

COLONIAL HERITAGE, MEMORY and SUSTAINABILITY in AFRICA

CHALLENGES, OPPORTUNITIES AND PROSPECT

EDITED BY

Munyaradzi Mawere and
Tapuwa R. Mubaya



Publisher

Langaa RPCIG

Langaa Research & Publishing Common Initiative Group

P.O. Box 902 Mankon

Bamenda

North West Region

Cameroon

Langaagrp@gmail.com

www.langaa-rpcig.net

Distributed in and outside N. America by African Books Collective

orders@africanbookscollective.com

www.africanbookscollective.com

ISBN: 9956-763-72-1

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Africa and the Future of Colonial Past

Layo Ògunlola

Introduction

There is no gainsaying, the fact that every society the world over has its own philosophy and cultural heritage (the universal unconscious), African nations inclusive. This philosophy though may be unscripted, does a lot to determine the circumstances of their lives. It is supposed to guide the behaviour of members of each society. This chapter examines the pre-colonial cultural heritage of African nations using the Yorùbá of Southwestern Nigeria as a case study. It examines causes of marginalization and the way forward to bring African cultural values back to limelight.

Looking at the African cultural heritage from the perspective of post-colonial discourse, it is evident that colonialism has adversely affected African cultural heritage as a whole. For instance, looking at it from the Yorùbá cultural heritage perspective, there are disturbing evidences of serious cultural proliferation in the contemporary African society. There has been a negative attitude towards the observation and preservation of African cultural values which has precipitated a downward degeneration of the cultural values hitherto esteemed.

A lot of changes were brought into the lives of the African people as a result of the emergence of colonialism and the attendant civilization. For instance, the Yorùbá political philosophy stipulates that the head of each community (the King or the Baálè, as the case may be), should be respected by all. In addition to his religious functions, he is regarded as the law-giver, the chief executive, the 'supreme' judge, the commander-in-chief of the army of his community Ògúnsínà (1995: 297). This principle, no doubt, controls and determines how people behave to their community leader. Anyone who acts contrary is seen as a saboteur and such

action is seen as immoral. The title of the King, *Kábíyèsí*, expressed in full as *ká bí ọ̀ ò sá* which literally means "no one dares to query you or your authority", puts the *oba* (King) or *Baálè* (the village head where there is no *Oba*), in the highest position in his domain. He is the number one citizen of his community. The morality of the society is always jealously guarded by the king who is answerable to the cult of the Ancestors.

Today, however, the situation has changed. For instance, the neglect of the importance of the *Oba* (King) or traditional heads of communities by the constitution of the Federal Republic of Nigeria which people are now clamouring for its entrenchment is a confirmation of this claim. In Nigeria today, the governor appoints and disposes a king at will.

Ògúnsínà (1995:299), using Ládélé's *Ìgbàlódé*, explains how the introduction of the colonial rule had eroded the powers of the king. He writes that:

The colonial masters have seized power from him and he lived in morbid fear of the "Ajélè" (High Commissioner). He is often filled with a deep sense of uncertainty and insecurity. Whenever the "Ajélè" visits "Ògbojò", there is always one problem or the other (*Ògbojò* is used hyperbolically to represent a town in Yorùbáland).

Adéyemí (2008:118) also agrees that there has been a conspicuous drift from moral accountability to moral degeneration in the Yorùbá society traceable to colonialism, modernization, Westernization and life-style.

Similarly, Akínjóbín, (2009) asserts that the influx of foreigners from different parts of the world to Yorùbá land punctured her ethical principles. New religions, new systems of education and politics, new trade and professions different from those of the pre-colonial era have emerged. This implies that the advent of European Colonialists marks the beginning of a new orientation not only in politics, economic and social life, but also in the ethical principles of the people. These experiences and the reasons that

emanate from them have made the resuscitation of the classic social life of African people imperative.

The negative incursion of colonialism has thrown the entire African traditional politics into disrepute. Experiences have revealed that African cultural heritage in general has been relegated to the periphery. Political appointments are based on how big your 'kola' (money or material bribe) is. The choice of a king or baálè is no more based on the voice of the oracle but on the size of the candidate's "kola" or the extent of his influence in the society. These account for why the position of the king (*oba*) is no more 'relevant'. Today, people distort history to get whatever they want. The result is the emergence of more than one *Oba*(Kings) in a village or town. This is because they are selected and not elected. This is not peculiar to Yorùbá society but is more pronounced among them.

