

Performing Orality on Social Media: A Study of Indigenous Storytelling on Youtube and Tiktok

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## Abstract

This paper examines the transformation of Nigerian indigenous storytelling within digital platforms such as YouTube and TikTok. It contributes to the ongoing research on the interdisciplinarity of oral culture and digitization. Literary scholars argue that orality in intermedial spaces has evolved to transform, preserve, and reimagine indigenous narratives for wider audiences. While digital media enables these narratives to thrive in contemporary society, insufficient attention has been given to how this transformation occurs and how digital storytelling captures the cultural values embedded in indigenous traditions. This study therefore explores how social media content creators tell stories in YouTube and TikTok videos, with particular attention to narrative techniques, audience participation, and the intermedial relationship between oral tradition and digital storytelling. While TikTok content is usually brief and time-constrained, YouTube allows longer videos. In this regard, 10 YouTube and 10 TikTok videos will be collected for analysis. Drawing on Richard Bauman's theory of performance, the study analyses elements such as character, theme, setting, and narrative style. It adopts a mixed-methods approach– qualitative analysis examines literary features of digital storytelling, while quantitative analysis evaluates audience engagement through metrics such as comments, likes, shares, and reposts. This paper reveals that social media functions not only as an archival repository but also as an accessible platform that expands the reach of indigenous storytelling. It ultimately contributes to ongoing scholarly discussions of how oral traditions are transformed and remediated within digital environments.

**Keywords:** Media, indigenous storytelling, performing orality, TikTok, YouTube

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## Introduction

The advent of technology shifted oral traditions from the fireside or the moonlight to the screen of mobile devices. This enables the audience to access indigenous knowledge from the comfort of their homes and even share it with the global community. Oral tradition is a form of communication because it was originally transmitted from mouth to text and then to media spaces. Despite this rapid transformation, all forms of orature continue to serve their artistic purposes, ranging from pedagogic functions to entertainment. Indigenous knowledge features the use of songs, proverbs, images, and other figurative expressions. These elements enhance the clarity of stories to the audience. Facebook, Twitter (X), Instagram, WhatsApp, Podcast, TikTok, YouTube, among others, are ubiquitous social media platforms through which 21st-century griots share their delightful narratives. Given the breadth of research in the field of oral literature, premium attention has focused only on Facebook as a general social media platform for indigenous storytelling; YouTube and TikTok receive little or no attention, even though they have recently become popular. This paper therefore examines how YouTube and TikTok's algorithms affect the visibility and reach of indigenous stories. These platforms are not merely for content creation but for the art of oral performance in media spaces. According to Wabende (2021), orality can be performed on social media through digital interactions, for online liveness and the creation of new literary genres. Hautemo et al. (2024) also affirm that social media can foster traditional African oral literature and influence oral story performances, with technology being inherently traditional to African oral culture. From the foregoing, this study proffers answers to the research questions: How do Nigerian indigenous stories transform in the digital space? How engaging are Nigerian indigenous stories on selected social media platforms? What are sociological and thematic issues entrenched in Nigerian indigenous stories? And what are literary features associated with digital indigenous stories?

YouTube, one of the largest video-sharing platforms, was founded in 2005 by Steve Chen, Chad Hurley, and Jawed Karim. TikTok was developed by the Chinese technology company ByteDance and launched internationally as Douyin in 2017. It was later merged with Musical.ly in 2018. These platforms, especially the latter, enable users to create dance routines, perform comic skits, upload educational clips, and tell stories.

Since only Facebook gains premium attention as a general social media platform for indigenous storytelling, two social media platforms, namely YouTube and TikTok, that receive little or no attention have been selected to examine the audience's participatory and engagement level and explore literary elements that are deployed to demonstrate sociological and thematic contexts. Moreover, the impact of algorithms on indigenous content has not received much attention. This paper therefore examines how YouTube and TikTok's algorithms affect the visibility and reach of indigenous stories. It also measures audience participation and shows their interaction by analyzing data using tables and graphical representations. The use of social media to tell stories is not eroding the culture; it reconfigures it to suit the present society. Hence, this study contributes to the ongoing research on the interdisciplinarity of oral culture and digitization.

## Literature Review

Digital tools such as social media platforms rescue the potential extinction of oral traditions. With its adoption, indigenous knowledge becomes available and accessible to a wide

audience who might otherwise be in dispersed physical locations and unable to access indigenous stories. This can be elaborated with scholarly views.

Jisha (2025) supports the idea that digital preservation is a viable solution for safeguarding indigenous knowledge by documenting and preserving traditional practices and knowledge digitally, emphasizing community-centered, ethical strategies for cultural continuity and empowerment. In other words, digital tools are reliable for safeguarding indigenous knowledge at risk of extinction. Gontor (2025) affirms that digital tools can effectively preserve indigenous knowledge when implemented ethically, with community ownership and cultural sensitivity. The ethical use of digital enhancements serves its intended purpose of preserving oral tradition.

In Johnson's (2018) words, social media is uniquely suited to digital storytelling, with platforms like Facebook and Twitter used to tell the stories of marginalized groups. Since social media is accessible to a wider audience, it is a significant tool to reach users. Meanwhile, Facebook and Twitter are not the only social media platforms; TikTok and YouTube are also viable contemporary platforms for recounting indigenous stories.

Just as tales by the moonlight may not thrive without audience engagement, digital stories may not thrive without audience engagement. Of course, the audience is a key element in any literary expedition. According to De Fina (2016), audience participation in digital storytelling enhances reflexivity as participants engage more with the storytelling process than the story itself. This is observable in the research as the audience's anxiety is raised and they look forward to watching episodes in sequence. As a result, participatory culture, social engagement, and community capacity are built to promote audience inclusivity.

Furthermore, there is a nexus between orality and technology. The latter enables the former to thrive, making them complementary. Hautemo et al. (2024) argue that orality and technology are interrelated, with technology seen as a tool for revitalizing African oral literature. In other words, technology is not eroding oral traditions and culture; rather, it remediates it without decontextualization. In several ways, technology sustains indigenous stories and other oral artistic traditions by preserving them. Sant (2017) opines that performance in the digital age can be relived and replayed, with a focus on professional approaches to documenting, preserving, and disseminating knowledge of live performance.

In addition, digital storytelling and performance cannot be understood without reference to eminent scholars in the field. Ong (1980) discusses the relationship between literacy and orality in contemporary times. In his subsequent works, he explores the shift from orality to literacy. This exemplifies that orality is an offshoot of literacy, which embodies digitality. Hence, orality and literacy are inseparable.

