the common social values and moral principles of the African Peoples, seeking primarily …in indigenous society to advise, educate, teach, entertain, preserve and shape people’s behaviours or otherwise influence people’s opinions over a particular subject matter (1). Though these writings are factual, they are more concerned with the Southern African and Eastern African countries; the efficacy of these oral forms is yet to be proven in West African countries like Sierra Leone. It has been shown that folk literature has taken on a more or less transformative responsibility, not only commenting on, but healing the situations it vilified (-). For example, in the tale, “The Girl who Finds a Husband on her Own” (51), recorded by Turay (1989) in his German translation of Temne Tales a conceited girl goes against the advice of her parents when she chooses to marry an unknown ‘beautiful’ man only to fall into the clutches of this monster-turned man. A story like this, so popular in all of Africa, clearly warns young girls against obstinacy and deception. Indeed, as a way of emphasizing the remedial nature of this tale, most of its variants have added a rescue-hero-figure who eventually saves the girl and brings her back home. This curative nature of these tales allowed people to rely heavily on the folk arts. Whether this process of assimilation is effectively eroding the mores and ways of the Temne ethnic group of Northern Sierra Leone is a matter for investigation in this study. In practical terms, the conservative rural sectors of these communities remain fairly well removed from the rapidly assimilating communities that are in contact with the urban settlements. Along this continuum—the assimilated urban and the conservative rural—there may exist a significant rural sector from which to build.
Careful research may reveal this possibility in order to tap its benefits with respect to folk literature.

BACKGROUND

A study like this that attempts to investigate cultural history or national identity could benefit from a close scrutiny regarding the following concepts;

1.1.1 Observable literary components of indigenous African cultural practices,

1.1.2 Observable literary components of indigenous Sierra Leonean cultural practices,

1.1.3 Receding engagement with indigenous cultural practices,

These are discussed in the sub-sections below.

1.1.1 Observable Literary Components of Indigenous African Cultural Practices

Indigenous African traditions and knowledge systems have been important subjects among scholars the world over. Equally focal are matters concerning its cultural institutions which consequently have been distorted (Farlex: 2005). While various scholars express different connotations, many have agreed that though African societies are culturally diverse, some common elements are found among them. This section traces these indigenous traditions and knowledge systems, noting among others, possible areas of commonality.

Wane (2005) shows in his study that African cultural practice is holistic and complete but he equally notes how the cosmology or belief system of ancient African peoples has relevance to how these people understood and conceptualized change generally in the world. Historically, Hoodsraten Giles-Vernick (2003) states, contrary to popular belief of pioneer scholars that Africans had no culture or civilization worthy of note, that the Central African Empire used to have artisans who produced many fine handmade items before colonialization came and disrupted everything. Nonetheless, items such as mats, baskets, carved stools and many other art works still remain. Besides, the Aka of the South western forests have received international attention for their music and dance played with traditional Congolese instruments that produce a rich melody from the combination of African rhythms and languages. In this sense, Ennahar (2009), the online English engine, states that many African cultural institutions reveal the African wealth and diversity which have served as a framework for other modern institutions. For example, although African nations have adopted the written word as tool for documentation most still rely on the oral tradition and still value the oral transmission of knowledge as an integral aspect of their culture (Hanson
2008). This oral tradition and its transmission had been a communal endeavour, so much so that “contemporary African problems appear to have their roots in traditional communal ways of life” (Jackson: 2003, 1). This, Ajibade (2016), traces to Africans’ attitude to work. He suggests that the Africans see themselves as dependent on and being part of a holistic relationship (3). For this reason, work to them is a communal endeavour. The idea here is that community good supersedes individual good. This, Ajibade states, emanates from the respect African have for elders and the ancestors. This and many other values have been shown to come from their folk literature. Traditional folktales, for example, have depicted artifacts, characters, occupations and other images ingrained in the cultural beliefs and institutions of the African peoples. Proverbs have expressed truths that are of common sense or experience of the African Peoples. Riddles have included just about every aspect of the natural and supernatural life of the African peoples according to the distinct preoccupation and custom of the society they are told (Finnegan, 1970:30). Traditional songs and dances have been used as an avenue to communicate the belief systems of the African peoples.

When viewed from international or universal perspective, as Asante (2005) notes in his study, indigenous African peoples have the following beliefs expressed in their folk literature:

1. knowledge of and belief in the unseen powers in the ecosystem;
2. All things in the ecosystem are mutually dependent;
3. Personal relationships reinforce the bond between persons, communities and ecosystems;
4. Persons who know these traditions are responsible for teaching and passing them on; and
5. Indigenous knowledge is generated within communities but is specific to certain people in certain location and cultural diversity and has no separation between science, art, religion, philosophy, aesthetic or spirituality (Wane: 2005).

These generalizations are also central in this study.

1.1.2 Observable Literary Components of Indigenous Sierra Leonean Cultural Practice

Most of the folklore across all of the tribal groups in Sierra Leone; be they parables, proverbs, or songs (told or sung) used to paint pictures of scenes and talk about characters of the past that these people admired and wanted to imitate; or figures they loathed and wanted to warn the young against. A case in point were the Limba of Sierra Leone who in the past based most of their folk literature on the belief that the dead need help from the living and would harm the living if they were not appeased. The Temne used to base theirs on, not only the belief of the correspondence between the living and dead, but the hope of having a successful and peaceful end. To this day they frequently express as ‘kaka кlipкthesa’. The Creoles were given more to proverbial sayings, their funeral rites, ‘Nyкle’ and other Creole folk practices. The Koranko had used animal names in the past to describe human behaviour. For example, if someone betrayed another, that individual would be called a snake. They believed that people could actually use witch craft to become different animals that harm their enemies, all exemplifying their trust in the potency of the dead. The deep roots for the
stories have laid the foundation of different experiences that used to carve the opinions and mentality of these people about their societal or world view.

Despite the efficacy of these expressed views, it seems they are slowly vanishing from all these groups. The study endeavours to explain the close link between folk literature and cultural values and practices in 12 Chiefdoms (Makarie Gbanti, Magbema, Mambolo, Masungbala, Bombali Shebora, Sanda Tendaren, Gbonkolenken, Kholifa Rowalla, Tane, Koya, Kafu Bullom and Marampa) in four Districts (Bombali, Tonkolili, Port Loko, and Kambia) of the Northern Province of Sierra Leone and examine how comparatively this link has been strongly influential to the Temne. Resultantly, cross-tribal collaboration and generational change have significant influence in the Temne tribe both in their speech and behaviour which is crucial in understanding whether interaction with other cultures, folk tradition and literature have undergone variation from one region to another, or if it has been neglected, or not. Mazrui (2007) notes that Africans seem to have intellectually depended on the whites, because they have had African graduates “despising their own ancestry and being intellectual imitators and disciples of the west” (Aliet: 2007, 2). This short-sighted perception may be the reason many colonial critics and surprisingly, some educated Sierra Leoneans have scorned documents that are not recorded by written means and have disdained the bards that chronicle much of Africa’s history; they again believe the history of the Africans was not initially written down and because of this, the Africans’ past may be untraceable. The research hypothesis intends to retrieve some of these lost practices. However, the central notion of assimilation is at the very least paradoxical. Africans are seen to show strong detestation for colonial rule, reminiscing Gikandi Simeon commenting on Kenyan people, to the extent of going to jail but they have much trust in the white culture (Breidlid, 2001: 48). This behaviour appears to be clearly visible in the fabric of our villages where natives are found in a hand-to-hand struggle with their own culture, “hot musical dances” are strongly contending with the night “bubu”; Rap culture is taking over story-telling-gatherings, “doket and lappa” are being eroded by European entertainment and dress culture, (the leisurely social interaction among the Temne no longer borders on storytelling and riddling sessions) because of the negative pressures of acculturation. Whether or not this assimilated practice has produced desirable results among the Temne of Northern Sierra Leone is often disputed and demands careful investigation.

1.1.3 Receding Engagement with Indigenous Cultural Practices

Wane (2005) feels erosion of indigenous knowledge has occurred in the following areas:

1. Family structure which is changing from extended to nuclear,
2. Lesser respect for indigenous knowledge in school curricula,
3. Transition from oral to written, and
4. Inability or unwillingness of older healers and herbalists to share their knowledge because of historical devaluation.

This, he states, has consequently weakened the links between grandparents and grandchildren; parents being alienated from these knowledge systems due to the influence of modernity posing serious threat to African indigenous institutions because practices like
cultivation and oral literature have become meaningless. In Sierra Leone, people talk of culture quickly with little mention of its oral literary facets. It could not just be the dress codes, the meals, dances, etc. of the Temne people in the past but the way they found meaning in their entertainments; imparting knowledge through these entertainments was an integral part of their culture. Numerous literary critics know that this has also to do with the music, the stories they tell, “what [they] eat, how [they] speak, what [they] believe,” in a sense, “a product of action” (McIntyre, 2006: 104).

Perhaps, because of this lack of understanding of these folk traditions, the youth in Sierra Leone seem to have shown preferences for other cultures like the American Pop culture, or the Jamaican Reggae culture they do not clearly understand or cannot adequately relate to. The reason for this is partly what Wane has stated above and is rightly expressed that people cannot grasp the behaviour of other people if they interpret it in the context of their values, beliefs, and motives (Hughes and Krochhler, 2005).

M’bayo (2011) argues that folklore “drives home the need for proper social behaviour by holding up to scorn those who depart from socially accepted norms and by awarding prizes to folk narrators who attack bourgeois and capitalist villains and extol peasant and socialist heroes” (28). For him, attempting to castigate people that go against traditional norms, praising or rewarding those who uphold the mores can have the positive effects in upholding to a higher level the folklore of a people. It is in this remarkable spirit that the research concentrates, paying particular attention to the preserved wisdom of the Temne people as enshrined in their statements and actions. Perhaps, with this investigated, folk literature among the Temne can be resurrected and given primal attention as a credible means to comment on and direct social behaviours.

The fundamental questions this study addressed (outlined in detail in 1.4) refer to those issues of concern, especially within our elite circles, about the social efficacy of traditional literature (folk literature) in non-literate villages. Such a focus involves related questions such as: do the Temne people still have folk literature? Is their folk literature still divided into major genres and sub-genres? What use is the orchestra of ‘bubu’ display (compared to the Vuvu sela of South Africa) or the use of traditional songs and dances to the Temne people? To what levels do they practise folk literature? Do they have structural variations (perhaps because of dialectal variations) from one town to another in their folk arts? Does folk literature have important implications for the Temne cultural and social history? Can the Temne folk performances and practices be used in the context of social and behavioural concerns? Getting answers to these questions requires a careful study of the many oral forms, especially exploring ways in which the growth and maturation of the northern arts not only can change or modify but serve as platforms for socialization and moral education. The Temne of northern Sierra Leone need to take a much closer look at folk literature. Is it now time for Sierra Leonesans and the government to concentrate more on using folk literature to achieve positive social reorientations that will bring youth back to the traditional ways with traditional values?
A large number of local populations in Sierra Leone do not adequately exalt the virtues of Sierra Leonean tribal institutions and customs. Recently, human rights groups in Sierra Leone have pointed out as degrading or harmful certain rites (referred to ‘opposers’ of the clitoridectomy of girls (Bondo rite), referring to it as female genital mutilation). Besides, common practices like ‘Bubu’ dance (a traditional dance with music produced from trumpets made of bamboo cane), Masquerade magic shows and popular cultural practices from the prestigious ‘Firestone’ group are all now taken as pagan rites. This perception has caused many Sierra Leoneans to develop negative and/or indifferent attitudes toward aesthetic tradition of the country. Basu (2010) remarks that the culture of Sierra Leone has been neglected. He goes further to state that, no archaeological and historical study of Sierra Leone has been done. Invariably, it has caused several inward problems to these indigenous Sierra Leoneans. They seem to no longer consider the traditional practices of Sierra Leone or Sierra Leonean folk culture/literature as valuable as far as the meaning of the concept is concerned. Some are even ignorant of the very existence of these folk literatures; much fewer recognize the priceless purposes of the genre (its nature and structure). The tradition of beauty, standard of behaviour and sense of value, appear to be far removed from their nation’s tradition; they now acclaim more highly the western artists than their people have been appreciated. In a sense, it has increased the rate of loss of this cultural element.

The need to, “decolonize our minds” as Ngugi Wa Thion’o puts it, becomes imperative—instilling in the minds of Sierra Leoneans “the denial of white authority and withdrawal of allegiance from them”; not necessarily meaning “ignorance of foreign traditions…” (Hotep: 2007). This syndrome has therefore been the concern of some Sierra Leonean ethnologists like Kenneth Osho. Julius Spencer did a study on the work of the minstrel and oral performer ‘Lelegbomba’, showing the theatrical aspect of Sierra Leone oral literature, Gbanabom Hallowell (2014), quite recently advocates about decolonizing the educational system of Sierra Leone and wrote about the need to have a decolonized political leadership in West Africa. In his PhD dissertation, Hallowell traces the disillusionment that plagues most West African nations after independence. This study shall attempt to provide answers to some of these questions.