The objective of the chapter is to determine the extent to which colonialism has adversely affected the political, economic, religious and socio-cultural philosophies of the people. The chapter examines the past and the present of African cultural heritage with a view to determining the extent of damage the introduction of colonial rule has done to the continued existence of African cultural heritage using the Yorùbá society as a case study.

The chapter also grapple with the following questions, among others: How is it faring? Is African culture maintaining its old status in terms of recognition and observation? If it has changed, what factors are responsible for the bastardization of the cultural values using the Yorùbá of Southwestern Nigeria as a case study?

More over the chapter discusses the extent and effects of such bastardization and to suggest ways of improving the position of the values of African cultural heritage in the global worldview. In view of the above, the chapter examines the past, the present and suggests the future of African cultural heritage.

African Cultural Heritage

Ìsòjá (2009) opines that existing historical records confirm that African societies of old were endowed with a civilized cultural

heritage. He opines that the Yorùbá society, for instance, uses its language and literature to preserve their cultural heritage. It is literature that teaches the mother to calm the crying child; it re-tells stories, teaches the best farming methods and makes the process of socialization easy and effective. Literature, therefore, is one of the most important components of the African cultural heritage. He gives the example of the Yorùbá society. According to him:

The various academic studies on Yorùbá civilization point to an elaborate sophisticated political organization, a strong tradition of technically advanced arts and crafts in artistic excellence, that give birth to the Ifè, bronze and terracotta heads, the technology and skill of the one piece talking drum (Ìsòlá 2009:90).

This attests to the fact that great African empires were not only politically and economically developed but also culturally developed. Available evidence from indigenous technologies proved that their development did make progress over time. The socio-cultural communities thrived and survived by meeting their daily needs and, most especially by guaranteeing continuity through an effective process of socialization which ensured that the ideas, norms, values and symbols of the society were internalized by the younger generation.

Colonialism brought literature in European languages to Africa. The negligence on the part of African leaders in general accounts for why many African countries have not been able to attain sustainable development. Speaking on Africa imperialism, Ngugi wa Thiong'o (2004) asserts that the biggest weapon used by the Imperialists is what he describes as 'cultural bomb'. According to him:

The effect of a cultural bomb is to annihilate a people's belief in their names, in their languages, in their environment, in their heritage of struggle, in their unity, in their capacities and ultimately in themselves (p. 3).

This is the exact situation in Africa even up till today. This situation according to Ngugi makes Africans see their past as one wasteland of no achievement and it makes them want to distance themselves from that wasteland. This assertion can be buttressed from the fact that in most African societies today, things have turned upside down culturally, things have fallen apart and the centre cannot hold. This is evident from the fact that Africans of today prefer to identify with other people's languages rather than their own. Their maintenance of cultural heritage is at zero level, while indiscipline of the highest order becomes the order of the day. Ngugi postulates that such situation "even plants serious doubts about the moral rightness of struggle".

Not only this, colonialism has also brainwashed the African mind most especially through an unsuitable education policy. In Nigeria for example, the Yorùbá children are totally discouraged from using their native language (the mother-tongue), instead, they are encouraged to learn foreign poems and lullabies. In schools, English becomes the sole language used as a medium for communication. This negates the assertion that a child learns better in his or her mother or indigenous language.

Between 1977 and 1980, Professor Babatúndé Fáfúnwá, then Nigeria's Minister for Education conducted a research at the Obafémi Awolówò, University, Ilé-Ife, Staff School, where the Junior Secondary Two Students were grouped into two. One of the groups were taught all their subjects in English Language while the other group were instructed in Yorùbá Language. At the end of the exercise, they were examined in the language of instruction and it was discovered that those taught in their native language (Yorùbá) performed better than the other group who were instructed in English Language.

Despite the recommendation in the Nigeria National Policy on Education that the mother-tongue should be the medium of instruction in schools from pre-primary to primary level, English language is still emphasized. In Nigeria today, a credit pass in English language is a compulsory requirement for gaining admission into tertiary institutions.

This is not benefiting to the people. It will certainly prevent individuals from reaching the peak of their potentials in personal development and thus contributing to societal development. It amounts to the lion archetype and certainly, it cannot bring peace. There is need to revamp it. One of the veritable tools for such exercise is through the peoples' literature.