Finnegan (2012) notes that oral literature is by definition dependent on a performer who formulates it in words on a specific occasion. She affirms that oral literature and its typologies exist in Africa. In Africa, as in other parts of the world, there are three main genres of oral literature: prose, poetry, and drama. She subdivided these into several categories, such as myth, legend, folktales, proverbs, riddles, mime, pantomime, among others. She provides a comprehensive account of Africa's oral literatures, drawing on diverse sources.

Jenkins (2015) sums up the advantage of adopting media to retell our stories. In his Participatory Culture, he lends credence to new media tools, affirming that they make it easier to learn through remixing and to circulate what one has produced to the larger public. In the media environment, there are no passive participants; there are active individuals in cultural and social life. Regarding these arguments, the selected media, YouTube and TikTok, enable content creators to showcase their digital stories to global audiences. The transformation brought about by digital technologies and the conscious shift from individualized expression to a collaborative ethos, with a focus on social and cultural contexts, constitutes what he called participatory culture, that is, a wider audience partaking in cultural production and engagement.

McLuhan, the Canadian media theorist, argues that the world is evolving into a global village because it is increasingly interconnected through media technologies. As Murray (1997) states, Marshall McLuhan emphasizes the significance of the digital environment for storytelling, connecting traditional narrative satisfactions with new digital experiences. This means that the use of digital devices enables interaction and performance. It is evident in the research findings based on the metrics and statistics of the audience who engaged and interacted with the stories. Their reactions are measured through likes, comments, shares, or reposts.

However, Krawczyk-Wasilewska (2016) envisages the negative implications of digital tools. He states that digital folklore transcends cyberspace, affecting everyday life, creating new folklore, and endangering traditional forms. In simpler terms, he believes that digital tools pose threats to oral traditions. Since the advent of technology, traditional stories have been revised, leading them to lose their authentic traditional values.

Furthermore, the study adopts Richard Bauman's performance theory as a framework. This is because the theory centers on storytelling as a culturally situated communicative and interactive event that involves raconteurs, audiences, framing devices (such as filters, animations, captions, cultural symbols, among others), interaction, creativity, and cultural transmission. The theory offers an impregnable framework for analyzing how indigenous oral traditions are performed, transformed, preserved, and circulated within digital environments. It makes it particularly relevant for studying the intersection of orality and social media. Bauman's performance theory is more suitably applied to the discourse than Richard Schechner's, which focuses on rituals, theatre, and festivals as forms of restored behavior.

## **Theoretical Framework**

Bauman (1977) identifies key elements in the performance theory. Performance as a re-enactment of an action is a display of communicative skill. Performers (characters, storytellers, griots) show skill through voice, gestures, facial expressions, rhythm, repetition, and style. Storytellers convey their stories through tone, proverbs, songs, and dramatic pauses. Costume and mimicry are also mostly found. For instance, in the selected stories, storytellers use digital enhancing tools such as editing filters and sound effects, usually as background cinematic sounds. These are obvious storytelling elements combined to achieve performance. In this way, orality is not eroded but re-mediated.

Barber (1999) explains that performance theory shifts the focus from text to performance, emphasizing communicative competence and audience interaction, and moving away from traditional notions of text in oral verbal art. There is a shift from telling to doing or

acting. A performed action is not rigid on paper but becomes lively when it is displayed or acted out. Some oral tales that have been transcribed have gradually found their place in digital spaces. This transformation has facilitated communicative competence among the griots and the audience; moreover, it has enabled smooth audience interaction. The collected digital stories could have been written in a text where actions are neither seen nor performed, but their presence in digital spaces makes people, or the audience, see what is being performed. Characters are displayed in different domains in the selected videos, and the audience has shared knowledge of what they say and do.

Basso (1989) asserts that Richard Bauman's performance theory explores the relationships among narratives, narrative events, and narrated events to understand storytelling's role in social interaction, drawing on interdisciplinary thinking and empirical research in traditional storytelling contexts. This implies an interconnection between what is told, how it is told, and the occasion on which it is told to create social interaction and cognitive abilities. For example, traditional stories are set in rural settings, such as villages. Some of these stories are timely as they convey current social problems. For instance, "The Evil Food Seller" explains why the audience needs to be watchful of the restaurant they patronize. This enlightenment is made possible because of the relationship between oral literature and digital humanities.

Limon and Young (1985) opine that Bauman's performance theory involves three definitions of performance: situated cultural practice, cultural displays or enactments, and situated interactional practice of verbal art-oral poetics, with a focus on the latter. In other words, performance embodies a specific representation of a society, showcasing its cultural features through actions or verbal art, including figurative expressions, chants, proverbs, incantations, and other forms of oral tradition attributed to the society. These features apparently flourish in the selected stories. They explore the indigeneity of Nigerian societies. Some Yoruba language words and songs are incorporated, and even the costumes are culturally inspired to reflect their original backgrounds.

As Bauman postulated, the audience plays a key role in performance. For every performance to be complete, there must be participants who see it. They watch, listen, and respond to it. Audience participants are virtually involved in social media storytelling. Viewers like, comment, and repost. This represents the physical audience in the traditional setting who may sing or applaud during narration as an antiphonal response. YouTube and TikTok reactions substitute call-and-response in a traditional African folktale.

Performance, according to Richard Bauman, is framed. Performers use frames to signal to others (the audience). It could be "once upon a time...". This is equivalent to opening a coda in the structure of traditional folktales. For instance, in most Yorùbá folktale narration, the raconteur always says "Àlò ooo" to prepare the atmosphere and signal readiness for the narration. Similarly, there is a closing coda at the end of the story. It could end with "this is why..." The closing coda is used after the retributive justice for the characters has been shared. On social media, these phrases appear as hashtags and catchphrases. These expressions enable the audience to navigate their favorite stories.

Furthermore, performance is emergent and interactive between performers. On social media platforms, the comment section can be insightful for the channel account holder; he can

receive feedback on the moral lessons or aspects of his life that the story influences. Social media allows both the teller and the listener to interact and collaborate.

Performance is reflexive. It reflects the performers' cultural background. Relatable issues in contemporary society are brought to the limelight through it. In addition, it is artful and socially effective. It requires skills to achieve appropriate literary aesthetics, and even mastery of producing high-quality videos is required. Social media storytellers can use animations and voiceovers. Social media storytelling employs artificial intelligence media to create and convey messages to the audience. Its social effectiveness enhances its presentation of life-like or real-life situations.