**Conceptual framework for analysis of folk literature**

The framework below identifies the major research variables, showing how they connect with each other. These variables, based on the research’s problem statement, drive the investigation.
Theoretical Framework for Analysis of Folk Literature

This section reviews theories that underlie folk literature investigation and analysis. These are discussed under the following topics (1) Attitude and Behaviour Change Theories, and (2) Theories for the Study of Folk literature

Attitude and Behaviour Change Theories

The following six major traditional learning theories of social attitudes and behaviour change have guided the research:

1. Cognitivism,
2. Social cognitivism,
3. Humanism,
4. Behaviourism, and
5. Constructivism.

In this review, the researcher endeavours to discuss the different theoretical viewpoints, one at a time, paying attention to areas that can possibly serve as guideline for investigating folk literature.
Traditional Learning Theories

The Traditional Learning Theories suggest that through assimilation and accommodation people can develop new knowledge from experiences. In a sense, when people take in new knowledge they assimilate the new knowledge and incorporate it into already existing knowledge (Wileys et al.: 2007). These theories include cognitivism, social cognitivism, humanism, behaviourism and constructivism.

Cognitive Constructivism Theory

Cognitive Constructivism, developed by Jean Piaget, is predictive of how children grow physically and intellectually (Piaget 1970). In a sense, Piaget’s theory is proposing that people cannot just understand information given to them, instead they must “construct” their own knowledge. Everything is spontaneous and knowledge acquired through constructivism displaces the existing knowledge or rather still, the extant knowledge aids the processing of the new knowledge.

Social Cognitive Theory

The Social Cognitive theory, developed in 1941 by Miller and Dollaed proposes that people can acquire and maintain certain behavioural patterns. Bandura and Walters (1963), expanding the theory, provided the principles of observational learning and reinforcement. Bandura proposes that people’s behaviour can be influenced when they watch others engage in particular activities and the reinforcement they get (Bandura A. 2001, pp 1-25). Paralleling this to the symbolic interaction perspective, which relies on the symbolic meaning people develop and rely upon in the process of social interaction, behaviour is influenced by subjective meaning rather than the objective realities of things. Thus, society is thought to be socially constructed through human interpretations (Crossman: 2016). These principles seem to contradict the cognitive learning theory for understanding behaviour. For Glanz and Lewis (2002, p 169), the three factors, environment, people and behaviour interplay to influence people’s behaviour. A theory that explains how people acquire and maintain behaviour through imitation is crucial to the study.

Humanistic Learning Theory

This theory believes that humans have an essential biological base, and because of this, the focus is on respect and goodness for human nature. Two American psychologists, Abraham Maslow and Carl Rogers are the main proponents of this theory. Humanists hold the belief that:

1. The present is the most important aspect of the person and therefore humanists focus on the here and now rather than looking at the past or trying to predict the future.
2. Humanistic theory is reality based and to be psychologically healthy, people must take responsibility for themselves, whether the person’s actions are positive or negative.

3. The individual, merely by being human, possesses an inherent worth. Actions may not be positive but this does not negate the value of the person.

4. The goal of life should always be to achieve personal growth and understanding. Only through self-improvement and self-knowledge can one truly be happy (Haffner C. 2016).

This theory has given social scientists a deeper insight into the nature of human beings and his way to find meaning in his daily interaction with the environment in which he lives.

**Behaviourist Learning Theory**

Behaviourists see learning as a relatively permanent change in behaviour as a result of practice or experience. This stimulus to response learning theory (S-R paradigm) posits that behaviour is determined by the environment either through association or reinforcement. In a sense, the behaviourists are concerned only with behavioural responses not in what people think. Rotfeld (2007) cited in Weegar Mary, A. and Pacis D. (2012) suggested that psychologists have used behaviourism for “theoretical explanations, prediction, and testing” (p.4). However, this theory has been cited to provide a pathway for social science research that measures all relevant variables without taking into account human thought (p.4).

**Constructivist Learning Theory**

Constructivist Learning Theory, as presented by Tobias, S., & Duffy, T. M. (2009) is a problem-based or inquiry learning theory that seems to imply that secondary learning which is intentional can take place as easily as primary knowledge such as learning to listen or speak. The focus of this theory, as presented by Piaget (1896–1980) is an articulated mechanism in which knowledge is internalized. According to Piaget, through the process of accommodation and assimilation, individuals construct new knowledge i.e. when individuals assimilate new knowledge they internalize that knowledge into an already existing framework without changing that framework. In line with the functionalist perspective that views society as a system of interconnected parts (that work together), societies contribute to the harmonious conduct and stability of a society by allowing minority groups to assimilate into that society (Crossman: 2016).

Taken together, these theories demonstrate that attitude is a cognitive, affective and behavioural construct. Cognitive in a sense that cognitive learning impels behaviour whereas emotional or affective, attitude is conditional; “pairing of an attitude object with a stimulus that elicits an emotional response” (Underwood: 2002). Behavioural construct posits that people will exhibit attitudes “consistent with their memory of past behaviour
The present use in providing explanations of a particular theory may be the separate features of each that have been described rather than the application of a theory. These features may be related to a consideration of the behavioural construct intended to be investigated. In providing explanation for behavioural change regarding attitude, the behavioural change theory is aptly assuming that memory can explain behaviour. However, since learning is a complex and complicated matter, a study of this nature must consider all the theories if it is to be adequate and the findings reliable.

**Theories for the Study of Folk literature**

In the investigation of orality, several theories have been propounded from different studies. The emphasis of the various theories may partly be the result of the continual growth of societies or the processes of investigation involved. The main difference between the various theories, however, is in their focus of attention. Some base theirs on people while others on societies. This review focuses on the following theories:

1. The Homeric Question
2. The Synthesis theory’ or “Psychodynamics of Orality
3. Oral Formulaic Theory
4. Archetypal Theory

In this section, the theories are first briefly examined so as to facilitate understanding of their features. Then, a discussion of some empirical studies of folk literature investigation is provided so as to determine how the theories can best be utilized in the study.

**The Homeric Question**

Milman Parry’s (1933) “Homeric Question” is a theory that advocates the use of “Set Questions” in investigating folk narratives. This theory later became the major tool used by many researchers of literatures and other disciplines especially in the enquiries of folk literatures. In Parry’s crucial “formula” insight, he studies the Homeric Verses and fitted phrases into, “the six-column Greek hexameter, and the bard in extempore composition” (14). Parry and his assistant, Albert Lord (1933) used this formulaic theory in their study of oral tradition of the Balkan peoples where they collected thousand of songs on aluminium disks. Drawing from the understanding that Homer’s ‘Iliad’ and ‘Odyssey’ have been products of Oral-Formulaic Composition, that were composed on the spot by the poet using a collection of memorized traditional verses and phrases, Milman Parry and Albert Lord have suggested that extensive oral tradition, as the ‘Iliad’ and ‘Odyssey’, is typical of epic poetry in a culture that is wholly oral (7). These formulas they fitted into their study of the Balkan Peninsula People because, to them, the formulas are not just peculiar to individual artist, but they shared ‘inheritance of a tradition of singers’ (2012, p.7).
According to Russo (1994) the following are the prominent features of Homer’s epics:

1. Elevated traditional diction used in text to be performed before an audience;
2. Complexity and idiomatic richness;

**The Synthesis theory or Psychodynamics of Orality**

Walter Ong’s (1982) “synthesis theory” or “Psychodynamics of Orality” makes possible an open playground in the investigation of oral literature looking primarily at the way tangible artifacts are recorded and preserved. Here the relic of culture and cultural behaviour (in preserving and transmitting knowledge) are given prime concern.

**Oral Formulaic Theory and Research**

Because of the supposed lapses of the above theories, several alternative theories continue to surface, one being John Miles Foley’s oral compilation he called “Oral Formulaic Theory and Research” (1985). Foley’s theory goes beyond the usual “mechanistic” notion presented in earlier versions of oral–formulaic theory. He extended Ong’s interest in cultural features of oral societies beyond the speech and drawing attention to the importance of the bard and describing how oral traditions bear meaning. Oral Formulaic Theory seeks the following:

1. Improvisation and
2. Maintaining the features of improvisation.

**Archetypal Theory**

Archetypal theory claims that archetypes determine the form and function of literary works, that a text's meaning is shaped by cultural and psychological myths (Delahoyde Michael, —). The psychologist Carl Jung postulated that humankind has a "collective unconscious," that manifests in dreams and myths and which harbors themes and images that we all inherit. Literature, therefore, imitates not the world but rather the "total dream of humankind." Jung called mythology "the textbook of the archetypes" (qtd. in Walker 17). Delanhoyde argues that archetypal images and story patterns encourage participating in the beliefs, fears, and anxieties of their age. Archetypal symbols have deep roots in a culture's mythology, such as whistling at night, stories follow more or less the same patterns:

a) The Task
b) The quest
c) The Journey
d) The obstacles
Discussions on Some Empirical Studies of Folk literature Investigation

There is a lot of adaptation adopted by many scholars in the investigation of folk literature in Africa because as Foley exposes “it accounted for such otherwise inexplicable features of the Homeric” (7). Alembi (2002) posits that, most scholars have followed Western models because of a definitive theory that Africans lack. He goes further to point out examples of African scholars that have been very conspicuous in their use of Western canons in investigating folk literature in their native African communities. Sangili (2014) and most notably Kabaji (1992) employ the meaning and aesthetics of eight Maragoli folktales presenting an argument that the Maragoli folktale shows their people’s perception of good and bad, beauty and ugliness and, further, that their tales express the world view of the Maragoli. In this study, Kabaji shows in his investigation that the song’s structure, the singer’s voice and kinetic movement all integrate during the performance to contribute to the artistic appeal (1). It is believed, according to Kabaji that the Maragoli folktale has refused to assimilate because of its dynamism and adaptability (1). The study uses “an interdisciplinary approach”, using “a number of theoretical approaches in analysis” like structural symbolic implications rather than linear clarity. These structural patterns are examined to reveal both deep and surface meanings during the performance (1:http://ir-library.ku.ac.ke/etd/handle/123456789/4914<17 Oct. 2012). Though elucidating, these scholars seems not to note the fact that Parry’s Homeric formula is lexically bound, and as such, ignore the flexibility of African oral art. Alembi states that the main feature of African oral arts is its flexibility. The oral text can change as time elapses; as audience and performance change. It is this flexibility that has made the folk forms survive on to this time (30). Taken from the Homeric features, modern audiences may be required to have certain ideal way to listen, read and respond to certain stylistic habits which they may not have been prepared to do (Russo: 1994, 371). If this is followed strictly in the investigation of folk narrative, emphasis will obviously shift from its functions to its features.

As Alembi observes, Ong’s theory is equally Western-culturally bound and the differences it seeks to investigate are dynamic just, as the human race and human behaviour are, and it could become very misleading if the theory is applied to an African context with no modification. Foley’s theory on the other hand should be given consideration though some scholars still have misgivings as to the South Slavic comparisons, and particularly, what they regard as its implications for the creativity of theory which may generally be attributed to the individual artists. At the moment, there seems to be little systematic or theoretically coordinated challenge to the fundamental characteristics of the theory. Foley felt, “there have been numerous suggestions for revisions or modifications of the theory, but the majority of controversies have generated further understanding” (7) and are relevant in preventing imprudent methods to present investigations of folk literature. But, the method of investigating and analyzing folk literature is still fraught in controversy. Okpewho in Alembi (2002) provides an interdisciplinary substitute when he objects to the
kind of classifications of things that scholars normally do in their study, similar to what is
done in science. He feels these classifications cannot be done in Africa as far as traditional
culture is concerned. The reason he states is that there is a great deal of interdependence
between one aspect of life and another in our African communities.

Ihejikila (2009) argues that the use of ‘anthropological methods as stories, direct
observation of youth cultures, and interviews regarding the meaning of popular genre’;
like Soap Operas as alternatives will boost up cultural identity (4). Unlike the humanistic
approach that points out that cultural tales are the same in every society and so may not
reflect the philosophy of particular peoples.

This view, M’bayo, (2011) observes, seems to suggest that ‘there is no assigned attribute
of society to any one culture’ (25). For him, this justifies literary universality, but in
essence, it supports the indiscriminate use of prescribed theories in alien grounds, rather
than encouraging home-grown theories that adhere to local customs and circumstances.
Clearly, the emphasis of the above studies on general application is overambitious and as
Finnegan (1970, p.168) observes, repetitive in their delivery as every nation or tribe has its
distinctive folk art and tradition that requires specialized investigation and specially
formulated method. What we need to consider, as most scholars are inclined to suggest, is
an intensive method; an all round method that considers linguistic, sociological, and
archaeological knowledge in the study and collection of indigenous elements, especially
that of the African peoples with varied and complex institutions and traditions. In the
study, Theory in the Study of African Oral Literature: the Oral Artist’s Agenda, Muleka J.
(2014) argues that whiles it is easy for a researcher to choose which theory to use in the
analysis of folk literature, deciding on which type of folk literature can fit a specific theory
becomes a problem. This is so, according to him, because matters such as momentariness
and unpredictability, which are crucial features of folk literature, are directly dependent on
the performers of these oral forms of literature who show peculiarity influenced by their
individual skills and the nature of the oral form to be performed. Because of the centrality
of the oral performer, according to Muleka, choice of a theory has to take into
consideration the performer and has to put the performer at its centre. For this reason,
Muleka suggests the ‘performer-centrism’ or more clearly ‘narrator- centrism’ (p.90).