Anda (2000) opines that during colonialism in Africa, Europeans possessed attitudes of superiority and a sense of mission. The French were able to accept an African as French if that person gave up their African culture and adopted French ways. In like manner, knowledge of the Portuguese language and culture and abandonment of traditional African ways defined one as civilized.

One thing worthy of note is the fact that African culture provides them with an ethos they must honour in both thought and practice. It provides people's self-understanding as well as self-presentation in the world through its thought and practice. For instance, African folklore and religion represents a variety of social facets of the various cultures in Africa. Folktales also play an important role in many African cultures especially in the Yorùbá society. Stories reflect a group cultural identity, therefore, preserving the stories of Africa will help preserve its entire culture. Storytelling affirms pride and identity in a culture.

In Africa, stories are created by and for the ethnic group telling them. Different ethnic groups in Africa have different rituals or ceremonies for storytelling, which creates a sense of belonging to a cultural group. To outsiders hearing an ethnic group's stories, it provides an insight into the community's beliefs, views, and customs. For people within the community, it allows them to encompass their group's uniqueness. They show the human desires and fears of a group, such as love, marriage, and death.

According to Anda, folktales are also seen as a tool for education and entertainment. They provide a way for children to understand the material and social environment. Every story has a moral value to teach people, such as *good will* prevails over evil, respect for the elders, humility, faithfulness and the likes.

For entertainment, stories are set in fantastic, non-human worlds. Often, the main character of the story would be a talking animal or something unnatural would happen to a human character. Even though folktales are for entertainment, they bring a sense of belonging and pride to communities in Africa. Yorùbá would say: "*iró, ló ñjé àlò*", literally meaning "folk stories are lies". This is because folk stories are full of fallacy. This is true; however, the message or purpose of telling such stories (teaching good moral values) is the concern of the Yorùbá.

African stories all have a certain structure to them. For instance, among the Yorùbá, villagers would gather around a common meeting place at the end of the day's work to listen and tell their stories. Storytellers had certain commands to start and end the stories in order to get the audience's attention and begin the story, and also to signal the end of a tale.

The storyteller starts by calling the attention of his or her audience to the story. He or she says:

Storyteller: À ààlò, o (Folkstory)
(Folkstory)

Audience: À ààlò,

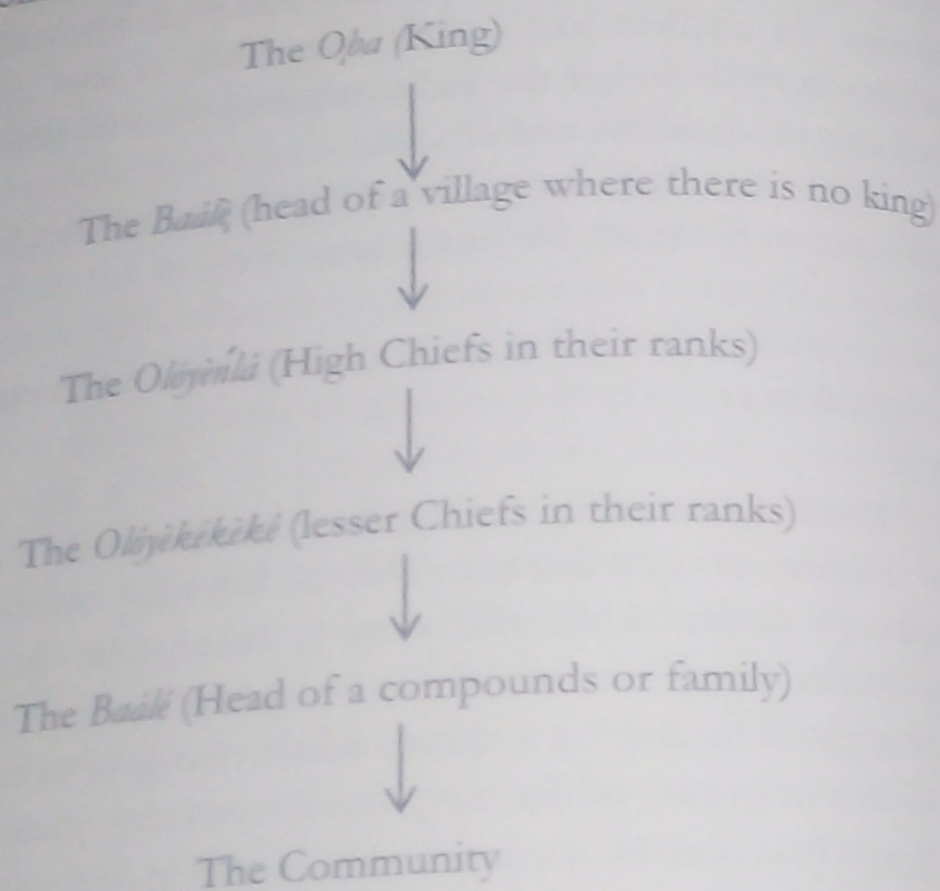
This is followed by naming the characters in the story. This can be human or non-human. This is followed by the story. The audience listens while the story is being told. At intervals the storyteller may introduce an interlude where the audience participated by singing a chorus which also gave an insight into the incident or events of the story and the probable punishment for the culprit. It is worthy to mention here that in folk stories, villain do not go unpunished. At the end, the storyteller allows the audience to say out the moral lessons they learn from the stories after which the storyteller is applauded by all.

