

The Values of Democracy in TIV Folktales

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Abstract

The folktale among the Tiv, in Central Nigeria is known by the name kwagh-hir or magical thing, kwagh- alom or hare-thing, kwagh-hoo, a colloquial variant for kwagh-hir, kikya or riddles; because riddles are often rendered at various intervals as interludes. Kwagh-hir (puppet theatre) and kwagh-alom (the fable or fairy-tales told by folklorists) are often interchanged by most Tiv to mean one and the same, though, the hare is the hero of most Tiv tales, so it is not surprising that the category of folktales bears its name. On the other hand, the performance of the puppet theatre is considered magical in Tivland, thus calling it a thing of magic is understandable. The significance of kwagh-alom among the Tiv, like other forms of literature, can be seen as a mirror of society; it also has a function to educate the people indirectly, validate aspects of culture like tolerance, justice, equality, among others. This paper attests to the fact that folktales are media through which these values can be inculcated into the citizenry through their moral lessons despite the influence of foreign cultures on Tiv tradition and other traditions in Africa. Representative democracy is adopted as a theory for this paper. This theory as propounded by John Locke (1689) advocates that public opinion assumes in determining not just the personnel who occupies the key offices of government, but also in determining the actual direction of public policy through the participation of the citizens in popular elections where candidates are voted to fill government legislative, executive and judicial offices. The paper analyzed Tiv folktales in order to determine the democratic values found in these folktales. The paper concludes that, the most important principles of good governance which can be drawn from the fundamental values of democracy are participation, efficiency and sense of responsibility, transparency and the rule of law. The paper recommends therefore, that with the current technological gadgets available for use in collection, documentation, dissemination and promotion of folktales, the citizens in democratic cultures have abundant opportunity to access this oral genre.

Key words: Values, Representative Democracy, Tiv people, Folktales

Introduction

The genesis of democracy can be traced back to the Greek city-state of Athens. The democratic idea of a government responsible to the governed, of trial by jury and civil liberties of thought, speech, writing and worship have been inspired by Greek history. The emphasis on Liberty and studies related to man were the main tenets of ancient Greece. It was their sense of liberty and independence, individual and collective, which inspired them to initiate new ideas in philosophy, politics and science. The Greeks gave to mankind the idea of politics as the business of citizens against the arbitrary rule of the despots.

One of the hallmarks of Greek civilization was the *Polis*, or city-states which were small, independent communities, male dominated and bound together by race. What this means is that membership in the Polis was hereditary and could not be passed on to someone outside the citizen's family. The citizens of any given polis were an elite group of people. Though, slaves, peasants, women and resident aliens were not part of the body of citizens (History of Nigeria, 1979).

For Attahiru Jega (2007) reviewing the historical origin of democracy is much easier than attempting to provide a more precise definition of democracy. Jega (2007) opines that, through democracy evolved and spread worldwide, attempts to conceptualize and theorize it have become too amorphous. The result is that democracy and its meaning have become heavily contested and overflogged. Not only are there numerous, often contradictory definitions of the concept, they also seem to mean different things to different people (Ngbea, 2008).

If there is consensus on what democracy means, it is perhaps in relation to the understanding that it is not personal rule and that it is different from authoritarian or dictatorial rule. It can be said also that democracy is based on some form of participation and representation. It is assumed that in a democratic political system, government derives legitimacy from the people. Government also exercises authority within the framework of a body of supreme laws called the constitution. Citizens have equal political rights to vote and be voted for. These rights are thus conceived in a universalist and egalitarian fashion in the aftermath of the second world war, culminating in its adoption by the universal Declaration of Human Rights by the United Nations General Assembly in 1948 (Ngbea, 2008).

Constitution of the Federal Republic of Nigeria (1999) states these rights of Nigerian citizens to include the following:

- i. Right to life: Every person has a right to life, and no one shall be deprived intentionally of his/her life
- ii. Right to dignity of human person: Every individual is entitled to respect for the dignity of his/her person....
- iii. iii.Right to personal liberty: Every person shall be entitled to his personal liberty and no person shall be deprived of such liberty
- iv. Right to fair hearing: In the determination of his civil rights and obligations ... a person shall be entitled to a fair hearing within a reasonable time by a court or tribunal established by law....
- v. Right to freedom of thought, conscience and religion: Every person shall be entitled to freedom of thought, conscience and religion....
- vi. Right to freedom of expression and the press: Every person shall be entitled to freedom of expression, including freedom to hold opinions and to receive and impart ideas and information without interference....
- vii. Right to peaceful assembly and association: Every person shall be entitled to assemble freely and associate with others....
- viii. Right to freedom of movement: Every citizen of Nigeria is entitled to move freely throughout Nigeria and reside in any part thereof.... (Ngbea, 2008).