Agreeing with Muleka, and to some extent scholars such as Malinowski, Bascom, Ihejikila
and Alembi, on the idea that whatever approach used by a scholar should be traditionally
grounded, one based on dynamic events in which aesthetic aspects are recorded on the
spot of performance and in the midst of performance or cultural behaviour, this study
adopts a similar approach. Particularly, the approach Ezekiel Alembi calls “Infracultural
Model”, one similar to Prague school linguists in emphasizing actual performance within
specific cultural contexts over rule-based approach (Alembi, 2001:21). In a sense, the
researcher was much flexible in the investigation, noting that the Temne folk literature, as
most other nations’ folk literature, is community owned. However, in endeavouring to
bring out the moral potentials of Temne folk literature in the present study, small attention
shall be paid to its stylistic features.
Conceptualizations of Africa and the Existence of its Folk Arts

As there are several judgments and aspersions passed by colonialists on inhabitants of the black lands that have collectively come to be called Africa, so also are there an equal number of opinions rejecting these extremely erroneous postulations. In fact, assumptions about Africa and its peoples by Western scholars still remain a vexing issue to African ethnologists. This section presents these opinions including opinions about the existence of folk arts in Africa. It further discusses the different views on the topic, noting, where possible, areas of disagreement and possible research venues.

Breidlid, in Millins (2001) makes this strange claim that “the coloured are pictured in no uncertain terms as being degenerate, useless and flawed…” Fanon (2001) similarly states that, “African man” in the perspective of the European “is not a man” because he has no history, and he can neither represent himself nor can he be represented (30). With a slightly different viewpoint, Fanon in El Tahri (2009) compares Africa to a gun. By this he means the structure of the continent is a good reason for its chaotic penchant. Taking Tahri’s argument directly, one seems to conclude that because Fanon cites unashamedly that “Africa is shaped like a gun and the Congo is its trigger”, Congo’s ceaseless disturbances are a demonstration of the bleak future of the continent (52). He goes on to cite profound examples of turbulent nations, from Angola to Nigeria and Congo, forgetting the fact that these seeds of distrust, using Duodu’s (2010) statement, were ‘sowed’ by the colonialists. This hatred and subsequent discord has persisted to this day.

Abrahams (2014) has deliberated on the hopeless situations the Africans are contented with and he paints them grimly that “The inhabitants of the slums are trapped flies who have been unconcernedly knocked down by the racist and class system of South Africa…” Franser (2001) is clearer and more exact in his statement about typical Colonial perception of Africa and its people. He states:

- To the west, Africa has long been the heart of darkness. Even during the age of discovery, European seafarers only skirted the coastlines of the continent, leaving the interior unexplored and peopled, in the popular imagination, by monsters and human freaks (qtd. in Briedlid, 2001:55).

- Fanon (2001) underscores this dogmatic fixation of evil in the blacks that:

  The settler paints the native as a sort of quintessence of evil… the native is declared insensitive to ethics; he represents not only the absence of values, but also
the negation of values. He is, let us dare to admit, the enemy of values and in this sense he is the absolute evil (qtd in Briedlid, 2001:229).

This statement parallels Duodu’s (2010) statement that: Everything is rigged against the African. And yet when he protests, he is told that he is a wimp who likes to complain. Worse, some Africans have fallen prey to the propaganda they read and actually believe that Africans were born not to make any progress in the world…

Diawara (2009) supports for him the ironic claim of Andreas Eckert when he says that “…South Africa came to symbolize the African renaissance—whilst Rwanda, the ‘Switzerland’ of Africa, became the heart of African tribalism” (qtd. in Weidner, 2009: 54). No matter the praise about the beauty of South Africa, condemning one African nation could still be seen as speaking ill of the entire continent. El Tahri (2009) follows this same ironic streak in portraying Africa as modern but its modernity cannot be equated ‘to European ones’ (55). Everything the Africans showcase as spectacular is viewed by the West as ‘fetishized’ or magical. This is recorded in Barnard and Spencer’s (2002) statement that African Religions were seen by early Europeans as magical and superstitious (9). Basu (2010) claims that the cultural heritage of Sierra Leone has long been neglected and that the problem is made worse by the ten-year civil war which displaced many Sierra Leoneans. He goes further to state that not much careful “archaeological or historical” survey has been done in Sierra Leone.

These statements reveal the deep views of the black race that hinge on either ignorance of their culture or deliberate tilting or obscuring of facts about Africa because visiting Africa for the first time will reveal the continent and its peoples as having an opulence of culture and institutions; and rich enough for it not to be so grimly painted. A few examples will justify this: Barghor (1986) confirms that the knowledge the Greek philosopher, Pythagoras, passed on to his followers was attained from the Egyptians. He further states that the Egyptians developed the concept of the Right Angle which became the basis of the Pythagorean theorem—a fundamental teaching of the Egyptian Mystery School; Songhai under Asking Mohamed made Timbuktu the centre of learning around the 13th Century; Africans were, as well contributors to what we now consider Western civilization by their development of various systems of government from the extended family to village states and regional empires (Jarus, 2013). So the continent that was later known as the Dark Continent by some people from Europe, in actual fact, trail-blazed to create the modern civilization and technology as we know it (Galevo, 13).

It is worthy to note, perhaps as a reason, that most of these explorers, like Harris, Livingstone and others, came to Africa ill-prepared and so failed to accept that the strenuous experiences in Africa as strangers in the wilderness could also be encountered by an African in the wilderness of, say, America, or Britain. Lack of food because of inadequate preparation to venture into the unknown could not be used to judge the civilizing status of a people. The admiration of the African people’s wit and craftsmanship
in the absence of “technology” and its opulence could be another direction for discussion in books. Hughes and Krochler’s (2005) definition of culture as “the social heritages of a people…that includes both non-material cultures—abstract creations like values, beliefs, symbols, norms, customs, and institutional arrangements—and material culture—physical artifacts or objects like stone axes, computers, loincloths, tuxedos, automobiles, paintings, electric guitars, hairstyles, and domed stadiums” (43), shows quite clearly that culture comes alive when expressed. In a sense, they tend to imply, as Richard (2003) states, that each culture has its own form of individual expression: It could be a young woman from Los Angeles showing off her tongue stud or a South Pacific Islander putting on a ceremonial tattooed face (Richard 59). ‘Thumbs-up’ in The United States means ‘good job’ or ‘A-OK’; in Australia, Nigeria, and other places, according to McIntyre (2006) that gesture is rude (104). So culture as McIntyre says is everywhere, all at the same time. ‘It makes the difference in how people live their lives; it influences when they eat, how they speak, what they believe; how they behave, and what they value’ (92). With the above, comments of pioneer scholars, tend to treat the Africans by the material objects they possess rather than in their being; considering them to have come from the same mould (105).

However, these conjectures have been supported with written theories and ideas making them seemingly plausible. Such statements include, Gobineaus’ ‘the inequality of human races’ and Levy-Bruhl’s, ‘the pre-logical mentality of primitive’. It becomes very obvious that these postulations were put forward to support the colonial missions in Africa. Thus, Duodu, (2010) may be right when he states that “Africans do not regain any of the self-confidence they may have lost from the ‘Dark Continent’ label” (23). Marshal’s (2009) statement to a graduating class of the University of Virginia that we should speak out when we see ‘wrong or inequality or injustice’, because our Democracy is ours; we should ‘make it, project it, and pass it on’ underscores Africans’ responsibility. African ethnologists have indeed been very active in giving explanations for the practices of the Africans contrary to a Western conception. We may want to follow Duodu’s (2010) declaration that “what someone has written about our continent is half-truth, we should not just sit down and sulk” (22). And he does indeed condemn his writer friend, Johnny Grimond’s ‘stark’ statement in an article that, Africa was ‘a hopeless continent’ (22). Duodu suggests strongly that having first-hand experience is best way in investigating places (23). In rebuffing this schizophrenic attitude and subsequent hasty conclusion of Africa, Duodu reminds us of the vast nature of Africa which had been wrongfully perceived as just one country (23-24). Ceasar, according to Breidlid (2001), points out strongly how colonization contributes to make the Africans more primitive and degrading. From this point, he re-establishes self and human dignity in line with Fanon (1952), who holds strongly onto ‘the binary division between self and other created by the colonized’ but explains the development, or rather, demolition of black-hood, not in biological or pseudo-psychological terms, but as a result of colonial, political and cultural imposition on the Black Man (14).
This notion gave rise to what Harlow Barbara calls ‘resistance literature’ and Breidlid’s ‘combat literature’ that deals exclusively in theme and tone of the “national liberation struggle and resistance movements in Africa” (Breidlid, 2001; 39). The colonized writer, according to Fanon is an integral part of the struggle for sovereignty and national consciousness as his past is meant to help him course out his future (Breidlid, 2001:40).

And Ngugi’s (2001) work, ‘Detained’, taught that school children learn to demonize black traitors and supporters of colonial masters such as “Kinyaajui Wa Gathiirimu, Mumia, Karuri Wa Gakure, Lenana, Wangoombe Wa Nder” to name but a few (Breidlid 2001:74) and as part of this ‘counter-hegemony’ in the term used by Breidlid, Ngugi switches from English to Gikuyu, as Odun (2001) indicates “because he wished to liberate his art from the constraints of the western tradition… accommodating aesthetic philosophy of the oral narrative tradition” (qtd. in Breidlid, 2001:150). For Ngugi, writing in the native language brings him close to his native land and helps in showing reverence for African cultural heritage.

So, if Henry Mzili Mujunga (2007) could state categorically at a debate in Bamako that, Africans had no art before the coming of the white man, basing his conclusive statement on the definition of art; as being “the multitude of paintings, sculptures, drawings, and other graphical based sources of aesthetic stimulant”, then one will be safe if one states that Westerners have defined art in their own terms and since their arrival in Africa they are the arbiters of what art actually is. No wonder Mujunga was so hasty to state at the ‘Pan–Africa circles of Artists’, in justifying and at the same time rebuffing the Western definition of Art that at a time in Europe artistic needs were as spiritual as they were in Africa. So, it seems the definition matters less than the cultural entity that the concept bears but Africans are still clinging onto Western definition forgetting the fact that art is culturally defined and distinctively expressed. It is better we begin to look at our cultural artifacts and tradition with passion and respect, having in mind that “Artefacts are by-products of human behaviour” (McIntyre: 2006: 96).

No wonder Firchow (2000) strongly criticizes Conrad’s “imagology” of Africa (20). After Firchow’s careful definitions of the meanings of the terms racism, imperialism, and colonialism, both in Conrad’s time and in our own, and of stressing the subtle yet significant differences between them turns to explore Conrad’s experience in Africa and the manner in which Africa was imaged in the “Western literature of the period”. Shaffer (2000) feels, Firchow’s expositions in his book bring out clearly the pioneer critics’ trite notion of having predetermined ideas about Africa which they only came to corroborate and fit, and which is the major reason for the various errors they made about Africa (20).

Ultimately, perceptions by the Europeans about Africa and its peoples regarding their tradition and culture seem geared to the provisional conclusion that the Africans did not seem to have what one could adequately call “a civilized tradition– and culture”. They were portrayed as brutal, uncivilized, and not capable of reasoning (Leo Africanus)–a
characteristic, in his opinion, that is needed by human beings to set up adequate structures and institutions. However, evidence assembled in the ensuing studies from credible scholars is intended to demonstrate that the Africans had a culture as rich as any people before the Westerners ‘arrived’ and ‘discovered’ it.

Looking keenly at the preceding postulations, one would tend to be carried away by such seemingly incontrovertible evidence, but these are realities that are mistaken. Though possibly plausible within the context of a narrow cultural perspective, they are destructive as far as the use of race and the limits of metaphor are concerned. Such works, as a result, fell into serious disrepute from African intellectuals. Take a look at the popular stereotype about Africa being corrupt. This vehement criticism seems, to many Africans, hyperbolic. Abrahim (2009) challenges strongly this skewed notion and argues that inasmuch as Africa is not perfect, the extent to which its leaders have been painted as corrupt is unfair. He further claims that corruption is not only akin to Africa or African leaders but can be found in Europe (18).