Each scene of a story is depicted with two characters at a time, so the audience does not get overwhelmed. In each story, victims are able to overcome their predators and take justice out on the culprit.

In the area of politics, the Yorùbá society like any other African traditional society, had their own political system commonly

referred to as *Obalúfà* meaning "the king owns the land". Under this system, the king, (the head of the village or community) was the number one citizen of his community. He was held in high esteem. He presided over executive, judiciary, and legislative matters. He had the power of "life and death". The meaning of his title "*Kaléyàdàská bí ẹ̀ ọ̀ sí*" which literally means "who dare queries your authority." Other officers were under his authority. The following figure 1, is a simple organogram showing the flow of authority starting with the highest authority.

Figure 1: Showing hierarchy in Yorùbá traditional leadership



The traditional judicial system was purely based on the truth on the part of the aggrieved parties, their witnesses and the adjudicators. As a result of this, most of the times, disputes are settled not to declare winner but to allow peace reign. This is the view of Bámgbóṣe (2006:134) who states that "... the maintenance of social equilibrium is the primary objective of the Yorùbá legal system."

In the same vein, Àlàbí (2002:76) argues that "Justice was administered by the king, his chiefs, elders, spiritual leaders, secret societies, clan/family heads, age grades, and so on, depending on the nature of the offence." Fálolá and Ògúntómisin (1984:19) state that there were three different courts in the Yorùbá traditional judicial system. They are: *iléjọ́, bale* (court of the compound head), *iléjọ́, ijòyè* (court of the ward chiefs) and *iléjọ́, Oba* (court of the king), each of them having its roles and limitations. This system enhanced peaceful co-existence among the Yorùbá and paved way for people to contribute their quota to the development of their respective communities.

This is unlike what operates in contemporary Yorùbá society in Nigeria or even in Africa as a whole where racism and godfatherism determine who is who and what is what. The appointment and installation of a king is subject to State Governor's approval. The Governor appoints and dethrones a king at will. Even if the king does not commit any offence, the fact that he is not in agreement with the Governor politically, is enough reason for his removal. This negates the tradition of the people and this partly accounts for why most royal fathers lose their respect.

Similar to this is the fact that the royal fathers themselves have turned politicians. They bribe their ways to the throne and even bribe to get proper recognition. Indeed, one is tempted to ask whether true and 'original' royal fathers do exist in most African communities today. Most of them operate on the 'id' and ego personality. They care less about the comfort of the people they govern inasmuch as they are comfortable.

Not only is this, the upper classes in the society commit grievous crimes but light punishments meted on them if at all they are punished. A case that readily comes to mind is the one inside the *Sunday Tribune* Newspapers of 24th February, 2013, where it was reported that a former Managing Director/Chief Executive of the defunct Oceanic Bank who was accused of fraud amounting to about \$20 million (twenty million dollars) was sentenced to six months imprisonment while one Adépòjù Jamiu who stole a hand set was sentenced to three years imprisonment. Worst still is the inclusion and retention of the immunity clause in the country's

constitution, which makes some people to be above the laws of the land further encourages perpetration of all sorts of vice.

