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## **The Functions of Myths and Folktales on Child Moral training in this Era of Globalisation**

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### **Abstract**

This research focuses on the functions of myths and folktales as important vehicles for child moral and value training in this era of globalisation. This paper tends to investigate the effects of globalization on the child's moral and values; to ascertain the negative and positive effects it has on the training of an Igbo child. The theoretical framework adopted in this study is Structuralism (Binary Opposites) as propounded by Claude Levi-Strauss (1958). The study adopted ethnographic method methodology. The paper finds out that the rate of moral decadence in our society is becoming too high because parents have left their children in the hands of changing world and globalisation in pursuit of material wealth. The traditional ways of inculcating virtues to children have been abandoned. This paper therefore concludes that parents, teachers and society at large should make frantic efforts to bring back the traditional means of training children which is myths, folktales, and other forms of oral literature to bring back the moral of our children.

**Keywords:** myths, folktales, child, moral, globalisation.

### **Introduction**

African tradition has a way of training and monitoring the lives of a child until he becomes of age. It does this through the use of folklore: folktales, songs, myths, storytelling, proverbs and other informal trainings. This was done in the nights mostly during moonlight. The children were well behaved because of the fear of the consequences they would incur from the wrath of the gods. This has changed in this contemporary period due to social disorganisation as a result of globalization, economic dynamics, climate change, crime and diseases, among others. Hence this study focuses on the functions of myths and folktales, as important vehicles for child moral and value training in this era of globalisation.

Folktale is a story passed down orally from generation to generation. This has to confirm the theory of Polygenesis or Evolutionist school of thought, which holds that oral literature started spontaneously all over the world. It is an established fact that story telling is universal. There is no culture that does not tell stories. A folktale can be seen as a story or legend handed down from generation

to generation usually by oral medium. Folktale is a mirror of the society. It explains some mysteries as Achebe (1987, p.15) explains that a story “does many things. It entertains, it informs, it instructs”. That is why it continues to exist and that is why the content of folktale remains stable.

On the other hand, myths symbolise human experience and embody the spiritual values of a culture. Every society perseveres its myths because the beliefs and worldview found within them are crucial to the survival of the culture. Myths usually originate in an ancient, oral tradition. Some explain origins, natural phenomena, and death; some describe the nature and function of divinities; while the others provide models of virtuous behaviour by relating the adventure of heroes or the misfortunes of arrogant humans. Myths depict humans as an integral part of a larger universe, and they impart a feeling of awe for all that is mysterious and marvelous in life. Myths are an important way to understand ourselves and our connection to other people at a time when the welfare of each culture depends on the attitudes and actions of other cultures (Akporobaro, 2012, p.188).

### **Methodology**

In terms of methodology, the ethnographic method was adopted. Some elders reputed for their skills in storytelling in the community were purposively chosen as our informants. We also discovered some young men who are versatile in myths and folktales and were asked to give the functions of some Edda Igbo myths and folktales. This crop of people became the live-library for our investigation. Our research instruments involved tape recorder, for taping the information, batteries, pen, jotters, camera and a research assistant. The library became a second source of our methodology. We searched for works mainly on myths and folktales using the Structuralism theory by Claude Levi-Strauss in 1958.

### **Previous Studies**

#### **Theoretical Studies**

##### **The school of functionalism**

The functionalism school says that a social factor that persists overtime must be relevant to stand the test of time. This school conceptualizes myths as narratives connected with the foundation or origin of the universe and which its setting is primordial.

This school sees myth as a charter for social action. What this means is that myth could be likened to a written document, in a society, that could remind people of the principles of life in the society. The school also holds that myths are formative or reflective of social order or values with culture. The summary of the views of this school is that myths re-iterate the happenings in the society. Myths encourage world preferences and good actions within the society. One of such scholars in this school of thought is Radin (1949), (who is also of the folklorist school). Radin is of the opinion that a myth is always explanatory in the sense that it serves to explain and encourage worldview and good action within the society.