The authenticity of these postulations laid by Europeans has now been shown to be largely untrue by African ethnologists who have been very insistent in their explanation and account of their ancestral customs. They outlined two points as unsubstantial for use in classifying Africans: the first was that; African beliefs cannot be summed up as the worship of fetishes or magic; on the contrary, African religions recognize the existence of God the creator. The second was that; the political organization of African tribes is just as democratic as European Parliamentary institutions.

Given the above views about Africa and its peoples, it becomes incumbent for the researcher to make the following comments that can guide the present discussion:

- that inasmuch as it may be true to say that the Africans received their written literacy from elsewhere, it is equally true to say that it had its own form by which information, instructions, values etc were transmitted to the young; no matter how primitive they might outwardly seem;
- that most of the views expressed by colonialists were oxymoronic; and
- that if investigation on sociological matters about Africa tends to raise questions, there is every need for present scholars to take research that goes beyond previous studies so as to ascertain the validity of such findings.

However, much evidence has shown that the values and folk tradition of many nations have disappeared over the years (Linden E: 2016). Even though these values and expertise have been archived, they still spill into oblivion and humanity's past are endangered and facing demise. If this is allowed to continue, these values and tradition will not only die out, they being a significant component of the culture, it will imply a reduction in their overall cultural artifact (Linden: 2016, p. 3).
The modern ideal is that the values of a people and their tradition recede because knowledge and tradition progress; so new knowledge and tradition are bound to displace already existing knowledge. This, Linden claims, has left behind many people who are shadows of their former selves (3). For Linden, preserving the wisdom of a nation is only possible if respect of traditional ways is restored (8). Widlok (2013), on a different note, claims that a lot of folk literature has been lost either because they are not being archived or simple are being buried in what he calls “data cemeteries” (2), and that electronically archived folk literature can prevent such loss. Muleka (2014) feels, preserving folk literature by ‘digitalizing’ it will contravene one of its chief features—non-authorship. Once oral literature is digitalized and taken out to the public domain, Widlok equally notes, it will become virtually impossible to be used by anybody or individual performers without attracting property rights (9).

The task of the study is therefore not merely to review these comments but to see if such conflicting a priori opinions undermine the relevance and potential of African folk literature in commenting on and instructing the peoples of Africa— in this case the Temne people.

METHODOLOGY

General Data Collection Method
Traditional anthropological technique of participant observation (Ijaiya, 1999) in which the researcher is an active participant in the performance of the folklore was adopted in all communities visited. Data collection was conducted with the use of a structured questionnaire designed to survey a sample of 60 communities (10 questionnaires in each community) selected at random within the Northern Province of Sierra Leone. Four focus group discussions (1 from each district) were conducted in selected communities to provide complementary data at the district level.

Field work for the study was carried out from August 2013 to January 2014 following the pilot study involving 5 typical communities in the previous year. All interviews were conducted in Krio and Themne (the most common local languages).

The field work for the study was carried out from August 2013 to January 2014 following the pilot study the previous year. The pilot study had shown that
1) a questionnaire survey of a representative number of communities in the North, and
2) focus group discussion in a few selected communities should provide complementary data of great value.

This chapter describes the method(s) employed by the researcher in the study.
1. Research Design
This study adopted the ‘mixed methods research design’ to gather information for the dissertation research, which is a “procedure for collecting, analyzing, and “mixing” both qualitative and quantitative research and methods in a single study to understand a research problem” (Creswell, 2008, p. 552). Creswell (2008) categorised the mixed methods research design into four discrete designs: triangulation mixed methods design; embedded mixed methods design; explanatory mixed methods design; and exploratory mixed methods design (see Figure 3).

Types of Mixed Methods Designs

Figure 2 Types of Mixed Methods Designs. Adapted from “Educational Research: Planning, Conducting, and Evaluating Quantitative and Qualitative Research” by J. W. Creswell, 2008, Upper Saddle River, NJ: Pearson/Merrill, p. 32.

In this study, the triangulation mixed methods research design methods of gathering data was adopted because the researcher needed to have a proper understanding of the basic interpretations given to this concept of folk literature and social behavior. The researcher employed the qualitative research method to extrapolate the facts and bring the underpinning questions that the quantitative research method could not provide. Where possible, statistical analyses were employed and data displayed using tables and figures. This helped in the achievement of accurate written judgment of the topic under survey.

In the study, an initial structural comparison among various communities’ art forms was made, with regards to their potentiality to promote stability, with special reference to making and justifying ethical judgments. The investigation also looked into how far an
assessment could be made of each folk art form; in terms of its role in modern democracy and its ability to ‘talk back’ to its people.

The researcher considered an in-depth study of the various folk art forms, paying particular attention to stories, proverbs, riddles and songs at the end of the comparison. This was done because, the researcher intended to reach at and obtain the best folk art as instruments to promote social co-operation and stability as compared to other means such as power and social policy. In a sense, the researcher ventured to further triangulate a comparative research design with a cross-sectional one, since the research involved collecting data on a series of variable at a particular point in time which was further compared with the aim of seeking explanations for similarities and differences that helped in gaining deeper understanding of this social phenomenon in different sectional or dialectical contexts.

2. **Research Population and Sampling Technique**

The researcher used the non-probability sampling procedure with particular reference given to the purposive sampling. This was due to the very large size of the study area; the entire Northern Province having an estimated population of 1,745,553 People (Statistics Sierra Leone, 2015). It, therefore, became very important for the researcher to decide or judge on the respondents to choose in the collection of data. In engaging in doing so, the researcher also employed the snowballing research method. That led on to the purposive sampling method. This was so because, as already stated, there was the tendency for the researcher to find difficulties in finding his population. Using the method helped in identifying first target respondents who invariably identified other respondents relevant to the research. In the four districts (Bombali, Tonkolili, Port Loko, and Kambia) sixty communities were selected from twelve chiefdoms (See Table 1).
In each section of the community, three categories of respondent were considered: 1) Key respondents like the village leaders and other stakeholders; 2) household griot or village griot; and 3) respondents the age of 35 and above. These were selected because they are in the past known for using and benefiting most from folk literature.

What in essence was done here is to combine structural analysis which looks at word parts for meaning rather than syllables and a dynamic analysis that uses statistical processes like covariate, multivariate to investigate patterns and interrelationships among participants. In trying to do this difficult task, serious problems emerged at the level of data gathering, also, at the level of analysis and synthesis. The researcher, however, overcame these problematic issues when the work started in earnest.
3. **Size or Scope of sampling**
The researcher considered 60 communities in the Northern Province of Sierra Leone. The researcher considered these areas of survey in order to achieve a successful, comprehensive and interesting comparative study. The inclusion of big towns should not be taken lightly because the researcher thought that their presence in the survey would help unravel the idea that the city and the outlying areas may be different as far as the exploit of folk literature is concerned. However, the researcher intentionally avoided selecting towns from Koinadugu District simply because the Temne form a minority group in this district. Selecting the other districts was of utmost importance because they constitute all shades of the Temne people (Konike, Sanda, etc.).

4. **Research Instruments and Techniques**
In order to achieve the major objectives and aim of the research work, a careful consideration was given to the research instruments. Also, to meet demands or requirements of the mixed method of sampling, with particular reference to the quantitative method of research, several other research instruments were employed. It was assumed that a research of this nature could be carried out effectively, efficiently by exploring two ways: (1) review of existing literature and documents on the topic under survey; (2) field research.

5. **Instrumentation/Construction of Questionnaire and Data Collection Plan**
The questionnaire asked respondents about the existence of folk literature in their communities, the forms and sub-forms of folk literature they observe to be common in their communities, the practices and uses of these forms in their communities, their levels of operation and values, and respondents general perceptions about them. A perception survey model was used to structure the latter part of the questionnaire.

The questionnaire was structured to justify the truthfulness of the major hypothesis which states that ‘the more attention given to folk literature of the Temne and it practice presented to the grass roots (and the cognoscenti), the more there will be chance for social behavioral changes; the greater it will help in guiding social interaction, and the faster the community will develop’. Therefore, in order for a logical conclusion to this hypothesis to be reached, the researcher included questions in the questionnaire that tested its validity in the field. Later the questionnaire was pretested and a reliability analysis done using the Cronbach’ Alpha Statistics. Questions whose measure is relatively stable over-time were also selected. Not only were those, questions were also carefully devised so as to ensure that respondents’ scores on any of the indicators be related to their scores on other indicators. In questions requiring a great deal of subjective judgments as in the recording of observations or the triangulation of data into categories or where observers had to decide on how to classify the subjects’ behavior, inter-observer consistency was ensured. In the criterion of social behavioral changes, the questionnaire was able to test the likelihood to which respondents differed.

6. **Selection of Question Items**
Items included in the main study questionnaire were selected from three sources. Viz:
1. **The Pilot Questionnaire Survey**
   The responses to items on the pilot questionnaires given in appendix 2 were used in selecting the items to be used in the main study questionnaires. Items with which most respondents agreed, disagreed or were uncertain of were excluded.

2. **Focus group Discussion**
   A list of questions given in appendix 2 on the general concept of the Temne folk literature to which respondents were asked to respond to was constructed from references made in the pilot interviews.

   In particular, the sources of information on general perception about the concept included on the questionnaire were derived from the pilot interview.

7. **Data Collection**
   As was planned, the questionnaire survey was carried out. After which, the focus group discussions and performances were held almost concurrently. These focus group discussions were more of complementary technique. They were executed as the qualitative data collecting strategy intended to complement the questionnaire survey.

   First, the letters to districts heads introducing the survey and seeking permission to carry the survey in their districts was done. The text of the letter is found in appendix 3. The letter was followed by a familiarization tour of each of the districts to collect the basic information required before the administration of the questionnaires, the group discussions and test-retest were done.

8. **Administration of Questionnaires and Discussions**
   Because of the low literacy rate in the communities surveyed, most questionnaires were read to respondents and their answers recorded which ensured a high rate of return. 600 (six hundred) structured questionnaires (found in Appendix 1) were distributed to the community people (educated as well as uneducated). Of the 600 questionnaires distributed, 597 were accounted for giving the survey a 99.5 % response rate. The distribution targeted key figures in the communities in order to ensure the accurate representation of the sampling and further ensure a careful comparison of the genres among the selected villages and communities.

9. **Focus group Discussion**
   Focused group discussions that involved participants within each of the randomly selected towns were conducted. It sought to judge the views and reactions of participants within each of these towns, after a particular story/song session. For such exploratory method, simple descriptive narratives and translations of interviews were done. The guiding questions for the discussions are found in appendix 5. Also, transcriptions of the folk performances are found in appendix 4.
10. Participant Observation
The researcher also objectively observed folk performances from a detached point of view so as to determine if there were areas of improvements in terms of their dramatic propensities or improvements in some other areas. Observation comments made during these performances formed the basis for the discussion in chapter 4.1.9.2. In doing this difficult task of commenting on the performances and recording them, the final year class of 2014 and the first year were of great help.

11. Live Recording
As a key research instrument, the researcher attempted to do live recordings, focusing on various genres. When necessary, these recordings were played to other participants so as to ascertain previous reactions on the various genres. Basically, the above framework considered the behavioural construct that must inform behaviour change for social interaction. Test and retest of people's behaviour concerning the use of folk literature reflects among other things measuring their levels of behaviour and by so doing, the researcher showed that certain entrenched personal behaviour and attitude could not easily now be influenced by folk literature similar to earlier result for the young and adult, that having attitudes toward folk literature is relatively dependent on age rather than levels of education and knowledge for engaging in behaviour favourable to the use of folk literature. But it is worth noting that the researcher faced difficulty assembling sets of statements (see Appendix 5) that sufficiently discriminated in order to form a good basis to accurately measure the standard of behaviour change. It took the following form: the first test was held and statements made for respondents to react to before the recordings were played. Afterwards, talks on how participants could development the attitude of exploiting folk literature in their various homes and communities were made to them. Then, three months later, a retest was done and the two sets of responses correlated. In this way, the level of behaviour change in regard folk literature was determined.

In all these, the researcher used the cross impact analysis as well—a tool which broadly tries to assess the relative impact of given variable/factor on other variable/factor.

12. Method of Data Analysis
Data gathered from the questionnaire were analyzed using the General Social Survey (GSS) method to enable the researcher determine how the Temne people “think and behave at given time and track their personal opinions” (Augustine and Christine 2013: 349) on folk literature that enabled for a possible, reliable predictions given the small number of people targeted. Qualitative analysis was conducted with the use of SPSS 16.0 to generate cross tabulations and charts.

Using an interval estimate of 0.71 and 0.75, a 95% confidence interval was constructed. This was done to test whether the data collected were supportive of Null hypotheses made about the target population. That the probability $P_{...}=1/3$.

A significance test, therefore, was conducted that:
H0 = P = 1/3 in favor of the alternative hypotheses. That:
Ha = P > 1/3.

