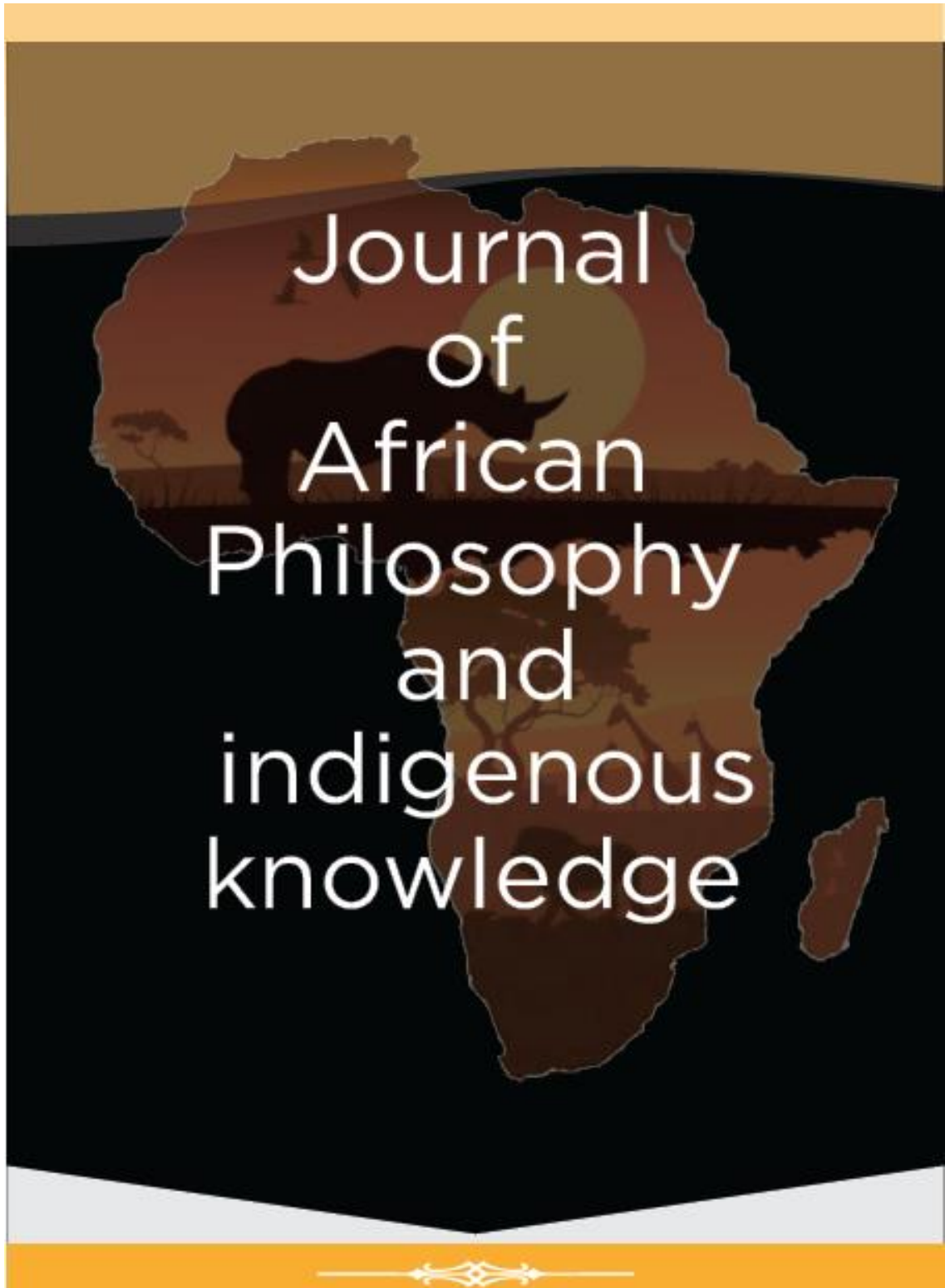




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EDITORIAL NOTE

The articles assembled in this issue collectively advance a compelling argument: that sustainable development in Africa requires a fundamental re-centering of indigenous knowledge systems, cultural practices, and philosophical traditions. While the contexts range from disaster risk reduction in Zimbabwe to digital pedagogy in Yorubaland, from inclusive education in Nigeria to agricultural trade resilience across East and West Africa, a unifying thread runs through each contribution the necessity of culturally grounded, context-specific solutions to African challenges.