## **Synopsis of the Selected Stories**

The selected stories were purposively sampled because they exemplify indigenous storytelling traditions adapted to digital platforms. These stories were selected from YouTube channels and TikTok accounts such as Fiks Griot Production, Tales by CHN Stories, Farvi Storyteller, Brainy Folktales by Lucy, Tales by Ada, African Folktales by Ray, Tales and Tribe, Heart Veil Studio, Yuju Folktales, and other related storytelling channels. They were posted in February and collected for analysis in April. They are narrated in English, with specific features of the Yorùbá language. Moreover, the stories were selected based on their indigenous content, presence of oral performance elements, availability, popularity, and substantial audience engagement. These criteria make the selected stories suitable for examining how oral traditions are performed and negotiated within contemporary social media platforms.

### ***Ten Selected Indigenous Stories from YouTube***

#### **1. “The King Demanded to Marry....”**

In the village of Yòsólá, Adunni was known as the most terrible woman alive, loud, blunt, and completely unfiltered. While gentle Folake was praised as the perfect wife material, Adunni was mocked, avoided, and prayed against. But when King Adeyemi, the powerful Tiger of Yòsólá, chose a new queen, he shocked the entire kingdom by selecting the one woman nobody expected. She was a woman who exposed the palace's corrupt treasurer, gossip maids, and a nonchalant cook.

What followed was betrayal and palace conspiracy. Chief Otun and Chief Balogun conspired with Folake to present poisonous wine to Queen Adunni at a festive gathering. Adunni rejected it, and Folake was embarrassed. The King scolded Adunni for the first time in public. The truth was revealed when a palace dog drank from the goblet, Folake's gift. The dog ran mad and collapsed. The King was informed, and he apologized to Queen Adunni for scolding her harsh behavior in public. He told her he admired her discipline, firmness and attentiveness. Adunni lived in the palace happily thereafter. Folake was sent to the Royal Farm for five years' labor. Chief Otun and Balogun were banished from the Yòsólá kingdom. “The Barren Woman Who Stole a Baby from the Shrine”

In the village of Umueze, Adaugo had been married to Obinna for over ten years without a child. Her mother-in-law, Mama Ugo, threatened her with a second wife for his son. Adaugo's heart was heavy; she could no longer bear her mother-in-law's complaints and villagers' mockery. She thought of faking a baby bump with wool and clothes. Mama Ugo pampered her throughout nine months of her pregnancy. She lied to her husband about her intention to take an exercise that would ease her contraction. Adaugo went into a forbidden forest, Iyegbam, where the Ogugumari Spirit was. She found an abandoned baby, a sacrificial

lamb. She took her home as the newborn baby, and she named her Ezinne. She grew up to be a beautiful baby, but with several mysterious signs, such as playing with a sacred python and speaking a strange language at midnight. A Dibia was invited, and he revealed the secret. He instructed that Ezinne should be returned to the shrine. She was returned. Consequently, Adaugo resumed her barren life. After three years, when Adaugo's mates were approaching menopause, she conceived naturally. She gave birth to Nkechi, meaning "the one God has given"

## 2. "The Evil Food Seller"

Funke was a popular street food vendor in Lagos. She had many customers. She recorded huge sales daily. From a business standpoint, one could say she was successful; she owned many properties. Business people, married men, and students patronized her. Some marriages had collapsed since married men chose her place as the best place to eat. Funke was good-looking and always smelled expensive. However, a mad woman named Mrs Ogunseye would often come to her shop. She would curse and shout at Funke. The mad woman was once Funke's boss; she had the same business before it crumbled. "Your pot will overflow", the mad woman would yell at her. This grew suspicion among other business owners around Funke's shop. In the sequel, one of her maids was reported sick. Nurse Iyabo suggested the sick maid, Bisola, should be taken to see a medicine man. The lady died after she was sent back to her hometown, Ekiti. Funke's herbalist warned her to close down the business for some months. Funke disobeyed. She consulted another medicine man who renewed the protection. Unfortunately for Funke, the secret was exposed, and her beauty faded. Her property was confiscated as compensation for the victims who ate from her charmed food. Mrs Ogunleye regained her sanity and united with her family. Funke died at 39 years old, like an old woman in a cell. "She Killed her Best Friend"

Benedict Okeke, also known as Ben, had visited Ezira village for his father's funeral. Adaora and Salma were two jolly friends in the village. They were fond of each other. They did things together and shared their secrets. Ben fell in love with Salma, and he could not hide it. He showered gifts on both friends. He promised to take Salma abroad after their wedding. Adaora was jealous. She looked for a way to get rid of her friend. Adaora led Salma to the village river, where she killed her by smashing a club on her head. She buried her there in the grave and covered it with sand, stones and leaves. The entire village mourned Salma's disappearance. Adaora won Ben's heart. She got pregnant for him, but after nine months, she could not deliver the baby. She was pressured by the villagers to confess to whatever atrocity she had committed. Adaora confessed after two years of being pregnant. She confessed at the market square, where she subsequently went into labour. Instead of a baby, she delivered sand, stones, and leaves, which were materials she used to cover her friend's shallow grave. She was mentally deranged since then. Salma's parents exhumed their daughter's remains from the riverside and gave her a befitting burial.

## 3. "She Helped an Old Woman"

The story teaches patience, respect, and kindness. Obiageli grew up without both parents. She lost them at a tender age. She single-handedly raised her three siblings: Emeka, Chidi, and

Adana. Obiageli was so selfless. She took good care of her siblings. She worked tirelessly as a seamstress to feed them. She was returning home on a stressful day when she met an older woman who struggled to lift a large water pot. She offered to help the tired woman, but she discovered that the water pot was so heavy, heavier than it looked. She doubted she could carry it. The older woman said that she would take it to a mountain top where her house was located. It was a cliff very far from the river. Obiageli didn't grumble; she didn't complain. She bore the heavy burden. The clay pot was described as being impossible to lift. She carried it with a staggering strength. The older woman climbed with her to the cliff. Obiageli asked where she should drop the heavy pot, and the older woman told her to take it back to the river where she had fetched it. Obi sniffed; she was embittered. She thought of her siblings at home. Without delay, she climbed down the cliff to return the water. The old woman appreciated her patience; she told Obiageli that many young women of her age turned down her request.

Obi was asked to make wishes after the older woman transformed into a water spirit, *Muwo Miri*. Obi wished her heart to remain soft and for her siblings to be successful and have enough to meet their needs. The Spirit was amazed. Obiageli's wish was granted. She was gifted some tiny seeds to plant. The Spirit promised her she would become wealthy and respected through them. Obi was happy to return home. She planted the seeds. The seeds grew into sweet-smelling fruits after three days. The fruit heals the sick and satisfies hunger. It became a source of income for Obi. Her siblings were successful. Emeka grew up to become a builder, Adana became a teacher, and Chidi became a medical doctor.