Furthermore, a categorical response method was used to compare the responses of the population in small communities to those in big communities. This was done by comparing their difference (P1-P2) thereby learning how much the difference ($\hat{P}_1 - \hat{P}_2$) between the sample proportions through the standard error of

$$se = \sqrt{\frac{\hat{P}_1 (1- \hat{P}_1)}{n_1} + \frac{\hat{P}_2 (1- \hat{P}_2)}{n_2}}$$

In addition, the preferences of the two groups, in terms of the type of folk literature, were compared by ranking. In representing the data for the uses of folk literature and practices, simple table was used. The frequency count for ‘yes’ or ‘no’ responses was also used. This was to determine the preference and opinion on each folk literature based on factors as age and proximity to big community. In doing so, the Pearson’s correlation coefficient was adopted:

$$r = \frac{n\Sigma xy - \Sigma x \Sigma y}{\sqrt{(n\Sigma x^2 - (\Sigma x)^2)(n\Sigma y^2 - (\Sigma y)^2)}}$$

A final forecast to provide the best estimates for the future on the basis in current data and knowledge was done. A comparison of the folk arts structure and variations was considered only because a slight comparison was needed for the researcher to evaluate the level or depth of the structure of the genre or whether small variation influenced the ethical lesson and instruction the genre purports or not.

In order to get a comprehensive and logical analysis, the researcher employed tables in the presentation in Chapter Four. Assigned code numbers to each answer-category in the tables were given with brief comments or footnotes on each table or figure and percentage gained which enabled the qualitative data analysis to be prominent. The employment of statistical tables and figures enabled the researcher to note through predefined criteria the least and highest reactions given to questions in the questionnaire. This enabled the researcher to give critical judgments to the topic under discussion and conclusive answers to the research hypotheses.

**Description of the Study Area**

The Northern Province is located at the Northern geographical region of Sierra Leone. It borders the Western Area to the west, the Republic of Guinea to the north-east, the Eastern Province and Southern Province to the south-east. The Northern Province contains the highest mountains mostly found in Upper Guinea region as well as the country’s largest
Province (Manson and Knight: 2009, 253). It covers an area 35,936 Km2 (13,875 sq m) with a population of 2,502,865 (Census: 2015). The climate in the north is relatively cool. This is as a result of the moisture and breeze coming from the hill tops. The Province comprises five districts: Bombali, Port Loko, Kambia, Tonkoilili and Koinadugu. The region’s principal town is Makeni. The region is largely Muslim with an estimated population of 60%. The Christians form a minority group of about 10% (Delahoyde M. 2017). The Northern Province is home to most of the major ethnic groups in Sierra Leone. The Temne ethnic, found in every district in the north, except for Koinadugu, is the largest. The second largest is the Limba ethnic group. Other major ethnic groups in the north are Koranko, Madingo, Loko, Fula and Yelunka. Each of the districts has its head quarter town or capital. For Bombali, Makeni is both the administrative and economic centre. The town lies approximately 137 Kilometres (85 miles) east of Freetown (Mediander.com: 2017). Though Temne is the dominant language used by the majority of the population, Krio is the primary language used for communication among the different ethnic groups. Makeni is the centre of gara craft. Kambia District borders the Republic of Guinea to the north, Port Loko to the south and Bombali District to the east. The district has an estimated population of 343,686 (Sierra Leone Housing Census: 2015). As in other parts of the north, Krio is the language of communication among the different ethnic groups in Kabia town, though Temne remains the dominant language. Kabia is a major trading town and a major trading route linking Freetown to Conakry, the capital of Guinea. Port Loko is the capital of Port Loko District, having an estimated population of 614,063 (Sierra Leone Housing Census: 2015) and a total area of 5,719 Km2 (2,208 Sq m). It contains eleven chiefdoms. Port Loko town is also the second largest town of Port Loko District with an estimated population of 23,915 (Sierra Leone Housing Census: 2015). The town lies on the highway linking Freetown to its major airport, Lungi International Airport. Temne and Krio are the widely spoken languages in Port Loko town. The town with its surrounding villages is a major bauxite mining and trading centre. Magburaka is the capital of Tonkolili District. It has an estimated population of 530,776 people (Sierra Leone Housing Census: 2015) occupying a total area of 7,003 Km2 (2,704 Sq m). The district has eleven chiefdoms. Tonkolili borders Bombali District to the north-west, Kono District to the east, Kenema District and Bo District to the south-east, Port Loko and Koinadugu districts. The district, located in the centre of Sierra Leone, is the largest city of Tonkolili District and it is located at around 8” 43’ 1” N 11ₒ 56’ 36” w (https://www.revolvy.com/main/index.php?s=Magburaka). Magburaka is just about 26 miles (42 Km) to Makeni and 80 miles to Freetown. It is an agricultural and trading centre. The fifth district, Koinadugu District is strangely secluded and set apart from the rest of the other districts. Its capital town, Kabala, set in a rural landscape, is surrounded by mountains. Kabala is approximately 85 miles (137 Km) north-east of Makeni and 200 miles (320 Km) east of Freetown (Osman Mohamed Bah: 2010, 9). Though an ethnically diverse city, the inhabitants of Kabala are largely from the Koranko, Madingo, Yalunka and Fula ethnic groups. Their major preoccupation is cattle rearing and vegetable production. Like most regions in Sierra Leone, the Northern region has both unique and dynamic culture. The predominant ones are dances and songs which are rooted in the social, religious, and tribal institutions like the Poro, Rabai, Bondo and Gbagbani. These have played crucial roles in maintaining the structure of the Northern societies and in educating the young in the customs
and skills of their societies (see 1.1.2; 1.1.4). Generally, religion plays a major role in the lives of the people of the north. Islamic, Christian and Traditional religions coexist in an atmosphere of respect and tolerance. Predominantly, there is the mixed pattern of both Muslim and traditional religious practices that include: polygamy, circumcision (shuna), marriage and naming ceremony (see 1.1.4v). Funerary elaborations (see 1.1.4iv) are performed based on the status of the deceased which could extend from a day to four days. During these periods, elaborate consultations and pouring of libations to the ancestors and supreme deities McCulloch (1950) are done. Above all, the Northern peoples value their children. All their tribal institutions exist because of the tendency to inform the young. These young can rely on their kins to obtain training and education in most of the region’s valued practices. The child rearing practice is a communal responsibility that includes the parents, older siblings and elders in the household. Fosterage is also common. Many children are raised outside the parental household (Encyclopaedia. Com.: 2017) (‘Temne’ Encyclopedia of World Culture 14 Mar. 2017). Equally so, the Bondo and Poro secret societies are significant institutions of socialization in the north. So also are their tribal societies, which are socially structured under a single or dual leadership. These rages in the hierarchy from the Paramount chief to the Speaker, Sub chiefs to the elders, to family heads, children, the younger brothers and sisters, and the in-laws (see 1.1.4.iii). The Paramount chief selects his sub chiefs (initiated with him). Each sub chief selects a sister’s daughter (Makapr) as his helper and each chief selects his sister’s daughters to help him. These ‘female sub chiefs’ have only ritualistic duties and not administrative (everyculture.com/Africa-Middle-East/Temne socio-political organization.html Nov. 2012 Countries and their Culture, Temne Forum). Each chief has a divine connection to the ancestral spirit. Succession and intrachiefdom power play is primarily a struggle between two lineages or rotating among three or more lineages of one patrician, and between men who supported him and those who did not. As such, a chief could be liked or disliked, distrusted and “generally opposed” (everyculture.com:2012). Conflict resolution in the north is equally a communal matter. Community members, living or dead are consulted through libation at the beginning of every conflict resolution. For protection, during war, the Northern peoples surround their villages with walls of tree trunks or big trees (war fences) used as fortress to which people from several smaller villages could come and hide (Encyclopedia.com.:2017). All these institutions are rooted in the culture of the Northern peoples. It seems these practices that used to thrive on these ceremonial stages have receded.

RESULTS AND DISCUSSION

INTRODUCTION
The primary interest of this study was to investigate contemporary folk literature of the Temne people of northern Sierra Leone in relation to their social behaviour. Six hundred (600) people were selected from the north of the country to provide answers to questions and items of various constructs of the research instrument. Their responses were analysed and presented in figures and tables. This chapter presents and discusses the research results
regarding folk literary forms that still exist among the Temne people and how they perceive their social behavioural repertoires.

In each section, descriptive data are presented to explain the variables, including comments made by respondents in the open-ended questions. Data for selected personal characteristics of respondents were mostly reported in percentages. However, data for social status of respondents, forms of folk literature and test of behaviour change and influence were reported using means and standard deviations. Median differences were used to report the data for research hypotheses and relationships examined were reported using bivariate correlational analyses, including Krustal-Wallis Test and Sperman’s Rank Order correlation (rho).

Research Questions
A. Did indigenous Sierra Leonean folk literature exist among the Temne of the Northern Province of Sierra Leone?
B. What forms of Temne folk literature that existed?
C. Who normally practised folk literature and who were still fond of various folk practices among the Temne?
D. In what ways were folk literature used in the socio cultural practices of the Temne?

1. Age, Place of Birth, Ethnic Group and Duration of Stay
Overall, 51.7% were 46 to 75 years old and only 7% were above 75 years (see Table 4.1). When responding to a question about their place of birth, 25.8% of the respondents indicated Kambia, 24.6% Tonkolili, 23.1% Bombali and 22.6% Port Loko, which suggest that they were evenly distributed. Most of the respondents (87.3 %) were Temne and 57.2% had lived in their various towns of resident for 11 to 50 years (see Table 4.3).

Table 2 Age, Place of Birth, Ethnic Group and Duration of Stay of Respondents in the Four Districts (n=600)

<table>
<thead>
<tr>
<th>Personal Characteristics</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Age</strong></td>
<td></td>
</tr>
<tr>
<td>46-75 years</td>
<td>51.7</td>
</tr>
<tr>
<td>35-45 years</td>
<td>41.0</td>
</tr>
<tr>
<td>More than 75 years</td>
<td>7.3</td>
</tr>
<tr>
<td><strong>Place of Birth</strong></td>
<td></td>
</tr>
<tr>
<td>Kambia</td>
<td>25.8</td>
</tr>
<tr>
<td>Tonkolili</td>
<td>24.6</td>
</tr>
<tr>
<td>Bombali</td>
<td>23.1</td>
</tr>
<tr>
<td>Port Loko</td>
<td>22.4</td>
</tr>
<tr>
<td>Others</td>
<td>4.1</td>
</tr>
<tr>
<td><strong>Ethnic group</strong></td>
<td></td>
</tr>
<tr>
<td>Temne</td>
<td>87.3</td>
</tr>
<tr>
<td>Others</td>
<td>12.7</td>
</tr>
<tr>
<td><strong>Duration of stay</strong></td>
<td></td>
</tr>
<tr>
<td>11-50 yrs</td>
<td>57.2</td>
</tr>
<tr>
<td>Less than 5 yrs</td>
<td>19.2</td>
</tr>
<tr>
<td>51-75 yrs</td>
<td>14.1</td>
</tr>
<tr>
<td>6-10 yrs</td>
<td>7.1</td>
</tr>
<tr>
<td>More than 75 yrs</td>
<td>2.4</td>
</tr>
</tbody>
</table>

ii. Social Status and Exposure
Respondents were divided (50% each) in terms of their social status between leaders and those with non-leaders (see Table 4.2). Responding to a question about their level of exposure, 47.3% indicated that they had been to big towns and 26.5% reported that they had not stayed anywhere else since they were born (Table 4).

### Table 3 Social Status and Exposure of Respondents in the Four Districts (n=600)

<table>
<thead>
<tr>
<th>Social Status</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Others</td>
<td>50.0</td>
</tr>
<tr>
<td>Head of Women's group</td>
<td>8.8</td>
</tr>
<tr>
<td>Youth leader</td>
<td>8.1</td>
</tr>
<tr>
<td>Head of men's group</td>
<td>7.9</td>
</tr>
<tr>
<td>Blacksmith/goldsmith</td>
<td>7.0</td>
</tr>
<tr>
<td>Village headman</td>
<td>5.7</td>
</tr>
<tr>
<td>Chief</td>
<td>4.3</td>
</tr>
<tr>
<td>Section chief</td>
<td>3.2</td>
</tr>
<tr>
<td>Village crier</td>
<td>2.9</td>
</tr>
<tr>
<td>Chiefdom speaker</td>
<td>1.4</td>
</tr>
<tr>
<td>Paramount chief</td>
<td>0.7</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Exposure</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>I went to a big town</td>
<td>47.3</td>
</tr>
<tr>
<td>I have not stayed anywhere since I was born</td>
<td>26.5</td>
</tr>
<tr>
<td>I went to a village</td>
<td>26.2</td>
</tr>
</tbody>
</table>

2. **Research Question A**

**Did indigenous Sierra Leonean folk literature exist among the Temne of the Northern Province of Sierra Leone?**

This research question investigated whether folk literature existed among the Temne people. Table 4.3 indicates that 93.7% of the respondents reported that traditional folk practices, like story-telling, proverbs, riddles and songs, existed in their towns.