Although, some relatively new rights have been added to this list; they are the third generation rights. They are there to demonstrate that human rights can evolve and that they are not fixed, stuck at their starting point. One can include in these rights, for example, the Rights to Development; which aim at reducing the gap that separates the rich and the poor. The Rights to Environment have also been added, in order to make sure that species that are vital to human are not damaged or even destroyed.

These rights form the very foundations of the human relations that rule life in society, be it at international, national, local or family level.

Literature review

Many scholars have researched on Tiv folktales, some of which are presented in this paper. However, not many of such scholars have considered the democratic values as examined in this paper. Laura Bohannan whose autobiographical novel *Return to Laughter*, under the pen name of Bowen Elenore Smith (1956), writes about a woman anthropologist's reaction to field work in Tivland. The study takes time to describe the literary richness of Tiv tale-telling session organized in her honour. Bohannan was not concerned with the themes of Tiv tales, so one cannot blame her for leaving out the topic of this paper.

Also, one of the earliest commentators on the subgenre was Leo Frobenius, the German traveller who witnessed a Tiv tale-telling session and submitted that, "Tiv are the best story-tellers he has encountered in Africa..." (Keil, 1979). The study describes a couple of nights spent in Tiv land listening to stories and the way they are told with a few remarks on Tiv culture, while gathering material culture-objects, Frobenius was not out to make an elaborate comment on Tiv tales, so it is unnecessary to even expect that he should dwell on democratic tenets. Another scholar, Charles Keil (1979) in his *Tiv Song* takes a look at Tiv tales. His major preoccupation in Tiv oral literature was on songs. Though, in the examination of songs, he also considered Tiv folktales as the subgenre involves the use of songs. Keil also highlights some major characters in Tiv tales. Keil's work serves as a beacon for effective navigation into the world of Tiv oral literature. It has therefore, correctly becomes a reference point for further research into Tiv oral traditions.

Another scholar on Tiv oral literature is Tsenongo Moses (2000). In his study, "Tiv folktales: a 'traditional dramatic collection'", establishes that "contemporary research on the Tiv folktale is almost completely absent". Here, the researcher made a collection of Tiv tales, because to him, any meaningful research on oral narratives and traditions should start with the collection. The study also emphasized the need to go on rigorous and explicit standards of recording and transmitting oral lore. It is in this regard that Tsenongo (2000) remarks that:

Anyone remotely familiar with trends in the African literary field will most likely agree that no effort should be spared in documenting all the myriad form and features of oral literature. The need becomes more urgent when we also take into consideration the imminent perishability of oral lore in the face of overall declines in performance, which appears to be the situation now

The work is commendable, however, too general. His efforts to document tales considering their imminent perishability could not allow him to give proper attention to individual subjects as well as dwell on democratic tenets in the tales.

In a related development, Iyorwuese Hagher's (2008) *The Kwagh-hir Theatre: A Metaphor of Resistance* is another study on Tiv folktales where the researcher bemoaned lack of interest in African folktales by British anthropologists. The study points out that, "There are for instance, practically no studies.... on nature of storytelling..." Hagher further finds dramatic forms in storytelling that dates back from antiquity. Hagher avers that:

...the content of story-telling approximate dramatic forms because it is developed as narrative. The performance is theatricalized by the use of music and song and by the participation of the audience as an involve dialogue and representation, by means of gesture, expression, and voice of the characters involved in the dialogue.

The study by Hagher (2008) laid emphasis on the narrative technique of tales.

Mbaiver Nyitse (2002) in "Portrayal of female characters in Tiv folktales" points out that tales reflected the social reality of the people and provide an avenue for Tiv to perceive their women in a new world of rising feminism. According to Nyitse (2002), the tales also provide occasions for people to inquire into the roles assigned to females as distinguished from male characters, human or animals alike, against the backdrop that even animal characters symbolize human beings. The study provides a landmark to the portrayal of the image of women in Tiv tales; however, the characters discussed in the tales are not necessarily humans.