Esther Ogunwole and colleagues open this issue with a critical examination of culturally responsive inclusive education in Ado-Ekiti, Nigeria. Their study reveals that while teachers demonstrate some familiarity with inclusive practices, significant gaps remain in pedagogical confidence, classroom management, and cultural sensitivity toward learners with practical needs. The findings underscore a vital insight: inclusivity cannot be achieved through Western-derived models alone; it demands teacher training that is both culturally grounded and responsive to local realities.

Complementing this work, Funmilayo Olu-Ajayi makes a persuasive case for integrating indigenous knowledge into Nigeria's science curriculum. Her argument that traditional practices herbal medicine, local farming techniques, ecological wisdom can enrich scientific education challenges the lingering colonial assumption that indigenous knowledge is antithetical to modern science. Instead, she envisions a blended pedagogy that honours both knowledge systems, fostering environmental awareness and community engagement among learners.

The geopolitical dimensions of indigenous resilience are explored in Charles Apokhume and Olileanya Ezugwu's examination of tariff vulnerability in Kenya, Ethiopia, and Nigeria. Their findings challenge conventional narratives of African agricultural vulnerability by demonstrating that external trade shocks, rather than merely destabilising, can catalyse indigenous-led value chain development. This reframing from sites of perpetual dependency to spaces of creative resilience offers a powerful counter-narrative to dependency theory's more deterministic conclusions.

From Zimbabwe, Owen Mafongoya and colleagues interrogate the cosmological approaches to disaster risk reduction among the Ndaue people of Chimanimani. Their documentation of indigenous forecasting indicators, sacred rituals, and cultural practices reveals sophisticated systems of anticipatory action that have sustained communities across generations. Yet these systems face existential threats from climate change, Christianity, and modern science threats that the authors argue must be addressed through genuine integration rather than mere acknowledgement.

This issue presents a groundbreaking study on Másòyínbò (Olálékàn Fábílólá) and the architectures of a decentralised Yoruba knowledge economy. The study reveals how digital technologies, often viewed as instruments of cultural homogenisation, can be strategically indigenised to foster linguistic consciousness, economic sovereignty, and

epistemic repair. Másòyínbò's model transforming Western technological platforms into spaces of Yoruba cultural affirmation offers a replicable framework for African scholars seeking to bridge tradition and innovation in the digital age.

Extending this conversation on epistemic repair, Agbegbedian Anthony Oghenevwoke offers a critical evaluation of the concept of man in Urhobo traditional philosophy. His study directly refutes lingering colonial notions of the "irrational" preliterate African society, demonstrating that the Urhobo, like other African peoples, possess a coherent logical system through which man is understood as both a historical and metaphysical being. This philosophical grounding, the study shows, is not abstract speculation but the very foundation upon which Urhobo norms, values, and survival as a people rest.

Complementing this philosophical inquiry, David O. Ovuede and Agbegbedian Oghenevwoke Anthony examine the impact of modernity on marital dispute resolution within Benin Kingdom, Nigeria. Their research unmasks how the imposition of Native court systems and British morality displaced the traditional Ọkaegbẹe (patriarch) institution, fundamentally altering the power dynamics of conjugal conflict management. By revealing the nexus between modernity and the diminution of indigenous governance structures, the authors demonstrate that contemporary marital discord cannot be fully understood nor effectively addressed without reckoning with the colonial erosion of culturally anchored resolution frameworks.

Together, these articles issue an urgent call: the decolonisation of African knowledge systems is not merely an intellectual exercise but a practical imperative for sustainable development. Whether in education, agriculture, disaster management, or digital economies, the contributors to this issue demonstrate that Africa's future lies not in abandoning indigenous traditions but in creatively reimagining them for contemporary challenges.

We invite our readers to engage deeply with these contributions and to join the ongoing conversation about how African philosophy and indigenous knowledge systems can shape more just, resilient, and culturally affirmed futures across the continent.