![Figure 3 Existence of Folk literature (n=523)](image-url)
The Research Question A’s results highlighted several aspects of the literature review. The alternative hypothesis accepted indicated that indigenous Sierra Leonean folk literature still exists among the Temne of Northern Sierra Leone. This agrees with what Hu claimed that every nation had its own peculiar form of folk literature (2.4.i). Similarly, the outcome supported Darigan’s statement that, ‘folk literature is an extant practice of every nation and that by the simple fact of the very availability of it for our careful exploitation’ (1) we should be happy about (2.4.i). As simply put as this, erroneous understandings of pioneer critics of Africa come to mind. Several statements regarding the non-existence of literature (Primitive or not) among the Africans (either because of assimilation or acculturation) have flourished. Mujunga in 2.3 stated categorically at a debate in Bamako that, Africans had no art before the coming of the white man, basing his conclusive statement on the definition of art; as being “the multitude of paintings, sculptures, drawings, and other graphical based sources of aesthetic stimulant”, then one will be safe if one states that Westerners have defined art in their own terms and since their arrival in Africa they are the arbiters of what art actually is. This outcome indicates that no matter its primitive nature and or seemingly it submerged status, African folk literature is momentary and available for use to interested persons. Kamara made this statement appropriately that when African writers set out to write they draw forth from their folk literature to give their work unique African peculiarity (2.4.i).

3. Research Question B

What are the most common forms of Temne folk literature that existed?

This research question identified the various folk forms and sub-forms common across the towns selected. Overall, “traditional songs and dances” was rated highest as a more common ($M = 3.83; SD = 1.18$) folk form that existed in the towns. “Riddles” was rated as a less common ($M = 2.25; SD = 1.22$) folk form that existed in the towns. Apparently, Traditional songs and dances were the most common folk literature among the Temne people in the Northern Province of Sierra Leone with riddles being the least common (see Table 4.7).

Table 4 Common Forms of Temne Folk literature that Existed in the Towns Investigated in the Northern Province of Sierra Leone

<table>
<thead>
<tr>
<th>Form of Folk literature</th>
<th>N</th>
<th>M</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Traditional songs and dances</td>
<td>555</td>
<td>3.83</td>
<td>1.18</td>
</tr>
<tr>
<td>Story-telling</td>
<td>551</td>
<td>3.42</td>
<td>1.39</td>
</tr>
<tr>
<td>Proverbs</td>
<td>551</td>
<td>2.97</td>
<td>1.33</td>
</tr>
<tr>
<td>Riddles</td>
<td>533</td>
<td>2.25</td>
<td>1.22</td>
</tr>
</tbody>
</table>

*“Real limits” of the scale: 1.00 to 1.49 (not common), 1.50 to 2.49 (less common), 2.50 to 3.49 (common), 3.50 to 4.49 (more common), and 4.50 to 5.00 (most common)*

These results above revealed that even though many forms of Temne folk literature have been abandoned, there still exist many other forms, such as: Stories about animals, Stories about humans and spirits, Stories about lovers, Stories about magic, Proverbs that ridicule to
correct behaviour, Proverbs that warn people, Legends/ stories about historical events, Legends/stories centered on characters, Fertility songs and dances, Sexual Songs and dances, Social songs and dances, Religious Songs, Funerary songs and dances, Work songs, Children’s songs, Riddles, Jokes, etc. Milligan’s study revealed similar outcomes. He indicated that folk literature takes into account folktales, proverbs, rhymed ballad, riddles etc. (2.4 iia). In the same vein, Kamara in 2.4. iia presented a broader category to include prose, drama and poetry.

The investigation also brought to light the acceptance that sub-genres of Temne folk literature exist. This related the result of Hu in 2.4.ii when he broadly categorized folk literature into sub-genres that include mythology and children’s songs. Findings revealed an almost never ending list related to Darigan’s statement in 2.4.iiia that, ‘Categories of any genre of literature are never cast in concrete’. For him, the disagreement as to the universal system that adequately categorizes traditional fantasy will always continue to be, ‘even if we were fortunate enough to have consensus on solid, distinct classifications of folk literature, there would still be arguments on which tale fits into which category’ (25).

So, the list is unlimited in most societies as in deed in the Temne society. Milligan had the same discovery in 2.4.iiia and stated that:

Folk literature accounts for a small slice of folklore, which includes, among other things, rhymes, jokes, stories, superstitions, traditions, singings and customs. Through publication in written form by retellers, folk stories complete the metamorphosis from folklore to folk literature.

Taken from this point, all the districts may be said to have a slightly lively presence of the various forms of folk literature.

3. Research Question C

Who normally practised folk literature and who were still fond of various folk practices among the Temne?

This research question set out to investigate the categories of people who normally practised and were fond of the Temne folk literature. Table 4.4 shows that a majority of respondents indicated ‘Elderly men’ (63.2%) and ‘Elderly Women’ (52.3%) to be the highest story-tellers while ‘children’ served as the largest audience (62.3%). The ‘Elderly men’ (81%) were also the highest users of proverb. Elderly men (60%), young women (59.3%) and elderly women (53.5%) accounted for the most performers of dances and songs. Regarding riddles, Elderly men were the majority performers audiences (58.5%) and (57.7%). Children were the least performers and audiences of proverbs (P = 8.7%; A = 14.8) and riddles (22.3%; 23%) (see Table 10).
The results revealed that the elderly are the ones who normally tell stories, say proverbs and riddles because, among the Temne, these are considered manly, the young and women often listen to them and occasionally say riddles and tell stories but are most often involved in singing soft traditional songs considered effeminate. This finding had been reached by Olumbi in 2.5. Olumbi indicated that when death occurs the women are there to wail the dead and console the bereaved. The dances men normally partake in are vigorous and war-like. These are accompanied by war-songs or funerary dirges; societal chain or ring dance. Every facet of their dances is expressive of the power and dominance over the women folks. Romantic sentimental songs and dances are left normally to the village griot or to women. Bradbury in 2.5 pointed out this aptly in a study that: “every elderly person is a time machine. As, he is an embodiment of the customs, beliefs and values of a people, he punctuates more or less what goes on in his community and serves as social cement” (25).

Similarly so, Eustace Palmer maintained the view that:

The most significant aspect of Achebe’s language is his extensive manipulation of proverbs with the objective of giving his works a distinctive and genuine African flavour. It is in the mouth of the elderly and aged that Achebe put most the proverbs. This is so because the ability and competence to use proverbs correctly is acquired through life’s experience hence an expert use of proverbs was regarded as symptoms of one’s wisdom (qtd. in Kamara S.B.L 2002:35).

5. **Research Question D**

**In what ways were folk literature used in the socio-cultural practices of the Temne?**

This research question identified the uses of folk literature among the Temne. Seven factors were assessed: education; entertainment; puzzle; warning; consolation; ethics; and
castigation. According to Table 4.5, the following statements got better ratings for storytelling: ‘Used to educate’ (77.3%) and ‘Used to entertain’ (68.8%). In the case of proverbs, the statements ‘Use to educate’ (72.2%) and ‘Used to warn’ (62.7%) received favourable ratings. Songs and dances were also rated favourably in the areas of entertainment (88%), education (57%) and consolation (52.2%). ‘To puzzle the audience’ received the highest percentage of response (58.8%) for riddles. Also high was the response for ‘to educate (51%) with ‘to castigate’ receiving the least ratings (6.3%) (see Table 7).

Table 6 Uses of Temne Folk literature (n = 600)

<table>
<thead>
<tr>
<th>Uses</th>
<th>Stories %</th>
<th>Proverbs %</th>
<th>Songs and Dances %</th>
<th>Riddles %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Used to educate</td>
<td>77.3</td>
<td>72.2</td>
<td>57.0</td>
<td>51.0</td>
</tr>
<tr>
<td>Used to entertain</td>
<td>68.8</td>
<td>46.5</td>
<td>88.0</td>
<td>40.8</td>
</tr>
<tr>
<td>Used to puzzle the audience</td>
<td>13.8</td>
<td>36.0</td>
<td>16.2</td>
<td>58.8</td>
</tr>
<tr>
<td>Used to warn</td>
<td>49.3</td>
<td>62.7</td>
<td>47.5</td>
<td>25.8</td>
</tr>
<tr>
<td>Used to console</td>
<td>47.2</td>
<td>41.7</td>
<td>52.2</td>
<td>20.8</td>
</tr>
<tr>
<td>Used to draw and justify ethical instances</td>
<td>42.3</td>
<td>38.0</td>
<td>41.0</td>
<td>23.2</td>
</tr>
<tr>
<td>Used to castigate</td>
<td>12.5</td>
<td>7.7</td>
<td>25.8</td>
<td>6.3</td>
</tr>
</tbody>
</table>

The results showed that the Temne people put their folk literature to several uses. The prominent ones are to console, to entertain, to educate, to castigate, to puzzle, to warn and to draw and justify ethical instances. This agrees with the findings of Kuyvenhoven in 2.6 when she stated that folk tales can be used to foster ‘the problem-solving and empathetic abilities that are useful to their intellectual and emotional development’ in children. Similarly, Asante in 2.6 found out that dance can be used to communicate the people’s entire way of life; this may include their beliefs, values, feelings, thoughts, fears, history, etc. For Barnard and Spencer, dance can be a medium through which people represent themselves (2.6). Iherijika in 2.6 discovered in a study that traditional music and dance has been used to ‘provide contexts for constructed cultural identity distinction’ (4-5). Darigan 2.6 equally found out that the themes of most folk literature center on moral lessons where ‘kindness and perseverance are rewarded for good acts’ (7). In a study, M’bayo in 2.5 found out similarly that folklore “drives home the need for proper social behaviour by holding up to scorn those who depart from socially accepted norms and by awarding prizes to folk poet and folk narrators who attack bourgeois and capitalist villains and extol peasant and socialist heroes” (28). For him, attempting to castigate people that go against traditional norms and mores, and praising or rewarding those who uphold the mores can have positive effect in upholding, to a higher level, the folklore of a people Nyaduwi in 2.6 made a useful statement in support of this that, Kirundi proverbs are very useful in all situations, both good and bad and he points out that “the wisdom in proverbs demonstrates maturity in speech” (7). Zipes in 2.5 emphasized this finding in the book, ‘The Art of Storytelling’ (2008) that:

…the storytelling of fairy tales constitute [sic] the most profound articulation of the human struggle to form and maintain a civilizing process. They depict metaphorically the
opportunities for human adaptation to our environment and reflect the conflicts that arise when we fail to establish civilizing codes commensurate with the self-interests of large groups within the human population. The more we give into base instincts –base in the sense of basic and depraved –the more criminal and destructive we become. The more we learn to relate to other groups of people and realize that their survival and the fulfillment of their interests is related to ours, the more we might construct social codes that guarantee humane relationships. Fairy tales are uncanny because they tell us what we need and they unsettle us by showing what we lack and how we might compensate for lack.

Also, Kamlongera in 2.5 summarized the similar result that:

There are many reasons why our forefathers chose to use songs, dance, drums and masks to educate their young, to comment on the social-political conditions in their societies and to preserve their historical legends. One of the reasons is that our forefathers realized that one of the most effective methods of education is through audio-visual aids of what was familiar. They also realized that by prescribing ideas through a variety of media such as songs, dance, mime, poetic recitals, ordinary narrative and masquerades one is able to capture the imaginations of the people. It was the function of our traditional theatre not merely to entertain, but also to instruct.

Kamara, similarly, revealed that folktales generally reflect the belief system of a people. They are told, he goes further, either about animals or the common folk, to draw attention to the plight of the people and teach lessons (2.5). In fact, Bettelheim exposed in 2.6 that ‘no other literature better prepares children to meet the complexities of adult life…than folk literature’ (42).

However, the quantitative results of the study show not much significant difference between the young and the elderly as audiences of the four variables.

This section presents both the structural analysis of the Temne folk narratives and the descriptive summary from the recorded group discussions. Transcriptions of the performances are found in appendix 4.

