

MORPHOLOGY OF YORÙBÁ FOLKTALES: NARRATOOGICAL APPROACH

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Abstract

Folktales in Yorùbá oral traditions are ancient and fictional stories passed down orally from generation to generation with the aim of teaching morals. They induct children about their heritage and a form of entertainment championed by the elders in the village. This work sets to explore the structural morphology of Yorùbá folktales. A lot of work has been done on Yorùbá folktale if content, sociological values and symbolic elements are what to go by, but little has been done on its morphology using the narratological approach. Genette's Universal Structural Approach of narratology will be adopted for analysis. Our attention focusses on the narrative devices involved in the buildup of folktales as postulated by Genette, who identifies eight domains in the folktales of a race. Increase in its modern adaptation due to civilization which has taken over gathering together in traditional settings is observed. Though folktale tradition is almost moribund within Yorùbá society, yet, its structure and features is integrated and acclimatized into the western structure perfectly. Yorùbá traditional folktale narrative is present in different modern structure and settings such as: creative writings, songs, music, movies, television series and radio programs. Some of these would be examined and compared with operations in traditional settings to identify the convergence and divergence since it is established that "in conversion of one culture to another culture, part of it escapes into the surrounding ecosystem" (Ọpẹfẹyítí, 2014). The study identifies the three voices from narrative techniques as heterodiegetic, homodiegetic and autodiegetic that permeate every narration.

Keywords: Morphology, Narratological, Yorùbá folktales, Narrative devices, Narrative techniques, Universal structures.

Introduction

Folktales are the ancient and fictional stories passed down orally from generation to generation with the sole aim of teaching morals. Folktales originally are told by the elders and grandparents during the moonlight. It is a kind of entertainment for the younger generation in the olden days championed by the elders in the village square. The word folktale is coined from two Greek words –Volk and tales which mean people and stories respectively. This implies that folktales are stories that depict every day's life of people and sets of beliefs philosophy, world view and cosmology just like Hoggert in (Adéyemí, 2006) rightly observes that: 'Without full literary witness, the students of the society would be blind to the fullness of the society'. In other words, folktale is one of the peculiar identities of Yorùbá through which their cultures and philosophy are viewed. It is an oral story in Yorùbá just like any other component of culture. It is found in most African cultures though the character or modes of presentation may differ from culture to culture. It is called 'àlọ' in Yorùbá and animals and or human beings are used as characters just like Ànansi is popular in Ashanti's tales. (Bascom, 1963). This does not mean that only animals are used but they are mostly used to pass across the message to the targeted audience with special effects. Unlike contemporary novels and literary works, folktales are anonymous stories whose origin or the author cannot be told though (Bascom, 1969) notices this and proclaims that folktales are derived from Ifá divinatory poems with reference to over sixteen folktales from about one hundred and sixteen Ifá divinatory poems collected at that point in time. But this is also not plausible enough for the origin of Ifá verses too cannot be credited to only one person. So, the origin of folktales is not as important as the roles it plays in the society in which it is used. Folktale like other ancient Yorùbá oral traditions inducts the children into the heritages and ethical principles because moral and good ethics as dictated by the culture are embedded in the folktales. The notion above prompts (Bámgbóşé, 2007)

assertion that; ‘The world of folktales is a moral world where wickedness does not go unpunished and moral of the story is often pointedly drawn at the end of the story’.

This connotes that, as childlike as the tone of the folktales might sound, its usefulness cannot be undermined in the society. It even corroborates what Duncan opines in (Òpèfèyítímí, 2014) that; “This kind of analysis assumes that the practice of literature... concerns the specific social problem “Our observation as to why they are so meticulous about folktale is what Duncan just foregrounds in his exposition. In fact the moral and values they derived in the folktale drives them to be more concerned about it, (Duncan, 1958). The enabling environment is no longer provided for folktales to thrive for ‘Interest in oral tradition is to understand peoples’ cultural arts and artistries’. Some knowledge of existing literature opens up a greater appreciation of problem and possibilities” (Duncan, 1958).