Editor,

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MÁSÒYÍNBO AND THE ARCHITECTURES OF A DECENTRALISED YORUBA KNOWLEDGE ECONOMY

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Abstract

*The study examines the revitalisation of Yoruba cultural and linguistic consciousness through the use of technology. It explores the philosophical and practical innovations of Olálékàn Fábílólá, popularly known as Másòyínbó, whose Yoruba game show and digital pedagogy mobilise digital technologies as tools for epistemic repair. Grounded in the Yoruba philosophy *Ohun tá wá yé láyé làá yé* (“we become what we should be on earth”), the study argues that Másòyínbó embodies the role of the *Alátúnse* (repairer), transforming Western technological infrastructures into platforms of indigenous empowerment. The research methodology of this paper combines a review of existing scholarly work with a form of digital ethnography. It treats Másòyínbó’s social media contents such as YouTube videos as primary sources of data and the study seeks to answer these questions: (i) In what ways does technology help the spread of African indigenous knowledge systems? (ii) What is the underlying philosophy of Másòyínbó that anchors his work? How can Másòyínbó’s model of Yoruba knowledge dissemination offer a blueprint for other African scholars seeking to achieve cultural and economic sovereignty within the global digital economy? The paper concluded that digital technologies can be strategically indigenised to foster decentralised knowledge economies that affirm Africa’s intellectual and cultural autonomy. Másòyínbó’s integration of Yoruba language, proverbs, idioms, and oral aesthetics into digital spaces demonstrates how local epistemologies can thrive globally without losing authenticity. His digital and live engagements illustrate that the preservation of indigenous languages is inseparable from the valorisation of indigenous philosophies. The findings of the study reveal Másòyínbó’s model as a replicable framework for building culturally grounded digital ecosystems that bridge tradition and innovation, embodying the Yoruba ethos of purpose-driven existence in the digital age.*

Keywords: Digital Humanities, Másòyínbó, *Alátúnse*, Decolonial Epistemology, digital pedagogy,

Introduction

Studies reveal that the use of indigenous languages have steadily decreased, especially among younger generations (Bamgbose, 2011; Li, Brar & Brian,

2021; Durodolu & Mojaelo, 2024; Gomashie, 2025). Mba and Oguadinma (2025) observed that the problem of language erosion is more observable in urban centres, where indigenous languages are often relegated, and

increased media consumption, is majorly responsible for this language decline (Okpanachi, 2021; Ude, 2022; Motova, 2023). Colonial institutions were for a while the yardstick of writing, teaching and validating African knowledge and this historical marginalisation made many Africans doubt their own intellectual capacities and cultural heritage (Moyo & Gonye, 2022; Ihuoma & Etuk, 2025). However, certain African scholars from various fields challenged these inherited narratives, reclaiming the continent's intellectual and historical agency. Prominent among them are Kenneth Dike, J. F. Ade Ajayi, Alexander Kwapong, and Nana Nketsia whose pioneering works re-centered African perspectives on history, culture, and knowledge production. Their interventions marked a decisive turn toward epistemic self-determination, affirming that Africa possesses not only a valid past but also a robust intellectual tradition capable of shaping its future (Ogbogbo, 2011; Kessi, *et al.*, 2020; Falola, 2023). However, the need to uphold the African knowledge system is an ongoing one and the 'battle' is far from being over.

There is a growing body of research into the use of digital tools for African knowledge dissemination particularly in the last thirty years (Elliot, *et al.*, 2024; Adewunmi & Sanni, 2025; Bawack, *et al.*, 2025). Many technology enthusiasts opine that digital tools transform existing models and expand the reach of African indigenous knowledge (Kirby, 2009; Turner, 2023; Bamgbose, 2025). They argue that the advent of the computer did not eliminate the use of paper, nor did the emergence of radio silence the tradition of oral storytelling, rather it amplified them to a wider

audience unbounded by geography or time. The study refutes the position that digital technology inevitably erodes African cultural integrity, rather, it posits technology as a neutral agent which, when strategically indigenised, becomes a powerful infrastructure for reinforcing indigenous knowledge systems (Ngulube, 2023; Masenya, 2023). Within this framework, Yoruba oral traditions such as proverbs, chants, idioms are re-animated, acquiring new discursive contexts and global reach.

Here, the Yorùbá concept of *Alátúnse* (the repairer) becomes an essential philosophical anchor for the study using *Másòyínbó* which is a popular Yoruba game show. The anchor, *Olálèkàn Fábílólá*, embodies the philosophy of *Alátúnse* and his programme constitutes a strategic re-imagination of Yoruba knowledge transfer, leveraging the global reach of digital platforms like YouTube, TikTok, and Zoom. These interventions are more than digital engagements but are a deliberate methodology for re-embedding Yoruba consciousness within a modern context. In this framework, *Másòyínbó* repurposes Western digital infrastructure, converting it into a facilitative apparatus for cultural divination and renewal. Consequently, the Yoruba language is not only preserved but actively propagated. This approach marks a fundamental shift in cultural heritage, moving from a paradigm of preservation to one of valorisation (Ngulube, 2023; Masenya, 2023). Through *Másòyínbó*'s pedagogy, the Yoruba language and its cultural expression become a form of currency that can be converted into both social esteem and tangible livelihood. In this model, the circulation of cultural knowledge does more than safeguard

memory but it generates active marketplace.