### **Myth-ritual theory**

Externalist theory on myth and ritual argue that myths are the byproducts of ritual ceremony or that a ritual is a consequence of myth. A proponent of this theory, Smith (1889) in the lecture of the Religion of Semites, says that myth arose to explain ritual. He explains that people account for the rituals they have forgotten by inventing myths and claiming that the rituals commemorate the events described in the myths. However, Burkert, (2001) does not believe that myth comes from ritual or vice versa. Burkert is of the view that myths and rituals were originally independent. He argues that when myth and ritual come together, they come together to reinforce each other. Again, he states that myths reinforce rituals by giving them divine status. He then maintains that myth and ritual serve a socializing function. Whichever way one looks at it, it could be deduced that myth and ritual share common paradigms. They can bond a society together when they complement each other.

### **The school of structuralism on myths**

This school of thought seek out the basic deep elements in stories, myths, anecdotes, and etcetera. They see myths as narratives that are representative of a way of understanding nature and organising thought. They observed pair bundles of opposites or dualities in myths. That is; light/dark, good/bad, etc.

### **The school of sociology on myths and social control**

The assumption of most theories of social control is that the society has to control the animal nature of man. Radin's (1950) observation implies that a myth has a very strong influence in a society. Anuka, (1999) theorises that myths is the origin of all in human life; the good, the bad, etc. he adds that myths are not mere fantasies as the romantic school would claim or purely falsehood as the Plato school claims.

Levi-Strauss, (1974) who takes the structuralists dimension postulates that myths serve to mediate conflicting dualistic elements of a society and life within that society.

Nwadike, (2003) observes that myths contain both the truth and the falsehood. The problem that could be encountered in this description of myth is that there is no uniform standard for measuring what is true or false.

### **Theoretical framework**

Theoretical framework adopted in this study is Structuralism propounded by Claude Levi-Strauss in 1958. Lévi-Strauss calls his approach to myth "structuralist" to distinguish it from "narrative" interpretations, or those that adhere to the plot of myth.

Levi-Strauss identified myths as a type of speech through which language could be discovered. His work attempted to explain how seemingly fantastical and arbitrary tales could be similar across cultures. He believed that there was no "authentic" version of myth; rather, they were all manifestations of the same language, he sought to find the fundamental units of myth, namely, the mytheme.

Levi-Strauss broke each of the versions of myth down into a series of sentences, consisting of a relation between a function and a subject. Sentences with the same function were given the same number and bundled together.

What Levi-Strauss believed he had discovered when he examined the relations between mythemes was that a myth consists of juxtaposed binary oppositions. Levi-Strauss believed that the human mind thinks fundamentally in these binary oppositions and their unification (the thesis, antithesis, synthesis triad), and that these are what make meaning possible.

According to Levi-Strauss (1958), “mythical thought always progresses from awareness of oppositions toward their resolution”.

This is to say that myths consist of:

1. Elements that oppose or contradict each other
2. Other elements that “mediate” or resolve, those oppositions.

For example, Levi-Strauss thinks the trickster of many Native American mythologies acts as a “mediator”. Levi-Strauss’s argument hinges on two facts about the Native American trickster”

1. The trickster has a contradictory and unpredictable personality;
2. The trickster is almost always a raven or a coyote.

Levi-Strauss argues that the raven and coyote “mediate” the opposition between life and death.

## **Conceptual framework**

### **Myth**

A myth is a story based on tradition or legend, which has a deep symbolic meaning. A myth ‘conveys a truth’ to those who tell it and hear it, rather than necessarily recording a true event. Although some myths can be accounts of actual events, they have become transformed by symbolic meaning or shifted in time or place. Myths are often used to explain universal and local beginnings and involve supernatural beings. The great power of the meaning of these stories, to the culture in which they developed, is a major reason why they survive as long as they do – sometimes for thousands of years.

English Dictionary defined myth as a story of great but unknown age which originally embodied a belief regarding some fact or phenomenon of experience, and in which often the forces of nature and of the soul are personified; an ancient legend of a god, a hero, the origin of a race, etc.; a wonder story of prehistoric origin; a popular fable which is, or has been, received as historical.