The reason for this may be traced to the fact that most political leaders and administrators today are being driven by what can be described as the 'id' and ego personality. Characteristics of the 'id' include among others: it is closely linked to the biological processes and provide the energy source (*libido*) for the operation of all the three systems. The 'id' seeks immediate gratification of primitive, pleasure-seeking impulses. The 'id', like the new born baby operates on the pleasure principle. It endeavours to avoid pains and obtains pleasure regardless of any external considerations. The 'id' always likes to form a mental image or hallucination of the object that will reduce tension-wish fulfilment. Anybody that is controlled by 'id' trait loves to satisfy his/her needs irrationally with no consideration of reality.

In the area of religion, the king presides over all religious activities. The Yorùbá people even today, believe in the supremacy of God who they refer to as *Ejèdàá* meaning "the Creator". He is given several other names that depict His supremacy over other lesser gods. They also have a pantheon of divinities believed to be messengers of the *Ejèdàá* and intermediaries between man and the Creator. Idowú (1977) opines that the divinities are means to an end and not end in themselves. They are appropriated so that they can represent man well before the Almighty. It is pertinent to mention here that this is not peculiar to the Yorùbá of Southwestern Nigeria, but to most African societies.

The king is assisted by the *Aborè* (the diviner) who divines to find out from *Òrìnmílà*, the divinity believed to be a witness of man's choice of destiny in heaven before they embark on any project or to inquire about the destiny of a new born baby. This pantheon of divinities is grouped into three namely: the primordial divinities, the deified ancestors and the third being divinities derived from nature.

Each divinity has its own festival periods during which the *Oba* (King) is dressed in his traditional regalia thus imitating his ancestors. The period of celebration ranges from seven to fourteen days. It is important to note that festivals were celebrated with

holiness, sincerity, dedication of the highest order and serious commitment. During the festivals, prayers and sacrifices are offered, requests are made to the gods of the land with the belief that if honestly and sincerely done, their missions will be accomplished.

On education, Awóníyí (1978) explains that the Yorùbá traditional system of education which was operating before the coming of the colonial masters had its main objective as making an individual an *Omolúàbí* meaning, a well-behaved person or someone with good character and this has not changed. He writes:

In essence, the main idea of Yorùbá education has always been to foster good character in the individual and to make him a useful member of the community. Traditional education, therefore, embraces character-building, as well as the development of physical aptitudes, the acquisition of those moral qualities felt to be an integral part of manhood or womanhood, and the acquisition of knowledge and techniques needed by all men and women if they are to take an active part in social life in its various forms (Awóníyí 1978:2).

The idea had been in practice before the introduction of formal education. It was the duty of every member of the society to enforce the observance of the moral rules. Akínjógbín (2009:117-20) groups this into three different categories namely: *èkó ilé* (home training), *èkó isé* (occupational training) and *èkó ilú* (communal training) which I elaborate further in the ensuing sections.

Èkó Ilé (Home Training)

The main focus of this kind of training is to inculcate good moral values in every individual. The training starts from youth, the language being the first tool. From infancy, the child is taught the language used for greeting, respect for elders, he learns about myths and taboos, from where he brings out different moral lessons.

The training of good character in a child is the joint responsibility of the entire members of the society. It is not singularly done. The Yorùbá *sayàgbájò, ọwọ̀ nì a fì n' sọ àyà* meaning 'collective effort brings success'. In the Yorùbá traditional system of

education, all parents want their children to be upright, honest, kind and helpful to others. They spare no effort to instil these qualities in them. For this reason, home training is fundamental in Yorùbá moral philosophy, even in the entire African culture.

Through home training, the child knows everything about his or her lineage, his praise poetry, the roles of the male and the female in the society and so on. A child who is not given home training is called *àbùkó* (the untrained child) while the one who refuses to accept home training is called *àkòggbà* (the child who fails to heed home training).

The Yorùbá have different ways of reprimanding the child who refuses to yield to good character training. They do this not only through language but also through paralinguistic models such as ear and eye contact before resorting to the use of the cane.

Èkó, Isé (Occupational Training)

The Yorùbá society and many other African traditional societies in general, operate the apprentice system. This idea is borne out of the belief that everybody must provide a means of livelihood for himself. To them, an idle hand is the devil's instrument. To this end, they send their children out as apprentices to learn a trade.