Socio-Cultural Settings of Yorùbá Folktales

In this section of the work, we set to examine the sociological setting of Yorùbá Folktales that happens to be the original location and background that make the folktales unique among other oral traditions, because when folktale loses its milieu, it loses its humorous, excitement and entertainment roles and leaves the audience with imagination in their mind. This is not to despise the kind of adapted settings that folktale has embraced amidst struggle to hold the ground against the tide of civilization and Western cultures. All these will be discussed under this section of the paper. The shift in the course of setting prompts the categorization of setting into two, via; traditional and modern settings.

Traditional setting: In this traditional mode of presentation, the narrator gathers the children round himself, but while he waits for the children to come, he uses riddles to teach children with the hope of attracting others that are yet to surface for the exercise. Example of such riddles is:

	N: Ààlọ ooo	
	A: Ààlọ	
	N: Ààlọ ooo	
	A: Ààlọ	
	N: À n lọ, ó kojú sí wa,	When we are going it faces us
	À n bọ ,ó kojú sí wa	While coming back, it still
faces us		
	Ta ló mò ọn o?	Who knows it?
	A: Emi mò ọn o	I know it
	N: Kín ni o?	What is it?
	A: Ilé ni oo	It is house
	N: Sẹ ó gbàá o?	Did he get it?
	A: Kò gbàá o	He didn't get it
right		
	N: Ẹ so pé hùn ún ún	You should all say
hun-un		
	A: Hùn ún ún	
	N: Mo fi rẹ ẹ lẹnu bérékété	I smear his mouth
completely		
	N: Ta ló tún mò ọn o?	Who else knows it?
	A: Èmi mò ọn oo	I know it
	N: Kín ni ooo?	What is it?
	A: Gáangan ni oo	It is the talking
drum		
	N: Ó gbàá o, ẹ pátẹwọ fún un	He got it, clap for
him		

The first respondent was not right, hence he was mocked. The second attempt was right and the respondent got the deserved accolades. So, it is used to test children's brilliance, thinking accuracy, intelligence and sharpness. No wonder (Bíòbákú, 1955) opines that;

"Riddles are closely related to folktales for both of them have an overt didactic purpose and are also used together on moonlight nights when children gather round an adult storyteller for amusement and relaxation. Although they are used along with the tale, they form greater source of acquisition of general knowledge than the tales themselves."

They embark on this riddles in preparation for the real tales which is the anticipating event for them, while still waiting for others to finish their chores. This is primary aim behind the taboo that children should not involve in broad daylight folktales when they still have so many things to do. It is believed that whoever embarks on folktales in broad day light will have stunted growth. So they make sure everyone finishes his/her chores before going out to join the group. If they are still not complete at the scene of folktales, the narrator resort to memorates to teach children language and at the same time to excite them in preparation for folktale. Example of such memorates is given below:

N: Kínrinkinrin jingbin	Kínrinkinrin jingbin
A: Kín-in-rín jingbin	kín-in-rín jingbin
N: Ọmọ ódó ní í gúnyán	It is pestle that pounds yam
A: Kín-in-rín jingbin	Kín-in-rín jingbin
N: Orógùn níròkọ	Turner prepares the pap
A: Kín-in-rín jingbin	Kín-in-rín jingbin
N: Ìgbà tí mo dé ìwọyà	When I got to Ìwọyà town
A: Kín-in-rín jingbin	Kín-in-rín jingbin
N: Wọn ní kí n kájá lgbó	They said I should set my dogs in the
bush	
A: Kín-in-rín jingbin	Kín-in-rín jingbin
N: Ajá mi pòdù ọyà kan	My dog kill a big grasscutter
A: Kín-in-rín jingbin	Kín-in-rín jingbin
N: Báálé ilé gbórí	The family head takes the head
A: Kín-in-rín jingbin	Kín-in-rín jingbin
N: Ìyáálé ilé fọn itan	Eldest woman picks the lap
A: Kín-in-rín jingbin	Kín-in-rín jingbin
N: Mo bá gòkè odò kan	I then cross a river bank
A: Kín-in-rín jingbin	Kín-in-rín jingbin
N: Mo bá bóge lódò	I met a damsel at the river
A: Kín-in-rín jingbin	kín-in-rín jingbin
N: Oge ní n gbé ru òun	Oge asks me to help lift her load
A: Mo lémi ì gbéru yàn	I say I don't help lift people's load
A: Kín-in-rín jingbin	Ki-in-rín jingbin
N: Ó nírọ ní mo fì pa	She says I am a liar
A: Ó lékèè nimo fì ẹ	That I am a cheat
A: Kín-in-rín jingbin	Kín-in-rín jingbin
N: Mo bá gbéru oge tan	After helping the damsel
A: Oge ní n ká relé	She says I should follow her home
A: Kín-rin-rín jingbin	Kín-in-rín jingbin
N: Mo lémi kì í relé oo	I say I don't go home
A: Kín-in-rín jingbin	Kín-in-rín jingbin
N: Ó nírọ ní mo fì pa	She says I am a liar
A: Ó lékèè ní mo fì ẹ	She says I am a cheat
A: Kín-in-rín jingbin	Kín-in-rín jingbin