Myth is from the Greek word, ‘Mythos’ meaning stories, words, things, said, speech or tales. In recent times myths refer to particular genres of stories or oral narrative. The study of myth is known as; ‘Mythology’. As stories, myths articulate how characters undergo or enact an ordered sequence of events. The modern study of myths arose with the Romantic Movement; that is. The movement that showed so much regards to feelings and wild natural beauty, Coddon, (1977).

Nwadike (2003) sees myth as being peopled by great men or non-human like gods, goddesses, supernatural beings, etc. the setting of myth is usually a

world that is not exactly like the contemporary world. However, the plot, sometimes, involves interplay between worlds of the humans, the world of the heavens or the world of the spirits. Its functional quality is that it conveys certain information on how to live. It also conveys assumptions, values and their main meanings, in the society. Levi-Strauss (1955) says myths cause one to reflect on the existence of mystery and the unknown in nature. It also reminds one of the basic structures in life; that is the duality of nature; that is. Good/bad, light/darkness, raw/cooked, being/nothingness etcetera.

Myths remain one of the aspects of the world cultures and traditions that point to some authentic ways of understanding the universe. In many places, myths, as aspects of cultures and traditions, could still be regarded as intact, no matter what a cultural group passes through in life. Myths account for the order of the universe.

Myths are an important way to understand ourselves and our connection to other people at a time when the welfare of each culture depends on the attitudes and actions of other cultures.

### **Empirical Studies**

Studies have been carried out to show that myths and folktales have great influence on child training or even on the way individuals carry themselves in the society.

Mortimer, (2000) reviews the anthology of myths and tales from Cameroun and observes some negative stereotypes common to African oral tradition. The stereotypes include; wickedness, jealousy, unfaithfulness, disobedience, pride, gluttony, etc. Mortimer also notes that most of these traits, especially disobedience and unfaithfulness are severely punished in tales where they feature. Mortimer observes that myths, together with the contents influence young people to respect their elders and young wives to remain faithful to their husbands and obey them. This is because of the belief that no negative conduct goes unpunished. Mortimer therefore concludes that stories (as myths or folktales) are educationally valuable within a given Cameroonian community. Igboaka (2004), on his part, looks at the influence of the myth of Alekwu in Idoma land. Alekwu was said to be a very good man. One afternoon, as he was sleeping, his spirit departed for a meeting in the spiritual world and did not return on time. His people thought he was dead and buried him. He returned after some days and could not find his body to enter it back. Do, the spirit ran round the community crying, 'I am alive! 'I am alive! His people were confused. There was no remedy to what has been done. Thus, they carried out a ritual to appease his spirit. He returned to the spirit world where he was accepted for his good works on earth. According to Igboaka (2004), this ritual is re-enacted periodically in Idoma land as a big celebration.

### **Functions of Myths**

Myths were originally created as entertaining stories with a serious purpose. Their broad appeal has enabled them to survive for hundreds and

sometimes thousands of years. A myth's serious function is either to explain the nature of the universe (creation and fertility myths) or to instruct members of the community in the attitudes and behavior necessary to function successfully in that particular culture (hero myths and epic).

Myths teach children the creation of entire universe, beginning with divine beings who separate earth and sky. Some myths explain how human beings acquired particular foods and the agricultural tools that permitted them to become civilized. Myths teach children the appropriate attitudes, behaviours, and values of that culture. These myths are of particular interest and value to us. Not only are they exciting adventure stories, but in these myths we see ourselves, drawn larger and grander than we are, yet with our human weaknesses as well as our strengths. Myth expresses, enhances, and codifies belief. It codifies and enforces morality. It vouches for the efficacy of ritual and contains practical rules for the guidance of people. Whenever there is a doubt about an accepted pattern of behavior, whenever there is a doubt of stipulated line of action, whenever traditional norms are threatened, there are always proverbs and indeed tales of myths to vouch, illuminate and buttress the wisdom of the traditional code of conduct. Myths showcase heroes as models of human behaviour for the society. Thus, the functions of myths can be summed up as follow:

### **Teaching**

According to the *Encarta Dictionaries*, teaching is the act of giving lesson or providing information. In platonic dilemma, Plato claims that anything received into a child's mind at the tender age would have a profound and lasting impact in the child's life. Aristotle, on his part, encourages literature as a useful tool. Myth, being a type of traditional Igbo literature is one of those useful tools in the life of man. Plato's observation about myths indirectly shows his recognition of myths as teaching tools. Among the Igbo people myths remain one of the traditional ways of imparting knowledge to children. The cultures, values, beliefs and the philosophy of the Igbo could be imparted through myth.