Tar Ahura (2008) is another scholar who has contributed significantly to the study of Tiv folktales. Ahura's "Egalitarian ethos in Tiv folktales" points out that, "Tiv folktales function as a powerful mass medium which expresses the social cosmological rationalization of the people". Ahura (2008)

explains that, Tiv as an egalitarian and republican people use folktales as medium and avenue to denounce class privileges and proclaim the values of egalitarianism. Ahura further maintains that this sense of egalitarianism of the people is demonstrated as well as exhibited in their folktales, because for the Tiv, art has always been a popular event which should satisfy the aesthetic needs of the collective.

Another research on Tiv oral narratives is Tor Iorapuu's study (2008), "Tiv art and culture: the corrosive influence of globalization". This research work on Tiv is most robust and exotic but a dying artistic form of Tiv culture; the traditions of *Kwagh-hir* (a variant name for folktales) and Tiv dances, point out that the rich artistry and cultural narrative of the people "is under siege and under prevailing threats of the corrosive powers of globalization". Quite challenging in Iorapuu's work are the fundamental questions raised "can society completely forget its culture and history? Where is the *Tivness* and identity that Akiga spoke of? How do the Tiv people decolonize their minds and ensure that their cultures and histories are secure and save for the future generation?. The study contributed immensely to the development of Tiv oral literary criticism. It also inspires further research in yet another topical and recurrent issue; globalization that has its way back in the history of the spread of Western civilization as Odion views it to mean "the continuation of imperialism; it has morphed from imperialism, neo-colonialism to its present form...".

Abarry Abu's (2008) "social and ethical values of storytelling among the Berom of Plateau State" whose study is not directly on Tiv tales, but considered relevant to the study of oral literary criticism indicates that similar work on oral literature specifically this generic form is carried out elsewhere in Africa. According to Abu, "the tales are replete with interesting themes, ideas and concepts, generic features as well as performance techniques which contain the socio- cultural and philosophical values of the people". The study highlighted the basic types of Berom tales to include the following: (i) the fictitious/didactic (*ya*), and (ii) the true tale (*Ha*). According to him, *Ya* tales have entertainment and pleasure being the main objective, while the later differ from the former both in content, status and characterization consists exclusively of humans. The focus of the study is to validate and criticize conduct, and strengthen social institutions that promote cohesion in the society.

Halima Amali's (2014) "The function of folktales as a process of educating children in the 21st Century" using Idoma, Central Nigeria as a reference point examines folktales as an integral part of

the African oral society. They usually relate to, and elucidate the various cultural and traditional aspects of the society from which they evolve. Folktales perform salient functions of serving as sources of entertainment, enlightenment on cultural orientation and traditions of the people, educating the young of the various aspects of society. Since folktales portray the values and traditions of the society, where the young and adults alike learn through the events conveyed, the function of this traditional oral genre of folktales can therefore not be over emphasized. The practice of folktale telling was common in traditional societies in the past, where parents and other members of families tell stories to young ones, usually after the evening meal (Amali, 2014).

In a related development, LereAdeyemi (1997) focuses on the traditional methods employed in the training of children, specifically as may be inculcated through Yoruba folktales pointing out that they are “used to inculcate in the children of preschool age virtues such as humility, gratitude, respect for elders and constituted authority, perseverance, conformity to societal norms, cooperation, hospitality, truthfulness, honesty, willingness to take advice, patriotism, courage and love, loyalty to one's fatherland, hard work and the fear of God”. Adeyemi further observes that folktales go beyond mere entertainment; they are an aspect of the people's traditions which have existed from one generation to the other and “embody values which they cherish and vices which they condemn”.

Furthermore, Adeyemi (1997) asserts that, they learn of the traditional norms and values of their community through folktales. However, the “incursion of colonialism and neo-colonialism in the Nigerian cultural life has altered the relevance of Yoruba folktales in training children”. Though, there could be a turn-around for folktales to once more become a common tool in training children if educational planners focus on exploring their functions in the educational process.

Theoretical Framework

John Locke(1689) in the theory of Representative Democracy as propounded in his *Two Treatises of Government* is adopted for this paper. The aims include equality, popular sovereignty, participation, human rights and delegation etc. Today, what is described as Representative Democracy has its origins in a system of institutions established in the wake of the English, American, and French revolutions that was in no way initially perceived as a form of democracy or of government (Bernard, 1987). Representative democracy is defined as the process by which political power and influence

which the entire citizenry or a part of it might have upon governmental action, with their express or implied approval, is exercised on its behalf by a small number among them, with a binding effect upon the whole community thus represented.