N: <i>Mo bá bóge délé</i>	<i>I follow the damsel to her house</i>
A: <i>Kín-ìn-rín jingbin</i>	<i>Kín-ìn-rín jingbin</i>
N: <i>Oge lota sùkẹ́</i>	<i>The damsel hurriedly grind pepper</i>
A: <i>Kín-ìn-rín jingbin</i>	<i>Kín-ìn-rín jingbin</i>
N: <i>Ìyàwó ròfọ̀ wọ̀rọ̀</i>	<i>And the wife quickly prepare vegetable</i>
<i>soup</i>	
A: <i>Kín-ìn-rín jingbin</i>	<i>Kín-ìn-rín jingbin</i>
N: <i>Kíákíá mo jẹ̀kọ̀ àkàsù kan</i>	<i>Hurriedly I ate one big agidi</i>
A: <i>Mo yó bàmúbámú N ò yó</i>	<i>I was full yet not satisfied.</i>

The example above is used to teach children memorization and at the same time teach language and also to draw the attention of children yet to be at the scene. It is very rare to see a child that can resist such an inviting and scintillating atmosphere. By the time they are through with memorates, many children would have gathered and folktales proper can now start. As would be later seen in this study, such natural introduction that fascinate the audience and on-lookers are no longer in existence when it comes to folktales in modern settings.

Folktales

After the above discussed introduction strategy, the folktales follow immediately because the children are all gathered at this point in time. The main narrator who is usually the elder kick-starts the tales with signature tune:

N: <i>Ààlọ oooo</i>	Folktales oooo
A: <i>Ààlọ</i>	Folktales
N: <i>Àlọ mi dá firigba gbòó</i>	My folktale centers interestingly
A: <i>Ó dá lẹ́rì ljàpá alábaun</i>	It centers on Tortoise, Alábaun
A: <i>jẹ-jú-olóhun-lọ</i>	that eats more than the owner

My folktale centers on Dog and tortoise when famine was in their town. Everyone was looking thin and dry and there was no prospect of comfort any time soon. Yam could not produce, maize couldn't produce even when rain just drizzled on the sand the fowls pick and swallowed the water just to tell you the extent of famine in the town. In fact no one got a full meal a day not to talk of three square meals. Before this time Tortoise and Dog used to be friends. There was a day tortoise accidentally meet Dog on the way. He was marveled to see that dog was looking fine and fresh despite the famine in the land. After tortoise left the place where they met, he contemplated contacting Dog to hear the secret of his freshness. Tortoise soliloquized thus:

See someone looking fresh and shining as if we are not living in the same town. Or is this not the same Dog? Definitely, he must be getting something somewhere. I must find out the secret. Should I go and ask him, or I should just be monitoring his movements from today? No! I will go and ask him myself. But what if he refuses to tell me. No, I trust him, we used to be friends, he doesn't hide secrets. I will go....

The following day, Tortoise asks the Dog if he can tell him the secret but the dog refuse to tell him because he knows the kind of person he is. After serious pleading and persuasion, Dog decides to tell him but on one condition. That he will never tell anyone. Tortoise swears with all sort of things and that Ògún should kill him if he tells anybody. Dog tells him that there was a farm far away from their town where he use to harvest yam, but that he takes only a little at a time.

