

Sudan University of Science and Technology

College of Graduate Studies

The Impact of Storytelling on Shaping the Young

Generation's Concepts

اثر الاحاجي في تشكيل مفاهيم الاجيال المعاصرة

A Thesis Submitted in Fulfillment of the

Requirements for the Degree of MA in English Language

(Applied Linguistics)

Presented by

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To my parents

The souls of my beloved friends Osman and Mohammed

My teachers, brothers, and sisters

With much love and gratitude

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With gratitude for their help and guide of this thesis.

To all those who helped me in my journey of education: friends, relatives and others.

To Abdallah Abdelrhman

T/ Abdall Yousif who supplied me with rare and nice folktales. To all who love me and pray for me. To all my teachers who led me to be someone.

Abstract

This thesis discusses the influence of the Sudanese folktales on rearing the children and fixing their identity. The study is limited to ten Sudanese folktales. It is intended to form a link with the oral narrating tradition and identity. The study followed the descriptive and analytic method. It hypothesizes that Folktales inculcate the good values in children. The study aims to find out the influence of the Sudanese folktales on audience (children) identity. At the end of the study the thesis reached the following result: folktales inculcate the traits of the ancestors in the next generations. The absence of folktales made paradigm shift in the Sudanese personality. Folktales with marvelous narration help the children to interpret literature simply in the future. It is noticeable that the grandmothers put their breath in folktales. Folktales' characters message leaves great impact on children's, and inculcates the ancestors' attitudes, values, and images in their minds.

مستخلص البحث

ناقشت هذه الدراسة اثرالأحاجى السودانية فى تنشآت الأطفال وفى ترسيخ مفهوم الهوية. انحصرت الدراسة فى عشر أحاجى سودانية. عمدت على تشكيل رابط بين الروى الشفهى و الهوية. ولقد اتبعت الدراسة المنهج الوصفى و التحليلي و لقد افترضت الدراسة أن الأحاجى السودانية تقرس فى الأطفال القيم الجميلة، سمات الشخصية السودانية و الهوية. كم تهدف الدراسة إلى معرفة تأثير الأحاجى السودانية على هوية المتلقي (الأطفال). بنهاية هذه الدراسة توصل الباحث على النتائج الآتية:

الأحاجى السودانية تقرس فى الأطفال سمات الأسلاف. غياب الأحاجى أثر فى تحويل نموذج الشخصية السودانية. الطريقة الرائعة التى يتبعها الراوى (الجد) فى سرد الأحاجى لدى الأطفال ينمي لديهم ملكة الخيال للتعامل مع الأدب مستقبلا. ومن الملاحظ أن الجدات (الحبوبات) تركن نفس او بصمة فى الأحاجى السودانية. الرسائل التى تحملها الاحاجى تترك أثر عميق على الأطفال و تجزر فيهم قيم و عادات الأسلاف.

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Chapter one

Introduction

Chapter One

Introduction

1.0 Background

Due to the researcher's observation, Sudanese folktales extremely contribute to forming children's orientation. Moreover, the folktales link between the imaginary life and the real life. There are other factors that participate in revealing the love of the folktales. They can be summarized in: nice atmosphere of the folktales, the amazing gift of the storyteller (which plays an essential role in visualizing the characters and settings of the folktales in the children's minds), and the attractive characters of the folktales as heroes. All these factors work together in forming children's personalities.

This study examines the major characteristics of Sudanese folktales through investigating the qualities of the storytellers, characters, language, and the thematic aspects of the selected folktales. The language of narration in Sudanese folktales reveals the social life patterns and the context of the folktales in a certain time. Since language is an expression of established culture, values, norms, social perspective; folktales can transfers the inheritance of the ancient people's habits and customs

probably. This may play a great role in supplying children with the different forms of their ancestors' life. Therefore, folktales seem to be the most useful means for transferring identity for different generations, and this may be the main target of the Sudanese folktales. Folktales embody social beliefs, and stress the importance of good qualities of social life, such as bravery and generosity in society and this qualify them to obtain the same qualities of the previous generations. In addition, folktales give children the sense of communication with the ancestors' generations, beside great psychological effects towards human feeling through the themes of the folktales; characters and setting that establish the best ground for new generations of the social aspects.

The researcher deals with ten samples for this study. These samples will be taken from western and northern Sudan to achieve the hypothesis of the study and represent samples of the study. In this study the folktales have been taken from different directions of Sudan in terms of geographical location so as to enhance the influence of the folktales on shaping children in general. Moreover, these folktales represent the skeleton of the thesis and they are the backbone of the discussion of the thesis.

Recently, the children are growing in different atmospheres from the past. Even the rhythm of life has completely changed and this makes the

voice of the folktales vanishes. Satellites, play stations, the internet and other modern of life mechanisms means have completely replaced the place of the storytellers. These new media effect negatively on the new generations identity and have taken them to a new space and a new world. As a result a great gap appears between children and old generation. Here the effective contribution of folktales must be exploited in reforming the identity of children. This needs new means and modern methods that correspond life; in order to attract the children to their own culture and identity. So, storytellers, the old atmosphere of folktales and the time of the folktale should be changed so as to bring back folktales to its productive role.

1.1Statement of the Problem:

This study examines the major characteristics of Sudanese folktales through investigating the qualities of the storytellers, the characters, language, and the thematic aspects of a selection of folktales. It has been recently clearly observed that there has been a paradigm shift in the personality traits of the Sudanese character. For ages, the typical image of the Sudanese culture was one of the unique dispositions. By temperament, a Sudanese is brave, daring, generous, courteous, conservative, and sensitive founds issues that relate to the reputation, dignity and honour. A typical Sudanese would have firmly held beliefs

about social values and norms. The new generation in the past few decades is almost deviate of these traits.

One important and effective channel of handing down these qualities from generation to generation is “Folktales” these folktales have played a significant role in preserving the traits that represent the dimensions of the Sudanese identity. The folktales which used to be transmitted through oral narration by old people (especially grandmothers) inculcate these values and dimensions in inculcate at tender age.

As a result of the great changes that took place in Sudanese society during the past few decades folktales lost their popularity and created a vacuum that has not be filled.

1.2 Objectives of the study:

This study is going to survey analysis the area of Sudanese folktales. Therefore, different folktales are going to be discussed due to their contents. The various aspects (social, pedagogical and psychological concept) of the folktales will be investigated and taken in account. In addition, the channel of transferring the folktales (storyteller) to the offspring will be under focus. Therefore, this study is trying to find out:

- 1- The role of the context of the folktales in inculcating the identity of Sudanese character.

- 2- To what extent the Sudanese folktales transfer the values of the old generations.
- 3- How the children acquainted with the deviation of pervious culture from hearing oral literature from storyteller.
- 4- The role of storyteller in capturing the attention of the audience with natural and attractive performance.

1.3 Significance of the Study

This study has several significances. First, it helps the Sudanese people to be aware of the importance of folktale in the children's life. Second, it is going to illustrate the essential role of storyteller in conveying the message of folktales. In addition, the Sudanese folktales develop the imagination of the children and it enables them to deal well with literature in the future. Besides, it forms the same environment of the ancestors. Children's imagination can be developed by other cultures (old culture) beside his/her contemporary culture. Therefore, literary texts, particularly folktales, do assist the children to imagine but they go further when they explore the old culture for enabling them to deal with their old folklore. Moreover, it covers up the shortage of such studies in Sudanese library. In addition, oral literature provides different senses which enable listeners to interact more effectively with their folklore. Finally, the

folktales widen the listener's imagination; he or she can easily deal with literature in the future.

1.4 Hypotheses of the study.

This study hypothesizes the following:

a- Folktales inculcate inside the audience (children) the value of beauty and charity by relating beauty to goodness and bravery. Moreover, it rouses in them the affiliation of identity.

b- Oral traditions involve the identity of the people, by linking children's awareness to their ancestors' history.

c- The influence of the ethnical and geographical locations on the folktales overshadows on folktales' nectar.

e- The storyteller is the backbone of the folktale, so the influence of the folktales depends on him.

1.5 The questions of the study:

This study is intended to answer the following questions:

- To what extent Sudanese folktales inculcate the values of Sudanese in the children?
- To what extent Sudanese folktales bond between the children and their ancestors?

- To what extent the location of the region in Sudan influences on folktales of that place?
- What is the role of the storyteller in visualizing the incidents of the folktales?

1.6 Methodology

The descriptive analytical method has been adopted and data is gathered from primary and secondary references through different steps. The first step in the study is building the theoretical framework. To do this, the researcher goes through different references that deal with the role of oral literature in general and Sudanese folktales in particular. The second step is the review of previous studies. The third step, identify the role of the oral literature and its effect on the listeners. Referring to that, the researcher makes in-depth reading of ten Sudanese folktales, and then he analyzes and discusses them. The researcher mainly focuses on language, themes, characters and storyteller:

1.6 limitation of the Study

This study is limited to oral literature particularly the Sudanese folktales. Ten folktales will be studied as samples of this study. The folktales are (Fatima the Beautiful, Red Cane, Fish Girl, Mohammed

Arbab and his Dogs, Loolee- o – Loolee, Dove, The King and his three Sons, The Tribe that Change to Beast, Hawa Nura, Mariam, The famine)

1.7 Definition of terms

There are some terms in this study need to be defined. These terms are:

Folktales: Folktales are fictitious stories told to amuse and amaze the listeners. They are stories handed down from generation to generation usually by oral retelling. Folktales are used to explain something that happens in nature or convey a certain truth about life. Usually, the beginning of the story starts with: 'Once upon a time . . . ' or a similar phrase. <http://www.ask.com/question/what-is-a-folktales>

Legend: Legends are stories passed down through generations, usually about heroic individuals, spectacular events, or power of Gods, while myths represent a culture's beliefs and explain its customs; some are fictional while others may be based on real people and events.

Myth: "myth". The word itself comes from the Greek "mythos" which originally meant "speech" or "discourse" but which later came to mean "fable" or "legend". In this document the word "myth" will be defined as a story of forgotten or vague origin, basically religious or supernatural in nature, which seeks to explain or rationalize one or more aspects of the world or a society .

Furthermore, in the context of this document, all myths are, at some stage, actually believed to be true by the peoples of the societies that used or originated the myth. This definition is thus clearly distinguished from the use of the word myth in everyday speech which basically refers to any unreal or imaginary story .

A myth is also distinctly different from traditions, an allegory or parable which is a story deliberately made up to illustrate some moral point but which has never been assumed to be true by anyone .

Some myths describe some actual historical event, but have been embellished and refashioned by various story tellers over time so that it is impossible to tell what really happened. In this last aspect myths have a legendary and historical nature.

Chapter Two

Literature Review

Chapter Two

Literature Review

2.0 Introduction

The teller of the stories has everywhere and always found eager listeners. Whether his tale is the report of the recent happening, a legend of long ago, or an elaborately contrived fiction, men and women have huddled upon his words and satisfied their yearning for information or amusement, for incitement to heroic deeds, for religious edification, or for release from the overpowering monotony of their lives (Thompson: 3: 1977)

This chapter aims at examining oral literature as a vehicle for the social norms that reflects people's traditions. It indicates the social and political movement of the nations. Moreover, it reflects the values and beliefs of society. Whereas, culture can be considered as the most prominent pillar of oral literature which is reflected by the storyteller; storyteller represent the core of the folktales. So this chapter generally focuses on oral literature and sheds light on Arab and African oral literature in particular and more specific on Sudanese oral literature. The deviation from the concept of oral literature with a passage of time is considered in this chapter.

Before dealing with oral literature the study should have a pause with a word literature. Literature as it mentions in Encyclopedia Britannica words (volume 10: 1989) *"is a form of human expression, but not everything is expressed in words is written -down, even things that are well organized and written down, is counted literature"*. According to this, the definition of literature involves all events in people society, customs, culture, and social structure in general. It can be verbal or written. X. J. Kennedy (1991: xxxx) supports this point when he says.

Literature in the widest sense is just about the thing which is written even that you receive in the mail if you send for free information about weight reduce plan or motorcycle. Literature is not kind of art which is only written; because there is oral literature that carry the same function too .

2.1 Oral and Written Literature

Literature does not limit itself only with written works, but it goes beyond oral one. Since the dawn of history people practice the art of the oral literature, and from oral literature people stem the idea of the art of written literature spontaneously. Literature in general is divided into oral and written literature. Oral literature disseminates the oral traditions

verbally. Whereas, written literature disseminates different social tradition in letters so Gary Holton (2002:23) has commented on this point.

Literature, once created, can be passed on from one person to another. This is true of both written and oral literature. Written literature is most typically disseminated in written form, though it is also common for written literature to be disseminated orally, through dramatic reading—a practice perhaps more common in societies with low literacy rates. Oral dissemination continues through the publication of audio books, or “books on tape”. The creator of written literature does not usually interact directly with her audience .