It is, however, important to note that it is not just leasing out the child for apprenticeship that matters, but that such a child is leased to a master who is expected to be morally blameless. This is because it is believed that while the child may take after his or her parents morally, he is also likely to take after his or her master (with whom he interacts mostly) morally and professionally even more than he or she takes after his or her parents. Chief among the lead skills expected to be inculcated in the child by the master is diligence.

The Yorùbá people traditionally believe in the saying that there should be no food for a lazy man. Hence a lazy man has no respectable place in the society. He is subjected to ridicule. There is one poem commonly recited among the Yorùbá which out rightly condemns laziness. It goes thus:

Enibálekórómóhí
Òlójá, òdà bora sùn
Òjé, lápákò fí sùsù
Ewáwayóòjé, ó xé n

(He who gives birth to a lazy child has no child
The lazy child sleeps with the wrappers of misery/poverty
The lazy child has hands but cannot work.
Come and see the sorry end of a lazy child).

The *Ìjálá* (hunter's dirge) chanters also chant to condemn laziness thus:

Alápámáájí, baba òkúòjé
Akísàrìjìghinni, ní'lealáro
(The one with an idle hand
Is the father of lazy people
His rags would be plenty
In the dyer's shop).

There are a large number of them that cannot be exhausted here. They all depict the Yorubá thinking about laziness in general and a lazy person in particular.

Èkóílú (Communal Training)

In the past, the king brought together pupils of the same age. They formed societies named according to the major incidents that happened during their time of birth. When these pupils grow up, they engaged in communal work that suits their age groups. As they grow, their community assignment became more tedious. Those who were above the age of going to war eventually became the elders of their respective communities.

The advantage therein is that the youths were acquainted with community developmental processes before they became adults. It is also an avenue for unifying people from different families, thus, encouraging cooperation among the people.

For over a hundred years, the Yorùbá lived under this system of education which transformed them into respectable, honourable and popular people in Africa in general. This kind of training emphasized imbibing good character – *ìwàomólúàbí* (good behaviour) in the individual. Children and adults alike were tutored along this line. The anticipated good character included honesty, truthfulness, faithfulness, fidelity, just, and the likes. For instance, if one displayed his item for sale outside, he met it or the money already dropped by whoever wanted to buy. No one would steal away the item as theft was highly condemned.

Before the arrival of the Whiteman in the 17th century, Yorùbá language was spoken from the areas of the *Àgànyìn* (Badagry Area in Nigeria) to the river Niger under Oba of Bini (the Bini Monarch). It was the civil war that disrupted the existing system of education. The war was so terrible that towns and villages were scattered. If not for the fact that the system had been firmly established, it would have been totally erased.

There is no doubt that missionary such as Samuel Àjàyí Crowther who brought Christianity into Yorùbáland believed that the religion and culture of the Whites were better than those of the indigenous Africans. No wonder they embarked on the teaching of the religion trying to make Africans become White men and women. Gradually, the Whiteman's religion and culture dominated those of Africans. For instance, mastery in spoken English determines one's qualification for office/government appointments. Thus the use of indigenous languages was relegated to the background.

In as much as I believe that religion shapes people's moral, it is also evident that a person who cannot be regarded as being religious can be morally good. It is also possible for a person who claims to be religious to be morally bankrupt. This opinion, according to Adéríbigbé (1993:293) is in line with the Humanist Philosophers such as Soyínká who opines that:

It is perfectly possible to be moral without being religious whatsoever. This is because moral convictions can be correct

and proper without depending on any religious conviction or practice.

Some people, who are supposed to use their positions in the society to improve the moral standard of the people, use them to commit evil. It means that one's position in the society does not determine his moral state. No wonder, the Yorubá will say "*an ñlákó, nièyànnlá*" meaning "the size or quality of one's dress does not determine his greatness". This is what the humanists like the late Tai Solarin believed. He is quoted as saying:

The more we see religious heat being turned on in Nigeria, the more we see corruption, nepotism, of man's inhumanity to man, spreading across our horizon and making the firmament thicker still (*Sunday Tribune*, November 11, 1990: 4).

Even in the homes, English language was encouraged to be used as medium of instruction. Gradually Africans began to hate their language and culture. African children dropped their native names for foreign names. If one may ask, where is the Yorubá traditional marriage system (the *Aláriná* system) where an intermediary was employed to investigate seriously into the families of the intended couple to determine their compatibility thus ensuring stable and life-long marriage? There is no doubt that its absence today culminated in the steady increase in the numbers divorces where a woman leaves her husband's home to reside permanently with her parents.