6. Research Question H: How could folk narratives influence the social behaviour of the Temne?
Table 7: Bivariate Correlation of Responses for Test of Behaviour Change and Influence in the Four Districts

<table>
<thead>
<tr>
<th>A1</th>
<th>Question</th>
<th>Correlation</th>
<th>Before Recording</th>
<th>After Recording</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>I tell my children stories, proverbs, singing songs and tell them riddles</td>
<td>Pearson Correlation</td>
<td>-.191</td>
<td>-.191</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sig (2-tailed)</td>
<td>.372</td>
<td>.372</td>
</tr>
<tr>
<td></td>
<td></td>
<td>N</td>
<td>24</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>A2</td>
<td>At home I try to encourage the use of folk practices as much as I can</td>
<td>Pearson Correlation</td>
<td>2.04</td>
<td>2.04</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sig (2-tailed)</td>
<td>.335</td>
<td>.335</td>
</tr>
<tr>
<td></td>
<td></td>
<td>N</td>
<td>24</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>A3</td>
<td>I talk to others about the relevance of using folk literature for cultural protection</td>
<td>Pearson Correlation</td>
<td>1.74</td>
<td>1.74</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sig (2-tailed)</td>
<td>.416</td>
<td>.416</td>
</tr>
<tr>
<td></td>
<td></td>
<td>N</td>
<td>24</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>A4</td>
<td>I have changed my personal lifestyle to always use folk literature</td>
<td>Pearson Correlation</td>
<td>-.053</td>
<td>-.053</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sig (2-tailed)</td>
<td>.060</td>
<td>.060</td>
</tr>
<tr>
<td></td>
<td></td>
<td>N</td>
<td>24</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>A5</td>
<td>I have changed my household to a culturally friendly place</td>
<td>Pearson Correlation</td>
<td>-.064</td>
<td>-.064</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sig (2-tailed)</td>
<td>.767</td>
<td>.767</td>
</tr>
<tr>
<td></td>
<td></td>
<td>N</td>
<td>24</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 34 lists the significant Pearson Correlations between the five indexes before the recording of the folk narratives was presented to respondents and the same indexes after the recording was played. Even though the table lists that the indexes are correlated, 'encouraging the use of folk literature at home before and after the recording' and 'talking to others about the relevance of using folk literature for cultural protection before and after' are fairly positively correlated at $r = .204$ and $.174$ ($P < 0.05$) respectively, whiles 'telling children stories, proverbs, singing songs and telling them riddles, before and after the recording', 'changing personal lifestyle to always use folk literature before and after' and 'changing household to a culturally friendly place' indexes are relatively negative at $r = -.191$, -.053 and -.064 ($P < 0.05$) respectively. This shows that whiles folk literature was practically found to be influential to behaviour change and attitude transformation, certain entrenched personal behaviour and attitude could not easily now be influenced by folk literature. This answers partly the reason for the result in (Table 22 and Table 23: Uses of folk literature at Town and House Levels).

In conclusion, the revelations of the discussions and the structural patterns of the various folk forms recorded provided tremendous insights into the minds of the Temne people about their folk literature, highlighting the findings in 4.2 complementing the quantitative research design.

**SUMMARY, CONCLUSIONS AND RECOMMENDATIONS**

1. **Introduction**

Chapter five presents a summary of the study, conclusions drawn from the summary and recommendations made based on the conclusions.
Summary

Two primary opinions held generally by scholars the world over and, as well as, by scholars and people in Sierra Leone, prompted this research. First, that folk literature has always served as potent instrument in directing the social, political, economic and cultural life of the African peoples and second, that there has been a notable lack in the approbation of traditional folk practices in Sierra Leone because of perhaps assimilation and or acculturation. Therefore, it appears that, the Temne folk literature has suffered neglect. Studies have shown in (1.0) and the general overview in (1.1) that in the past, this form had adequately served the aforementioned role and that in Sierra Leone and among the Temne, assimilation had created a huge gap between the communities in contact with urban settlements and the conservative rural communities in terms of their exploits of folk practices.

The study was conducted to answer the following questions:

a) Did indigenous Sierra Leonean folk literature exist among the Temne of Northern Province of Sierra Leone?

b) What were the various forms of Temne folk literature?

c) Among the Temne, who normally practised folk literature and who were still fond of various folk practices?

d) In what ways were folk literature used in the socio cultural practices of the Temne?

e) What were the values of folk literature that existed among the Temne?

f) Was the level at which folk literature operated in Temne rural communities in the north the same as operated in urban settlements like Makeni, Kambia, Port Loko and Magburaka towns?

g) What were the perceptions of individual persons regarding Temne folk literature? Did those individuals still have interest in Temne folk literature?

h) How could folk narratives influence the social behaviour of the Temne? And

i) Were folk forms structurally different from one district to another?

If folk literature among the Temne was found to be dying, the study would be of great concern to anthropologists, other governmental, non-governmental and social workers dealing with the study of traditional heritage. If still found to be pivotal in the social, cultural, economic, and political live of the Temne people, it might be a potent instrument in curbing deviance and in guiding the social behaviour of people in Sierra Leone. Furthermore, the study would be useful in addressing specific academic needs especially to course designers who would need to take into account aspects of the structure of the folk literature of the Temne; its practices and preserved wisdom, and spawn further research that would need to be included in teaching syllabi for African oral literature.
The results showed that an overwhelming percentage of respondents indicated that folk literature was still extant among the Temne but at a proportionately low level as compared to it exploit and interest in the past.

The open-ended question, the focused group discussion and the test-retest instruments revealed that modernity had actually affected the practice of Temne folk literature. And that if attention was given to folk literature; the behavioral patterns of the young might be duly influenced, positively.

The review of literature looked at first the various issues underpinning the study. These included conceptual opinions about Africa and its folk art; theoretical framework for the analysis of folk literature; nature, scope and definition of folk literature, moral comments of folk literature, values of folk literature, levels of operation of folk literature, attitudes and behavior transformation and the major argument of the study. For each section a discussion on burning issues or contradictory views on the topic was made together with citing important information to highlight the thrust of the study.

The research was a triangulation of both quantitative and qualitative design. However, 80% was put on the quantitative design and only 20 % on the qualitative.

However, the study did not go without limitations more so in the attempt to do a mixed of not only quantitative and qualitative research design, but also in combining structural analysis and a dynamic analysis. In trying to do this difficult task, serious problems emerged at the level of data gathering, also, at the level of analysis and synthesis. For instance, going through the minute details of translating the recorded folk narratives and searching for structural patterns and meanings in the narratives posed enormous problems in meeting the deadline date.

### 3) Conclusions

Based on the results of the analyses on the Temne folk literature and social behaviour and in line with the discussions of the findings and the major considerations of the literature review in Chapter Two, the following conclusions can be drawn at $P = 0.05$ probability:

1. The Temne People of Northern Sierra Leone still have folk literature mainly in simple forms. There still exist the major forms of folk literature (story-telling, traditional song and dances, proverb and riddling sessions).
2. There also exist some sub-genres of these folk forms. What are conspicuously not much present are rhymed ballads and life ballads.
3. It was also evident that the practices of proverbs and riddles are reserved mainly for the elderly and the traditional leaders. Songs and stories are reserved for young men and young women.
4. Folk literature among the Temne is now not much used for the purposes of education, entertainment, puzzling, drawing ethical instances and guiding behaviour.

5. Folk literature among the Temne is still used to achieve values such as discipline, kindness, respect for people, hard work, skills, the culture of their societies, moral lessons etc. but these values were shown to be not much inculcated by the young because of modernization, western education and religion.

6. That there seems to be not much difference in the level of operation of folk literature between the big communities of Temne land and those of small, far removed communities.

7. Taking into account the almost fading tendency of Temne folk arts and its low interest among youth, the elders are still positive about its practices and think they should be revived and maintained.

8. That whiles folk literature was practically found to be influential to behaviour change and attitude transformation, certain entrenched personal behaviour and attitude could not easily now be influenced by folk literature.

4. Recommendations

This section presents recommendation for (i) possible action and (ii) further research.

i. **Recommendation for Possible Action**

The following steps are required if folk literature is to be given the attention and the place in Temne society that it rightly deserves.

1. To encourage parents to recall and tell their pre-school children the folk literature they were brought up with.

2. Provide programs at local levels for persons of rural backgrounds who are well familiar with their cultural practices, particularly with their folk literature to share those experiences with the young.

3. Provide programs at the school level, broad enough to include essential features of cultural education programs that provide diverse range of cultures. Doing so will enable the school pupils, right from the onset of the educational career, to understand the diversities that underpin cultural matters and the need to appreciate those diversities. This will be a possible beginning for the appreciation of their individual cultures and those of others. This should as well be emphasized at the tertiary level.
**Possible Research Venues**

It is the view of the researcher that the present decline in reading tradition in Sierra Leone and the consequent down trend in the quality of its education is as a result of the present social dilemma plaguing our societies. In many European countries and particularly Asia, studies have shown that cultural legacies have played key roles in enhancing their unique technology and in actualizing their present dreams. This has not been the case in most African countries. In Sierra Leone, this problem is getting worse by the day. It is therefore necessary to pay particular attention to the cultural heritage in Sierra Leone.

The following are some venues for possible research activity in Sierra Leone.

Study on cultural relativism which at the moment is a major reason for the cold inter-tribal conflicts in existence in many regions in Sierra Leone. A research on this subject will help, in part, to bring out comparison among the various tribal cultures in Sierra Leone. Another possible research area is related to the subjects of assimilation and acculturation and their related effects on indigenous cultural institutions. Particularly, the research should be conducted to reveal the possible causes of assimilation and acculturation; extinct cultural practices caused by these factors and present extant cultural practices that require urgent rejuvenation in Sierra Leone.

**REFERENCES**


41. Finnegan, R. (-) *Limba Oral Literature*, Journal.oraltradition.org/files/...
52. Hamnett. (-) *Ambiguity Classification and Change: the Function of Riddles*---
53. Hanson, E. Oral Traditions, [http://indigenousfoundations.arts.ubc.ca/home.html](http://indigenousfoundations.arts.ubc.ca/home.html).
Appendices

Appendix 1. Questionnaire

Questionnaire on Folk Literature

Introduction

This questionnaire is intended to collect information about folk literature. Kindly answer the questions to help in providing information about the folk literature of Sierra Leone. The information you provide will be treated with utmost confidentiality; that is why you do not need to state your name.

A. Biographic Information

1. Location: District__________ Chiefdom________________ Town ___________

2. Age: ___________________yrs.

3. Place of Birth: ________________________________________

4. Ethnic group: ________________________________________

5. Town of Residence: ___________________________________

6. How long have you stayed in this town? _____________________________yrs.
   Don’t know   

7. Tick the ones that apply to you: a) I went to a village  b) I went to a big town  I have not stayed anywhere since I was born

8. Which of the following positions do you hold? Paramount chief Chiefdom speaker Village headman Section chief Village crier Youth leader blacksmith goldsmith Head of men’s group Head of a women’s group Other specify ________

B. Existence of Folk literature
9. Do you still have traditional folk practices like story-telling, proverbs, riddles, songs and dances; etc. in this town? Yes ☐ No ☐

c. Forms of Folk literature
10. Which of the following do you observe to be common in this town?

<table>
<thead>
<tr>
<th>No.</th>
<th>Form</th>
<th>Most common</th>
<th>More common</th>
<th>Common</th>
<th>Less common</th>
<th>Not common</th>
<th>Don’t know</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Story-telling</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Proverbs</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Traditional songs and dances</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Riddles</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

D. Sub-forms of Folk literature
11. Some of the following are practised in this town; some are not. Please tick the ones that are practised here and cross the ones that are not:

d. Forms of Folk literature
12. Which of the following do you observe to be common in this town?

<table>
<thead>
<tr>
<th>No.</th>
<th>Form</th>
<th>Most common</th>
<th>More common</th>
<th>Common</th>
<th>Less common</th>
<th>Not common</th>
<th>Don’t know</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Story-telling</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Proverbs</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Traditional songs and dances</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Riddles</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

D. Sub-forms of Folk literature
13. Some of the following are practised in this town; some are not. Please tick the ones that are practised here and cross the ones that are not:
<table>
<thead>
<tr>
<th></th>
<th>Stories</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>a. Stories about animals</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>b. Stories about humans and spirits</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. Stories about lovers</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>d. Stories about magic</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>e. Fantastic stories</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>f. Animal stories</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>g. Creation stories</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>h. Stories of quick-witted persons</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>i. Prose Stories</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Proverbs</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>a. Proverbs that ridicule to correct behaviour</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>b. Proverbs that warn people</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Legends/Historical stories</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>a. Legends/stories about historical events</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>b. Legends/stories centered on characters</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. Legends about local landscapes and historical sites</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>d. Legends/stories about plants and animals</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>e. Legends of local products and specialties</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>f. Legends/stories about rituals and</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
E. **Practices of Folk literature**

1. **Performers**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>g.</td>
<td>Gothic legends/stories</td>
</tr>
<tr>
<td>h.</td>
<td>Legends/stories about religious beliefs</td>
</tr>
</tbody>
</table>

4. **Riddles**

5. **Songs and Dances**

| a. | Fertility songs and dances |
| b. | Sexual Songs and dances |
| c. | War songs and dances |
| d. | Social songs and dances |
| e. | Religious Songs |
| f. | Funerary songs and dances |
| g. | Songs that ridicule to correct behaviour |
| h. | Songs of the rituals |
| i. | Life ballads |
| j. | Love songs |
| k. | Work songs |
| l. | Songs of historical legends |
| m. | Children’s songs |

6. **Fables**

7. **Jokes**

8. **Rhymed Ballads**
14. Please tick the categories of people who normally practise the following forms in this town.