Similarly, a representative government is understood to stand for the “whole people” (Bernard, 1987) or some numerous portions of it. It exercises the ultimate controlling power through deputies periodically elected by the people themselves. Scholars like John Stuart Mill argue that “the people must possess this ultimate power in all its completeness. They must be masters, whenever they please, of all the operations of government”. From the above conceptualization, five essential principles of Representative Democracy stand out, namely:

- i. The ultimate power lies with the people (the popular sovereignty principle);
- ii. This popular power is exercised by a selected few on behalf of the many (the deputation principle);
- iii. The deputies (or representatives) are mandated by the people through periodic elections (the popular consent principle);
- iv. Decisions made and actions carried out by these deputies have a binding effect on the community (the governance principle); and
- v. As ultimate masters, the people remain the final judge of performance of the government and their deputies (the accountability principle).

But how should a Representative Democracy act so as to conform to all these principles? Edmund Burke avers that a representative Democracy should be guided by four principles, namely:

- i. constituency opinions,
- ii. rational judgement,
- iii. consideration of the national interest, and
- iv. personal convictions or conscience.

In the modern world, most people tend to view a representative democracy in Burkean terms; a person with discretion and inclined or expected to act in response to local, national and personal exigencies. The citizens exercise their political governance through elected representatives developed as a result of the increasing expansion both in the territory of states as well as the complexity of the issues with which modern governments have to deal with.

Although, given the significant changes that have taken place in the size of territory and the total population of modern democracies compared to the compact small city-states of ancient Greece, democracy has become more and more associated with representative government, rather than the direct democracy that the ancients practiced. Representative Democracy, however, depends on two very important principles to ensure its success. These principles are the importance that public opinion assumes in determining not just the personnel who man the key offices of government, but also in determining the actual direction of public policy. Public opinion accomplishes these functions through the participation of the citizens in popular elections where candidates are voted to fill government legislative, executive and judicial offices, through popular ratification of government programmes and policies such as the referendum and the initiative.

Analysis of Democratic Values in Tiv Folktales

Amongst the Tiv, it is just as Ian Vansina (1965) has submitted on folktales in traditional societies generally that, “they are a powerful communicative medium that reflect the people’s historical origins, social organization, religious beliefs and ancestral wisdom”. The tales as a repository of the Tiv values and world-view, clarify social attitudes and promote national pride, group cohesion and cultural continuity. They also reflect the people's fears, hopes and aspirations. Moreover, the participation of the narrator and his audience in the tale-telling sessions also serves as a vent through which pent-up feelings, whether aroused by unfulfilled dreams, fear, hatred or aggression may be ventilated.

As a result of this thematic amplitude, the stories are common stock of each community's oral memory. Tar was therefore correct in maintaining that, “The tale that is received from the father is a kind of common denominator of the literary creativity of the people, the most viable genius being the creativity displayed by the narrator as he tells and reinterprets the ancient plot and theme”. Traditional

Tiv society was thus conscious of the fact that, folktales help to mould people's conviction and character through the aesthetic experiences that the tales evoke. The tales are indeed a social phenomenon, constantly sensitive to and expressing new aspects of life, current demands and hope, giving rise to new social attitudes, relationships and values which were hitherto unnoticed.

These values are the things that Tiv people cherish and protect to ensure their safety and protection for the common good of all the people. These values are reflected in Tiv folktales; a traditional oral genre among the Tiv people, Central Nigeria. For instance, *U ngoholkwaseyolunenimyongu* or marriage entails togetherness. In the tale, a great famine spread throughout the land. The Hare, being unequal to the challenges of the famine decides on a survival strategy. He (Hare) thought over the condition and tells his wife, *Anjieke* that from now on, it is everyone to himself or herself. If he, the husband, finds food, he will eat alone. If the wife finds food, she should eat it with her children. In her search for food, the fairy or *Ankujov* gives *Anjieke* a calabash filled with already cooked beans to help her and the children survive the famine. Out of his heartlessness, the Hare went ahead to steal the calabash of beans which is expected to feed his wife and children while they were on the farm. Hare's wife ran back to the village and the sprite asked her to go back to the house singing. The song was meant to swell the stomach of whosoever steals the calabash. The animals gathered to listen to the song and refusal to accept guilt made his stomach to bulge causing severe pains until guilt was accepted.