What about the importance attached to being virginity intact? This is no more respected by boys and girls of today. To them being virginity intact means being uncivilized. Most girls today lost their virginity at the age of twelve. Rather than been a thing of shame, they see it as a thing of pride.

Where is the importance attached to folk stories, myths and taboos, legends and the likes which were used to entrench good moral habits in both young and old? Where is the importance attached to farming? Where are the traditional farming systems which ensure bumper harvest and preservation of farm products?

Most if not all these have been thrown into the dust bin all in the name of civilization.

This is caused by the belief that foreign ideals and items are superior to indigenous ones. There is no gain saying the fact that some bad African habits were destroyed, the proportion is at par. This resulted in total collapse of African languages and cultures and this cannot in any way help in developing the society, hence the urgent need to revive them.

The Way Forward

It is doubtful if one can confidently speak of a solid African culture today. The neglect of African cultural heritage by the elites who are always prepared to encourage cultural proliferation and bastardization has had its numerous devastating effects on the development of the African society in general.

Ìsòlá (2009) asserts that the crisis in the Yorùbá culture is manifested in the amount of religious intolerance existing between the foreign religions and traditional African religion. He believes that the most redoubtable enemies of African culture are the neo-Pentecostal movement, the born again, who appear to be guileless victims of globalization. They prefer American music, dress and language and even when they pray in Yorùbá Language, they say 'Amen' in American English. He concludes that "these groups of people are not willing to see the difference between faith and culture. Some of them may not be deliberately dishonest, but most of them appear to be hopelessly deluded" (Ìsòlá, 2009:99).

Above all, he emphasizes it that the cultural education of the child cannot succeed in a culturally hostile environment. He is therefore advocating a holistic approach to cultural re-orientation in the society to create a friendly atmosphere for the child and adult alike to internalize the humane virtues in their cultural heritage.

Going by the views of Ìsòlá, I would like to suggest the following measures aimed at bringing African cultural heritage back to limelight:

All stakeholders including literary writers have a role to play in efforts at revamping the African cultural heritage which has been badly bastardised. Therefore, we want to recommend that African literary Artists need to be more engaged in the overlapping use of African oral forms to generate new aesthetics. They can be used to correct the moral decadence and attack the forces against the spirit of "*omolúabi*" (good character) not only in Yorùbá society but in Nigeria and indeed in African as a whole. African artists in general and the Yorùbá artists in particular who wish to use them in their works should seek universal relevance for them.

An adage says: charity begins at home", parents and families in general have very important roles to play in the process of bringing back the glories in African cultural heritage especially in the area of moral diligence on track.

African writers in general should direct their works for the survival of the African cultural value systems. They need to be aware that they are writing for the African society and so, they should engage in works that fits into the African culture. The propagation of the Yorùbá spirit of '*omolúabi*,' for instance, among the citizenry is highly necessary because it is only by so doing that the society can move forward.

Furthermore, literary works, films had better be written in Nigerian indigenous languages, especially those with moral themes. This will allow for better understanding of the message. Parents, guardians, elders, leaders, should encourage the reading of moral books and watching films with moral themes written and presented in indigenous languages such as the Yorùbá language. This will allow for better understanding of the themes.

Africans must not allow colonialism and its attendant civilization to erode the entire African cultural heritage. This is very important if we realize that before a man does away with his cultures, he must be sure he has something of value to replace it. The Yorùbá believe that no matter what a man has or is, he must be prepared to obey and practice the society's moral laws. By so doing, he is respected by the entire society.

For Africans in general, myths and indeed, oral materials should no longer be seen as inferior. African artists in general who wish to use them in their works should seek universal relevance for them.

There is also the need to further enlighten the populace especially parents on the need to recognize and make use of the African traditions most importantly, the aspect that deals with morality instead of emphasizing foreign cultures to the detriment of the African culture in general.

Unless people allow the universal unconscious to prevail over the personal unconscious, the society may not be better off politically, religiously, and socially.

Aesthetic features such as Yorùbá proverbs, idioms, appropriate diction drawn from Yorùbá folk culture can help to accentuate recourse to Yorùbá culture and history for solution to societal malady.