Orality has got an advance priority to written literature. Oral literature is a very ancient art; it refers to prehistory and particularly folktales. Generations after generation have inherited it verbally since that time. Subhi (1999: 36) supports this point when he says "*folktales are the oldest type of oral impression ever that man had made. Since that time people transfer their mental images which indicate the universal of human being through their mouths*". Therefore, orality is the basic of all oral and written literature. Holton (2002: 24) sheds light on this point:

Oral expression can exist and mostly has existed without any writing at all; writing never without orality. Yet, despite the oral roots of all verbalization, the scientific and literary study of language and literature has for centuries, until quite recent years, shied away from orality .

(ibid: 28)

Oral literature is distinguished from written literature by flexibility; because it does not have a certain form. It depends on the narrator as individual. Gary Holton has expanded his concept of the oral literature

Oral literature also passes on from one person to another. However, with oral literature the creator, or speaker, traditionally serves as both author and editor. That is, with each retelling of an oral narrative, the speaker/editor may reshape the text to suit the audience and context. Each retelling represents another version, another edition of the text. The representation of multiple fluid retellings challenges the current methodology of documentary linguistics, which is much better equipped to represent a handful of verbal of particular retelling of oral narratives. (Ibid: 30)

The pervious quotation proves that orality is a spontaneous art. Therefore it cannot be controlled by rules. So oral literature moves freely from mouth to mouth, above this anyone in society has right to be narrator and editor. Oral literature is only guided by the environment of the narrator.

Literature with its various genres based on oral literature because orality appeared before literacy. People had told stories to each other before dawn of history. It can be said that the art of oral literature is very ancient art which is gained as heritage of the traditional ancestors. Ong (2002 :5) commends this point by saying that: "*Anthropologists and sociologists and psychologists have reported on fieldwork in oral societies. Cultural historians have delved more and more into prehistory, that is, human existence before writing made verbalized records possible*".

In the same direction Ferdinand de Saussure (1857– 1913), the father of modern linguistics, had called attention to the primacy of oral speech, which underpins all verbal communication, as well as to the persistent tendency, even among scholars, to think of writing as the basic form of language. Saussure noted, has simultaneously ‘usefulness, short comings and dangers’ (1959, pp. 23–4). Still he thought of writing as a kind of complement to oral speech, not as a transformer of verbalization a pot without an opening. (A needle and thread).

Ong Walter (2002: 5) has developed the idea of orality and literacy and documented it in his book (Orality and Literacy), he has clarified his idea of the oral literature in the following lines:

Oral literature is useful to approach orality and literacy synchronically, by comparing oral cultures and chirographic (i.e., writing) cultures that coexist at a given period of time. But it is absolutely essential to approach them also diachronically or historically, by comparing successive periods with one another. Human society first formed itself with the aid of oral speech, becoming literate very late in its history, and at first only in certain groups .

(ibid: 4)

Bynum (1999: 6) has linked between oral literature, folklore, and written literature

Oral Literature' is sometime used interchangeable with "folklore", but it usually have a broader focus. Oral literature shares written literature the use of the heightened language in various genre (narrative, lyric, epic, and so on), it set a part by being actualized only

in performance and by the fact that the performance can and sometime is obliged to impious so that the oral text constitutes and event.

According to Bynum speech oral literature is the base of the written literature and he classified it in the same level of folklore. The performance of orality is the only main criteria of oral literature .

Adamska (2008: 71) has enlarged the idea of the oral literature when he says

Anyone can distinguish between different kinds of orality. Among the typologies proposed, the most important distinguishes between primary and secondary orality. Primary oral cultures are these cultures without any contacts at all with the written word and according to some, no contact with any other from the graphic representation of thought either. Such cultures are very rare and they were certainly absent in middle ages.

Here Adamsk bonds between the oral literature and the culture, even the culture is classified into two; primary and secondary. This classification is not due to manners and values as normal but referring to

literacy and illiteracy people. The illiteracy people's culture is loaded with oral literature more than literacy people. This indicates oral literature is the base of all written literature; because all people, civilized or non-civilized were illiterate one day.

2.2 Oral literature genres (Epic, folktales, riddle)

Oral literature had dominant hand on the different genres of literature in early time; in other words it is the seed of literature. Yet the word literature itself refers to the literacy. No doubt people expressed their feeling in different genres of literature before they got rid of their illiteracy. They reflect their feeling of the different situations and beauty by reciting epics, ballad, riddle and folktales, prose tales ritual and lyric songs, as genres, they are existed orally before writing was invented. So the carefully constricted verbal expression can surely qualify as oral literature and it consists the oral traditions such epic, and the list goes on. Oral literature focuses on the 'performance' at the moment of the performing in a traditional setting and with traditional audience. Harold and Courlander (2005: 18) comment on this point and say '*the practice of storytelling itself, be it in prose or verse, be it spoken, sung, or chanted and of singing songs of various kinds, can be traditional. This means that for generations in given community or culture people have found time, a place, and audience for such practice*'.

Oral literature like the written literature has different genres such as epics folktales fables. Chronologically the historians prove that the serious first oral art particular in Greek is Epic. People started their documentation of their tradition by making such speech by orality Charters (2011) has stressed that in his opinion about epics *"we know the earliest epics because they were, at some moment, written down, but before they were written they were sung or chanted, and it is because of this oral tradition that we find most epics were written as poetry"* (University of Alaska Fairbanks.). So epics during the time of the orality were songs, then literacy has changed epics for some extend. Therefore, literacy documents orality but not in the same way that it was .

An epic may deal with subjects as myths, heroic legends, histories, edifying religious tales, animal stories, or philosophical or moral theories. Parry (2009) sheds light on this point.

Epic poetry has been used by people all over the world and in different ages to transmit their traditions from one generation to another, without the aid of writing. These traditions frequently consist of legendary narratives about the glorious deeds of their national heroes .

Parry goes in the same direction and proves that even other scholars have the same concept about epics so he says, Thus scholars have often referred "epic" to a certain kind of heroic oral poetry, which comes into existence in so-called heroic ages. These ages have been known by many nations, usually at a stage of development in which they have had to struggle for a national identity they have gone farther and say.

This effort, combined with such other conditions as an adequate material culture and a sufficiently productive economy, tend to produce a society dominated by powerful and warlike nobility, constantly occupied with martial activities, whose individual members seek, above all, everlasting fame for themselves and for their lineages.

This quotation has unified the idea of epic in all people. Then they deal with it as natural trait for mankind. This phenomenon (epic) appeared in the same time (heroic ages) and dealt with the same topics. Therefore epic is ethnic trait. Beside epic, there is riddle which is considered as other genre of oral literature and it was canon to all people .

Riddle is a matter of comparing tow unlikely things; the problem is set, and the solved. The riddle looks intellectual more than a poetic activity. In such atmosphere: the tension between the sets, the imagination of the

audience is also engaged. In seeking solution to the riddle, the audience itself becomes a part of the images'.

Riddle is defined as two unlike, and sometimes unlikely, things are compared. The obvious thing that happens during this comparison is that a problem is set, and then solved. But there is something more important here, involving the riddle as a figurative form: the riddle is composed of two sets, and, during the process of riddling, the surface it appears that the riddle is largely an intellectual rather than a poetic activity. But through its imagery and the tension between the two sets, the imagination of the audience is also engaged. As they seek the solution to the riddle, the audience itself becomes a part of the images '.

(ibid: 6)

Referring to above lines riddle is quite different from epic; there upon riddle depends on language sweetness (figurative language) more than dealing with cases or phenomena as epic does. Moreover, it wakes the imagination and encourages audience to use their intellectuality in a proper way. So riddle may not seem a very complex activity on the level of the orality, but in this deceptively simple activity can be found the

essential core of all storytelling, including the interaction of imagery in lyric poetry, the tale, and the epic. In the same way as those oral forms, the riddle works in a literal and in a figurative mode. During the process of riddling, the literal mode interacts with the figurative in a vigorous and creative way Encyclopedia Britannica's (2013).

It is that play between the literal and the figurative, between reality and fantasy that characterizes the riddle: in that relationship can be found metaphor, which explains why it is that the riddle underlies other oral forms. The images in metaphor by their nature evoke emotion; the dynamics of metaphor trap those emotions in the images, and meaning is caught up in that activity. So meaning, even in such seemingly simple operations as riddling, is more complex than it may appear.

In addition to epic and riddle there is other genre of oral literature which is folktales. The folktales appear in human's life because of the lack of human's knowledge that may interpret their own natural phenomena in the ancient time. They tried to reflex the idea of their interpretation of the phenomena of the life mysteries and this is the main reason behind making people compose imaginary stories. The conflict

beyond the man and his mysterious of the life what it looks like opposition or harmony participate to make the layout for folktale. Due to the dramatic nature of the oral literature and its marvelous language, people go ahead in creating their imaginary stories. Therefore, the nature of this genre is changeable according to social, cultural, and economical influence. Folktales are the most common genre of the oral literature. In this point Omer (2004) goes in the same line when he links the historical background of the folktales with myth *'the folktale according to its historical existence has chosen its material and it developed gradually from legend, myth and then it takes feature of recent life. Then the folktales modify the significant of human psychological side which distinguish them from other creatures'*. At the same time Elsarysu (2012) agrees with this point when he says.

Story is the oldest phenomena of the art as absolute and that was the dawn of the folktales'. He carries on and says *the most important point of the folktale characteristics is its oldness, it means it hasn't time or person to be referred to. And it can be transmitted smoothly from person to person orally and during its movement it changes structurally and contently according to the narrative and its mood and social circumstances of that time* .

Concerning the oldness point of view of folktales, Elsarysu states that folktale is the oldest genre of oral literature meanwhile Charters documents epic as the oldest type of oral literature. Both of them have not any reference (no author). The reference is the whole society.

Harod (2005:20) has expanded the idea of folktales:

A narrative prose account is principally handed down from person to person and generation to generation through word of mouth. The terms 'tales' and 'folktale' have been used to denote, the same concept. Among the Sukuma, oral narratives fall into two main categories, real and imaginary narratives.

Harod beliefs that the first category of the real narrator is the revealing of his material from the environment round the people of specific area such as different diseases, drought that culminated in famine, floods, war and its miseries. These narratives are real for they actually happened. The second category is the imaginative narrative (fiction). These are creative, and deal with imaginary things. They express the mind of the people. Themes in folktales are mainly on cultural issues and man's behaviors. Most of the folktales are animal .

Harod widens the idea of folktales and goes beyond the concept of the others. He refers folktales for the stories that they have actual events and non-actual events which are contradictory to the pervious authors thereby they all agree folktales are non-actual events .

Penjore (2005:21) argues much about folktales and at last he sums up his view in this speech.

Folktales reflect the social and political milieu of particular times and places, for example Bhutanese folktales originated from the common people ('small people'). It first explores the social context which led small people to express their dissent through folktales, and then examines an exemplary Bhutanese folktale for elements of dissent, to show how themes, plots and characters satirize the existing of social and political order to the extent of overturning the social status.

In the same page Penjore considers folktales as means of communication and means of self-expression.

Folktales are, therefore, a popular medium of the common people to express their discontent with the inequalities of a social order dominated by elites ('big

people’); and the composition, narration and even adaptation of such folktales is of significance for all social classes.

In the same way Sharma, (2007: 83) adds additional information about folktale.

Apart from being a mode of entertainment, folktales have been a medium of communicating social ideals, values, morals and philosophy. Bhutanese folktales involve a mission of cultivating Buddhist values and virtues in common man’s life. And for this very sake they involve common man and his life. Entertainment is their aim but in a way that contributes to the well-being and happiness of the society in the long run. In Bhutanese society has served as a vehicle of ideals .

Sharma looks at folktales from other angle than the previous ones. He deals with them as medium of entertainment or method of communication. But implicitly he points out folktales carry the meaning of the life.

Contestation of the power-structure is recurrent themes of the folktales, and the endings of the folktales in particular are the common

people's ideals of how the world should be, or an attempt to create an imagined alternative social order. Folktales reveal man's frustrations and his attempts to escape in fantasy from repressions imposed upon him by society as well as from conditions of his geographical environment and his own biological limitations. Bascom (1954) supports this concept of the folktale. It provides the individual with a psychological escape from social repression (Heartland, 1990) and there are "concepts of compensation and the escape mechanism" in the "familiar theme of rags.

Chinese people as one of the oldest nations in the world can be witness of the early age of folktales, since folktales are the China's earliest literature. Folktales are existed even before the invention of Chinese written characters. They were passed down as oral stories from generation to generation Y. Ching (2005: 2) has said about Chinese folktales.

In ancient China, common folk did not understand science, such as the workings of nature and the causes of disasters or weather changes. Thus, it became natural for them to imagine causes for everything that affected their lives. So they made up stories, expressing their frustrations and hoping their lives would be better. The stories were beautiful and touching. They

were entertaining and also had the important role of teaching values. People could learn from them in an interesting way.

But this is not the only way for forming folktale. Y. Ching documents that some of them mixed immortals, spirits, and ghosts with mortal people, or combined history and mythology, the stories all stressed positive values. This speech agrees with claim that says folktale appeared in a man life to interpret mysterious and understanding phenomena that surround people during that time .