He told tortoise to come when he is ready and he would take him to the place. Hardly had the day broke the following morning when Tortoise knocks dog's door. When Dog appears to him, he tells him to be patient till palm wine tapper goes to the farm. Tortoise quickly goes home to gather the gourds in his house and returns to Dog's house. He strikes the gourds against one another, hides the gourds and goes back to tell Dog that palm wine tapper has gone to the farm. Dog admonishes that they should wait till the pap sellers come out to advertise their pap. Tortoise still agrees but after ten minutes, he starts to advertise pap just like real pap sellers do. He goes back to call Dog, Dog agreed this time and they set out to the farm together.

Dog harvested only one basket of yam and he was set for the return journey back home. When he calls on Tortoise to let them go home, Tortoise said that he was not ready to go until his four sacks are all full. The dog waited for him for thirty more minutes but Tortoise refuses to go. The Dog then leaves and the Tortoise under the heavy load of the yams he took followed suit, pleading with the dog for assistance to wait for him with his song;

Ajá Ajá ooo	Dog Dog ooo
Dúró ràn mí lẹ̀rù	Wait and help me
Gbangbalakò gba	Gbangbalako gba
Bó ò bá ràn mí lẹ̀rù	If you don't assist me
Ma ké sọ́lọ́ko	I would call the farmer
Gbangbalakò gba	Gbangbalako gba
Bólóko gbọ́ oo	If the farmer hears
A sì mú ẹ̀ dè	He will catch and tie you
Gbangbalakò gba	Gbangbalako gba
Á mú ẹ̀ dè, á gbà ẹ̀ níṣu	He will tie you and collect your yam
Gbangbalakò gba	Gbangbalako gba

Immediately he finishes the song the farmer appears and catches Tortoise where he is still struggling with the sacks of yams. He was immediately charged to the palace for immediate adjudication. When dog hears of what had happened to tortoise as he has also envisaged, he instructed his wife to rob his body with shear butter, so that anybody that sees him would be convinced that he has been sick for a long time. Aside from that he swallowed three eggs for a purpose.

When the king's servants arrived at dog's house, he was formally summoned to the council of Chiefs. They discovered that dog was not healthy but they have no choice than to drag him patiently to the palace. But when they were about to leave his house, he breaks one of the egg in his mouth. They gave dog some time to recuperate from this shock before proceeding to the palace where Tortoise is awaiting his supposed partner in crime. Stepping into the palace, as they move into the midst of the people the dog broke another egg, which actually looks like vomit. The guards also testify to the fact that he has been like that since they entered his house.

However, the king and the chiefs order him to respond to the allegations leveled against him by the farmer and Tortoise. As he opens his mouth to talk again, he breaks another egg, which finally convinces the king and others that he is truly sick. The king and the chiefs agree to set him free after being convinced of the depth of his sickness. Dog was discharged and acquainted and everything now looks like magic to Tortoise who has thought the two of them would be punished for the offence. Tortoise was eventually condemned to death. This folktale can also be extended depending on the creativity of the narrator.

Morals from the folktale is usually drawn first from the children who are given the opportunity to express the various lessons learnt from the story one after the other, after which the narrator reemphasizes and brings out all the lessons. Finally, the narrator swears that what he/she has narrated is true with the signature tune:

Ìdí àlọ́ mi rẹ̀e gbáńgbáláká	This is the motif of my folktale
Ìdí àlọ́ mi rẹ̀e gbàńgbàlàkà	This is the motif of my folktale

	Bí mo bá paró Kí agogo ẹnu mi ó ró tùjètùjè	If I have told a lie The gong in my mouth should sound
badly		
	Àmọ, bí mi ò bá paró Kí agogo ẹnu mi ró tó tó tó	But, if I have been factual The gong in my mouth should sound
well		

The sphere discussed above is a traditional setting where folktales thrive, mostly because aside from moral lessons derived, it fosters mutual relationship between children in the community.

Modern Settings of Yoruba Folktales

Modern modes of presenting folktales succeeds traditional setting. Looking at it critically in one way or the other, culture hardly dies but can fade as time goes on. The eclipse of folktales is replaced by other media of narration ushered in by civilization discussed in this section of the work. The part that suffers most are the gesticulations, gestures, songs, traditional properties of language use, stylistics properties such as: proverbs, metaphor and imagery that are not properly explored in the course of modern setting/narration modes.