The study posits that Másòyínbò's works embody *Alátúnse* by addressing colonial damages through digital means. Hence, his efforts are directed to building a sustainable future where Yoruba knowledge systems thrives in the modern digital world, guided by indigenous principles while generating new economic and cultural value. The research methodology of this paper combines a review of existing scholarly work with a form of digital ethnography. It treats Másòyínbò's social media content such as YouTube videos and online as primary sources of data and the study seeks to answer these questions: (i) In what ways does technology help the spread of African indigenous knowledge systems? (ii) What is the underlying philosophy of Másòyínbò that anchors his work? How can Másòyínbò's model of Yoruba knowledge dissemination offer a blueprint for other African scholars seeking to achieve cultural and economic sovereignty within the global digital economy? This paper thus situates itself within the argument that Western technologies, once perceived as instruments of cultural erasure, have paradoxically become tools for expanding and revitalising African knowledge.

Literature Review

The persistent and multifaceted crisis of knowledge in Africa, born from the historical and ongoing encounter with coloniality, has been extensively documented within decolonial scholarship. Mbembe (2001) deconstructs the violent and absurd logics of the colonial encounter, revealing how Western epistemology

imposed itself as the singular, legitimate frame for understanding reality, effectively rendering African ways of knowing obsolete. This epistemic violence, as Ndlovu-Gatsheni (2018) argues, remains the most enduring shackle of colonialism, making the struggle for the right to think and to know, a central frontier against neocolonialism. Such a struggle for epistemic autonomy demands what Smith (2021) describes as a long-term, bottom-up process of intellectual repair—where indigenous communities reclaim control over how they are researched, represented, and understood, transforming themselves from objects of study into subjects of knowledge production. The emergence of digital cultures in postcolonial societies intensifies this complexity, producing a vibrant interplay between technological infrastructures, indigenous epistemologies, and cultural self-determination.

Within this dynamic, the Yoruba intellectual and aesthetic heritage offers a distinct model for reimagining how digital media can function as a site of epistemic repair. Olúwatóbílóba Adéwùnmí describes this as the work of the *Alátúnse* (repairer) in the digital age (team lead at the research forum called Graduate Research Clinic (GRC). Burgess and Green (2018) show how YouTube operates as both a participatory culture and a profit-driven infrastructure, framing the contradictions between democratised creativity and corporate control. For Yoruba digital practitioners, this framework illuminates how indigenous creators navigate algorithmic visibility and platform governance and creates space for a critical intervention that situates Yoruba notions of knowledge

circulation (*ìmò, ìtàn, òwe, oríkì*, etc.) in digital form. Baym (2023) explored how digital media reshape intimacy, identity, and relationality and contends that digital technologies blur the boundaries between public and private life, producing novel modes of self-presentation and community. In the same vein, Mbembe (2001) argues postcolonial subjectivity and contends that African life is shaped by global hierarchies of visibility and value. Digital infrastructures, while ostensibly democratising, often replicate these hierarchies through algorithmic extraction and data colonialism. However, digital Yoruba communities reinterpret Baym’s framework through the moral grammar of *omolúàbí* (ethical personhood) and *àjòṣe* (cooperation). This transformation converts what Baym characterises as “networked individualism” into “networked communalism,” in which Yoruba users adopt, indigenise, and re-encode social media with communal ethics, challenging the supposed universality of Western digital subjectivity.

Abiodun (2014) asserts the inseparability of Yoruba language, art, and ontology and argues that meaning in Yoruba aesthetics is performatively encoded in linguistic and visual forms, making language the very vessel of cultural philosophy. Taken together, these works reveal that existing scholarship has yet to fully theorise how indigenous epistemologies like Yoruba thought engage with digital infrastructures to produce decentralised knowledge economies. While studies on digital media, postcolonial theory, and decolonial epistemology provide crucial frameworks, they often remain bounded within either Western techno-cultural paradigms or abstract critiques detached

from linguistic and cultural specificity. This study of *Másòyínbò*, the *Alátúnse* of the digital age, closes this gap by synthesising these strands into a living practice of epistemic repair.