#### 4. "She Was Not Allowed to Touch the Ground"

The story unraveled the mystery behind a princess who must not set her feet on bare ground. King Jengo was the king of Tola village. The Princess was not allowed to touch the ground. The king had cautioned all the palace workers. The village of Tola suffered from famine. There was no food and water; plants were dying, and children and adults were not spared from hunger and thirst. No rainfall. The king kept the remaining little water for the palace. Elders in the village approached him, but he refused to see them. Kobe and Nala were siblings; they grew up without their parents. They lost them to grievous hunger and thirst. Kobe, although young and small, was able to secure a menial job there. He helped the cook, the older woman named Binta. Kobe knew the secret behind the princess's strange spirit through Binta. The old woman told Kobe Princess Adaora was a spirit child. She carried rain magic in her chest because the earth spirit revived her when she was sick as an infant. Princess Adaora fell ill due to the terrible heat in her room. There was a need for a huge steam to provide moisture for her. The last water was collected from every hut in the village to moisturize the Princess' room. Kobe found his way to Princess Adaora. He disclosed the reason her feet mustn't touch the ground. She had a rain magic; the earth was jealous. Once her legs touch the ground, the earth would swallow her, and there would be heavy rain. Adaora was terrified. She accused her father of being selfish and inhumane. Adaora cried and blamed her father. She sacrificed herself by jumping from the palace balcony. As Adaora's feet touched the earth, there was a downpour.

#### "She Rejected Every Man".

In the village of Umuoke, there lived a proud and beautiful lady named Adanna. She was so beautiful. Every man wished they could marry her. Adanna rejected all suitors. Okiki, the

farmer, came with palm wine and coconut to propose to her, but she rejected him. Emeka, the hunter, also proposed, but he turned him down, making him a laughingstock. Then came Chibuzor, who had nothing but a good heart. Adanna was angry at him, and she poured hot water on Chibuzor. He was hurt, and the villagers pitied him. Adanna was full of herself; she admired her beauty. She vowed she would never marry a poor man. A stranger arrived in the village in a Volkswagen Beetle, handsome and calm. He proposed to Adanna. They got married in a laudable wedding. A diviner in Umuoke noticed a strange thing about the man, but all the elders were blinded to the truth. After all, the stranger had fulfilled all the marriage rites. On their wedding night, Adanna had a terrible dream. A massive python was chasing her. Upon waking up, her legs were muddy. The same thing happened the following day. The massive python swallowed her. The pendant on her neck, a gift from her father, saved her. The snake couldn't house her; it vomited her. Adanna returned home, ashamed. Since that day, she became respectful to everyone; she welcomed suitors with smiles, and she never disrespected them.

“Evil Uncle Blinded His Niece”

After the death of Okori's brother, he promised to take care of his niece, Adaeze, and her mother. But the story turned differently. Adaeze had been blind before her father's death. No one knew the root cause. Uncle Okori had three beautiful daughters: Ngozi, Amaka, and Chidinma. They maltreated the blind Adaeze; they laughed at her, they mocked her. Uncle Okori moved Adaeze and her mother to a small hut near the big one where he resided. The big hut belonged to Adaeze's late father. Obinna, the palm oil trader, fell in love with Adaeze's calmness and patience. He helped her walk the dusty road from the stream. The three sisters hated Adaeze more. Uncle Okori thought that if Adaeze married a vibrant man like Obinna, she would be able to reclaim all her father's property. Okori poisoned Obinna's mind. He told him Adaeze was a witch; she killed her father. Obinna was surprised; he retraced his steps. Uncle Okorie visited an herbalist; he planned to kill Adaeze. He was given a liquid poison. Okori mixed it with a cup of palm wine. He set out to give Adaeze and her mother when they finished their strenuous tasks. Alas! The three sisters drank what was meant for Adaeze. They died. Uncle Okori was sad. The herbalist revealed the secret. The spirit had struck a balance between the evil and the good. Adaeze's sight was restored, but Uncle Okori was blind. Obinna reconciled with Adaeze. They got married in an elaborate wedding. They lived happily thereafter. “The King Passed Away, the Queen Disappeared”

King Afam of Umudike just joined his ancestors, his brother Kachi mourned. It was a sorrowful atmosphere. Before the King's death, Queen Lolo Obianuju had prayed fervently for the fruits of the womb. Her prayer was answered after twelve years of waiting. When King Afam was alive, he celebrated the pregnancy. Villagers were happy, but Afam's brother Kachi was not. He had a thirst for power. He plotted his brother's death and how to kill the pregnant Queen. After he succeeded in killing his brother, Afam summoned the palace chef to poison the Queen's food. The palace attendant, Nneka, overheard the conversation. She fled with the Queen to the neighbouring village. Kachi lied to the village that the queen's disappearance was because of her guilt. Queen Lolo's anklet was found with a trickle of blood in the palace. Kachi concluded she had been devoured by an animal.

Emeka and Racheal were a poor couple in the neighbouring village. Racheal gave birth to her daughter, Ada, the same day Queen Lolo gave birth to Chinedu. Nneka's midwife friend gave the two babies to Racheal since Queen Lolo died at birth. They grew up together. The entire village gossiped about Chinedu's appearance, not resembling Emeka. Emeka sent

Racheal packing. A new life started at Umuadike. Nneka, the old palace staff, revealed the whole secret to the village elders: the poison, the death, the disappearance. The Elders accepted the truth with the crystal evidence. Kachi could not defend it. Chinedu was installed as the new Umuadike's King on Eke market day, the same market day his father passed on. Chinedu, Racheal and Ada lived in the palace happily. Emeka sought forgiveness, but he refused to live in the palace with them.

“Betrayed by Blood”

Adaeze and Ngozi were sisters. They grew up together with their mother. Adaeze was lazy, but loved good things. She hoped she would marry a rich man. Ngozi, on the other hand, was hardworking, trustworthy, and lovable. Chukwuemeka just arrived at the village. He came from the city to visit a chief. Adaeze fell in love with him, but Emeka loved Ngozi. Emeka and Ngozi were always seen together, and Adaeze became envious. She tried everything she could to win Emeka over to her side, but her efforts failed. Adaeze's friend, Chioma, advised her to visit a Dibia who could give her a charm. Emeka and Ngozi's wedding was held in the village square. Ngozi ran mad on her wedding day. Ada had rubbed the charm on her engagement dress. She revisited the Dibia for another portion of love. It worked on Emeka. They both got married and ignored the mentally deranged Ngozi. They moved to the city, but Ngozi's mother never stopped praying. She invited a pastor. The secret was revealed to Emeka, the curse disappeared from him, and the spell was cast out. Suddenly, he rejected Adaeze. Adaeze sobbed. She was taken back to the village to confess. After her confession, Ngozi's mental health was restored. Her mother was happy, but Adaeze went mad. She became a pregnant madwoman. Ngozi and Emeka had a successful wedding. They moved to the city. Ngozi promised to take care of Adaeze's child when she was put to bed.