### **Inspiring fear and reverence in the society**

Ross (1928) observes that belief systems exert greater control on human behavior than laws. A myth like *Qmaawa* masquerade myth in Edda community portrays a theme on the ability of the ancestors to come back to the land of the living to fight evil and injustice. In the re-enactment of this myth among the Edda people, the masked figures, believed to be the spirits of the ancestors. In the performance, there are scenes where a masked figure goes about calling and exposing evil people like thieves, people who engage in unlawful sexual acts and other vices regarded evil or unacceptable in the community. The mystery in this act is that the people so singled out end up being really guilty of the offences they are accused of.

This development has increased the people's belief in the myth that is re-enacted in this performance. In other words, the theme of the communion of the dead and the living is seen as being realistic. The belief continues to instill fear

and great respect for the spirit of the ancestors. The people are usually very careful in their doing because, they would not want to be exposed in the next coming of *Omaawa*. Sometimes, people go mad when they deny the evil act revealed of them by the masked spirit, especially when they are really guilty. One thing with *Omaawa* is that they never made revelation in error. The *Olo River* in Ekoli Edda also features the theme of respect and reverence to the laws of the land. According to Ekoli myth, the *Olo River* is dedicated to only the virgin girls of Ekoli where they reverence the goddess of the land. The *Edda* mostly *Ekoli* people have adhered to this up to the present time. This phenomenon is capable of instilling fear in children when they go against the norms and value of the land, is also capable of inspiring reverence for the norms and values of the land.

### **Fostering the spirit of selfless service**

A society that lacks individuals who are guided by the spirit of selfless services suffers in the hand of individuals that are guided by the spirit of selfishness. The *Egbela* myth features bravery and selflessness. The *Edda* men go there to receive strength to fight for their community with selfless interest.

Myths can be seen, not just as ordinary stories that are partly believed to be true; but as stories can be used to arouse the desire to render selfless services in life. The spirit of selfless service can be promoted mostly when children keep hearing the stories that show the reward of good work, no matter how long it takes the reward to come.

### **Promotion of social solidarities**

Myths' main characters can be re-enacted in certain ritual performances (festivals). The *Egbela* spirit is re-enacted in a ritual festival every year. In this ritual performance, the belief coming of the *Egbela* from the spirit world, in order to expose evil deeds in the land, is re-enacted in *Omaawamask* performance. Such social or religious gatherings could be opportunities for people both old and young who are related to meet together.

### **Value and culture maintenance**

The significance of some practices, norms and values could be seriously seen through myths or re-enactment of myths in ritual performances or festivals. Myths are able to expose people to some useful norms and values in a society. Cultural practices contained in myths can easily be maintained and retained so long as the myths and rituals sustaining them persist. The value that disobedience attracts penalty is sustained in myths. The value to serve before reward and value to show charity and hospitality are showed in the myths.

### **Folktales**

A folktale is a popular story that was passed on in spoken form, from one generation to the next. Usually the author is unknown and there are often many versions of the tale. Folktales comprise fables, fairy tales, old legends and even

‘urban legends’. Again, some tales may have been based on a partial truth that has been lost or hidden over time. It is difficult to categorise folktales precisely because they fit into many categories.

Folktale has been variously conceived in terms of meaning, origin and functions, and these are the focus of contemporary discussions of folktales. Azuonye (1990) observes that folktale is the body of traditional art, literature, knowledge, and practice that is disseminated largely through oral communication and behavioral example. Every group with a sense of its own identity possesses and shares such a body of traditions

Manas (2000, p.10) defines folktales as follows: “folktale is cultural material and tradition transmitted orally from one generation to another. The messages or testimony are verbally transmitted in speech or song and may take the form, for example, of folktales, sayings, ballads, songs, or chants.