(a) Books and publications: Some authors of Yorùbá romantic novels have employed Yorùbá folktales to enrich their novels. Such authors include Fágúnwà (Igbó Olódùmaré, Àdìitú Olódùmaré, Ògbójú Ode nínú igbó Irúnmolè, Ìrinkerindò nínú Igbó Elégbèje and Ìrèké Ònìbùdó), Ògúndélé Láńgbondókò (Ibú Olókun & Èjìgbèdè Lónà Ìsálú Ọrun), Láwuyì Ògúníran (Eégún Aláré) and others. These authors derive motivation from the folktales to beautify their novels through stories-within-the-story. No wonder Fágúnwà and other authors who follow his tradition are too didactic because of the incorporation of folktales in their novels (Bámgbosé 1972). Adéoyè's reference to Monkey, Tortoise and Tiger in Èdà Ọmọ Ọduà is also a typical example of folktales in Yorùbá.

(b) Poetry: Written poetry as an offshoot of western culture also embrace excerpt or indirect reference from folktales to enrich their texts. Examples of indirect deduction from Yorùbá folktales by poets such as Fálétí is found in *Şaşoré*, *Alágbára Ilé àti Alágbára Oko*, *Èla Lòrò*, etc. This does not mean that the said poets are not competent but adoption of native intelligence as portrayed by folktales makes their work unparalleled and unique up till today.

(c) Yorùbá film Industry: We can easily claim that folktales has subscribed immensely to the development of film industry in Yorùbá land. The front runners in production of Yorùbá films have benefited tremendously from Yorùbá folktales and are still so much in use till today. Mainframe production's adaptation of both drama and prose texts of notably, Fálétí and Ìşòlá cannot be undermined and this makes their works unique and portrays them as Yorùbá pieces. The illustration above is not peculiar to only Fálétí or Ìşòlá or Mainframe Films Production alone. Our generalization here is that, home movies are products of modern civilization and our folktales, having shifted from natural setting are incorporated and very relevant.

(d) Yoruba Songs and Lyrics: Yorùbá folktales, myth and legends are good sources of inspiration for some artists of rich Yorùbá background. Maybe that is the reason why songs and entertainment thrive so well in Yorùbá land because Music is part and parcel of them. They are usually derived from rich cultural and verbal tradition. Beier in (Ọlátúnjì, 1984) asserts that:

There is no occasion in Yorùbá life that is not accompanied by songs. Birth, Marriage, house warming, and funerals are great occasions for lyrical songs of great beauty. Every day's life is also accompanied by impromptu singing"

This indicates that songs permeate the nooks and crannies of Yoruba lives and this is because of their depth in oral verses where they easily tap inspiration from. Some of the usages are discussed below:

(i) **Ebenezer Obey (Juju)**, this artist is a very popular musician and his ability to employ Yorùbá traditional material such as folktale makes his songs evergreen. He employs folktales as we can see in this excerpt:

Kò sògbòn to lè dá	No matter what you do
Kò síwà to lè hù	No matter how nice you are
Tó le fí táyè lórùn o	You cannot satisfy people
Ó múmí rántí ìtàn kékeré kan	It makes me remember a short story
Ìtàn bàbá pèlú ọmọ rẹ lórí kétékété...	The story of a man with his son on an

Ass.

(ii) **Saheed Osupa Akorede (Fùjì)** This popular Yorùbá fùjì musician is not only versed in proverbs, idioms and witty saying of Yoruba but also in the vast use of folktales for his composition as is evident below:

Àkùkọ Ọmọle	The cock of Ọmọle
Kòlòkòlò Ọjọta	The wolf of Ọjọta
Sẹ e rí Àkùkọ ọmọle	The cock of Ọmọle
O ló bá kòlòkòlò	Went to meet the wolf
Ó ní Kábíyèsí sẹ ẹ ríi	He says o hail thee the king
Àwọn ènìyàn maa n sá fún yin...	People usually run away from you...