Meanwhile Michael Borto (2001: 14) has extra view in folktales there on he sees folktales are made to make the children sleep, and also to make the child inside audience sleeps. Whereas, M. El-Shamy(2004: xi) paves his way to the folktale and sheds more lights on the area of the Arab folktales by the following speech .

A true folktale, told orally from memory, is one of the most delicately balanced manifestations of human life. It is description of life and living in real of fictitious community as perceived by narrative and visualized by listeners, each in his unique way. A tale emergence, spread stability, change, and continued presence or disappearance among a certain social group is

governed by specific psychological, social, and cultural forces. A folktales lives on the lips of its bears but merely exist in state suspended animation when reduce to the written form.

The art of the folktales in specific and oral literature in general has the same idea in everywhere. But the culture of every nation gives its canon traits to oral traditions in its uniqueness and this distinguishes nation to nations. Culture is the identity of the people due to definition of Newman (2000: 78) says :

Culture provides member of society with common bond, a sense that they see certain facets of society in similar ways. That member of a society can live together at all depends on the fact that they share certain amount of cultural knowledge social norms- the rules and standards that govern all social encounters- provide order in our day-to-day lives.

Alshamy implicitly says people in every spot distinguish themselves by what they form from traditions that they made. There from, it is found people in group are law makers as one body and this is reflected on their folktales and differentiates them from place to place due to culture.

The most ubiquitous and pervasive elements of society is culture which consists language, values, beliefs, rules, behaviors and physical artifacts of society think of it as society's "personality" culture gives us codes of conduct –the proper acceptable ways of doing things, people usually don't think twice about it get it colour everything and every experience.

Arab nation has participated as the other nations in the oral literature field. In this point, Riyad illustrates 'Janate (2001: 13) has mentioned three definitions for folktale:

1- *Folktale depends on the verbal narrative, that means the oral speech, or written message that is made of events or sequences of the event. This is the most common.*

2- *Folktales indicate series of real events or imaginative events that form the topic. The difference of their relationship from the sequences, contradictor repetition and this is the less common.*

3- *The oldest one is that indicate that somebody is a narrator or doer of the events. It means that the narrator that narrates his events .*

Arab as a part of the whole nation have their own folktales in heritage of the oral literature, but it tied to Arab culture; Because the orality of each

people relies completely on their culture with its various aspects. Karl Polanyi (1944, 1959) has points out that

In premarket Societies, the economy is embedded in other social institutions and, hence, cannot be analyzed as a separate realm Production is dependent on and derived from other sets of social relations. Productive units are undifferentiated and tend to be multipurpose, so that economic behavior is not its sole or governing purpose but just one aspect of its total activity.

According to this Polanyi links between economic aspects, the ethnic composition, religious ideology, political organization, and other social forces folktales represent the whole life. This is the methodology of the anthropology experts and is called the holistic approach, which can be fruitfully applied in the study of small-sale traditional and so-called “primitive” societies. Therefore, this is the field societies where specialists in oral literature usually do their research.

Lord. B. Albert (1997: 55) in the same direction says :

Specialists such as Havelock and Ong keep alluding constantly to the encyclopedic nature of oral literature, a fact realized by the ancient Arab philologists who

called Pre-Islamic poetry “the register of the Arabs,” meaning that it contains information on their history, genealogy, world view, cultural values, and entire way of life .

Albert supports his idea and claims that oral literature, like the economy, is embedded and enmeshed with the rest of culture in traditional societies. So literary criticism and exegesis is turn out to be an ethnographic. Therefore literary studies and ethnographic studies merge and intersect in this case. The oral narrating tradition of the medieval Arab world is important for its socio-cultural content and its intention to give moral and didactic messages through an orally narrated text .

The witness of Ong and Havelock glimmered the history of Arab oral literature. They glimmer that Arab have poor folktales; whereas the oral literature of Arab in pre-Islam is occupied by poetry. Therefore, the old of folktale in Arab culture is vague. Meanwhile Abdurrahman proves the opposite concept and emphasizes in the following speech the old of Arab folktales when he says (2004: 81)

The most important characteristic of folktale to be very old, it means it doesn't belong to anyone in certain situation or certain moment. Then it transmits through the verbal narration. It has flexibility to be developed

due to the mood, situation, or social environmental circumstances .

Arab folktales can be distinguished by its own culture, which is inherited from generation to others through lips like all other folktales. It does not belong to a specific one, but it represents the spirit of the group, that why it is impossible to refer it to someone. Due to Subhi Folktales for Arab can be classified according to Arab's perspectives into three classes:

- 1- Boys tales (Eljanyat tales) although most of them without boys, but the term of boys finds wide accepting. The features of these sort its characters don't consist any names but they are known by nick names such as king, prince, chief, young daughter, and so on. Always have happy end.*
- 2- Romantic stories: they are short stories and have real events in specific place and time like Sindbad and Ali baba and so on. But it is full of superpower events.*
- 3- Funny tales: they are mocking short stories and they are rich with superpower .*
- 4- Fun (rare) tales they are visual stories, it has one event connected with mysterious in general, beside wisdoms and proverbs, and sayings.*

The following statement will briefly discuss the probable involvement of oral narrating tradition of the Arab world in Hariri work according to David (2003: 25). The oral tradition in Arab is about collective imagination. Whereas there are two purposes stories have had twofold purposes: On the one hand, they provide entertainment to an audience so long accustomed to orality that they have developed a particular taste for, and an appreciation of verbal imagery. On the other hand, tales respond to a variety of needs cultural, social, religious, matter and so on that emerge constantly from the individual interaction with the surrounding, as well as from the influence of the society on the individual. Local oral narrating and performing traditions were clearly institutions in Middle East and North African. These traditions existed alongside the more conventional performance modes such as song, dance, ritual and ceremonies. Oral narrator was a performer articulating a social collective identity in the context of the region. The performance functions traditionally associated with the oral narrator and oral tradition in which the fundamental components make up an orally-founded tradition.

Zwettler (1978) links between the culture and oral traditions and how the individuality of the people functions out in reflecting the soul of the oral literature in his claim. Jack Goody, Eric A. Havelock, Walter Ong, and others have tried to broaden the anthropological and psychological

implications of the theory to include not only an oral mode of composition but also an oral mode of thinking and the processes of oral discourse in general. The discussions since then have shifted to focus on the oral stage versus the writing stage of Culture and what effects the introduction of script has on the individual and on the society as a whole.

Zwettler (1997:9) has emphasized that human memory and cognition through which oral societies store and passes in their traditions and form culture for later generation keeps the communication through generation. According to the scholarship the oral literature has crossed academic boundaries to straddle many disciplines in different ways of communication. This broadening academic base has been very fruitful in bolstering the theories and the method of field.

The concept of the oral literature is enhanced and connected with all human aspects. Academically it can be formed according to the layout of the theories and method of the field (folktales) referring to time factor. Subhi and Mursi (1979: 8) state the history of Arab folktale in particular and folktale in general in the following speech.

Folktale is one of the oldest expressive forms that man has ever made. Through folktale people narrate their experience, and from its own events they visualize their

*own concept of the world round them and for what
extent the event of the world on themselves .*

All the phenomena between the heaven and the land are related, whether this relation carries the conflict between the heaven world and land world that make the relationship looks corresponded from one side and contradictory from other side .

African oral traditions are corresponded to illiteracy that it has, for some extend Africa is rich with orality and represent all the features of their life and dignity through oral literature. Oral and written literatures have had a parallel development, and in many ways they have influenced each other. Early Hausa and Swahili copyists and memorizers, and contemporary writers of popular novellas have been the obvious and crucial transitional figures which are shown out in the movement from oral to literary traditions. What happened among the Hausa and Swahili was occurring elsewhere in Africa—among the Fulani, in northern Ghana among the Guang, in Senegal among the Tukolor and Wolof, and in Madagascar and Somalia.

The linkage between oral tradition and the written word is most obviously seen in public literature. Kehinde Ayo (2010: 30) sheds light in the same point when he says:

The popular fiction of Accra, Ghana; the popular love and detective literature of Nairobi; the visualizing of story in the complex comic strips sold in shops in Cape Town. But the linkage is also a crucial characteristic of more-serious and more-complex fiction. One cannot fully appreciate the works of Chinua Achebe or Ousmane Sembene without placing them into the context of Africa's classical period, its oral tradition.

Kehinde emphasizes the role of religion on the traditions which appear on folktales, and he says

To be sure, the Arabic, English, French, and Portuguese literary traditions along with Christianity and Islam and other effects of colonialism in Africa also had a dynamic impact on African literature, but African writers adapted those alien traditions and made them their own by placing them into these African classical frames.

Africa with its various nations figures out its own folktales in all form of literature. Oral traditions with its different forms have got a chief portion of the oral literature in Africa as a whole; such as folktales, myth, legend, proverb, aphorism, reminiscence, and anecdote and joke. The

burden of this article is to explore the various functions of folktales such as entertaining, keeping of records, instructing younger generations, to the end of the list, which folktales perform in the Nigerian society for example. Folktales are, for instance, useful media for the communication of the country's history, culture, philosophy, mores, kinship systems, and moral disposition and so on. The story that constitutes a folktale may have a basis in real life, but generally the story is an imaginative recreation of a memorable experience that is intended essentially to entertain rather than to record history or social experience. One of the essential folktales aspects is time of narration. Ayo Kehinde (2010:29) one of the greatest authors referring to his paper states this point. The performance of African folktales is usually in the evenings, at the bedtime and the twilight it looks like forbidden to perform in the morning. Actually, in some Nigerian cultures, it is a taboo to perform folktales in the daytime. Beside this the storyteller embodied the traits of the characters of the folktales.

The mother of the story teller will turn into a hen if he/she performs during the day," it is said. The bedtime or twilight is chosen because of the serenity of evening, and it is also the period when domestic drudgery ends. Stories can be told inside or outside the house, by male

or female, child or adult. However, the adults perform for the children; while children perform for their own peers in the absence of the adults.

On other hand, folktales are loaded with proverbs, wisdoms, and they have material at specific atmosphere before and during the nation of folktales and drive the children in harmony situation

Folktales are seasoned with proverbs, which are supposed to be the exclusive domain of the old.

However, children can trade riddles and jokes among themselves before the folktale performance commences.

The most popular performers are grandparents (the grandmother is almost an institutionalized performer of folktales in the country)

According to Patrick (2004) the folktales do not exist in a particular area, but it is a part of the people traits when he says “*from the earliest to the present, every society, every culture, and every people have told stories, and these have passed from one generation to another*”

Orality in African life has its own corner; and it sheds its shadow on their literature (African literature) as literary device. Therefore, most of the African novels, poetry, and drama are loaded with oral traditions. In

(Things Fall Apart) as sample, the author has mentioned that children have their own folktales during the night, particularly in the moon lights. They have intensive folktales during the harvest time. Even the adults have got oral literature and folktales about the war and ancestors spirits Achebe (1986:12) says "... they come to discover what the future held from them or to consult the spirit of their departed fathers..." this indicate all their life depend on oral traditions and legends and this is the heart of the folktales. For more emphatic when Chinou illustrates this in his hero's tongue (1986: 54) ... Okonkwo waked at night thinking in his own affair, a mosquito bit him in his thigh he killed her another one made noise on his ear this noise derived him back to his childhood and remember when his mother told him the interpretation of the mosquito's noise

One day mosquito had asked the Ear to marry him, whereupon the Ear fell on the floor in uncontrollable laughter. 'How much longer do you think will live? She asked. 'You are already skeleton' mosquito went away humiliated, and any time passed her way he told the Ear he was still alive .

Although Okonkwo considers these types of stories are counted silly and they are womanish stories, he still represents the mentality of Africa. This proves that the folktales or legends have appeared as result of

interpreting non understanding phenomena round the people. So Africa completely sinks in the oral tradition. It is convenient, to say that African folktales are replete with inherited wisdoms, social, personal and moral experience. Camara'sManding (1978:95) shows African oral stories in few words *"African stories are neither a record of reality, nor pure fantasy, although they are stories that happened at the beginning at time, "they describe things as they happen today"*. They also interpret the experiences of the ordinary person from birth to death and beyond. For instance, the grizzly story of Hornbill dwells on the stress laid on custom among Nigerians. The story delves into what happens when a community member loses sight of how traditions tie their members together. Hence, the story's pedagogical importance includes the shared concerns of community, cooperation, collaborative activity in farming or cattle tending- coordination of energy needed in forging community. Thus, the role of the individual in the family and community is stressed. There is stress on the subordination of individual will to the good of the group – the wish of the individual gives way for societal or communal wish.

From the ancient time people hides myths and legends in folktales in addressing family and children. In fact this myths aim to interpret the unknown phenomena Nwapa (2012:88) highlights the concept of the word myth and says myth is the core of folklore that account for the

origin of the things, it always try to answer the most important questions and how several incidence or phenomenon come into being. This interpretation of the myth let people accept the reality of their lives.