### ***Ten Selected Indigenous Stories from TikTok***

#### **An Old Woman's Gift**

An ugly lady named Sabrina lived in the village of Obete. Her ugliness was meant to test her goodness and to find true love. Sabrina carried the spirit of wealth; whoever married her would be prosperous, absolutely wealthy. Villagers mocked her due to her ugly face and thin frame. Okezie, the famous palm wine tapper, showed her true love. Every villager marveled. Upon their marriage, Okezie became one of the wealthiest men in the village. They lived happily together until one day, when Sabrina could not see him around. Her life became empty, as no one cared about him anymore. Dele, the fisherman, was a smooth talker who promised Sabrina a second chance at marriage. He became rich when they also got married. Villagers mocked Sabrina's cursed blessing when Dele also left her. An older woman came to her rescue and offered to help her out of her dejection. She gave Sabrina a pair of magic underwear. As she was promised, her body transformed into an elegant beauty. Obete villagers were amazed. Suitors trooped in from far and near.

Chief Okeke, the richest man in the village, sought Sabrina's hand in marriage. A few months after their wedding, Chief Okeke's wealth diminished to nothing. He became poor. Villagers affirmed Sabrina was indeed accursed. Chief Okeke became a wretched beggar. When Sabrina went again to seek help from the older woman, she was told to remove and burn the underwear. She told Sabrina that her beauty was to punish the greedy. Sabrina's body transformed to its initial stage as soon as she removed and burned the underwear. Okezie, her first-ever love, returned. He narrated how he was kidnapped by Dele, who married Sabrina after him. Sabrina and Okezie lived happily together thereafter.

### “The River is a Blessing”

The story begins in the media. Two women, possibly queens, were tasked to kill a supposed princess by drowning her in the river. Just before she was drowned, her necklace was cut off; perhaps that was where her power resided. She was accused of stealing their children's destiny. Apparently, the two women were jealous of her. As she landed in the river, the river goddess rescued her from drowning. The narrator (voiceover) begins with a retrospective. It was in the village of Idundu. Where mysterious signs and wonders occurred at the birth of a child, Bassi was her mother, and Arit was the midwife. The king ordered that any newborn whose birth ushered in an eclipse and windstorm should be brought to the palace. Gadoso was the lead guard. They arrived at Bassi's hut, but they couldn't get them. She had hurriedly put the baby in the basket and taken her to the nearby river. The river goddess, Andemaya, rescued the baby. The story is suspenseful and released in segments. The narrator encourages the audience to follow and watch the complete videos.

### “The Destiny Child”

The story teaches that jealousy is dangerous. In the village of Amala, there were four sisters. Four of them connived to destroy their sibling, Sabina, the youngest in the family. She was beautiful, naturally endowed with shiny, long hair. Everyone in the village loved her more than the remaining four. Bisi and Kunle were their parent; they hoped the last daughter would be a boy when the mother was pregnant with her. They accepted their fate when the child turned out to be a girl. They loved her. The four sisters could not withstand this love. They planned to kill and bury her in a hole in the thick forest. They succeeded in their plan and informed their parent that a wild animal had attacked her. Abeni, Lola, Liza, and Lizzie were the four sisters. Fortunately, Sabina escaped and avenged her sisters' wickedness. The story is narrated in parts, making each part suspenseful.

### “The Dirty Baddie”

Priscillia was a twenty-seven-year-old lady. She lived alone, but she was so dirty. She was a dirty and lazy young lady. She worked in a microfinance bank. Nobody would ever know she was dirty because she wore expensive perfume. She hardly cleaned up her apartment. There were piles of dirty plates in the kitchen, and many cockroaches hung around in her apartment. Packs of remnant food littered her room. At times, she woke up late, and she would not take a bath. Because of her lateness to work, she got scolded by her manager on several occasions.

Priscillia's laziness and dirtiness were traced to her childhood. She gave excuses anytime she was supposed to do chores. She pretended she was sick when she was supposed to sweep the floor or wash plates. Her mother pampered her. In fact, she moved into Priscillia's apartment when she decided to live separately. Priscillia's siblings stopped their mother from helping. Priscilla became an adult who could neither cook nor clean the house. She lived her entire life in dirt.

### “Amara and her Long Hair”

Amara was born with long, glowing hair. As she grew older, her hair became longer. Villagers were jealous of her beauty. Amara was respectful, cheerful, and generous. Her mother did weave the hair to save it from sweeping the ground. Lara, a beautiful lady of Amara's age, developed the most intense jealousy toward her. She wished she could be admired and adored like Amara. She formed a false friendship with Amara to know her secrets. Amara confided all her secrets to Lara. When she realized Lara's friendship was fake, she stopped exchanging gist with her. Lara planned her downfall. She hired two hefty men to waylay Amara on her way to

stream and cut off her hair, her major beauty. A prince, rich, good-looking, well-educated, had come to the village to pick a wife. He doted on Amara. The prince didn't bother about Amara's lost hair; instead, he visited her more. Amara sobbed often in seclusion. The prince assured her he loved her heart, not her hair. The wedding date was fixed. Lara consulted an herbalist to scatter the wedding plan. "One of them must die", she retorted. The charm that was supposed to be protected from water was soaked by the rain on her way home. She ran mad instantly. Amara and Obi married.

#### "The Poor Girl They Ignored"

It is a suspenseful story of an orphan, Zaria. She lived with her stepmother and two half-sisters. She became "a shadow in her own place". She was subjected to stressful household chores, and she was maltreated. While the two sisters enjoyed themselves with fine dresses and makeup, Zaria smelled of kitchen oil. However, her beauty never faded. A crowned prince arrived in the town and was set to get married. Every beautiful lady in the town assembled at the palace for the prince to make his choice. Before the display, the crowned prince had met Zaria at the market square one day when he had an outing with his friends. The prince confessed her love for Zaria since the day he set his eyes on her at the market square. The prince didn't like any of the girls who showed up at the palace, including Zaria's half-sisters. The crowd was dispersed following the royal announcement that the prince had secretly chosen himself a wife.

#### "She Slapped her Lover's Wife"

Chidi grew up in a village with her poor parents. They believed Chidi's education could liberate them from poverty. They encouraged her to face her studies. When they could no longer afford her school fees, they sent her to her cousin in the city. Her cousin's husband was a teacher; her parents hoped she would pursue her studies. Chidi performed excellently in her studies. She was offered a scholarship to a university. Her parents and other relatives in the village were so proud of her at the time. However, she mingled with bad friends at the institution. She skipped classes and kept male friends. She had affairs with several married women. Tunde was one of them. He bought Chidi a car. They spent dinner together at a popular restaurant. Tunde's wife caught them. She was infuriated. A fight ensued between her and Chidi. Chidi slapped Tunde's legal wife. The woman was ashamed. A few weeks later, Chidi discovered she was pregnant. Nine months passed. At eleven months, she hadn't given birth. She began to experience discomfort.