(iii) **Beautiful Nubia (Folk music)**: The use of folktales in this artist's songs is not by accident. His music is usually woven round folk songs, and anyone that is conversant with Yoruba folk songs will not have difficulty in filling up the gap. The songs serve as allusion for those that are distant from their tradition. Example is given below:

Elékọ ìdèrè	The pap seller of Ìdèrè
Şebó o ló ò jere	You said you don't make profit
Elékọ Ìdèrè	The pap seller of Ìdèrè
Şebó o ló ò jere	You said you don't make profit
O n rósọ dúdú	You wear black cloth
O sì n rósọ pupa	You also wear red cloth
O fàllo igbàjá	Even without using igbàjá
Ó sì tún lé kenkà ooo	You still look charming
Elékọ ìdèrè	The pap seller of Ìdèrè
Şebó o ló ò jere	You said u don't make profit.

Such examples are many in Yorùbá music industry even with the so called modern artists who don't directly adopt its use in their repertoire of performance.

(e) **Radio and television presenters** These category of people also use folktales and legends to teach moral lessons though not in natural environment, but they use it as part of the programme to teach children. Example is a weekly Yorùbá programme on Africa Magic Yorùbá where a folktale *Ìtàn Olóyin* features for children entertainment and morals.

(f) **School setting** As part of the transition from moonlight story, folktales take another dimension and found its way into curriculum in primary, secondary and tertiary institutions where teachers and lecturers impart pupils and students with the knowledge. Although, our quest to make ends meet has drawn our attention from folktales, still it is a culture in use and very relevant.

Modern setting domains and location highlighted above have in one way or the other moved away from the natural setting where glamour and excitement dwell, yet traces of folktales are retained. This further buttresses the fact that folktales has gone through a transition processes.

Theoretical Framework

The set of rules and principles including the yardsticks through which a literary work is being judged or appraised is theory. Theory, though a new dimension in literary work gives the

work under consideration a universal outlook and enables us to see clearly the nucleus and rudiment of literary works in generals. It is a criticism device that ties and unties the component of artistic works. The theory chosen to analyze the morphology of Yorùbá folktales here is “Narratology”.

Narratology is a literary theory that deals with narration of the story and main universal nuclei that help in coherent recounting of the story. The first proponent of narratology is Levis Straus when he used the theory to examine the breakdown of folktales. He advocated for universal structures that would be suitable for global analysis of works when the new structuralism failed to capture the narration, (Òpèfèyítímí, 2014:53), Straus observed that the notion of looking for the phonemes, morphemes, or lexis in a work that is made up of story would be useless. Other advocates of this theory are Tzvetan Todorov, Gerald Genette, Claude Bremond, Roland Barthes, A. I. Granais, and Vladimir Propp who had in one way or the other contributed to the development of the theory by using it to examine diverse literary works. The prominent among all these is Gerald Genette whose seven universal structures; Voice, mood, order, frequency of occurrence, analepsis anticipation, prolepsis anticipation and anachrony suggest new approach to the analysis of folktales. These structures we find relevant for analysis of different spheres of action in Yorùbá folktales, just like tales of other cultures.

Narratology as a literary theory seeks to recount a story using the universal structures. However, the relevance of these structures of Genette as employed here cannot be undermined. In this vein, Baldick (1992:19) observes that:

“Narrative is present in myth...the central focus is usually on verbal narrative story with poetic forms on the oral formulaic analysis of mainly poetic text...Narratology has renewed interest in stories sometimes in conjunction with other approaches”

From the excerpt above, folktales and myth are the brands of the same variants. (Bíòbákú, 1955) also opines that any text that is oral like folktale is suitable as narratology as seen in Baldick’s work above, but our oral interest would be greatly focused on Yorùbá folktales using Genette’s “Universal Structures”. The said narratology devices are tantamount to what is obtainable in Yoruba folktales. Cuddon (1999:534) says:

Genette distinguishes between *recit* (ie the chronological orders of events in a text /narrative), *historie* (the sequence in which events actually occurs) and *narration* (the act of narrating itself)...He also has much to note about the narrator and the kind of voice he uses and the relationship of the narrator to the narratees. He distinguishes the three kinds of narrators the heterodiegetic (here the narrator is absent from his narrative): the homodiegetic (the narrator is inside his narratives as in story recounted in first person): and autodiegetic (the narrator is inside the narratives and also the main character)

Going by the above narrative, and having closely studied the structure and form of Yorùbá folktales this drives us to adopt Genette’s seven universal structures for the critical appraisal of the morphology of Yorùbá folktales.