2.3 Oral literature in Sudan:

Orality has great portion in the history of Sudanese literature; specifically the rural areas. The rate of orality is always widespread as sequences of low rate of literacy. The high rate of the illiteracy in Sudan participates positively in orality dissemination. With the different races of the Sudanese people (African and Arab); orality or oral traditions does not influence only on the different secessions of people in the field or in somewhere in the village or a town, but it has extended to the written stories and novels such as Tayd Salih (1929) who is well known for his novel Season Migration to the North. All Sudanese people also boast about wealth of oral literature, folktales, proverbs, myths, and poetry that possess community's history and moral codes down through the generation. Most of oral literature among Dinka, Nuba, and Nuer people is often full of songs. Oral literature is a broad term which may includes ritual texts, curative chants, epic poems, musical genres, folktales, creation tales, songs, myths, spells, legends, proverbs, riddles, tongue-twisters, word games, recitations, life histories or historical narratives.

Most simply, oral literature refers to the form of verbal art which is transmitted orally or delivered by word of mouth .

Sudan with multi-culture, different races and various geographical locations forms its unique environment. Therefore, El-Nour (2011: 171) says *"Traditional story telling in Northern Sudan takes many forms. Stories can be told in prose, or in verse, with or without music accompaniment"*. El-Nour uses the words (Northern Sudan) not Sudan and that means regional location has its influence on folktales within one country like Sudan. But in general the audience participation remains crucial, and is inseparable from the “performance” of storytelling. Audience attendance can be indirect participation, as when stories are tailored to the tastes of the audience or to deliver a particular message. But often it takes more positive form, as when answering quizzes, repeating habitual or ritual phrases, or taking part in the performance by dancing or singing refrains. Ultimately, the audience becomes the hero, of the central “actor” in this performance .

Simply this point (oral and written literature) can be summed up saying that oral literature considers as a mother of written literature. Ong Walter (2002: 6) the father of orality proves this point .

English literature was performed orally and written throughout the Middle Ages, but the awareness of and

pride in uniquely English literature does not actually exist before the late fourteenth century. People have told stories to each other since before dawn of history, through the literary genre that is called oral literature. Knowing the art of the oral literature as heritage of the ancestors is a beneficial thing in possessing the audience the old concept of the people during that time.

Walter beliefs that, the whole person will be affected during his struggling to reach beyond the confines of the first language and into first language and into new language, the culture the way they think, behave and feeling; all these qualities qualify literature to represent aid in language acquisition.

The whole person is affected as struggling to reach beyond the confines of the first language and into new language, a new culture, a new way of thinking feeling and acting. Because literature involves all the previous aspects, it can represent the essential aid in language acquisition.

Moreover oral literature is one of the oldest art of people kinds, yet it does not find a proper concentration in general and Sudanese folktales in particular. It was a means that bound families together that why

Thompson (1977:3) says *"the term 'folktale' often is used in English to refer to the 'household tale' or 'fairy tale'. So the eager listeners (all the children) grasp their hand and sit down in great intimacy and interact with it whether it is legend or ancient tale"*. And this is what exactly happens in Sudan. Folktales do not only bound family's members together but even the neighbors; in harvest time folktale can bound all the children of the village. Sudanese oral literature left its influence not only on audience's years, but it extends to the authors' pens. Children sit together round the grandmother and listen attentively to her sometime the neighbor's children join the session during the night.

Sudan is an African country due to its location and on other side, it includes Arab race beside African race. Therefore, it should have unique folktales. Heraiz (1991: 1) has shown the concept of the folktale in Sudan; he says *"the term of the folktale in Sudanese language indicates the mysterious of the marvelous wisdom. Always folktale starts in traditional way that leads it away from reality and qualifies listeners for listening to the folktales; also folktale is used for puzzle."* The imagination and intelligent are very important features of the folktale and particularly that relate to puzzle (kind of folktales). In addition the story tellers (always grandmothers) do not narrate the folktales at any time, but they use the night time, Haraiz has stated this point when he says (2:

1991) *narrating folktales during the day is considered as forbidden things*. One of the distinguished things in Sudanese culture is mixed culture (the interacting of the African features and Islamic Arabian features).

Giles (1422) has mentioned that ' *Sudan has great store of strong traditions of the oral and written literature. Sudanese writers and poets are influenced in their deeds by the oral literature*'. Salih (1989) is well known for his novel *Season Migration to North* in introducing the concept of the Sudanese tradition and customs particularly in north Sudan beyond the lines of the his novel. B. Giles goes on in his view and says:

Sudan is forgotten from the territories of semi nomadic herders (close historical and culturally to suburban than Northern Africa) and an Islamized north with strong ties to North Africa. Sudan's civil war has, in large part, been triggered and it has its won influence beside the other natural disaster such as hunger.

Since independence in 1956 many writers have debated the nature of the Sudanese society. Some argued that Arabic influence are dominant, others that should be African influences. Third opinion is that Sudanese culture should be recognized as Afro-Arabian. The Nubian of the north Sudan has activity redefined their identity to recognize its roots in ancient

Nubia, a civilization that first flourished along the banks of the Nile round 2,000 years ago. The ruins of impressive, stone temples, churches, and mosques detail the various stages. Yet this social feature of the antiquity appears clearly in the traits of the folktales of the Nubian of the Northern Sudan .

The folktales with all their traits are transferred from mouth to mouth; Mahdi (2006:44) has ensured this point when he says: *the folktale of Wad Elnuware and beautiful Fatima (Fatma Elsamaha) still carried in old Sudanese individuals' minds. The contemporary Sudanese written literature and the verbal one focus on themes and plots and neglect the narrator. There are four pillars for folktales: Narrator, audience, text, and plot .*

Mahdi has linked between the content of the folktales and the place where they are narrated and how the storyteller hides messages for the children in folktale in the following speech:

The folklore has surveyed in Marwi area, particular for area that closes to the river (Elbاهر) it was found out that their stories about the river like Amri area. The mythical tales are distinguished by their characters which are changeable characters. Human being could be changed into fish and vice versa. And also there are

some towns in the depth of the water. One of the aims behind this tale to frighten the children from the river beside other believes that rooted since long time ago.

The folktales of Northern Sudan do not reflect only the deepest aspects of culture, but also major formative of society influences on it. However, a central and often overlooked feature of these stories is the role of women that play as narrators and performers; and the related centrality of female figures within the narrative is little. Therefore, Encyclopedia (2013) declares this in the following lines .

In most of the popular stories, the heroine is the one who has all the action and perfection; she is not just the pretty girl who waits her prince or knight. In fact she is self-sufficient, and it is the handsome and valiant prince who figures as an extra. The heroine is always intelligent, resourceful, wily and at the same time even brutal, but does she save the day and performs the needed tricks to save lives and conquer evil. It is only then that she is rewarded with the handsome or brave prince as her prize. It looks like the perfect revenge of women against a patriarchal society which denies them such roles .

In the intimate context of the home, a whole world world of fantasy and dreams was created by mothers and grandmothers. It is a world in sharp contrast with the prevailing order of the patriarchal society. It does not deny or negate it, but it aims to subvert it and navigate its way through it. While in the real world men controlled everything, in the dream world of stories, women reigned supreme. In this regard, this reflects one strategy for dealing with the social context. “The figures and events of fairytales personify and illustrate inner conflicts, but they suggest how these conflicts may be resolved, and what the next step in the development towards a higher humanity might be” Bettelheim (1991: 5) mentions that.

Sudanese folktales, or ahaji (singular hujwa), have evolved over a long period of time and become a defining feature of the cultural and social scene in wide areas of regions of Sudan. They mirror local traditions and draw from local myths, legends and histories, as well as from scenes of everyday life in villages or towns. Usually narrated to children by older people in the community (mainly grandmothers), they are transmitted orally across generations.

(El-Nour 1997: 19) has commented in this point by saying

An anthology of these stories entitled Al-Ahaji Al Sudaniyya was compiled by Abdulla al-Tayib, a renowned Sudanese Arabic scholar. Al-Tayib, like most of Sudanese people, heard these stories firsthand within the family, and recorded them from memory, supplementing his records by consulting storytellers in different parts of northern Sudan. In 1999 he translated the ahaji into English under the title Folk Stories from the Northern Sudan.

Al-Nour and Salih (2003: 2) shed light in interdictory speech of Al-Tayib's book (Sudanese Folktales) by saying that:

Al-Tayib first wrote these stories from his memory, and then added more details which he has learnt from relatives and other acquaintances. From the first I felt it was important to write down whatever I could remember or be reminded of, or told about, because all of this oral literature would be forgotten completely when new ways of education and entertainment come to take their place .

El-Nour has more addition in Sudanese oral literature particularly the modern one. Contemporary Sudanese literature has consisted of both oral

and written vanities. Long before novel and short stories become known as literary genres. Sudanese literature existed in the form oral stories and narrative poems, most of which were, until recently, transmitted from generation to next. A large number of stories describe the feats of great men and famous battles; relate the lives of heroes of Arab antiquity. Some have religious theme and centre round the good deeds and bravery of well known, as well as local religious and mystics. Conserving the oral literature Nour says :

Most of oral tales are highly embellished and exaggerated, describing the central characters as men of great daring and valor. There are also stories that depict Sudanese society in villages and towns. These later stories that have a secular theme are called Ahaji. They are usually told by older members of community mostly in rural areas where education is limited and the rhythm of daily life is more relaxed. They invariably have happy endings and full of genies and ogres (see- alTaybe) one of the best known Ahagi tales the story of Fatima al-samha (beautiful Fatima)

Haraz has shown that some narratives are related in verse. These include the adventures of the Hamata, who were highly robbers roaming the deserts of the Sudan. Though they were out laws who lived by unlawful

means, the Hambats have been immortalized as colourfully daring and courageous men with their own code of ethics and he says in this point as part of oral literature .

They can be compared to Arsin Lupin or Rabin Hood in the west and the Saalik or outcast poets, pre Islamic Arabian who were out-laws and brigands and who wrote poetry criticizing their own society which ostracized them and male them and make them outcasts. Another type of verse tale belongs to the Madih or (praise) genre. Such type of tale always is exchanged among youth and old people as a matter of adventure .

Such stories (Hambata's stories) are moved from mouth to mouth as a matter of adventure, but not for children but for young boys exactly as African do with their young children; and men are their storyteller. Grandmother with her long time during her life gains a lot of experience which is reflected in her folktales as hidden wisdom, although these folktales are inherited to generation after generation, any grandmother adds her own experience. Al-Shahi (1978:1) states this point when he says that "*... an oral tradition should be described as wisdom. In these stories, an old person (especial grandmother) whose advice is sought is*

often invoked with the formula: Yaajuz, Kalamakyajuz (literary, O old person, what you say is acceptable)". This invocation, by prejudging the acceptability of the old person advice, is an affirmative of respect for the old person's wisdom. Al-shahi has gone further in documenting The Sudanese folktales emphasized the same point saying"

Yet why should these light-hearted children's stories be thought of as bearing a load of wisdom? The beginning of an answer may found in a formula commonly used by the grandmother to introduce to her audience a story or riddle. This formula begins with the word hajjaitkum",

Which may be rendered: 'I shall tell you story," the inheritance of the Arab people and Islamic schemata mixed with customs and religious spirit make the formula of the traditional folktales. As it has been written previously folktales involve the traditions and wisdoms of the communities; this can be noticed in the names of heroes or heroines and the nice traits that relate to heroes. . Alshahi says about this:

Indeed the favourite name of a heroine, Fatima (فاطمة), frequently appears in the form Fatna (فاطنة) which recalled the word Fitna (فطنة) intelligence, 'prudence', 'wisdom', and outwitting of men by is characteristic

theme. On the other hand, the heroes too are often called 'cunning' or 'clever'. Thus, not only do stories such as these serve to introduce children to traditional wisdom, but they also display as a common thematic pattern the multiple interplays for good or ill of communal and individual wisdom .

(Abid:2)

2.4 Characteristics of the storytellers :

Storyteller is the heart of the folktales. When the storyteller speaks, time collapses, and the members of the audience are in the presence of history. It is a time of masks to take place and leads audience live in other time. Reality, the present, is here, but with explosive emotional images giving it a context. It is cited in website: [wwwHup.sub.uni-bamburg.de/lhn/index.php](http://www.Hup.sub.uni-bamburg.de/lhn/index.php).

Storyteller masks the past, making it mysterious, seemingly inaccessible. But it is inaccessible only to one's present intellect; it is always available to one's heart and soul, one's emotions. The storyteller combines the audience's present waking state and its past condition of semi consciousness, and so the

audience walks again in history, joining its forebears.

And history, always more than an academic subject,

becomes for the audience a collapsing of time. History

becomes the audience's memory and a means of

reliving of an indeterminate and deeply obscure past.

Storytelling is a sensory union of image and idea, a process of re-creating the past in terms of the present; the storyteller uses realistic images to describe the present and fantasy images to evoke and embody the substance of a culture's experience of the past. These ancient fantasy images are the culture's heritage and the storyteller's bounty .

The storyteller contains the emotional history of the culture; its most deeply felt yearnings and fears. Therefore, they have the capacity to elicit strong emotional responses from members of audiences. Referring to this it is mentioned that.