#### "The Rejected Child"

Chika was a devout Christian, a relentless churchgoer. She found out she was pregnant. She couldn't bear the shame because of her status in the church. She did minister and was a choir member, too. Chika's friend Simbi advised her to terminate the pregnancy. Nurse Ika was consulted. The nurse was notorious for her sinful job. After Chika gave her consent, Nurse Ika terminated the pregnancy. Consequently, Nurse Ika was seen in a dark forest with a clay pot. She approached the snake spirit in the forest. She sacrificed the foetus in the pot to the spirit. The snake spirit accused Chika of religious hypocrisy, "She claims she serves God", the Snake Spirit said. While Chika was recuperating, she had a bad dream that a large snake ate up her womb.

#### "Wahala Chronicles"

Amara and Tunde lived happily together as a couple. Amara found out that Tunde had been having an extramarital affair. She caught her husband red-handed on several occasions,

but Tunde would deny it each time. Ngozi, Amara's friend, advised Amara to confront her husband, but Amara refused. She refused to confront her husband despite several pieces of evidence. Consequently, Amara was ill, and she was diagnosed with HIV/AIDS, a result of infidelity that her husband had bequeathed on her.

#### "She Only Ate Raw Food"

Amina arrived in the village of Kuara with her best friend, a lion named Mossy. Amina received a warm welcome from the villagers; they were hospitable. However, the villagers were curious about Amina's bosom friend, the lion. They also asked why she only ate uncooked food. Amina ate food, especially raw meat. They asked her why she ate raw food, but she refused to disclose this. After a period, she opened up to the villagers at a night gathering. It happened in her childhood. As an innocent child, she played around a secret River, unaware that she was drinking its water. Her body was transformed immediately. She became stronger. She realized cooked food always hurt her. Eventually, all animals became her friends. She took her brother, Kito, to the same river to gain the same power.

Unfortunately, the magic water turned Kito into a beast. The village rejected him, and he began to live in the forest. Whenever Kito perceived Amina's voice or smell, he appeared. Baba Olu, the village head, sympathized with her and suggested they appeal to the river spirit to reverse the curse on Kito. The river spirit said Amina drank the water out of innocence, but Kito did so out of curiosity. The spirit forgave him, and he was transformed into a full human being, but his spoken words remained unclear. Amina continued to eat raw food to avoid the wrath of the spirit.

### Analysis

In African stories, the real-life African environment, comprising rural and urban settings, is depicted. Some characters moved between the two and adapted to their new environments to fulfill their purposes. The TikTok videos use AI-generated media, such as representations of real characters. They are deployed using animations, sometimes funny, with their extraordinary looks. In some of the videos, "She Slapped Her Lover's Wife," for instance, the tech griots used voice-over to tell the story, unlike in "Wahala Chronicles", where characters speak for themselves. Some of these videos are released in episodes, causing the audience to stay close to the story page, thus arousing suspense in the audience. This technique prompts the audience to consider the possible consequences of an action. "The Rejected Child", for example, has ten episodes. These episodes are complementary. One can fully understand each episode if all are watched.

Moreover, some of these stories in the videos have background cinematic sounds or songs to catch the audience's attention. The coverage and characters' speech are transcribed as subtitles. Below the screen, the audience can read and have a glimpse of what is being said. Tech griots or narrators relay their stories through figurative expressions. For example, "...evaporated like dew under the sun", "...like a goddess descending from heaven", "A voice older than the earth", "the flame swallowed it in a second", "Beauty was currency", among others. Some of these are metaphorical, hyperbolic, and personified. The storytellers always appeal for more followers. The more followers they get, the larger their audience and the higher their income if the account is monetized. Moreover, there is a use of the devices of

retrospection and in media res. These are techniques they adopt to make the video more engaging. This enhances their participation in the subsequent episodic videos.

The deployment of techniques such as AI-generated media, cinematic sounds, visual effects, among others, is what Richard Bauman termed "framing" in performance.

However, due to TikTok's time constraints and brevity, some stories appeal to the audience's critical thinking. Participants are left to think about possible outcomes of the character's action. "The Dirty Baddie": the audience is expected to share their judgmental perception and foresee the consequences of laziness and dirtiness. Bauman's performance theory argues that performance is reflexive, meaning that it projects certain real issues in human society. Some of these stories addressed humanistic issues and social problems, which are thematic features of the videos. They are: jealousy, kindness, greed, hypocrisy, infidelity, wickedness, love, betrayal, and the like. Morals lie in each of the stories. One of the most touching ones is in "The Rejected Child" to teach young people the consequences of abortion.

Table 1. Audience participation on Youtube

| Story | Subscribers | Views   | Likes | Comments |
|-------|-------------|---------|-------|----------|
| 1     | 17,300      | 864,236 | N/A   | 864      |
| 2     | 17,200      | 553,889 | N/A   | 397      |
| 3     | 17,600      | 210,035 | 3,574 | 222      |
| 4     | 2,520       | 74,435  | 1,727 | 148      |
| 5     | 3,920       | 98,028  | 2,183 | 108      |
| 6     | 12,200      | 121,688 | 1,600 | 239      |
| 7     | 5,006       | 26,254  | 504   | 53       |
| 8     | 5,006       | 3,479   | 75    | 5        |
| 9     | 1,089       | 42,464  | 1,314 | 64       |
| 10    | 1,450       | 99,092  | 1,322 | 103      |

Table 2. Audience participation on Tiktok

| Story | Likes   | Comments | Favourite | Repost |
|-------|---------|----------|-----------|--------|
| 1.    | 3,898   | 252      | 641       | 173    |
| 2.    | 38,200  | 897      | 4,930     | 2,078  |
| 3.    | 45,800  | 848      | 4,775     | 1,081  |
| 4.    | 8,058   | 469      | 1,063     | 375    |
| 5.    | 97,100  | 1,022    | 6,371     | 10,500 |
| 6.    | 22,700  | 2,211    | 20,800    | 3,699  |
| 7.    | 11,600  | 121      | 1,482     | 236    |
| 8.    | 122,700 | 528      | 7,444     | 2,312  |

|     |           |       |        |        |
|-----|-----------|-------|--------|--------|
| 9.  | 1,000,000 | 8,574 | 91,600 | 26,100 |
| 10. | 3,434     | 210   | 458    | 268    |

According to Bauman's proposition, performance is relational. This means that there is usually an interaction between the performer and the audience. This is absolutely obvious in the above representation. The chart above describes quantitative data on participants' reactions to each story. Their reactions are measured through likes, comments, favorites, and shares. Likes elicit the strongest reactions; we could see a million of them. This swiftly moves upward in the chart. In the meantime, it was discovered that audience participation is not static. It grows from time to time. The figures are reactions recorded within a couple of months of the videos' posting.