Universal Structures of Yorùbá Folktales

Voice: This is the mode of presenting a literary piece. The voice determines the response which Vladimir prop called Mimesis, that depicts how interesting and fascinating a folktale is. The same old folktale might be presented very interestingly that the elderly, who have outgrown the euphoria of folktales still stop over to listen and enjoy the gesticulation and excitement foregrounded by the narrator’s voice. Even the children respond enthusiastically to the pleasant voice adopted by the narrator (Ìṣẹ̀lá, 1996). In the words of (Cuddon, 1998),

three voices are recognized in narration; *Heterodiegetic*, *homodiegetic* and *autodiegetic*. Since any of the fictional characters in the folktales cannot be called a narrator, it is evident that the voice heard in folktales either in modern or traditional setting is the voice of the omniscient narrator (Ìṣòlá, 1996:8):

With folktales, the question of choosing a narrator cannot arise; here the narrator is in front of his audience, telling the story, so in practice it looks like a first person narrator, but a more critical consideration reveals that since the living narrator cannot be one of the characters in a folktale he is in reality an omniscient narrator

Looking at Yorùbá folktales, the voice of Heterodiegetic is heard (i.e the voice of omniscient narrator) where the narrator is outside the narration. He recounts the story so well as if he was part of the story. He knows everything. Omniscient narrator is even conscious of what the first person narrator (*homodiegetic narrator*) would not be conscious of.

In Yorùbá folktales, such as the example above, narration of what the Tortoise says about the Dog when he was not even there is stream of consciousness that only Heterodiegetic narrator would know. Also what Dog and his wife discuss and plan is made known to us through the narrator and similarly the discussion between the king and the rest of the chiefs is foregrounded through Heterodiegetic narrator. All these amount to *Heterodiegetic* or omniscient narrative technique where the narrator relates the story as if he knows everything. Despite the accuracy and effectiveness of this voice it reduces the quality of reality in the story that homodiegetic would have brought (Ìṣòlá, 1998).

Having carefully examined the modes of presentation in folktales in tandem with the submission of Ìṣòlá, (1988), Òpádòtun, (2003) and other scholars on narrative techniques, we therefore submit that voice is actually different from narrative techniques though very similar in form and action. Voice is the sound of the narrator that we hear in the course of story narration, while the narrative techniques are the modes and system the author uses in story narration. We therefore propose that all voices are narrative techniques but not all narrative techniques are voice in prose narration. Modes of narration generally identified in authors prose narrative works are:

- Omniscient narrative technique
- First person narrative technique
- Point of view narrative technique
- Interior monologue
- Epistolary narrative technique
- Dialogue narrative technique
- Flashback technique
- Folktales narrative mode
- Story within the story, etc.,

Distinction is however made here to distinguish narrative techniques from narrator's voice, for the first three can actually encompass the remaining ones in the same novel but not vice versa. So, going by the opinion aforementioned, we have only three voices in prose narration, these are:

- Omniscient narrative voice ----- Heterodiegetic
- First person narrative voice ----- Homodiegetic
- Point of view narrator voice ---- Autodiegetic

Coming down to Yorùbá folktales which is our major concern here as earlier said, Heterodiegetic mode of narration i.e. omniscient narrative mode is the dominant voice in. But observation reveals that it encompasses so many narrative techniques such as: flashback, interior monologue, dialogue and story within the story that are

the vital element in actualizing two distinct things in prose narration: factualism of the fictional narration and didactic actualization

Order: This is equivalent to plot, the sequential arrangement of the events as they occur in folktales. The events in Yorùbá is linearly and episodically arranged in sequence in such a way that the first event leads to the subsequent ones. Famine occurs in the town, Dog is looking fresh. Tortoise meets Dog, he admires his looks, he contacts him for help, Dog disagrees to help him. He eventually succumbs to persuasion to help, they go to the farm together, Tortoise refuses to leave the farm because of greed. Dog goes home after slight wait for him, Tortoise is caught, Dog forms illness with help of his wife. He is summoned to the palace on the account of theft, he is found not guilty and discharged. Tortoise is finally condemned is to death. This is how the events unfold in the said folktale. Moreover, the Yorùbá folktales in natural setting are not just dabbled into but proper steps must be followed to achieve set universal goals. We start with riddles, memorates and folktales itself. All these are tantamount to order, sequence or pattern (Cuddon, 1980).