In African homes, schools, market places and indeed everywhere, the use of African indigenous languages and its cultural values should be encouraged. Babatúndé (2003:88) opines that:

When a child's language is ignored in the educational process, it may manifest into a feeling of cultural and linguistic inferiority. It will then prevent the child from reaching the peak of his potential in personal development and in contributing to societal development.

In his opinion, a child learns better in his or her native language than in another man's language. He, therefore, opines that a child should be allowed to learn his language and learn in it.

Conclusion

In this chapter, the fact is established that African cultural heritage in general has been eroded. This is attributed to a number of factors among which is colonialism and its attendant civilization. However, I have been able to establish the fact that Africans themselves are not helping matter. Their lukewarm attitude towards their traditional cultural heritage is worsening the situation. This is

because they do away with their traditional cultural heritages without having something of value to replace them.

Based on the above, I am of the strong opinion that in order to bring the values of the African culture back to recognition, most if not all suggestions above have to be given a positive thinking. Ìṣòlá (2009:108) writes:

Religion is intended to water culture, sanitize it to make cultural life more stable. You can change your religion and espouse a foreign one, but you cannot change your culture. The truth is that if your culture has not socialized you into acceptable standard of right and wrong, if you have not internalized those humane qualities of integrity, honesty, transparency, accountability through your own culture, there will be no foundation on which any religion can build.

Here, Ìṣòlá is upholding the view that being religious does not translate into being morally upright and so, should not be a yardstick for measuring the morality of any society. On the other hand, being unreligious does not translate into being morally bankrupt. Religion though, is expected to assist in promoting one's cultural values and not to demote them. However, experience has revealed cases of 'religious Clerics' who hide under the auspices of religion to perpetrate evil and devilish acts. It is certain that when Africans were embracing foreign religions, they did not realize that they were at the same time imbibing the culture of those who brought the foreign religions.

An average African child would want to see the deviation between his or her culture and the foreign culture as the result of lack of civilization. This should not be so. I am not saying that all aspects of the African culture are perfect more so, when no culture is stagnant, but what I am stressing is that Africans should not abandon their entire cultural heritage for foreign ones as this cannot in anyway contribute meaningfully to the development of the African societies in general. This infers that there is danger in abandoning one's cultures even when you don't have better ones to replace them.

Africans in general should embrace the idea of culture interference instead of culture abandonment. A situation where a child is scolded for speaking his or her mother language in school, at home or even elsewhere should be discouraged. I could remember that we were made to pay fines for speaking our native language when we were in the primary school. The common slogan then was "Do not speak vernacular". This idea still exists in schools especially private schools where this instruction is boldly inscribed on walls, trees and even on floors. This situation I will describe as cultural enslavement and should be wholly discouraged if we actually want to move our society forward.

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This book serves as a drive and medium for constructive analysis, critical thinking, and informed change in the broad area of cultural heritage studies. In Africa, how to overturn the gory effects and reverse the wholesale obnoxious and unpardonable losses suffered from the excruciating experience of colonialism in a manner that empowers the present and future generations, remains a burning question. Colonial and liberation war heritage have received insignificant attention. The relevance, nature, and politics at play when it comes to the role of memory and colonial heritage in view of nation-building and sustainability on the continent is yet to receive careful practical and theoretical attention and scrutiny from both heritage scholars and governments. Yet, colonial heritage has vast potentials that if harnessed could reverse the gargantuan losses of colonialism and promote sustainable development in Africa. The book critically reflects on the opportunities, constraints, and challenges of colonial heritage across Africa. It draws empirical evidence from its focus on Zimbabwe, South Africa, Nigeria, Ghana, Zambia, and Mozambique, to advance the thesis that cultural heritage in Africa, and in particular colonial heritage, faces challenges of epic proportions that require urgent attention.

MUNYARADZI MAWERE holds a PhD in Social Anthropology from the University of Cape Town in South Africa. He is currently Professor in the Department of Culture and Heritage Studies at Great Zimbabwe University.

TAPUWA RAYMOND MUBAYA is a Lecturer in the Department of Culture and Heritage Studies, Great Zimbabwe University. He has worked for National Museums and Monuments of Zimbabwe for eight years as the Curator of Archaeology and Head of the Great Zimbabwe Monument Conservation Centre.



Langa Research & Publishing
Common Initiative Group
P.O. Box 902 Mankon
Bamenda
North West Region
Cameroon

ISBN 978-9956-763-72-6



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