Tiv folktales are replete with moral lessons, for instance, the tale narrated ensures justice, participation and sense of responsibility in Tivland. The tale demonstrates that democratic societies like the Tiv one are committed to the values of tolerance, co-operation, and compromise. The Tiv people understands that, one of the prime functions of democracy is to protect such basic human rights as freedom of speech and religion; the right to equal protection under the law; and opportunity to organize and participate fully in the political, economic, and cultural life of society. The tale also implies that no one is above the law and requires that all citizens observe the law and are held accountable if they break it. The due process of law requires that the law should be equally, fairly and consistently enforced. This implies that no one is above the law and requires that all citizens observe the law and are held accountable if they break it. The due process of law requires that the law should be equally, fairly and consistently enforced. The rule of law ensures law and order and the protection

of citizens as they enjoy their rights. Furthermore in the tale, *Alom* thinks that, as a man in a patriarchal system, he could afford to sacrifice his family in times of difficulty in the hope that he (*Alom*) would always get a new in wife and children if he survives the famine. However, in democratic societies, the Tiv inclusive, it is observed that every member of the community including the tangible and intangible elements, is an integral part in bringing about peace, good-health and fertility of the land. In another tale titled, *Doo u kwaseahemba u ga* (it is not good for a woman to be above you), presents a woman or wife who dictates for her husband to do everything the way she pleases. On a particular day, she requested that her husband gets honey for her to eat from a forest no one dares go into. The husband resisted, but eventually accepted to go get the honey for her. The husband disappeared from the forest to a place where nobody can tell till date.

This tale describes the wife as having absolute control over her husband at the detriment of the man's welfare. The woman's attitude is against patriarchal societies and cultures, especially among the Tiv people. She appears stubborn, cruel and merciless in her interactions with people and the man cannot keep her in her proper place by making her to perform her traditional roles as wife and mother. Cobbe Frances Power (1987) attests that "everything which distracts her attention or turns her faculties in other directions than these must be treated a mischievous and distracting from her merits".

However, this woman's husband is in fact, an ideal husband who listens to his wife as the couple are to complement each other in marriage and social life as democratic values and right require equality of dignity of human person. This implies that every individual (male or female) is entitled to respect for the dignity of his/her person without regard to one's race, sex, gender, ethnic background, religion or whatsoever. The tale further suggests that male-dominated societies like the Tiv should allow the actualization and potentials of women in the society. Women should not be considered as the 'weaker sex' and not capable of contributing to the development of the society.

Unlike dictatorships, democracies strive to protect the rights and freedom of their citizens from abuse. These rights include the right to life, the right to own property, the freedom of expression, the freedom to associate, and the freedom to assemble, among others. Tiv tales depict such rights as enshrined in the constitution of democratic states. For instance, in the tale title *Doo u wuankyomkwasega* or it is not good to kill a barren woman. In this tale, the chief married to a woman who is unable to give birth to a child. The tale narrates that no medical attention was given to ascertain the cause of barrenness.

Instead, the chief marries many more wives or women who are able to bear children. Despite the *Pendaityo* or senior wife's hard work, care and love for the chief, he (chief) fixes a date on which the infertile woman will be killed. On hearing that she would be killed, the woman cries and roams the forest. In the forest, she met a female sprite of *Ankujov*, who mysteriously enables her to have children; a boy and a girl. As the *Kyomkwase* had these children, the people who were brought to execute her rather spared her life, as her children danced and embraced her.

The personality of the childless woman or *Kyomkwase* in traditional Tiv land as negatively depicted in the tale under study contrasts democratic values and rights of persons in the society. These Individual Personality Rights constitute the core of human rights, given the fact that they include, for example, the right to life and the right to free personality development. Thanks to these rights, a human being can, for instance, be protected against attacks and manifestations of violence aimed at his/her person, and preserve his/her integrity and human dignity. Though, contemporary Nigerian society is bedeviled with various forms of unwanted destruction of lives and property in the name of banditry, unknown gunmen, kidnapping, among others.