Mood: Mood also determines the enthusiasm of the children and overall atmosphere that permeates the voice of the narrator. It is usually influenced by the voice but with different spheres of actions. The response of the children determines the intensity of the mood in Yorùbá folktales. This can be related to how children respond to songs, questions and gesticulations of the narrator and their zeal to listen to more.

Anachrony: The process of establishing the realism of the story is termed anachrony in Narratology. Using animals and giving the unique quality of human being in the above folktale is called anachrony. The conversation between Tortoise and Dog and how they embrace each other are unique attributes of human being given to animals to make the story realistic. Dog is portrayed as one who has a wife and animals having king and chiefs are typical instances of anachrony in the tales. Also, Tortoise also sings to call when dog is leaving him to depict the extent of the folktale's relevance to life. This makes the question of challenging the realism of story a big challenge to children.

Prolepsis Anticipation: The obvious anticipation of what would happen in the future is prolepsis anticipation. This is another trope used by Genette which he calls universal structures. It surfaces mostly in Yoruba folktales when there is need to sustain the interest of the reader as to what will likely happen next in the story. In the folktale narrated above, the expectation of Dog that Tortoise would be caught and arraigned before the palace council to the extent that he feigns sickness that looks like a long term sickness is prolepsis anticipation. This is made possible because Tortoise has been known for bad reputation of soiling the images of people. As earlier said, trope as a storytelling device is prominently used to sustain the listeners' attention till the end of the tales, the term Ọpẹfẹyítimí, (2014) called *Ìmúradè*.

Analepsis Anticipation: The device used to make reference to past action in narration is analepsis anticipation. This trope is used when tortoise is told to narrate how he was caught in the farm and what leads him to go there. Similarly, it surfaces again when the farmer recounts how he meets Tortoise on the farm singing without anybody with him. All these are done to shed light to the present through the past in literary works: folktales inclusive.

Frequency of Occurrence: The rate of repeating a certain occurrence of event in the course of prose narration is termed frequency of occurrence. Yorùbá folktales are characterized with this device if we look at how dog vomits the swallowed eggs just to ensure everybody believes that he's been sick for a long time. He vomits one before he steps out of his house and was allowed to rest a bit before they proceed on their trip to the palace. When he was about to enter the palace where the king and other chiefs are waiting, he breaks another one. He breaks the last one when he is about to tell his own side of the story. All these together with the one he does before he leaves his house really convince the council to conclude that Dog is totally innocent. He is discharged and acquitted after the whole drama. This is an instance of frequency of occurrence. To further buttress this with already documented literature of folktales in Yorùbá, the rate at which tortoise deceives people in folktales of Tortoise and Àtìòro, (Ọjó, 2005:1-16) is another typical example of frequency of occurrence

in Yorùbá folktales. He deceives Àtìòrò who carries him on his back to a faraway farm, he deceives different species of birds to collect their feathers, he deceives the crocodile that would have savored him when he falls down at the bank of the river to kill all Crocodile's children, he also deceives Leopard that would not allow him to eat crocodile that was cunningly killed before leopard finally smashed him on the rock. A critical look at the rate of the sequences is equivalent to what Genette calls "Frequency of occurrence"

Conclusion

We have been able to demonstrate in this study that Genette's seven universal structures (order, anachrony, mood, analepsis anticipation, prolepsis anticipation, frequency of occurrence and voice) are relevant and vital devices for narrative analysis of Yoruba folktales. In the course of the study, we discover that Genette's voices are very peculiar to narrative techniques of Yorùbá folktales. He devices three voices; homodiegetic, heterodiegetic and autodiegetic voices are quite different from what is obtainable in works of various scholars of Yorùbá who propound several narrative techniques for Yorùbá prose narration. Our position here is that, voices are quite different from narrative techniques because there is possibility of having other narrative modes in the three voices but having the three voices in others is not feasible. This serves as the basis for the claim that all voices are narrative techniques but not all narrative techniques are voices.

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