<table>
<thead>
<tr>
<th>No.</th>
<th>Form</th>
<th>Who normally Practise</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Elderly men</td>
</tr>
<tr>
<td>1.</td>
<td>Story-telling</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Proverbs</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Traditional Songs and Dances</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Riddles</td>
<td></td>
</tr>
</tbody>
</table>

2. Audience

15. Please tick the categories of people whom you think are most fond of the type of folk literature listed in the table.

<table>
<thead>
<tr>
<th>No.</th>
<th>Form</th>
<th>Who normally are Fond of</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Elderly men</td>
</tr>
<tr>
<td>1.</td>
<td>Story-telling</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Proverbs</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Traditional Songs and Dances</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Riddles</td>
<td></td>
</tr>
</tbody>
</table>

F. Uses of Folk literature

16. Please tick the uses to which you put each of the following:

<table>
<thead>
<tr>
<th>No.</th>
<th>Form</th>
<th>Use</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>to educate</td>
</tr>
</tbody>
</table>
1. Story-telling

2. Proverbs

3. Riddles

4. Songs and Dances

G. Perceptions and Reasons

17. Please tick your opinions on the statements below:

a. Story-telling can be interesting, but nowadays children do not learn much from it.

   Strongly agree   Agree   Strongly disagree   Disagree   Don’t know

b. Proverbs can be interesting, but nowadays children do not learn much from them.

   Strongly agree   Agree   Strongly disagree   Disagree   Don’t know

c. Songs and dances can be interesting, but nowadays children do not learn much from them.

   Strongly agree   Agree   Strongly disagree   Disagree   Don’t know

d. Riddles can be interesting, but nowadays children do not learn much from them.

   Strongly agree   Agree   Strongly disagree   Disagree   Don’t know

18. Please tick from the table below the reasons for each of the above forms you have expressed your opinion on:

<table>
<thead>
<tr>
<th>No.</th>
<th>Form</th>
<th>Reason(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Children don't sit down and listen to elders.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Children don't have interest.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>They don't follow the values in them.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>They listen and learn from what are depicted in them.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>They like the folk forms.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Don't know</td>
<td></td>
</tr>
</tbody>
</table>

1. Stories
17. Please tick your opinions on the statements below:

A. Story-telling can be interesting, but nowadays children are not entertained much by it.

   Strongly agree □ Agree □ Strongly disagree □ Disagree □ Don’t know □

B. Proverbs can be interesting, but children are not entertained much by them.

   Strongly agree □ Agree □ Strongly disagree □ Disagree □ Don’t know □

C. Songs and dances can be interesting, but nowadays children are not entertained much by them.

   Strongly agree □ Agree □ Strongly disagree □ Disagree □ Don’t know □

D. Riddles can be interesting, but nowadays children are not entertained much by them.

   Strongly agree □ Agree □ Strongly disagree □ Disagree □ Don’t know □

18. Please tick from the table below the reasons for each of the above forms you have expressed your opinion on:

<table>
<thead>
<tr>
<th>No.</th>
<th>Form</th>
<th>Reason(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>They don't take part in them.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>They don't listen to them.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>They don't listen to elders.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>They don't have time to learn them.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>They are entertained by other modern things.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>They like the folk forms.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Don't know.</td>
</tr>
<tr>
<td>1.</td>
<td>Stories</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Proverbs</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Songs and Dances</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Riddles</td>
<td></td>
</tr>
</tbody>
</table>
19. Please tick your opinions on the statements below:

A. Story-telling can be interesting, but nowadays the behaviours of people are not remodelled much by it.
   
   Strongly agree [ ] Agree [ ] Strongly disagree [ ] Disagree [ ] Don’t know [ ]

B. Proverbs can be interesting, but nowadays the behaviours of people are not remodelled much by them.
   
   Strongly agree [ ] Agree [ ] Strongly disagree [ ] Disagree [ ] Don’t know [ ]

C. Songs and dances can be interesting, but the behaviours of people are not remodelled much by them.
   
   Strongly agree [ ] Agree [ ] Strongly disagree [ ] Disagree [ ] Don’t know [ ]

D. Riddles can be interesting, but nowadays the behaviours of people are not remodelled much by them.
   
   Strongly agree [ ] Agree [ ] Strongly disagree [ ] Disagree [ ] Don’t know [ ]

20. Please tick from the table below the reasons for each of the above forms you have expressed your opinion on:

<table>
<thead>
<tr>
<th>No.</th>
<th>Form</th>
<th>Reason (s)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>They don't listen to them</td>
</tr>
<tr>
<td></td>
<td></td>
<td>They don't follow the messages seen in</td>
</tr>
<tr>
<td></td>
<td></td>
<td>They don't follow the messages in them</td>
</tr>
<tr>
<td></td>
<td></td>
<td>They don't listen to elders</td>
</tr>
<tr>
<td></td>
<td></td>
<td>They follow the messages</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Don't know</td>
</tr>
</tbody>
</table>
21. Please tick your opinions on the statements below:

A. The young people of today hardly listen to stories.
   Strongly agree [ ] Agree [ ] Strongly disagree [ ] Disagree [ ] Don’t know [ ]

B. The young people of today hardly listen to proverbs.
   Strongly agree [ ] Agree [ ] Strongly disagree [ ] Disagree [ ] Don’t know [ ]

C. The young people of today hardly listen to riddles.
   Strongly agree [ ] Agree [ ] Strongly disagree [ ] Disagree [ ] Don’t know [ ]

D. The young people of today hardly listen to the songs of the town.
   Strongly agree [ ] Agree [ ] Strongly disagree [ ] Disagree [ ] Don’t know [ ]

E. Young people now listen to stories but do not learn from them.
   Strongly agree [ ] Agree [ ] Strongly disagree [ ] Disagree [ ] Don’t know [ ]

F. Young people now listen to proverbs but do not learn from them.
   Strongly agree [ ] Agree [ ] Strongly disagree [ ] Disagree [ ] Don’t know [ ]

G. Young people now listen to riddles but do not learn from them.
   Strongly agree [ ] Agree [ ] Strongly disagree [ ] Disagree [ ] Don’t know [ ]

<table>
<thead>
<tr>
<th></th>
<th>other messages</th>
<th>in other modern forms.</th>
<th>es in them.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Stories</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Proverbs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Songs and Dances</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Riddles</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
H. Young people now listen to traditional songs but do not learn from them.
   Strongly agree □ | Agree □ | Strongly disagree □ | Disagree □ | Don’t know □

I. The old people now don’t tell the young ones these oral forms of literature.
   Strongly agree □ | Agree □ | Strongly disagree □ | Disagree □ | Don’t know □

J. Comments from our oral literature are more effective than the ones got in school.
   Strongly agree □ | Agree □ | Strongly disagree □ | Disagree □ | Don’t know □

K. Folk literature in our town can influence and direct people’s behaviour positively.
   Strongly agree □ | Agree □ | Strongly disagree □ | Disagree □ | Don’t know □

22. Truly speaking, do you still have interest in these our oral forms?
   Yes □ | No □

23. Please tick the reason(s) for which you make the statement above:

<table>
<thead>
<tr>
<th>No.</th>
<th>REASON</th>
<th>YES</th>
<th>NO</th>
<th>DON’T KNOW</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Because they help our children to grow the way we want them.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>They bring the people together.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>They are better means of entertainment.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>They are better means of education.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>We now have modern implements and they are more interesting.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>I now have my religion.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

24. Do you think these forms should be maintained?
   Yes □ | No □

25. Please tick the reason(s) for which you take the above stance:
<table>
<thead>
<tr>
<th>No.</th>
<th>REASON</th>
<th>YES</th>
<th>NO</th>
<th>DON'T KNOW</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>Because they help our children to grow the way we want them.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>They bring the people together.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>They are better means of entertainment.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>They are better means of education.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>We now have modern implements and they are more interesting.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>I now have my religion.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**H. Level of practices/use of Folk literature**

26. How often do you use the following in this town:

a. **Story-telling**: Never ______ seldom ______ seldom ______ often ______ very often ______
don’t know ______

b. **Proverbs**: Never ______ seldom ______ seldom ______ often ______ very often ______
don’t know ______

c. **Traditional songs and dances**: Never ______ seldom ______ seldom ______ often ______
very often ______ don’t know ______

d. **Riddles**: Never ______ seldom ______ seldom ______ often ______ very often ______
don’t know ______

27. How often do you practise the following at your own house?

a. **Story-telling**: Everyday ______ Every week ______ Every month ______ Once a year ______
Once in a long while ______

b. **Proverbs**: Everyday ______ Every week ______ Every month ______ Once a year ______
Once in a long while ______

c. **Traditional songs and dances**: Everyday ______ Every week ______ Every month ______
Once a year ______ Once in a long while ______
d. **Riddles:**

- Day [ ]
- Every week [ ]
- Every month [ ]
- Once a year [ ]
- Once in a long while [ ]

28. How much can children learn from the following folk literature?

A. **Stories:**

- a) little [ ]
- b) very little [ ]
- c) much [ ]
- d) very much [ ]
- e) don’t know [ ]

B. **Riddles:**

- a) little [ ]
- b) very little [ ]
- c) much [ ]
- d) very much [ ]
- e) don’t know [ ]

C. **Proverbs:**

- a) little [ ]
- b) very little [ ]
- c) much [ ]
- d) very much [ ]
- e) don’t know [ ]

D. **Traditional songs and dances:**

- a) little [ ]
- b) very little [ ]
- c) much [ ]
- d) very much [ ]
- e) don’t know [ ]

29. Are there other ways you give them this knowledge?

- Yes [ ]
- No [ ]

30. Please tick the other ways you give knowledge to the young:

- a) encouragement [ ]
- b) direct teaching and advice [ ]
- c) societal doctrines [ ]

I. **Values of Folk literature**

31. Please tick yes or no to the statements in the table below:

<table>
<thead>
<tr>
<th>No.</th>
<th>STATEMENT</th>
<th>YES</th>
<th>NO</th>
<th>DON’T KNOW</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>When I was young, I was told many stories but I learned nothing from them</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>When I was young, I learned good things from the proverbs I was told</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>When I was young, I learned nothing from the riddles I was told.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>When I was young, I learnt good things from the songs and dances I heard.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
32. Please tick the example(s) of things you learned:

<table>
<thead>
<tr>
<th>No.</th>
<th>EXAMPLE</th>
<th>YES</th>
<th>NO</th>
<th>DON'T KNOW</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>discipline</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>kindness</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>respect for people</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>hard work</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>not to be proud</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>skills</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>not to be promiscuous</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>not to trust everybody</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>educate me</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>the culture of our people</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>used as defence against my rivals</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>moral lessons</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

33. Please tick yes or no to the questions in the table below:

<table>
<thead>
<tr>
<th>No.</th>
<th>QUESTION</th>
<th>YES</th>
<th>NO</th>
<th>DON'T KNOW</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Can young people learn because we tell them stories?</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Can young people learn because we tell them proverbs?

Can young people learn because we tell them riddles?

Can young people learn because we sing our songs to them?

<table>
<thead>
<tr>
<th>No.</th>
<th>EXAMPLE</th>
<th>YES</th>
<th>NO</th>
<th>DON’T KNOW</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>discipline</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>kindness</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>respect for people</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>hard work</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>not to be proud</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>skills</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>not to be promiscuous</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>not to trust everybody</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>educate them</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>the culture of our people</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>use as defence against their rivals</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>moral lessons</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

34. Please tick the example (s) of things they might learn:

35. Please tick yes or no to the questions in the table below:

<table>
<thead>
<tr>
<th>No.</th>
<th>QUESTION</th>
<th>YES</th>
<th>NO</th>
<th>DON’T KNOW</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Can young people’s behaviour be properly guided because we tell them stories?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Can young people’s behaviour be properly guided because we tell them proverbs?</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Can young people’s behaviour be properly guided because we sing our songs to them?  

Can young people’s behaviour be properly guided because we tell them riddles?

<table>
<thead>
<tr>
<th>No.</th>
<th>EXAMPLE</th>
<th>YES</th>
<th>NO</th>
<th>DON’T KNOW</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>When you tell folk forms with moral lessons.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>When you tell them folk forms that talk about their society.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>When you instruct them to follow the good examples in the folk form.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

36. Please tick the ways in which it can be guided:

37. Do you have in mind other important fact you want to share?

_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________

Thank you very much for taking the time to fill out this form.

Appendix 2. Question Guide for Focus group Discussion

Do you still have traditional practices like folk songs, folktales, proverbs, riddles, etc in this town?

Can you name some of the folk practices that you still have in this town?

Do you still have traditional practitioners of these folk forms?

In your opinion, what can you say about young people and the practice of folk practices like storytelling, songs riddle and proverb sessions in this town?

Can you tell me the occasions for which stories are told, proverbs or riddles are told or songs are sung?
For what purpose do you use these folk practices in this town?

How do you now pass on the values of this town to the young?

What, in your opinion, are the things that have made the traditional practices not to be much used?

Can you tell me some of the benefits of these folk practices?

Do you still have interest in these practices and that you want people to pay more attention to them?