The remote past that the tale recreates among the Tiv and elsewhere in democratic societies attests to the fact that there is justice within the social system to the effect that wrongs will eventually be put right. This is noted at the end of the narration where the life of the childless woman is spared as she had two mysterious children; a boy and a girl.

The tale titled, *Doo u yankwaghtswenga* or it is not good to eat something alone recreates a woman who amasses everything to herself. She did not want people around her to enjoy any palatable food that comes their way. Anytime she cooks a delicious meal, she would then prepare another soup using sorrel leaves or *ashwe* and give to the members of the family, particularly the slaves to eat. One day, as she worked on her farm, she picked an egg laid by a bird that has extraordinary powers. She cooks the egg and eats it alone. The bird searches for this egg so that it would incubate and hatch it. The bird sings a song while it searches for the egg. The woman's stomach distends abnormally as the bird sings and she dies. The swollen stomach bursts and the bird picks its egg, leaving the body of the stingy and greedy woman.

Greed is one of the human vices that is generally discouraged at all times and highly detested in democratic societies like the Tiv. No person would like to be described as greedy, and as such, a greedy person who does not bother whether people's comments stand the chances of being termed greedy is a heartless fellow. The image of the woman in this tale is that of a person who is guilty of greed and avarice. She is presented as somebody who is happy as far as she has all that she needs for her comfort, not minding whether the people around her have something to eat or not. She does not suffer punishment that gives her the opportunity to live and take corrections; she is simply sent to her grave.

This tale further describes another important aspect of traditional Tiv socio-political organization which is the philosophy of *Yanaangbian* or eat and give your brother. Nobody was allowed to enjoy anything alone. Whether it was game from hunting, or yams from their farms, or the benefits of their *imborvungu* or religious treasures or anything at all was shared according to households, compounds, clans, sub-clans, sub-districts, districts, and others. This is the principle even in present day political appointments among Tiv and elsewhere in Nigeria based on federal character. It is for this reason that Martin Dent (1982), the last colonial District Officer in Gboko maintains that:

Long before Karl Marx ever wrote a word, some unknown thinkers in the land of Tiv concentrated the collective classless ethos of Tiv society into the normative aphorism 'eat and give your brother'. Everything, food, money, jobs and chieftaincy must not be hoarded or made hereditary but must be shared out among the people, lineage by lineage. Some modern thinkers in America as well as in Africa have been fascinated by Tiv political culture as the last classless society resisting the stratification and class formation of modern capitalism.

It is the desire for stability that results in Tiv's deep-rooted love for egalitarianism. If all things being equal, they reason, happiness will be achieved by all since all of them have similar expectations in life. These expectations as highlighted by Rupert East "... are to fill their yam stores and granaries with food, and their homes with children, an independent people who have little respect for princes,... and have never felt the need for cohesion or obedience to a central authority, ...". It is only when people move outside these basic concerns and seek for worldly things for self-aggrandizement that they pose a serious danger to the well-being of the community as a cohesive whole.

It does appear that in the world of the remote past which the tale recreates, there were already faint signs of the contemporary Nigerian democratic society that is characterized by corruption, greed and avarice which are not healthy elements for democracy and good governance. Chinua Achebe's (1985) literary representation, *Things Fall Apart* depicts greed and its repercussions in the attitude of the tortoise as He was to be called, all of you". Achebe has further emphasized that, he (tortoise) began to eat and the "birds grumbled angrily".

Conclusion

The significance of folktales to inculcate democratic values in the citizenry cannot be over-emphasized. This is because democracy is the most acceptable form of governance in modern societies; its orientation concerns fundamental values and rights that help human beings to apply democratic transformations and try to live by its tenets. Those fundamental values, among others are justice, equality, solidarity, tolerance, pluralism, the taking into account of the minorities, non-violence, dialogue and negotiations and free community life. Democracy then respects and takes into consideration, as much as possible, the interests of the minorities in the framework of the adoption of majority decisions. The most important principles of good governance that can be drawn from the fundamental values of democracy are participation, efficiency and sense of responsibility, transparency and the rule of law. Therefore, with the current technological gadgets available for use in collection, documentation, dissemination and promotion of folktales, the citizens in democratic cultures have abundant opportunity to access this oral genre. Folktale telling sessions can be presented to the citizens through television, radio programmes and other forms of social media. This will avail the citizenry the opportunity to internalize the ideals of democracy that are encapsulated in the TIV folktales. Expectedly, the desired change would become achievable.

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