In terms of functions, no one can exactly say when Igbo folktale originated but one thing is certain, the folktale is as old as the society it belongs to. Folktale stems from man’s desire to communicate his experiences to others, to let others share his views about life, to direct members of the society, to satirise deviant characters in the society and to instill the spirit of love for the community amongst members of the society. Nwaozuzu (2006) observes that: “The widespread of human tendency to teach, entertain and satirise by indirect means seems to be at the root of the evolution of folktales” (p. 28). That is why Ashton (1957) has it that, “the introduction of folkways in folktales is merely to give verisimilitude to a depiction of life of a particular locality” (p. 20). This introduction of folkways in folktale implants realism in the folktale and makes for easy comprehension of the folktale.

### **Social context of folktales**

The folktale is one of the commonest and easily the most popular form of oral literary expression in many African societies. While many forms of oral literary are strictly associated with ritual or specific socio-cultural occasions, folktales are not bound up with particular annual ritual or specific occasion. They can be narrated either by men, women or children depending on the society. Stories are told either during moonlight or even in a dark night provided people are gathered together, and want to tell stories. Major changes in the economic life of African have greatly affected the urban ones, stories are no longer being told in the evening and the art of storytelling is dying. In some communities, the practice of storytelling has now become associated with special occasions such as funeral, social wake keeping of an important personality, a well-known story teller could be hired to spin stories for the entertainment of the audience. This practice now constitute an important and natural way of encouraging the development of narrative skill, especially as the story tellers who are well known can demand as much financial remuneration as possible. Story telling competitions are sometimes organized by local government councils for the promotion of culture. These competitions also serve as means for the development of traditional narrative skill.

Unlike myths and legends which deal respectively with beliefs religious or historical experiences respectively, folktales are basically false stories which are not meant to be believed to entertain by their artistic force. They are intended to illuminate the moral nature of man, and the themes of jealousy, love, endurance, greed, wickedness and moral conflicts. Because of their basic concerns with communication of these humanistic ideas, folktales are considered to be didactic in form. They are also dramatic, they are creatively organised and rich in imaginative literary devices. The achievement of both the didactic and dramatic qualities is through a number of formal and stylistic elements. The thematic interest of folktales are of various kinds. Some are about animals such as tortoise, the spider, elephant, the hare or the fox. Many stories are about human beings, and are set in the human world. The subject of these stories may be the hatred between co-wives in a polygamous family, or hatred between two men, two brothers or sisters, the tranny and wickedness of a king or chief, the travails of people bedeviled by evil fate, or the trials which a young man undergoes in order to win a beautiful wife, or being killed by the king in his land. Other stories feature supernatural powers, witchcraft, the goings on in the world of the dead, and the relationship between the living and the dead. Whatever may be the type of characters which feature in the stories, the stories fulfil essentially the same functions, namely the elucidation of the nature of human life, and the depiction of the passions of hatred, selflessness, jealousy, love, malice, and endurance – all of which are to be found in human beings everywhere.

### **Stories as a means for social binding and development of the community**

A major role of stories and storytelling in the society is the development of human relationship, sense of community and social binding.

### **Functions of Folktales**

One of the functions of Igbo folktale is education. Nwaozuzu (2006, p.28) asserts that “The widespread of human tendency to teach, entertain and satirize by indirect means seems to be at the root of the evolution of folktales”. Igbo folktale is used to educate both the young and the aged. It contains folk’s skeptical views about life which are based on their observation of people’s behavior in the society. It inspires the young and provides moral standard cherished by their society. It also directs members of the society on the right action to take in case of emergency. It provides them a common line for their action. Since Igbo folktale mirrors the activities of members of the society, it then means that the problems and the successes embodied in their folktale are the problems and the successes of the society. Ashton has it that, “the introduction of folkways in folktales is merely to give verisimilitude to a depiction of life of a particular locality”. This introduction of folkways in folktale implants realism in the folktale and makes for easy comprehension of the folktale.