Digital Humanities from the Bottom up: An Systemic Approach

Digital Humanities (DH) is often framed through Eurocentric lenses which reinforces colonial biases at the neglect of African indigenous research methodologies (Hawkins, 2021; Smith, 2021; Ocholla, Onyancha & Adesina, 2024). A bottom-up, grassroots approach indigenises digital tools for the dissemination of local knowledge systems. This approach represents a decolonial shift which ensures epistemic independence in a digital age. Scholars have successfully argued that African intellectual sovereignty cannot be achieved through the vehicle of colonial languages (Fourshey, *et al.*, 2021; Kiplang’at & Keah, 2024). YouTube is now seen as a veritable platform for the acquisition and delivery of training and research where meaning and value is co-created globally (Mbwire & Ntivuguruza, 2023; Oredo, *et al.*, 2025). The term digital humanities from the bottom up refers to initiatives that do not originate from elite research universities or government programs but from individuals, community educators, and local digital innovators (Luhmann & Burghardt, 2022). These efforts harness affordable technologies such as smartphones, social media, and open-source software to teach language, document oral traditions, and share cultural heritage (AlDajani & Barbecho, 2024). These digital classes reflect a bottom-up pedagogy that transcends formal academic boundaries as young minds now merge popular culture with

linguistic scholarship, using memes, short videos, and game shows to make language learning engaging and culturally embedded (Matiyenga & Khoalenyane, 2025). By digitising folktales, proverbs, and indigenous songs, African histories and philosophies are prepared for the future of learning (Gaertner, 2023; Braidotti & Casper-Hehne, 2023).

Importantly, digital humanities from the bottom up capture Africa's epistemological resistance knowledge amplification (Fourshey, et al, 2021; Kiplang'at & Keah, 2024). This challenges the dominance of English, French, and Portuguese contents on digital platforms by producing local content, subtitles, and historical shows in indigenous languages. Since African diaspora often struggle with linguistic alienation, digital platforms have become cultural bridges, allowing Africans in diaspora to reconnect with African indigenous knowledge (Okpanachi, 2021; Ude, 2022; Motova, 2023). Platforms such as Instagram and TikTok have become vibrant spaces for cultural performance where young Africans remix traditional dances, attire, and idioms in creative ways. Through these digital platforms, language learning becomes a mode of cultural recovery and solidarity (Vicari & Kirby, 2023; Nesbitt-Ahmed, 2017). This process acts as a form of cultural divination, where the digital retrieval and reassembly of these elements makes the African past a vital resource for shaping a sustainable future. This activity creates a dynamic digital ecosystem where platforms facilitate everything from political mobilisation and religious community to cultural discourse and African education (Abubakre, *et al.*, 2021).

The Man and His Game Show: Másòyínbó

Olálékàn Fábílólá is the creator and host of Másòyínbó who uses digital tools for Yoruba cultural reclamation and revitalisation (Sanusi, Taiwo & Shekete, 2025). Born and raised in Oba-Ile, Akure, Ondo State, his secondary education at Christ's School, Ado Ekiti, and his tertiary studies in Computer Science at Covenant University were not detours but crucial incubators for his approach. This signaled an innovative model for bridging technology and indigenous knowledge which led him to build the first website of his Yoruba programme based on his digital knowledge. The show's name, derived from the phrase Másòyíníbó ("don't speak English"), encapsulates its core rule since contestants must answer questions entirely in Yoruba, with any use of English leading to a deduction from the prize money. This strict emphasis on linguistic purity serves as a powerful assertion of cultural pride and a direct challenge to the erosion of indigenous languages. Leveraging its status as a web series streamed on YouTube and shared across social media platforms, Másòyínbó uses digital tools to achieve a wide reach, connecting with Yoruba speakers in Nigeria and the diaspora. Its viral success in a short period underscores a growing appetite for indigenous language content and demonstrates the potential of digital media not as a threat, but as a powerful tool for cultural promotion and linguistic preservation.