During a performance, these envelop contemporary

images—the most unstable parts of the oral tradition,

because they are by their nature always in a state of

flux—and thereby visit the past on the present. One of

the essential cores or pillars which the oral literature

stands on is storyteller. Storytellers carry the sense and

*atmosphere of the oral literature; it is said about this
matte.*

(ibid)

Thereupon, storyteller is the soul of the folktale. The two quotations above focus on storyteller as mask or the medium that embodies the situations of the folktales. Wherewith, storyteller shortens the distance between the audience and folktale.

*It is the task of the storyteller to forge the fantasy
images of the past into masks of the realistic images of
the present, enabling the performer to pitch the present
to the past, to visualize the present within a context of
the past and therefore, in terms of—the past. Flowing
through this potent emotional grid is a variety of ideas
that have the look of antiquity and ancestral sanction.
Story occurs under the mesmerizing influence of
performance—the body of the performer, the music of
her voice, the complex relationship between her and
her audience.*

(idid)

Images that are unlike are juxtaposed, and then the storyteller reveals to the delight and instruction of the members of the audience. The

linkages between them are that render them homologous. In this way the past and the present are blended; ideas are thereby generated, forming a conception of the present. Performance gives the images their context and ensures the audience a ritual experience that bridges past and present and shapes contemporary life.

The above speech emphasizes the storyteller should be a great actor. Because the task of the storyteller not only narrating, but he/ she visualizes the idea of the tales. In other words, the storyteller must have ability to embody the whole characters of the folktale by imitating their sounds and describe the different situations in high quality. All these were happened by grandmothers spontaneously. The following quotation states in encyclopedia (2013) as:

Storytelling is alive, ever in transition, never hardened in time. Stories are not meant to be temporally frozen; they are always responding to contemporary realities, but in a timeless fashion. Storytelling is therefore not a memorized art. The necessity for this continual transformation of the story has to do with the regular fusing of fantasy and images of the real, contemporary world. Performers take images from the present and

wed them to the past, and in that way the past regularly shapes an audience's experience of the present.

Storytellers reveal connections between humans within the world, within a society, within a family emphasizing interdependence and the disaster that occurs when obligations to one's fellows are forsaken. The artist makes the linkages, the storyteller forges the bonds, tying past and present, joining humans to their gods, to their leaders, to their families, to those they love, to their deepest fears and hopes, and to the essential core of their societies and beliefs. Sosyal Bilimler (2008: 24) in the same point says:

(body and voice, or gesture and word), the transmission of the text through the human medium in dialogue with the audience. Traditionally, the oral narrator used voice to narrate a series or sequence of events, whether factual, legendary or fictitious. Theatrical quality was added to the narration by imitation, mimicry, impersonation in order to create verbal imagery .

Narrator created a place, a fictional or theatrical space in which the audience was invited to interact. In terms of language of cultural and symbolic codes, manifest in gestures and words, and drawn from a

common sources like social customs, political or religious practices, both oral narrator and audience engage in dialogue as if they are all part of a theatrical performance. Within the Arabic-Islamic oral tradition, the spectator has characteristically been an active one, as the audience has been accustomed to play certain role in the reception of the narration. Therefore, narrator is considered as a supervision factor in folktale process, because it is the vivid pillar in orality .

2.4.1 The Sudanese storyteller and atmosphere:

Grandparents in general and grandmother in especial has a fundamental role of disseminating inherited art of Sudanese folktale. Furthermore, the word grandmother has brilliant influence on all Sudanese people socially, and psychologically. The best time for narrating folktales is at night, and this can be proved by Alsh-ahi (1997: 54) speech '*night has fallen, but the children are not in bed. They are to be found, both boys and girls, in a group around a grandmother in her house. Among them may be some in their teens and other who can barely walk; but they are more likely to be from six to nine.*' This is a village scene, for in town the traditions is losing its strength, and even as the grandmother tells her stories, they will not find good response as it happens in a village, they are more sophisticated and literate forms.

Because the atmosphere of the village with its natural phenomena like the moon and others give the folktale its spirit. Such social documentation builds strong background for the oral traditions that emphasis the identity of certain nation. Such assumptions invite people to distinguish between the existences of the body of stories on the one hand and their exploitation on the other. With such uncounted folktales due to tribe and direction still there is dominant stories with slight various that called Fatima is beauty as Sha-hi says (21:1997)

The single most widespread story is that of Fatima the Beautiful. There is a fine opening tabeau (stories) on the family land we find Fatima's mother and father, and brother, while she herself has just return, bearing water in a bowl on her head. It is a scene which seems to mark the security and peace of the sedentary life. Regions as well as culture have crucial position in forming folktales .

This is the Sudanese culture with Islamic indictors that appear in manes and other signs during folktales. Fatima in particular carries spiritual indictor inside Sudanese people; it is quite enough that they call Prophet Mohammed (peace be upon him) Abu Fatima (Fatima's Father) as

beloved name to them. That is why they describe Fatima by the best and high qualities among her peers.

In Sudanese culture the concept of the Ahaje (folktales) is plural of Hajwa. It is one image from various folktales in society. There are different types of folktales like heroic stories that are narrated tribes as heroes, beside emotional stories like Tajoj and other and the deed of the saints and for goodness sake. The mentality of the people is changeable from generation to generation so, the legacy of tales should develop due to the time rhythm from generation to generation although they are imaginary tales. Yet the imaginations has played great role in all stories, but still the local mentality believe in them. Most of these tales have traditional beginning such as (ajatekum ma bajatekum, once there was a chief, and so on) and also have usual ends.

According to Alsha-hi (1997:22) Sudanese folktales can be divided into three parts.

1- *There are some story directed to the children, they have simple structure, and simple content. They almost have short length.*

2- *The second type for young boys it has different sorts of audience..it has different types of structures, images, and adventure, love with*

concentrate imagination and abnormal characters. It needs awake to follow them.

3- *The third story for adults (the whole society) the content of such stories takes the wisdom, the life and its conflict beside the case of betraying, sex, and the rights of people as neighbors .*

For understanding the Sudanese folktales, the nature of the population and the source of their culture and the factors that influence on their life in common are put in consideration. And this needs historical survey to find the root of the real culture upon which the folktales based on.

2.5 The component of the population:

Along time ago before Arab immigration to Sudan, north Sudan was dominated by the black race that had component of Egyptian and Libyans ones. Later on, Arab immigrated through Egypt to North Sudan so they made these components of the population of nowadays. The geographical factors can play fatal role to enhance the folktales interpretation. The central location of Sudan made different races from different locations canalized parts of the Sudan such as Egyptian Ancient Kingdom and some black people from the south they all melted together and form the new culture .

The religious, political, and cultural canalization emerged various kingdoms (Nabta, Marawi, and others) all the conflict that held between the pervious made new solid grounds for new melt-culture upon which tales can be leaned. Still there is stream feeds the new culture that makes Sudanese people with unique flavor which is religion. This speech can be supported by K Shiny (5: 1945) *Sudan has already had great inherited civilizations with great culture for thousands years even the society was completely stalled, that is why the ground of the Sudanese society is melted.*

2.6 The local elements of the folktales:

No doubt folktale represents the frame of the society that is involved in. when the superpower or the legend are isolated it will be the real image of the society, it carries the concept of economic, social, and religion. For example people in the north depend completely on the river. So the river plays essential role on their life that is why it is reflexes on their folktales. All their folktales have spirit of the river or agriculture. The characters of the story refer to the legend creatures of the river. As well as western Sudan their geographical location is rich with forest, wild animals and also this appears on their folktales. The clans that appear in the folktales, the small kingdom, and the words like sultan, king, and so

on contain the political system. At the same time the tribalism vanished in the folktale and even no sign for it. Openly or not openly most folktales talk about justice in way or other. War is mentioned between different clans without mention the tribes names .

Hiraze (1999: 34) claims that Islam as religion does not make any influence on Sudanese folktales, vice versa the term before Islam has great hand on the oral tradition (folktales.)

Also Islam is the real religion which is converted by most Sudanese people is not involved in Sudanese folktales in contemporary all the legends which are included in the folktale are against the religion. When religious character (hero) is one of the folktales it represents idea resist the Islam ideology. This mean the religious character has emptied from it content and filled with mythical attitudes.

As it is documented in Sudanese folktales, the narrators are usually women, especially grandmothers. They narrate the folktales to children at their bedtime as means of entertainment during the long and dark evenings and moon nights. Narrating stories in daytime is strongly discouraged and could at times be considered taboo. The narrator would begin the story by reciting, in the colloquial Northern Sudanese dialect, a

semi-poetic formula the meaning of which is completely lost in translation.

Hajjaitkum ma bajjaitkum

Kheiranjanawjakum

Akal ‘ashakumwjara khalakum1

Finnegan (1990:365) talks more about the threading things that face the heroes of the tales to gain his women.

The story is set back a little further from reality by the introduction of some marvelous element in setting, event, or character. The man who goes to win a woman, for instance, may have to undergo a series of far-fetched or even magical tests before he can win her – perhaps sowing and harvesting some crop in a single day, or guessing his beloved’s closely guarded and amazing secret, or avoiding death only through the magical help of animals or spirits. Similarly the cunning of the central character may rest on enchanted powers and lead the listener into some far-away world of fantasy .

The imagination of both teller and audience can move freely and the exploits of the hero become the more romantic and exciting for being enacted against this imaginary background. All the qualities which are mentioned in the previous quotation are available in Sudanese folktales. Every hero should suffer too much to obtain the heroine. Beside this always folktales enhance the position of the women as wise, beautiful, kind, creative, and victory causer .

The folktales of the Western and Northern Sudan can be taken as example; whereas both are performed by the grandmother as well as in, with little slight difference. Folktales rear the children on certain morality and values although the spirit of the legend is burnt in it. Folktales in Western Sudan is like half-cast of Arab traditions that are emerged from Islam and this clearly appears in the heroine and heroes names and other few Arabian traditions; and the ethnic tradition as African race. Further, the folktales of Western Sudan bound with autumn and harvest seasons and the bright moon as main factor. A grandmother is the ideal storyteller and children persistent to get their luck from the time (moon light); meanwhile the teens group themselves away from the atmosphere of the children. They depend on those who are little older to narrate the story of love (like the three knights and the beautiful girl) and that edify people to be brave and generous and elaborate the history of the other tribes.

Whereas, the young people have no specific time for them to stop narration; they sometimes exchange their stories till the dawn, but sometime sleep there. Direct names of tribes aren't mention, but the common name of the clan is so they say (one of the strange clan) as if this clan out of Sudan.

Extremely the folktale examines the historical, cultural, social, political, religious, and linguistic factors that went into the making of modern Sudanese literature. Using postcolonial theory, it explores in some depth Sudanese culture. Identity and self-identification as expressed in and partly shaped by the evolving literature. The written and oral literature is nourished by the two main streams of Arab and African cultures, but was steadily enriched under British occupation by exposure to Western, and principally English, literature and literary criteria as well as by a modern system of education. The study highlights what it claims to be highly distinctive and indeed unique features of Sudanese literature, reflecting the many-sidedness and complexity of its country, itself being a huge melting pot, whose very existence has been severely tested in more recent times. This work endeavors to survey, showcase, and critique modern Sudanese literature emphasizing its diversity and versatility within its cultural and political context and highlighting the various

challenges its translation into another language, in this instance English, poses to translators.

Finally this chapter can be summed up by saying that literature as general is a mirror of people life. In particular the oral literature is a field that makes the norms of the society stretch out the features of the target people through the mouth of the storyteller during the narration. Therefore, this chapter has survived the spot of the oral literature in general passing by the oral tradition of the Arab and African world and the importance of socio-cultural content and its intention to give moral and didactic messages through an orally narrated text. Then the researcher shift to the African oral traditions and the power of the African orality through their written texts (their novels). The researcher has evaluated the role of the performance (storytellers) as important factor that may spoil the folktale or lead it out peacefully to the audience. Culture is the shadow of the oral traditions where their folktales lean peacefully. It is important to first understand times during which small people escorted to folktale creation.

Orality represents an orphan art since man has existed for there was no art of writing. Times passed, the other genres of literature have emerged from the oral literature until it become at the margin of the literature. Sudan as other nation has influenced by this movement.

Therefore, this chapter is going to sum up the whole views of the authors and what is written about Sudanese folktales. It is proved that Sudanese Folktales bond the children with grandmothers and grandfather sometimes. Tales in all parts of Sudan are not the same for many factors as Thompson Stith (1977:5) says "*Tales may differ in subject from place to place, the conditions and purposes of tale telling may change as we move from land to land or from century to century, and yet everywhere it ministers to the same basic social and individual needs.*" so great data are written down discussing the affairs of folktales. Furthermore, Western and Northern Sudanese folktales find intensive care study, so as to pave the way for the coming chapter to compare between Western and Northern Sudanese folktales. The storytellers and the atmosphere that makes good ground for folktales to be recited are put in consideration. Since orality in Sudan is in its way to vanish, people should be aware to document the orality to save their identity through the time.