Another function of folktale is entertainment. Folktale is normally told in the evening after the evening chores. Children normally sit round the fire side in their father’s “obi” or in their mother’s hut to listen to folktales. Normally, the

elder, their father or mother tells the story. Children then take turns in telling their own stories. At times, children are grouped to compete in proverbs, riddles and tongue twisters. At the end of the competition the winners are happy. These are aimed at preparing them for their adult life. It is important to note that proverbs, riddles and tongue twisters are introduced to the children to make them speak fluently as orators who will be future representatives of their society on any occasion. The story telling sessions normally take place in the evening after the evening chores. They take place in the relaxed atmosphere unlike today's education which is characterised by strictness and rigidity. Traditional Igbo child listens to the folktale from infancy to adult life. By the time he gets to adult life, the events of the folktale had entered into the marrow of his bones. This means that he is firmly rooted in his society's way of life. This will continue to direct his life through out. In other words, folktale serves for the execution of the biblical injunction "train up a child in the way he should go, and when he is old, he will not depart from it". (Proverbs 22 vs 6). This means that once a child is properly rooted in the lore of his people, he is firmly rooted in the sound moral upbringing and the total way of life of his people and will therefore not depart from this education when he grows up.

In view of the above, the functions of folktale on traditional Igbo child can be summarized thus:

1. It helps the child develop creative thinking as a natural process through which a person becomes aware of a problem, difficulty or gap in information for which he has no previous knowledge.
2. It gives the child the opportunity of using imagination to decipher the truth and develop his intellectual ability. Their wits are tested by allowing them give quick answers to questions posed to them.
3. Obedience and respect are other contributions of folktale to children development. Most stories and songs condemn bad behavior. In African folktales, good always triumphs over evil, truth over falsehood, honesty over dishonesty.
4. National consciousness and patriotism are inculcated into the child with the aid of folktale. Children learn bravery, selflessness etc. from legendary stories and songs that tell how heroes suffered greatly or even died for their people. Children were attracted to such characters and usually they aspire to be like them. Legendary stories give the child an undiluted insight into the history of his society. This type of story embodies the values, fears and assurances of the people who invented them.
5. Every story has a lesson to teach just as the stories about heroes and heroine encourage children to be brave in the defense of their society.
6. Folktale is used to satirise the deviant characters in the society thereby making them change their bad behaviours for good. For example, a wayward girl or woman in the society can be satirised. A woman who maltreats an orphan is satirised. Equally, a man that beats up his wife

or who neglects his family responsibility is satirised etc. through satire, the society maintains its codes of conduct.

7. Every story has a theme; it could be a theme of wickedness; theme of treachery; theme of greed, theme of pride, theme of love, theme of obedience, theme of selflessness etc.; all these themes have rewards either positively or negatively. All these are geared towards transforming and building the value and moral lives of children. When they see the reward of evil, they will not attempt to copy the vices but the good ones which have good rewards. A theme of wickedness is found in Igbo folktales where the characters involved are often from different social class. For example, a co-wife is seen being wicked to her fellow co-wife as in a folktale titled “Mini Iyi Ogba”. Here, the co-wife is seen as extremely wicked in that even when she knew that the river that she sent her co-wife to go and fetch water was dangerous. And on the part of the co-wife, she is seen as an obedient woman because in as much as she knew very well that Iyi Ogba was dangerous, she still obeyed her co-wife by going there. The second wife because of her obedience and tenderness was blessed in the end while the first wife and her household were punished for wickedness. This eventually demonstrates that virtue is rewarded while sin is punished (Onu, 2015).