Ohun tá wá yé láyé làá yé: The Philosophical Grounding of Mr. Másòyínbó

The centrality of this philosophy is central to the game show and the lived experience of Olálékàn Fábílólá himself and his worldview. *Ohun tá wá yé láyé làá yé* literally means ‘You can only lay what you have come to this world to lay’ since the word ‘world’ (àáyé) is to lay which refers to the Yoruba philosophy of creation, existence and time (Dopamu, 2008). Thus, the Yoruba proverb *Ohun tá wá yé láyé làá yé* speaks to an existential understanding of human destiny that everyone is a vessel of purpose whose earthly existence is a performance of divine ordination. Our purpose is to fulfill God’s purpose and this phrase encapsulates a spiritual worldview that blends cosmology, moral responsibility, and creative agency and this questions the purpose of existence. Within the evolving cultural landscape of Nigeria’s digital and television age, Másòyínbó has emerged as both a personality and a movement embodying this philosophy. As such, his eponymous Yoruba game show, Másòyínbó, is not just a source of entertainment but a deliberate attempt to propagate this philosophical consciousness in an age dominated by English-speaking media. He posits that the morning, afternoon and evening of a day is likened to childhood, adulthood and old age with each stages presenting opportunities and challenges such as the ‘ease’ of the morning (*sofife*, dependence on parents, etc.), the hardness of the afternoon (full responsibility of life choice, job and family life matters, marriage, mid-age crisis, etc.) and the return to ease of the evening season (retirement, serene, beachside enjoyment, etc.). Yoruba philosophy considers every day a

reminder of our time on earth (Babalola & Alokun, 2013; Oyeshile, 2021). Másòyínbó’s practice aligns with embodied Yoruba knowledge systems, where philosophy is not abstract but lived through action and performance. His catchphrases combine the roles of traditional *akòwé* (scribe) and *àlò* (storyteller).

Furthermore, Yoruba believes that life responds to time and vice versa with choices determining the current and next season of our lives. Másòyínbó sees life as a series of choices with purpose determining location and wealth. As Prof. Jacob Olupona advised him in 2020 while he was prospecting work opportunities abroad, *Ibi tí oká bá wà, níbè ni óúnjé á ba* (Where the viper is, there lies its food) which is another deep Yoruba philosophy. Olálékàn posits that if you truly embody your purpose, develop your skills, and establish your unique value, what is meant for you will inevitably find you. This interpretation is perfectly aligned with the spirit of Másòyínbó. This conversation is the foundation of the current game show called Másòyínbó which he conceived in 2008. By 2022 and with the aid of technology, he was teaching Yoruba classes over 300 students and was paid in dollars from his home town in Akure (IIAS Summer Institute Special Sessions, 2025). By becoming a powerful, undeniable source of indigenous knowledge, global audiences are naturally drawn to African creativity.

Másòyínbó as a Digital Alátúnse

The concept of *Alátúnse*, according to Olúwatóbílóba Adéwùnmí, who used it in describing the works of Másòyínbó, is an orientation that makes Africans pursue impact in any field of endeavour. It

operates on the principle that damage can be transformed into design. The historical anxiety that digital technologies would serve as the final wave of Western cultural homogenisation is subverted by programmes such as *Másòyínbò*. In the hands of an *Alátúnse*, technology is reconfigured as an instrument of African indigenous knowledge and re-imagined as a modern *Ifá* to retrieve the dispersed fragments of Yoruba wisdom scattered across time and geography (Fourshey, *et al.*, 2021; Kiplang'at & Keah, 2024). From an African perspective, digital space turns the very machinery global capitalism built for consumption into a vessel of cultural continuity and learning. Hence, Africans scholars and laymen in various continents join the discussion on indigenous culture with the aid of technology, thus embracing what the colonial masters 'demonised' and totally disregard Western validation (Okpanachi, 2021; Ude, 2022; Motova, 2023). Furthermore, *Másòyínbò*'s strategic hosting of physical events at venues like Terra Kulture in Lagos, his visits to secondary schools such as Vale College in Ibadan, and his participation in academic conferences like the International Institute of African Studies (IIAS), are noteworthy. These live gatherings function as performative rituals of community, affirming that the digital network serves to amplify, not replace the embodied experience of cultural transmission.

Theoretical Review

Indigenous Knowledge Systems (IKS) Theory

The theory of Indigenous Knowledge Systems (IKS) looks at how indigenous communities create, keep, and share knowledge through cultural practices, oral traditions, language, and shared

experiences. Indigenous knowledge systems function within decentralized community networks, where knowledge is integrated into daily cultural practices, contrasting with Western knowledge structures that frequently rely on centralized institutions like universities and research organizations. In numerous African societies, knowledge is transmitted through storytelling, proverbs, songs, rituals, and traditional practices that are inherited from one generation to the next (Akinyemi & Adejumo, 2021). These systems of knowledge put a lot of importance on community involvement, cultural memory, and language as important ways to pass on knowledge.