Chapter Three

Research Methodology

Chapter Three

Researcher Methodology

3.0 Introduction

This chapter shows the research methodology of this thesis. The different locations in one country are present. The geographical area (Northern and Western Sudan) where the study was conducted will be the field of the study. So the study design and samples are described in this chapter. The researcher aims to examine a learning culture that supports the development of the social responsible of oral literature (folktales). The studying of the oral literature depends essentially on its region, the people's basic culture. A culture which generally sets great store by oral word will not be primary value of the spoken form in oral literature. Conversely, society which has values individual of oral communication ability will see narrating fluency as the principal goals.

3.1 Research Design

A quantitative approach was followed. Burns and Grove (1993:777) define quantitative research as a 'formal, objective, systematic process to describe and test relationships and examine cause and effect interactions among variables'. Surveys may be used for descriptive, explanatory and

exploratory research. A descriptive survey design was used. A survey is used to collect original data for describing samples too large to observe directly. A survey obtains information from a sample of folktales by means of storyteller, that is, the people respond to a series of folktales by the storyteller. In this study the information was collected through the samples which are collected by the researcher.

A descriptive survey was selected because it provides an accurate portrayal or account of the characteristics, for example behaviour, values, beliefs, customs and knowledge of a particular group. This design was chosen to meet the objectives of the study, namely to determine the knowledge and views of folktales with regard to social inheritances .

3.2 Checklist

The study was conducted at (Northern and Western Sudan folktales) as target field of the study. These two regions have rich folktales to be studied. The researcher aims at the oldness of the folktales. All the folktales that were used were verbal or written from direct storyteller such as in Abdullah Altayib's book (Sudanese Folktales)

3.3 The Study Sample:

According to Burns and Grove (1993:779), a population (Sudanese folktale samples) is defined as all elements (individuals, objects and events) that meet the sample criteria for inclusion in a study. The study population consisted of all folktales and their living-in societies. A convenient sample of 10 folktales was selected from the two regions. Mouton (1996:132) defines a sample as elements selected with the intention of finding out something about the total samples from which they are taken. A convenient sample consists of subjects included in the study because they happen to be in the right place at the right time. The sample includes 10 folktales from two regions. Available subjects were entered into the study until a sample size of 10 was reached. Subjects who met the sample criteria were identified by the researcher at the Northern and Western region in Sudan. The sample size is 10 folktales five from Northern Sudan and five from Western Sudan .

3.3.1The Sampling Criteria

Subjects included in the sample were selected to meet specific criteria. The folktales had to meet the following criteria to be included in the sample.

They should be:

- very old.
- Not belong to certain author.
- well known in one of the two regions .
- Not refer to specific ages.
- from Sudanese (Western or Northern Sudan) original folktales.

Chapter Four

Data Analysis and Discussion of the Results

Chapter Four

Data Analysis of the Results

4.0 Introduction

Stylistically there is a considerable variation in the folktales of the different parts of Sudan. The geographical locations and the various races of people in Sudan obviously have their own influence on the Sudanese folktales. Northern Sudan and Western Sudan are significant account as common ground or a target field of this study. The researcher has chosen five folktales from Northern Sudan which are (Fatima is Beautiful, Red Cane, Mohammed Arbab and his Dogs, Loolee. O. Loolee, Dove) and five folktales from Western Sudan which are (The King and his Three Sons, the Beast Tribe, HawaNura, Mariam, and Starving) as samples for this study. These ten folktales will be analyzed and interoperated due to the given criteria of chapter two and the objectives of the study.

4.1 Fatima, the Beautiful

Fatima the beautiful (Fatima Elsamha) has blended with all Sudanese mentality for ages as sample of Sudanese identity. She is considered as the common ground for all Sudanese people with its different narration. Fatima is the heroine of the story as stereotype for

Sudanese folktale. This name has Islamic and Arabian reference, that why most of Sudanese people consider this name as it is the name of Prophet Mohammed's (PBUH) daughter (wholly name). That why it is valuables in the most of the Sudanese folktales. Beside this, the phenomena of heroes are always abnormal person which is rooted in the ancient cultures such as Greek and others as supervision.

Due to this, the heroine of this tale is Fatima. She is the most beautiful and the most edifying and suave; above all she was intelligent. All these characteristics qualify Fatima to be abnormal character. The way of describing Fatima belongs to the Arabian culture (she has black long hair, wide eyes, bright teeth and so on). The beauty of Fatima pushes her brother to feel jalousie and thinks that he must marry her, and this agrees with many legends in different parts of this world; and at the same time it is contradictory to Islam and human nature, it is only a fictitious tale! The tow parents felt sympathy with Mohammed because they were afraid to miss him. And this is indicates the community respect males more than female; but Fatima resented and ran away from her family, not only this, but also told the girls that she meets in her way that their families want to marry them all to their brothers. That makes Fatima catches all the threats of the folktale in her hand. And this bases for male authority on the account of the female in the Afro-Arabian culture. Suddenly the idea is

generalized by Fatima's cleverness when she told the girls that their people decided to marry them to their brothers. This idea may suit paganism or other mankind religion, but it is a legend. The reaction of Fatima is realistic and normal. The legend deepens when they reach the old woman who was magician. In both Arab and African people have common ground of the old women as wise or magician, only Fatima who knows this, then she informs her friends. The characteristics of the heroine appeared in Fatima when she leads all her peer girls, not only in this but her cleverness qualifies her to be a heroine as any heroine, distinguished from the rest of the characters. The old woman that they find her in their way is a magician and this has an African and Arab feature. Only Fatima who knows the woman is a magician and warned her other friends not to eat or drink, and they did except one. Not only this, but Fatima was able to convince the magician to get them water, and by this, she gives them chance to escape and it was happened. All the elaboration of these events modifies the traits of the folktales and shows the compatibility of the soul of the folktales with its characters. The coming roles of the heroine qualify her as unique character. So the cleverness of Fatima shows the superpower of the hero as usual in legend stories as one of the most important traits. Therefore, the rest of the girls just follow the heroine (Fatima) and Fatima never fails in her all plans. And Fatima is able to drive them away from the witch. The witch asked

God to put heaps of gold in front of them to make them busy and gives her a chance to catch them, but Fatima knows the trick and told her friend not care about the heaps of gold everyone should take only one piece and carry on their way. This behavior proves that the war between the witch and the heroine not depends only on physical matter the soft power has its place, but the heroine knows how to deal with all the tricks. All the tricks of the witch failed, because Fatima dealt well with them through her cleverness; the witch prayed for god to block their way by setting up river in front of them and traps them. Here, there is a contradictory concept because the idea of witch is an evil idea and the God loves goodness, but he responses for witch and block their way by river. God does not support oppression and the witch never remembers because God is out of her account, but God fulfils her prayer. At the same time God send the crocodile to Fatima with her bright gifted mine employed the chance and made the agreement with crocodile to cross them the river by giving him prey as wage. When the crocodile does it, the witch become a prey and is eaten by the crocodile. The imagination of the folktale builds the conflict of the story very accurately and buries the features of the dogma in the elaboration of the folktale. There upon, Fatima the heroine of the folktale stands as religious symbol with superpower .

The second stage of the story after the girls got rid of witch, they search somewhere to settle. Then they see the shepherds grazing not far from where they stay. They hide in the cave meanwhile Fatima goes to the old man to take permission. The conversation that runs between them shows the challenges that meet Fatima; but these challenges work in her own benefits later. When Fatima found the thorn of the acacia she gets the old skin of the man. The appearance of the shepherd scene uncovers the identity of the folktale as Arabian more than African referring to the type of the animals (camel). The cleverness of the heroine appears when she changes her shapes to old woman, even her choice for the graze that she must work with him is neatly chosen. All these scenes support the intelligent of Fatima and this proves the supervision of the character. By the way or other and after many hard trying the deaf man send a massage for the man (Wad al-Amin) there is something wrong with the old woman, then he follow the old woman from distance and he know the truth of the old woman, soon the news spreads to all villagers then they break out to see (Wad al-Amin) new bride but he refuses. Jealous is the main cause that makes (Wad Al-Amin) thinks to hide Fatima from his people even during the ceremony. All these show holy concept of the beauty. The date has come the people surprised and amazed by the beauty of the Fatima in her ceremony uniform.

The social norms and the systematical design of the geographical location of the target area form the structure of the folktale will be obtain. In this folktale (Fatima is the beautiful). Arab and Islamic features are clearly involved. Camels, ogress, and the common atmosphere of the tale figure out the identity of Islam and Arab. This tale narrated in north and central Sudan, the majority from Arab races and they belong to Arab culture, and all of them are Muslims and sink in Islamic culture. The heroine as common in tales concept is built on superpower and cleverness beside the beauty this is the case with Fatima as a heroine. The theme of this folktale serves the beauty. In addition, makes the goodness holy. Besides that, the folktale shows the innocent of the villagers who are symbolized in the shepherd. And every evil has a bad end; no tolerance will take place between the evil and goodness.

4.2 Red Cane (GasbAhmer)

The structure of the folktales Red Cane (GasbAhmer) carries the features of the central Sudanese culture. Like the most of the Sudanese folktales the setting is a village and ancient time. The heroine of the folktale is quite distinguished from the other people "she is very attractive: she has bright teeth, long hair and good speech". Even the name of her mother rooted on rural culture because (GasbAhmer) is taken from the culture of the farms. Even the name of her daughter (Hijeljel) is

extraneously chosen or arbitrarily taken, because it doesn't carry normal features from the real culture. The idea of superpower character Ogre (Elgool) with his frighten traits refers to the Arab notion. The sequences of the events (plot) of the folktale is well built, but there are some unjustified events like (Gasb Ahmer is kept in her house, without any obvious purpose. So it is arbitrary event as obeying the order of Ogre behind his back. Is it a matter of weakness or faithfulness? Also locking Hijeljel at home is unjustified reason. This kind of arbitrariness is one of folktales feature. Ogres one of the important pillars of the folktale, has great ability to change his appearance from shape to another that means he can shape himself due to the situation and this is the advance threaten that will face the heroine later on. The old woman is considered as assistance hero, because she facilitates the mission of the heroine when she was swallowed: by advising her how to deal with such situation, then she killed ogre. This idea is corresponded with Arab and African notion. The wisdom always belong to the old people particularly old women; and this appear clearly when the old women ask Ogre to wait a moment before he swallow her and then brought salt, red powder of red pepper, and knife and hid them from ogre until she was swallowed then she kill him. Logic stands disable to convince the way of behaving implicitly involves creativity and courage. At last the right hero (knight) has arrived and defeated the superpower Ogre that threat the people and particularly

Hijeljel. Then he married her. The idea of knight is rooted on Arab culture because there are no horses in African environment. The theme of this folktale racing to fix the idea of the beauty and bravery are two faces for one coin. The beautiful girl with her cleverness (heroine) deserves no one to engage with, but the knight. This concept always deepens the position of the femininity in people community of the folktales area. Actually men consider women as divine creatures; in both Arab and African culture .

4.3 Mohammed Arbab and His Dogs

The common atmosphere of this folktale is loaded with Sudanese country side culture. The plot of this folktale has significant events structure well built. The names of the heroes of the tale (Mohammed and Fatima) have reflected the identity of audience and storyteller which is Arabian and Muslims' culture. The storyteller with their cumulative experiments has ability of shifting the audience from scene to scene; without leaving any attention to the audience to feel in gap. Arabian culture smoothly shifts to the African culture when he says "... Mohammed Arbab gets up early and goes to the forest ...". This mystery which is unjustified in folktale leads audience to the forest with the hero, but it doesn't show the audience the purpose of been there; just he goes and stay there for a while. Above all hero lives alone and away from the

people, and way of life agrees with the vastness of the children's imagination. The historical background of the Mohammed's family and his story behind his being away from the people is extremely neglected. Even the name of the heroes is an Islamic name, yet the identity is compatibility Arabian and African identity. Breeding dogs is Afro-Arabian characteristic and proves more provides imaginative situation. It involves rhyme and melody. Therefore, the storyteller should recite these verses in sweet voice.

'O sleeping sister open the door'

Your brother is back and will go out no more"

So the response of his sister is deeds (open the door) not a verse, the appearance of the imaginative characters Ogre (ghoul) is pictured as hideous creature which is esthetically belong to Arab culture." The ogre puts Mohammed and his sister in his dirty mind, then he tried to follow Mohammed in order to Know how Mohammed's sister opens the door. When Ogre fails to imitate the voice of Mohammed, because of his harshness and hardness of his voice; Fatima does not open the door. By these events the storyteller tries to capture the attention of the audience particularly when the storyteller imitates the sound of the Ogre, and when storyteller sings. Since that time Ogre (Zaas) kept close to the house waiting for Mohammed, and he keeps going to the wise man and threats

him to smooth his voice when he fails to imitate Fatima. But the Ogre kept trying to copy Mohammed's voice, but the thing that always makes him failure he broke the condition of the wise man (eating insects). Here the folktale makes the audience working up their mind and rouses their prediction and this promotes the sense of the art. When the Ogre successes to copy the voice of Mohammed properly; the prediction of the coming scene work effectively in the audience's mind and this grows up the sense of literature in the children. Ogre has chosen the wise man to soften his vice not magician so knowledge has power more than magician and this return to Arab culture. Meanwhile, African people depend on tricks in the folktale or superpower of the black magic, Arab relies on wisdom (wise people) and partial on magic as soul of the folktales. This folktale creates curiosity of the audience and pushes them to be sympathy with Fatima destiny. Here the weakness of the woman is a sort of her strength; whereas it prevents her from the bad end. The slyness of Ogre in folktale is always spoiled by the cleverness of the hero or heroine due to the folktale characteristics, meanwhile the prediction here is so difficult. But Mohammed falls in the trap and misunderstands his sister and lastly he got the truth. All these scenes support the line that says folktale develops the imagination of the audience and prepare them to deal perfectly with literature later on .