In the comment sessions, the audience shares lessons they have taken away from the stories, and some storylines resonate with their situations. This shows the great impact the videos have on them. With the reshare button, participants can send it to their own followers or mark it as a favorite to watch later. The first two YouTube stories also have likes, but the data above shows that the digital platform is more engaging. The audience participation is evident in the range of numbers. Subscribers are an interested audience that gets notified when the digital storyteller posts a video. Each of the cited stories has over a thousand subscribers. Likewise, the least viewed is over three thousand. The audience communicates their thoughts through the comments. They share personal anecdotes that show how the content resonates with their experience or what they are currently going through. For example, the storyteller may want to know which part of Africa the audience is watching from. They are requested to text this through the comment session. The number of likes, subscribers, and viewers encourages the composer to create more fascinating stories. The first two stories have no likes because the account holder hid the metrics. N/A is interpreted as "Not Allowed". However, it is obvious how widely the videos are watched. The graph shows that viewers are enormous within the range of 100,000 to 900,000.

## Discussion

Like TikTok videos, YouTube storytelling content uses AI-generated media. This includes the use of animations and voiceover. Sometimes, the animated images are made to speak for themselves. Instead of the supposed narrator's voice. Indigenous storytelling is not time-constrained on YouTube; each video has at least twenty minutes to watch.

Certain features make these social media stories indigenous. The indigenous setting is predominant. These stories are set either in rural or urban areas. We come across villages and cities such as Umuadike, Umuoike, Umueze, Yòsólá, Lagos, Ekiti, Tola, and others. There are bushes, a shrine, a dusty road, a thatched hut, and the like. One of the five notable market days is mentioned as "Eke Market Day" in "The King Passed Away". There is an indication that the stories are set in an indigenous African environment through the use of the seasons: the dry and rainy seasons. "She killed her Best Friend" is set in the rainy season, and "She was not allowed to touch the Ground" is set in the dry season. Other relatable places include markets, the village square, and the street—farms, cliffs, among others. There is use of indigenous names for characters who bear Chinedu, Emeka, Chief Otun, Chief Balogun, Adaora, Adaeze, Obinna, and the like.

Traditional celebrations such as weddings and marriage rites, funerals, coronations, and festivals are integral to indigenous stories. The strange man and Adanna's wedding is an example in "She Rejected Every Man", Obinna and Adaeze's wedding in "Evil Uncle Blinded his Niece", and Emeka and Ngozi's wedding in "Betrayed by Blood", festivals in "The King Demanded to Marry...", and funeral rites in "She Killed her Best Friend". Also, there is an appeasement of gods and spirits. An example is in "She Only Ate Raw Food".

Social media stories adopt a flashback technique in their narrative. This brings the past into the present, creating a clear understanding of ongoing actions for the audience. Nneka, in "The King Passed Away," revealed the age-old secret of King Afam and why Chinedu is the rightful heir. Adaeze, in "Betrayed by Blood", recollects how she subjects her sister to mental illness because of her envy. Suspense is another narrative technique used by the social media storyteller to sustain the audience's interest and create their anxiety. Through suspense, the audience can stay glued to the screens. With the deployment of suspense, the audience watches patiently as conflict unfolds and is resolved.

The language is also indigenous. Although the stories are narrated in English, they are garnished with Yoruba and Igbo expressions. Chief Mrs Ogunleye in "The Evil Food Seller" often rants in Yoruba. There are proverbial sayings in the stories to convey African philosophical thoughts. "ọwọ́ tí kò bá fọ ara è tí ó bá kàn ẹran yóò bàjẹ", "Àgùntàn tì kò gbọ ojú rẹ̀ ni yó fí rí idà" are noticeable examples of proverbs used in "The Evil Food Seller". In the same vein, chants are used. Chief Mrs Ogunleye, the mad woman, confronts Funke with: "Tí a bá gbé igi kan sókè yí ò shùbú pèlù ariwo", "Ohun tí a gbé sí inú omi kó le fara pamọ́", after which she would add "Àşẹ! Àşẹ!! Àşẹ!!! Which means Amen. The use of an indigenous language is one reason Richard Bauman states that performance is a vehicle for transmitting cultural knowledge.

Each story conveys issues surrounding human existence. They have humanistic themes. There is justice and balance between good and bad in "Betrayed by Blood". There is desperation, frustration, agony, patience, sacrifice, infertility, wickedness, and greediness in the selected stories. "Betrayed by Blood" bears envy; the quest for power is evident in the King's passing; greed and covetousness in the Evil uncle; pride and selfishness in "She Rejected Every Man"; and "She was not allowed to touch down".

Bauman proposed that performance is emergent, meaning traditional. There are identifiable traditional performance elements in some of the selected stories. The introduction of Igbo songs in "Betrayed by Blood" conveys a meaningful idea, fostering an emotional connection between the teller and viewers. These songs resonate with the story's central ideas. The background songs bring the stories to life. In the tradition of the closing coda in traditional folktales, social media storytellers do not fail to impart moral lessons to their audience. They use these lessons to motivate themselves.

Moreover, the use of figurative expressions is associated with indigenous storytelling on social media. Often, griots deploy similes, metaphors, personifications, hyperbole, paradoxes, etc. Some of these are:

1. The sizzling pots seemed to be quiet
2. The love grew stronger, forged in the fire of shared tragedy

3. Her beauty fades like a flower in the shadow
4. She danced until her knee cracked
5. Her skin was the colour of camwood
6. She has whiter hair like wool
7. Her hair was thick and black as the night
8. Adaugo's blood turned to ice.
9. The Dibia's eyes could see the bottom of the ocean
10. The seeds grew into trees of fruit in three days
11. A headache pounded like a drum
12. Pain radiated through her spine
13. She was dead before she lived
14. The sky gives life, but the earth always takes it back
15. You could cut the thick tension with a knife
16. Her character was sour curdle fresh milk
17. A toad does not run in the daytime for nothing
18. The labour pain hit me like a thunderbolt
19. News spread like wildfire in Harmmattan
20. Ambition can make a dove fly with a fox
21. The kingdom began to breathe again
22. Like the smoke carried by the wind
23. A sharp pain twisted through her body
24. The Crown found it the rightful head
25. A stolen yam never digests peacefully.