The significance of IKS theory in the examination of *Másòyínbò* resides in its focus on the Yoruba language and traditional knowledge. In the past, Yoruba society relied a lot on oral knowledge systems, where proverbs, folktales, riddles, and group discussions were used to share wisdom and moral lessons. These ways of communicating were not only fun, but they also taught people about values, history, and social norms. In keeping with this old way of doing things, *Másòyínbò* encourages contestants and viewers to show off their knowledge of Yoruba proverbs, idioms, and cultural expressions. By doing this, the program brings back the traditional Yoruba way of sharing knowledge through conversation, intellectual engagement, and community involvement.

IKS theory also talks about how indigenous knowledge is not centralized. In Yoruba culture, knowledge is not held by one person or group, but is shared by many people, including elders, storytellers, priests, artisans, and members of the community. This

decentralized structure makes sure that people in different parts of society can still access knowledge. *Másòyínbò* is also a media platform that lets Yoruba cultural knowledge spread widely among viewers instead of being limited to schools or other cultural spaces. The program makes indigenous knowledge available to a wider audience, including younger people and people from the Yoruba diaspora, through television and digital platforms.

The role of language in keeping cultural knowledge alive is another important part of IKS theory. Language is a storehouse of cultural values, ideas, and historical events. For instance, the Yoruba language has many proverbs and metaphors that talk about morality, leadership, social relationships, and wisdom in a deep way. By emphasizing proficiency in the Yoruba language, *Másòyínbò* contributes to the preservation of this linguistic heritage and underscores the significance of indigenous languages in cultural conservation (Mapara, 2023). So, the program works as a modern cultural platform that brings traditional ways of learning into the digital age.

Diffusion of Innovations Theory

The Diffusion of Innovations Theory explains how new technologies, ideas, and ways of doing things spread through a society over time. Everett Rogers came up with the theory. He said that diffusion is the way that an innovation is shared among members of a social system through certain channels (Rogers, 2023). The theory posits that the adoption of innovations typically progresses through several stages: knowledge, persuasion, decision, implementation, and confirmation. Mass media and interpersonal networks are two examples of communication channels

that are very important for speeding up this process of spreading.

In the context of this study, the innovation refers to the conversion of traditional Yoruba cultural knowledge into a contemporary media-based format via *Másòyínbò*. Traditionally, Yoruba knowledge was passed down through conversations between family members and members of the same community. Elders, priests, and storytellers were very important in teaching younger people through spoken language. But with the rise of modern media technologies, the sharing of knowledge has gone beyond the limits of physical communities. *Másòyínbò* is a new platform that brings traditional Yoruba ways of knowing into the modern media world.

The Diffusion of Innovations Theory helps us understand how the program spreads Yoruba cultural knowledge to different groups of people. Viewers are exposed to Yoruba proverbs, idioms, riddles, and other language expressions that they may not hear or see every day through television and digital media. As people watch the show, they learn more about these cultural things and might start to want to learn or practice them. This process is in line with the first step of diffusion, which is when people learn about a new idea before deciding whether or not to use it.

The theory also talks about how opinion leaders and change agents can affect adoption. In *Másòyínbò*, the host, contestants, and cultural experts are all important people who show how important it is to know Yoruba well. Their participation tells viewers that knowing about other cultures is important and respected in society. People who watch these role models

may want to learn more about the Yoruba language and culture.

Uses and Gratifications Theory

Uses and Gratifications Theory elucidates the rationale behind audiences' active selection of specific media and the satisfaction they obtain from it. Communication scholars like Elihu Katz and Jay G. Blumler came up with the theory. They said that audiences are not just passive consumers of media content; they are active participants who choose media based on their own needs and motivations (Katz, Blumler, & Gurevitch, 1974). These motivations may encompass information acquisition, entertainment, social engagement, personal identity, and cultural affirmation.

The theory is applicable in the analysis of the program *Másòyínbò* because it assists in the explanation of the reason why the audience watches the program and the benefits they derive from the program. The main reason why the audience watches the program is the need to gain knowledge about the Yoruba culture and traditions in relation to the use of the Yoruba language. The program offers questions, proverbs, and riddles that test the intellectual abilities of the audience.