4.4 Loolee. O. Loolee

The observation that makes the fictional composition of the folktale is quite well as the way of narrating the folktale properly. This folktale performs the eternality and fantasy of the elusive of the step mother. The heroes of this story were called Imran and Nafisa. Their mother died and left them with their father. Not so long father got married a new wife. Then the tragedy of the stepmother (new wife) began when she realizes husband becomes in her hand after she born her own children. Therefore, she starts to deal with them in a bad way. Although of the recommendation of her husband to take care of them and deals with them in a good way, she still doing the opposite. This point defames the stepmother in Amran and Nafisa's eyes, because of the jealous feeling towards the children of the first mother. At the beginning she caught the sight of her husband (the father of her children) by feeding him delicious and fine food, meanwhile gave her step children the bad food boiled corn (balila). And this trait belongs to Arab culture, because it is very normal for African men to have many wives live in one compound and the women accustom themselves on it, and the children of all women live together. On account of this the folktales roots for the evil concept of the step mother. Both Imran and Nafisa got very angry from the worse dealing; Imran insist to tell their father but Nafisa refused this idea,

because she was sure that their father will not listen to them. This behavior enhances the position of the female and ensures that female is more wise than men. On other side, this story reflects the psychological attitudes of the man when he marries a woman; he becomes close to his new wife even more than his children particular when he gets a child and it happened. When Khadra (a new wife) got a child her husband was very happy and then he invited all people round them to show his pleasure. But the step mother exploits this chance and hospitalized all people, and kept them busy. On other hand she sends Imran for forest to get sticks for fire; African taste appears in this speech. After a hard tired day Khadra gave Imran and his sister a pot of hot water full of stone on the fire for them to eat after strangers and guests left the house. Here, a revenge plan is made from the side of the step mother; meanwhile the father becomes a wife follower. The bad treatment pushes them to run away from the house through the forest till they come to the place which is green with a shadow tree and it looks like forest. Such environment is completely an African environment; because Arab environment drought and rough. Then Imran began to hunt and eat what they needed from the meat that he had hunted and then Nafisa puts the rest of the food to dry. Day by day past and they still live peacefully, all of sudden they began to miss the rest of the food that they put it out to dry. The storyteller drives the audience to expect mystery which is going to qualify the hero and heroine

to show their ability to overcome the trouble with excitement. So Imran set a trap for the creature that ate the dry food. He caught an eagle at once he asked his sister to bring him the knife. Here the role of the storyteller becomes unique and full of creativity. The storyteller should sing in a way that attracts the children .

Imran says "Nafisa, Nafisa, bring the knife .I shall take this eagles life".

But the eagle feels terrible and begins to negotiate Imran to release him.

Imran begins to blackmail the eagle by threatening him by death so the eagle says, "don't kill me before I sing one little song." Imran said, "Yes, you may sing one little song before I kill you." Then the eagle sang :

Loolee, Loolee

Come to me.

I am your king: and bring gold and ...

Help to me, Loolee

Here the storyteller should sweet his/her voice and sings merely to capture the audience attention by the tune of the above verses. Imran doesn't satisfy with what Loolee has brought; he keeps asking more and more and the eagle responses every time. The blackmail of Imran shows

the anger of Imran from the eagle and for what extend his revenge control him and this is normal reaction of the oppression that he found. These entire move as matter of singing in other words storyteller must sing and imitates the sound of the eagle and the sound of Imran should be sweet. So the performance of the story depends on the storytellers and they should be creative.

Such complex sociolinguistic situation in Sudan appears as a result of ethnic complexity of the African and Arab is a unique phenomenon. The environment of the Sudan paints its brilliant magic on the face of the Sudanese folktales. Though what is running in this folktale represents the pervious speech. The names (Imran and Nafisa) and the way that they live belongs to Arabian methods, meanwhile the details of the tale are African more than Arabian such as the forest, and hunting, rabbits and the shadow of tree are indicators move in African source rather than Arabian. The atmosphere of the common folktale, the way that it narrates, the storyteller themselves their attitudes is hastate between Arab and Africa. Beside this it gives the audience the sense that "oral literature" is the main civilization for Sudanese people. Lastly it can be said that folktale with its song and all its details determine the harmony between Arab culture and African culture in one common ground implicitly and explicitly.

The end of the story elaborates in how the goodness eradicates the evil. Whatever and however someone grows oppression one day he will harvest it. When Imran asks the eagle to order Loole itself to come loole and it comes with unimaginable beauty, then Imran feels astonished and pay all his attention to Loole. So the eagle pulls himself up and flies catching his Loole. He shakes her dropping all its jewels down. So they become wealthy meanwhile Kadra her situation become miserable lastly the victory is for the poor and oppressed people those who got ill-treat.

4.5 Dove (YaHamamYaDamam)

Addiction of beauty is the nature of the people. This is why a beauty is well spread in almost the whole folktales. The story reveals its soul from the nature. And from the beginning it shows the mythology breath, whereas the story starts by seven boys and their sister live in moor and always leave their sister alone and travel for long time. The unjustified absence of her brothers, besides leaving her in moor without relative illustrates the flavor of the legend. Furthermore, beauty is egging the quality which qualifies the heroine to be main character in myth; not only this but the appearance of Ogre represent Arab spices in folktales. Even the Ogre has pretty girl with Arabian name (Fatima) and she is a good girl, the story join between the beauty and goodness and between evil and hideous creature. The relationship that is established behind the back of

the Ogre illustrates the pure attention between the Fatima and Mariam. The girl who is brought by Fatima's brothers indicates the identity of the Arab, because African people don't get shame by the illegal child. The illegal girl becomes a radical axis in turning the events of the story. The relationship between Fatima and illegal girl is very bad. This relation makes the illegal girl urines in the fire which is burns years and years. And put Mariam in critical position, but Fatima saves her from this position and puts herself in great risk with her father. The extraneous girl (illegal girl) plays elusive role against Mariam when she puts out the fire every time and Fatima brings fire from her mother's house; the result Ogre takes the sheep of Mariam's brother. The way that brothers kill the Ogre likes mysterious for the Ogre will not be killed if he is hit twice by sword and he says this to Mariam's brother (hit me twice); but he knows this and he does not response to him. This event has made Fatima turn her role turn suddenly form kind to unkind girl because of her father also she knows her father is hideous person and rude. All this has Arabian indicators more than African indicator especially the word caravans (group of people go together with camels) only used in Arabian culture. The change of Mariam's brother into cows is exists in African culture. The loyalty of Fatima towards her brother makes her refuses everyone asks her hand unless he cares for her cows. She is reworded by Sultan (always beauty reworded by power) this supports the concept of the value

of the beauty. But the evil that comes from the adopted girl follows Mariam wherever she goes. The way that Ogre's daughter changes Mariam and her brothers has magic flavor so it belong to African more than Arabian. Storyteller has an effective way in the coming part of the story, because it depends on the tune of the word when the boy sing for dove and the doves reply in specific tune. The observation of Sultan has change Mariam. So sultan considered as second hero because he enables Mariam to get rid of the Ogre's daughter and turns her brothers into men again. Fatima is divine name for Sudanese people dogma because she is the daughter of prophet peace be upon him, but in this story represent the evil face this proves that folktales are away from the dogma. Although Fatima has vague role by loving Mariam from one side and having strong desire to revenge for her father; is classified as a bad girl. Also the beauty and the goodness win the competition.

4.6 The king and his three sons:

The beginning of this folktale reflects Arabian face that represents in word King; because the equivalent African word for word "King" is Sultan, Muck. King is one of the superstition creatures in the olden days of Arab. The folktale sets a mystery that leads the hero to decode it. The mystery itself carries an Arabian feature which is "apple tree" that deadly wrong to be thought as a part of African features. The competition of the

three sons of the king to find out the doer of the action (the one who picks the apple from the tree as soon as it gets ripe) and they fail, but the youngest one succeeds to catch the one who is used to take the apple, when he wounds him with an arrow. The word arrow as a kind of weapons has both Arabian and African indicator. In the morning when the king and his sons follow the blood of the Ogre leads them to the well the two elder brothers fail to go down the well for searching Ogre, but the youngest prince succeeds. The concept of making always the youngest person whatever and whoever he is; is a winner or a hero. This phenomena belongs to Arab culture and it considers as one of its traits. The surprise of the youngest prince by the marvelous balance and a charming girl under the ground (in a well) put the hero in new experience. This entire scene suits Arab imagination, due to their experience other cultures round them. It can be said culture pushes the audience to reveal their identity from the oral cultures by visualizing what they hear according to their imagination. Meanwhile beautiful girl is a common ground of folktale as general. The youngest prince didn't elude from the girl but he left his goal and attended to help the girl, she told him that when the eyes of Ogre are wide open that means he is asleep when they are shut that means he is awake. The folktale depends on contradictory actions as a means of driving attention of the audience; so many criteria

spread in story are Arabian origin such as sword and Ogre. The dialogue that ran between Ogre and the hero when he cut his head and Ogre said:

My head is not one

Fixing up the concept of having seven heads for Ogre and at the same time the hero of the folktale has seven swords to damage the Ogre life has spirit of the legend. The hero is put in eddies of serious experiments in one after another, such as a dilemma of leaving him in the well from his brothers and so on. But still the master key of the victory in the hero's hand (the box of the girl). On other hand, the conflict of the brothers for sake of the girl, enhance the place of the woman in Sudanese societies. This sign of the power of the beauty destroys the holy link of the brotherhood and reflect the mentality of the people as obsession of beauty. The brothers legalize their selfishness by taking the woman and make competition among themselves neglecting their brother. Meanwhile their brother with his supervision hero mentality went down the well then he found a big town there under the ground and it was very marvelous, but there was a beautiful girl crying under the big tree. There is abnormal message to make the audience pay attention particularly with the children because they love their imagination to be expanded, because imagination satisfy their needs of unsatisfying and upsetting positions; so the audience view the images of the this town and feel sympathy with the beautiful

lady. So the prediction will get messy, because the hero should marry the beautiful girl in story, and now there are two beautiful girls; then which one will be the hero's wife? The way that the hero is used in solving the problem (by killing the crocodile) carries features of African adventure and deepens the idea of superpower of the hero in the audience's eyes. When the second beautiful woman appears in the story; the intellectuality of the audience links between the beauty of the ladies and the hero. In account of that, the two ladies will divide the audience to those who support the first lady as a wife of the hero and who support the second one as hero's wife. The two beautiful women and one hero is the puzzle of the audience. As the feel of the interaction of the folktale grow more the concept of the beauty root inside audience (children). Then always audience bond between beauty and hero. The hero is examined for the third time by the snake that wants to eat the children of the huge bird, and the hero successes by killing the snake. The snake causes the hero's saving; beside the assistance of the girl's father (the girl that the night saves her life). The storyteller practices essential role for motivating the audience to be stuck to the story. This can be made by the way of storyteller act, voices, mime, and all nonverbal communication method. The legend of youngest hero as Arab concept appears as an ideal hero at the last moment of competition holding the box which the girl gave him. The box qualifies him to be a winner of competition. He is the one that

possesses the happy end of the story. The end of the folktale returns the smile to the audience and satisfies their imagination.

4.7 The tribe that turns into beast:

Educational image of Sudanese western people which is embodied in the introductory part of the folktale Elkhawla (place where people study Quran) is mixed with common African concept of the common people that some tribes have ability to change into beast. The response of the people who marry their daughter to student that has just come to read Quran knowing nothing about him is very marvelous. These features of treating have many indicators. It shows the tolerance of people there without knowing who his relatives are and they agree. The abnormality and the strange point appear after the man and his wife moved to the land of the man's people. When the girl discovers the reality of her husband, she acts immediately against her husband. Here the African mythology works out and eliminates the rationality. Arab customs and African tradition are melted in great harmony and produce new identity in this folktale. The mother is surprised when she observes the wildness of her child sinking his nails on his aunt back to suck her blood. The woman realized that this boy is useless and they must get out of this place safely. Then she scarify with the baby and his father, because the whole tribe has traits of beast. This is a pure African concept. The dilemma is how can

she gets out of this place. She rides the first camel after she folds her sister with a grass. She reveals this from her nature that she must justify her riding camel that is why she sings:

I am going to grow

Grow gourd

Gourd to drink water

So storyteller must sing these phrases in sweet voice. In addition there is some words look like African words. Camel is original from Arab culture; camel does not exist in African nature. When she is asked by people about the thing that she carry? She sings and says .