These are a few of the many figurative expressions used in the selected stories. It is also important to note that indigenous storytelling explains why some audiences should not engage in some actions. For instance, "The Evil Food Seller" ends with the message that you should not eat in any restaurant in Lagos. Although the creator includes a disclaimer in the video stating that he is not referring to any particular personality, the story is fictional. In traditional folktales, stories are categorized as aetiological because they provide explanations to a curious audience. "She wasn't allowed to touch the ground is also a good example. From the story's inception, curiosity is raised in the audience, and as it progresses, the reasons behind it are revealed.

YouTube has features that set it apart from other social media platforms. It is an audiovisual display that allows participants to see how each character looks or moves. The audience can download and watch later. Videos remain archived on the platform without tampering. The comment session enables the audience to interact with the storytellers. They text where they are watching across Africa, including Zimbabwe, the Gambia, and Rwanda, among others. There is a use of AI-generated media; a transcript of each story is made available. YouTube uses an AI-generated video summary, and participants can also check it to get a glimpse of the story. Sound and visuals are significantly edited or digitally generated. Viewers can access how the content was made. To mitigate potential cyberbullying, YouTube instructs its audience to keep comments respectful by following its community guidelines.

### **Stressed Moral Values**

Richard Bauman stated that performance is socially effective; it implies that performance accomplishes real things in society. In this study, performance teaches morals. These are valuable lessons that apply to contemporary societal issues. This is discussed through qualitative analyses below.

Apparently, the storytellers share moral values through their narratives. Some of these stories conscientise and reawaken viewers' consciousness. Stories like "She Helped the Old Woman" teach patience and painstakingness. Obiageli endured pain by carrying the impossible weight. Viewers are taught the value of humility and contentment. She respectfully rejected every man and the older woman's gift. Adanna faced the consequence of her arrogance and materialism. Her marriage to the stranger who transformed into a massive python did not last. Chief Okeke's wealth vanished upon his marriage to Sabrina in "The Old Woman's Gift". A problem that could have been averted if he had been content with his wealth and matrimony. Betrayal is another emphasized topical issue. Uncle Okorie betrayed his deceased brother's wife and daughter. After usurping his brother's property, he planned to kill both mother and daughter. Similarly, Tunde in "Wahala Chronicles" lacked contentment; he engaged in extramarital affairs with many girls. Unfortunately, the avoidable result of infidelity was his legal wife's HIV/AIDS status.

Love is held in high esteem. It transcends all things. This is well established in some of the selected stories. The river goddess, Andemaya, in "The River is a Blessing", had an irresistible love for the baby. The goddess rescued the baby from being killed by the King's guards. Okezie showed Sabrina true love, and he was rewarded with abundant wealth. Kito followed his sister, Amina; he traced her scent wherever she was; he could locate her by smell. He protected his sister from being harmed. Emeka didn't give up on Ngozi even when the latter was schizophrenic, even though she was under a spell afflicted by the jealous Adaeze. Emeka later tied the marital knot with Ngozi.

Social media storytellers enlighten their audience about the consequences of these humanistic problems. The covetous uncle buried his three daughters, who had mistakenly eaten poisonous food meant for their cousin. The uncle reaped his wickedness as he went totally blind when all secrets were unraveled. Adaeze became mad after her sister's sanity was restored. Lara was driven mad by the relentless planning to dismantle a wedding between Amara and Obi. Chika, through whom the narrator of "The Rejected Child" conveyed religious hypocrisy and the result of waywardness, lost her womb to abortion. Here, the audience could obviously learn that pregnancy termination could be deadly and end up in lifelong problems. Nature dislikes cheating. Chidi bore the consequences of cheating and disrespectfulness to her fellow woman in "She Slapped Her Lover's Wife". She could not give birth to her baby even when the gestation period expired.

Meanwhile, "She Only Ate Raw Food" depicts that gods and goddesses are approachable and merciful. The spell on Kito was reversed after the water spirit had been appeased. Thus, it also teaches the value of forgiveness. From the foregoing, indigenous stories on social media reaffirm that doing good is always rewarded with good and vice versa.

### **Limitations and Recommendations for Future Research**

A limited number of stories were selected from social media platforms, specifically YouTube and TikTok, excluding other platforms such as Facebook, Instagram, WhatsApp, or podcasts. Audience interaction and reception are inferred from comments and engagement metrics rather than from interviews or surveys. Therefore, future studies may expand the scope

of inquiry by studying indigenous storytelling on other digital platforms and by incorporating methodologies such as interviews, surveys, and focus group discussions. Future research can also investigate the economic aspects of indigenous storytelling, such as monetization and digital entrepreneurship.

The role technology and its constituents play in human society cannot be overemphasized. For a society to make progress, it must use it judiciously. The contemporary age has gradually shifted from orality and textuality to digitality. Meanwhile, it is not eroding the culture; it preserves it. Social media, as technological platforms, help preserve endangered traditions and facilitate their globalization. Today, audiences can sit comfortably in the corner of their houses to watch and listen to indigenous stories. The audience can select among these media to access the artistic functions of entertainment and education. Social media can be used to promote and propagate our culture. By doing so, we are preserving oral traditions for the present and the future. Storytellers, minstrels, and griots are encouraged to acquire social media mastery to create enthralling, aesthetically indigenous stories.

## Conclusion

YouTube and TikTok are examples of media archives. For preservation and accessibility, visibility, and rapid dissemination, society must embrace the ethical use of these platforms. Several Artificial Intelligence features make indigenous stories entertaining and engaging. Certain features, such as proverbs, songs, and chants, contribute to the literary aesthetics. Figurative expressions are deployed to capture the raconteur's intention and idea. Media platforms enhance a cordial relationship among performers, griots, and the audience. This is apparent in their reactions, as shown in comments, likes, subscriptions, and reposts. Social media is an invaluable tool to make indigenous stories available to a global audience. It enables easy communication of societal issues to the audience. With ethical adoption of social media, indigenous stories are preserved for the present and the future. Unarguably, it redeems, revives, and reconfigures indigenous stories to promote culture. As outlined in Richard Bauman's theory, the performance of indigenous storytelling became framed, reflective, interactive, and expressive.

## AI Statement

This document has been enhanced with Grammarly, which was employed to refine its linguistic style and correct grammar and spelling. While the incorporation of these technologies may introduce some AI-generated linguistic patterns, it is important to note that the core intellectual content, data interpretation, and conclusions presented are entirely the work of the author.

## Statement of Absence of Conflict of Interest

The author declares that there are no conflicts of interest related to the research, findings, or recommendations presented in this paper. All conclusions drawn are independent and unbiased.

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