### **Difference between myths and folktales**

Myths and folktales are hard to classify and often overlap. Imagine a line (or continuum) as illustrated below, with an historical account based on facts at one end and myths or cultural folktales at the other; as you progress towards the mythical/folktale end of the line, what an event symbolises to people, or what they feel about it, becomes of greater historical significance than the facts, which becomes less important. By the time you reach the far end of the spectrum, the story has taken on a life of its own and the facts of the original event, if there ever were any, have become almost irrelevant. It is the message that is important. Hence, the difference between myths and folktales are summarized thus:

1. Most myths have settings that take place at the beginning of time itself before the start of actual history.
2. Myths often highlight how individuals should treat one another and often have a religious inclination compared to folk tales.
3. Myths are usually bigger in scope as most of their subjects deal with the functioning of the world (i.e. why these things happen, or how the Earth formed, and other natural phenomena).
4. Myths include the stories of the gods. They are the central characters compared to a folk tale in which the common folk or non-superhuman being is the main focus.
5. Myths were created out of the need for human to know about the workings of the world and the origin of humanity whereas folktales were created by the folk.

### Negative effects of globalisation

Globalisation is the process of international integration arising from interchange of world views, ideas, product, business and culture. Much has been written on impact of globalisation particularly on the less 'developed' countries. Cultural uniqueness is lost in favour of homogenisation and a "universal culture" that draws heavily from other culture. Another common concern is the impact of globalisation on culture and identity. Some saw it as "*threatening traditional institutions such as family and school*". Or threatening the way of life of whole communities. Globalisation brought a widespread sense of instability and insecurity. "*There is a growing feeling that we live in a world highly vulnerable to changes we cannot; a growing sense of fragility among ordinary people, countries and entire regions*".

Globalisation could be frightening, stimulating, overwhelming, and destructive from almost everywhere came a sense of the power of globalisation, whether driving by technology, economics or politics. Someone from Egypt said "We were sleeping on the shore when a big wave came".

Globalisation can intensify social divisions, and as young people are struggling to establish themselves in a new social context-the sometimes intimidating adult world- they may be perceived as being particularly vulnerable to the threat of segregation or exclusion.

Thus, this study reveals that as communities of the world with their individual economic, political and religious systems come together, they leave some positive and negative effects on other people's socio-cultural values. Some of them include the development of human persons, expansion of internet services, reduction and abolition of some harmful Igbo traditional practices, crushing of bond of communal life, reducing respect for elders, and spread of infectious diseases to mention but a few.

### Findings and conclusion

Hence, this study focuses on the functions of myths and folktales on Child Moral and Value Molding in this Era of Globalization, since indigenous storytelling, proverbs, riddles and songs appear to dwindle, succumbing to the explosion of western influences called globalisation. This study also investigates how cultures through the use of myth and folktale, make impact on children.

The paper further finds out that the rate of moral decadence in our society is becoming too high because parents have left their children in the hands of changing world and globalization in pursuit of material wealth. The traditional ways of inculcating virtues to children have been abandoned and the children find solace in watching television, pornography. This has really created a gap between the children of old days called "old school" and the children of new days tagged "computer" or "jet age" generation. There is moral lapse between the two stocks.

We have seen that traditionally, the Igbo people have oral forms (myths and folktales etc.) through which they train their young so that their norms and values are preserved. Such virtues include hard work, industry, benevolence,

teamwork, equity and fairness. They may not have formal systems of education but all that the Igbo child needs to grow up into a functional and effective adult are never lacking as these are enshrined in their oral forms and other channels to which the child is exposed. The effectiveness of the method is proven by the fact that these norms and values were passed down from their ancestors to the present age intact and that since a deviation from that method occurred, a turn had also been noticed in the societal norms and values of the modern Igbo society for the worse. This could account for the gross moral decadence which were alien to the people but are now prevalent in the society (Obianika, 2005). The study recommends among other things that every Igbo should hold tenaciously to the good aspects of life their culture and identity which are uncalculated through folktales, and myths,

This paper thereby concludes that parents, teachers, schools, government and society at large should make frantic efforts to bring back the traditional means of training children which is folktales and other forms of literature to bring back the moral of our children by embracing myths, folktales, and other forms of traditional methods of inculcating the morals and values to our children in order to rescue it from obscurity. And that parents should also monitor the kind of things their children watch over television for proper guidance.

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