I carry the food of the camel

To eat and eat in street

This piece of story shows the late surprise of the folktale, because there is not any feature of the folktale almost in the middle. On other hand, the African spirit creeps and becomes still in the story. African dogma believes in various gods as result believes abnormal tribes. So the idea of the tribe that is changed into beast is absolutely African. Therefore, the African voices in folktale stand out with great harmony with Arabian voice that embodied in Islamic concept as it appears at the beginning. Further, there is contradictory between the African concept and Islamic

one. The Appearance of the old woman as guide to the heroine (heroine assistance) has mixed identity, because both Arab and African depends on women as heroine in their folktales. In other words the old woman is the main pillar that makes the tale progress in both African and Arabian culture. Particularly African people extremely believe in the old people experience even after their death they consult their souls about their own future affairs the novel of Achadi (Things Fall Apart) is a witness for this phenomena. By the help of the old woman the heroine is able to get rid of every obstacle that meets her in her way and the old woman keeping egging her to go forward. Hence the supervision appears when the old woman throws the thorn and it changes the area between her and the tribe into a forest of thorn but they are able to get rid of it then the heroine use the second weapon which is egg. When the heroine uses the egg it changes to deep river so some sink and others run back home. Although the folktale has started by Khalowa and shows Islamic attitude still it carries traits of paganism and this proves the universality of the folktales. it is quite clear the harmony of the magic which is mentioned implicitly in egg, thorn, and river which is African, and wise woman which is openly mention to represent the wisdom and knowledge equivalent power of magic in Arab identity. In account to, the folktale has obtained all the conditions of the Arab and African folktales with great harmony .

4.9 HawaNura

Human beings obsess with beauty that is why beauty figures out itself as a basic need for the folktales. Here as other tales the line of beauty of the heroine acts out tides the events of the story. The name itself (Nura) is great indictor for beauty there upon the heroine stands out and makes all the youths of that area like to marry her. The competition is so hot among the youth, but her request is so great the feather of a bird called Um Bialo (it is imaginary bird its feathers like gold) is her dowry, every one set on to get it, death is his destiny. This piece of story strengthens the imagination of the children rear in them the value of the beauty. It has feature of the international folktale; whereas, the name that it carry involves culture of whole region (Western Sudan). On other side, the folktale stick the reword of the beauty should be by supervision man, it does not deserve ordinary man. Thus, the hero of the folktale is a great man, very brave and gentle but his relative disagree with him because the idea of marriage not exist in him. This is an introductory speech to prepare the audience to make their imagination vast and realized the dimension of the beauty that changes the idea of the hero towards marriage. His relative are elated when they hear that Nur lastly will marriage but they got upset when they realize that his bride is Nura and they know most of the youth lost their life because of Nura. The

challenge of the hero edifies the soul of the audience and prepares the sense of the audience to feel sympathy with hero and this help the audience to develop their literary sense. Therefore, self-confidence of the hero when he tells his tribe only to give him the sword of the tribe which is inherited by his ancestors one after another for getting the feather of the bird. Here the tribe is named by word tribe without mentioning its proper name this ensures that the concept of segregation is not existed in their minds. The influence of Arab on this story is extremely recognized in the word sword and other Arabian features. When the hero set out in his journey the folktale activates the supervision power; the hero walks on the skeleton of the pervious people until he reach the place where the bird live sinning in loud voice. Here the narrator imitates the sound if the hero while he is singing it is a part partial of the folktale for attracting the audience. Even the bird admires the sound of the hero and comes to hear the sound of the singer. Then Nur exploit this chance and asks the bird to give him feather. The bird put the hero in a test when it ask him to bring her a life dear and he successes in his task; upon this the bird gives him feather that leads the Nur to marry Nura and leave happily ever after. This sort of folktales rears and encourages the value of the beauty and the value of the girls in man's eyes.

4.9 Mariam

This folktale targets the beauty as a core of the basic factor of the story. The name of the title carries the Islamic identity because this name (Mariam) is Arabian with religious reference; since Western Sudan has melt-races so the name is counted as Islamic name. The beginning of the folktale calls the imagination of the audience to the image of youth competence of getting married of the marvelous girl. But she is not married, because her condition to marry any one is so hard (protect the coffin of her mother in her grave) because there is Ogre eats any new dead body. Great challenge has faced the youth villagers and her mother still alive. Hence, the first exam for any competitor who wants her should be patient till the death of her mother, beside the original competition of the Ogre. This impression of this story is the Arabian impression because of the whole features of the folktale. When her mother died after long time all the youth from all the surrounding clan creep to win Mariam; this matter of exaggeration draws the attention of the audience and activates their prediction for the coming scene. The appearance of the Ogre puts the end of the competition on account of whole youth separation, an older brother of the hero runs away after he gives his youngest brave brother his golden spear. Nevertheless, the man depends on his mind more than his power when he climbs up the tree to be unseen by the Ogre, and he

successes to protect Mariam mother from the Ogre by throwing many spears including the golden spear and the ogre runs away. The folktale has derived the audience for the weapon of cleverness more than physical power. The envious has appeared on the behavior of the brotherhood relationship when Mariam agrees to marry the young boy after he protect her mother; while his brother put condition for his youngest brother to complete his marriage he should give him back his golden spear. Here the Arab impression implicitly involves by qualifying the youngest brother as a real hero. The story proves that always the one who his star is bright must face enemy even his relatives or brother. The young man pictures his life in a plant, when he tells his lover when the plant dies that means he will die too otherwise he is still a life. This message for some extend looks like Greeks message. When the young man follows the blood of the ogre and gets in the Ogre's house. The contrastive thing happens Ogre's wife is human and protects the young man from her husband and children, because he is human being. Not only has this but she helps him to find the golden spear, besides giving him a gift. When young man gets back again to his lover, still his brother feels jealous. He pretends to apologize for his brother but his aim to open the gift and the stars fly higher and higher. The young man feds up and ask his brother to bring him back his star. Since that time the man call his all relative to climb one another to reach the star but suddenly they fell down and make the sound

of the sunder. This view is unjustified what bring women to Ogre and how she helps him not only inside the Ogre's house but even out of the house there in his marriage ceremony. The strong African impression stands out clearly by the concept of the sunder interpretation, because most of African folktales all move round the phenomena of the nature interpretation. This folktale involves in its whole interpretation the values of scarifying, love, beauty and self-dependency. All this values are reared and fixed in the subconscious of the children with sweet taste.

1.10 Famine

This tale shows the greatness of the women and represents woman as backbone of the family and society. This tale pictures the image of the father as additional unwanted character. During the hard days of the starving the woman did her best to feed her seven children. The man always plays a negative role and represents a source of worries for the woman. The woman struggle with her cleverness for sake of her children and the man stands against her and always woman is a victim. Her cleverness is the entrance of the legend to the tale and makes supervision part of a folktale. Making friendship with wild animals and particular wild hens with nice tails and their feathers are so beautiful. This view of wild hens leaves African impression on the folktale. Meanwhile the man always play negative role and destroy the effort of the wife. Whereas the

position of the man decreases, the woman increases her position. Always the man is main cause that makes his wife misses the wild hens and as a result they miss hens as food when he follows her and attacks the hens. The man does not look at any substitution, but he rubs all responsibilities from his shoulders; he is like status. The mother tries hard at last she finds a house of Ogre full of all type of food. This point appears the wickedness of the man when he follows his wife. He feels with ecstasy when he finds the food all these events shows the weakness and mess of the man besides the vulgar behaviors that he belongs and he does not follow the speech of his wife, because she is a woman and woman should not be followed whatever she is according to the culture of western people, beside he is surprise with the food that he finds. His silly behavior lead him to the great risk without his wife he will pay his life and the whole family a price. Even after he falls in the Ogre trap he is ready to scarify with his whole family to maintain his life for the third times his wife safes his life. The position of the man is very shameful and humiliated and put the man as a passive person. When the wife with her all family places themselves under the ground the husband scandalize them, but the wife has turned the position to her own benefit when she exploit the chance and get rid of Ogre and the wild animals when she takes off the head of the ostrich .

Definitely the role of the woman in this folktale carries many various messages to the societies which are embodied in the audience (children). The contradictory image of the woman is active in people's memory and vice versa the image of the man. It looks like a matter of revenge that controls the mentality of woman, because men weaken them. On other hand, this folktale is loaded with African impressions as well as Arab.

This chapter targets to investigate the different sorts of the Sudanese folktales interpretation through the analysis of the folktales to achieve the objectives of this study. The samples of this study are ten Sudanese folktales. Five folktales from Northern Sudan are chosen because they carry the whole implicit features of the society as well as five from Western Sudan. Then they are analyzed due the objectives of the study. This chapter aims to eradicate the idea of the Sudanese folktales with its multi-ethnic and various geographical locations.

Chapter five

Recommendations and Suggestions for Farther Research

Chapter Five

Conclusions

5.0 Introduction

Orality is a real distinguished feature of human beings as social creatures, because it is spontaneous art and it is origin of the literature. Yet the ancient people interacted according to the inheritance of their ancestors; oral traditions should be taken seriously as human values. Therefore, folktales are considered the first type of literature which is generated from the lack of knowledge or the ignorance of human beings and their trying to justify the natural phenomena around them. In addition these folktales definitely carry the attitudes of the people during that time. They were too eager to know the reasons of their existence and to understand their environment to control it; so they invented legends with that ancient mentality, and then generated legendary folktales. The absence of records of the ancient Sudanese folktales paves the way for them to vanish. But their study in addition to oral literature can provide insights into past social, political and economic organizations, ideas and behaviours, customs and habits and cultural pattern current in certain places and certain times. This study aims at finding out the influence of vanishing voices of the folktales in the Sudanese culture on the recent

offspring. The study is built upon five folktales from Western Sudan and five folktales from Northern Sudan as field samples.

The values, attitudes, and morality that pass from the ancestors to the offspring through folktales influence them positively, form their identity and give them their own flavor as unique generations. On the other hand the absence of these folktales affects negatively the offspring and makes their lives messy with faint and hesitant images.

5.1 The Themes and the Characters of Sudanese Folktales

The themes of all the folktales in the study show the conflict between evil and goodness and at the end victory company with goodness. On other hand evil is embodied in hideous ogre meanwhile goodness is embodied in beauty such as beautiful girl or a brave knight (the hero or heroine).Folktales rear inside the audience (children) the value of beauty by relating beauty to goodness and bravery; always the heroine is beautiful or the brave hero marries at end the most beautiful woman. On other hand, folktales link between hideousness and evil, ogres and any character against justice is a hideous creature. So it builds up in the audience's minds the value of the goodness and horrible picture of the evil and bad habits.

5.2 Thesis Summary

Oral traditions represent the identity of the people; it rises and falls due to the literacy of the society. Therefore, this study has surveyed in orality in general then limits itself in Sudanese orality and particularly on folktales. It aims to find out the influence of the folktales on offspring attitudes and discipline within geographical locations and ethnical variety. Northern and Western Sudanese folktales are considered to be the actual field of the study. The international folktales beside Arabic and African folktale are put in consideration to build the common ground upon which Sudanese folktales are measured and classified. The thesis is analytic and qualitative aims to reach the vanish voices of Sudanese folktales and to what extent it may effect positively or negative on offspring. Then the researcher has discussed the target samples and reached at the following findings..

5.3 The findings of the Study

- Maternal community is intensively involved in the folktales which are contradictory to the real situation; meanwhile in reality the society is paternal society. Thus the oppression that lies on women from men due to the customs and traditions makes women loaded the folktale with superpower of the women upon the man as a matter of revenge. This

appears in woman's role as a wise, she has more patient than man and so on as it happens in starving folktale .

- Since folktales represent the identity of people, the absence of folktales effect negative of on Sudanese identity. Now the modern mass media have caught the sight of the offspring and the life style has change so the folktale almost vanished. Thus the identity of offspring started to disappear and the children ignore the Sudanese customs and traditions, in other words they do not know their identity.
- Folktales with the marvelous narration help the children to interpret literature simply. So the storyteller represent the backbone of the folktales, because the storyteller sculpture the images of the folktale characters insight the offspring's minds by acting , and embodies the whole characters in the folktale beside this storyteller describe the setting of the folktale in proper way .
- Grandmothers and sometime mothers always act the role of the storytellers for their close relationship with offspring therefore they put their breath in them. That is why most of the folktales attitudes are womanish.
- The different location and the ethnic background have obvious influence on the folktales. The themes of the folktales almost the same

between the different geographical locations of folktales, but at the same time the nature of every part put its flavor on it. Otherwise the ethnic feature leaves its spices on it.

- The message which is carried in the folktales' characters leaves great impact that can dig hard in the offspring's minds and fixes the ancestors' attitudes; and carves the values of the ancestors and fix their images in their minds.

5.4 Further study

This study did not cover all the details of the Sudanese folktales. Still there are some distance are not covered. The modern atmosphere of families has completely changed from the past. Satellites and modern mass media fill the spaces of the house and take the place of the storyteller. There upon, the storyteller should be visualized and reach the children through their modern means. So for the one that want to carry on in this field it is better to find how can these folktales be modernized or dramatized to reach the modern offspring to make them know their identity.

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