Findings and Discussion

One of the significant findings of this study is that the programme plays an essential role in the preservation of Yoruba indigenous knowledge.

“Traditionally, indigenous knowledge in Yoruba society is passed down through various forms of oral traditions, including proverbs, folktales, riddles, chants, and storytelling. These forms of

indigenous knowledge are not only cultural expressions but also educational instruments for imparting moral values, socialization, and historical awareness.”

The findings from this study and other literature suggest that;

“Másòyínbò mimics this traditional way of indigenous knowledge transmission by using Yoruba proverbs, idiomatic expressions, and cultural symbols in its quiz and discussion formats. The contestants are required to explain and interpret Yoruba proverbs and display extensive knowledge of Yoruba cultural philosophy.”

This is similar to traditional Yoruba intellectual practices in which knowledge is checked and authenticated through discussions and collective involvement. It is worth noting that indigenous knowledge systems are significant for the sustenance of culture and community identities since they retain the philosophical essence of African societies (Akinyemi & Adejumo, 2021). Thus, the program is significant in ensuring the sustenance of Yoruba epistemology by transforming traditional knowledge into a modern media form.

Another important finding is that;

“The programme will help in the revitalization of the Yoruba language among the younger generation.”

Language is a very important aspect of a culture and is a reservoir for indigenous knowledge. However, several studies

have pointed out that there is a general decrease in the use of indigenous languages in many African societies due to factors such as urbanization, globalization, and the influence of foreign media and education.

According to the respondents of this study;

“programmes like Másòyínbó promote a sense of pride among the viewers, especially the younger generation, to be able to speak and comprehend the Yoruba language. The emphasis of the programme on speaking the language well challenges the participants to be able to speak the language fluently while, on the other hand, the programme provides the viewers with complex expressions of the Yoruba language.”

Through constant exposure to these sayings, the audience develops an appreciation for the richness of the Yoruba language. This is in conformity with literature on indigenous knowledge systems, which highlights that language conservation is integral in cultural heritage conservation (Mapara, 2023). The programme, therefore, acts as a cultural tool for linguistic revitalization through its promotion of the Yoruba language in a fun and competitive way.

The results also show that this programme promotes community involvement and decentralization in knowledge sharing. The traditional Yoruba knowledge system is decentralized in nature. This means that traditional Yoruba knowledge is shared among members of society rather than being stored in traditional institutions. The elderly, artisans, religious leaders, and storytellers are just a few examples of traditional Yoruba knowledge holders.

The thematic analysis indicates that;

“The structure is replicated in the way that Másòyínbó provides a participatory platform in which the contestants and the audience collectively interact with the knowledge. The programme does not promote knowledge in a top-down manner but rather encourages the contestants to showcase their knowledge and the audience to intellectually engage in the questions being asked in the programme.”

The respondents indicated that

“They would discuss the questions and proverbs being asked in the programme among their friends and family members after watching the programme.”

The discussion of the knowledge being shared in the programme is a way in which the knowledge-sharing process is being taken beyond the television platform and a learning

Conclusion

This study has demonstrated that the digital age, often perceived as a threat to indigenous cultures, is in fact, a fertile ground for cultural renewal. The phenomenon of Másòyínbó, as analysed through the Yoruba concept of *Alátúnse*, reveals it as a powerful model for epistemic repair. The philosophical anchor of *Ohun tá wá yé láyè làá yé* provides the foundational logic for this intervention. Másòyínbó's success, built on indigenous validation and a grassroots, global classroom, proves that epistemic sovereignty and digitisation

are not mutually exclusive but are, in fact, co-dependent. Másòyínbò's architecture of a decentralised Yoruba knowledge economy provides a compelling blueprint. It is a clarion call to make African scholarship indigenous, relevant, and self-sustaining, proving that African indigenous systems, when complemented by digital tools, can indeed birth a global renaissance of *repair* and cultural renewal. The study argued that the figure of the *Alátúnse* (the repairer) provides a vital and indigenous framework for understanding the transformative work being done at the intersection of African culture and digital technology. The case

of Másòyínbò demonstrates that by digitising the African knowledge systems scattered by colonial and post-colonial pressures, we perform a crucial act of decoloniality at every level of our work. While Africans rightly aspire to build world-class institutions, this study contends that Africans should consciously and unapologetically, push her indigenous philosophies through technology.. This integrated approach offers a replicable blueprint for formal institutions, particularly university departments such as Linguistics and African Studies capable of sparking widespread cultural revival.

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