



Sudan University of Science and Technology

College of Graduate Studies

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Exploring the Use of Folklore in Modern African Literature

(With Special Reference to the Wedding of Zein and Things Fall Apart)

استكشاف استخدام التراث في الأدب الأفريقي الحديث

(روايتي عرس الزين والأشياء تتداعي)

***A Thesis Submitted in Fulfillment of the Requirements for the
Master degree in English Language (Literature)***

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“Whenever an old man dies, an undiscovered library is burned.”

- Famous African novelist Amadou Hampate Ba -

Dedication

**To the soul of my beloved mother and Father, to my
dearest Family, my brothers, my sister.**

Acknowledgments

All praise is due to Allah the Almighty for empowering me to conduct this academic task, gratitude is also due to Sudan University of Science and Technology "College of Languages" also my appreciation is extended to Dr. Wigdan Yagoub M. Sherif for her continuous supervision and useful advice, also I am indebted to Dr. Mahmoud Ali Ahmed and Dr. Hillary Marino for their valuable help and advice during MA course, I have shared the excitement of African literature with many people since I read Al-tayeb salih's the Wedding of Zein and Chinua Achebe's Things Fall Apart are colleagues and friends who have shared and shaped my interest and opinions on African literature over the years, to them I owe a special debt of gratitude and friendship.

ABSTRACT

The study aimed to analyze the use of folklore in the African novels. The researcher chose two of the most distinguished novels of African novels, (Things Fall Apart) by Chinua Achebe and (The Wedding of Zein) by Al-Tayeb Salih, to analyze the depth of such novel the researcher gave light and clarified the dialectical relationship between literature and folklore and explored the aesthetic and cognitive relationship in the use of folklore in the novel as literary tool that adds an aesthetic and cognitive depth to the literary text, as a tool to help in analyze the answered one of the critical questions: What is heritage, which confronts intellectual and cognitive systems with their different components and philosophical and social references, because this question has become connected and interacting with the question of contemporary and modernity. Heritage has become a reference value for nations. Therefore, we find him a lot of definitions. In this research, the researcher tried to review them all. It can be extracted from it with a general definition as follows, It all that is transmitted of customs, traditions, sciences, etiquette and the like, from one generation to the next. It includes all arts and traditions, such as poetry, singing, music, dance, stories, tales, legends, beliefs and proverbs that are carried on by the common people, the customs and traditions practiced by the community in its joys and sorrows, so that the researcher recommended and emphasized the importance of including the study of folklore as one of the branches of literature, whose mission is to preserve the people's national spirit, an aesthetic store of the inherited values and ideals of peoples, and an aesthetic bearer of oral and written culture.

مستخلص البحث

هدفت الدراسة إلى تحليل استخدام الفلكلور في الروايات الأفريقية. اختار الباحث اثنتين من أكثر الروايات الإفريقية تميزاً وهما (الاشياء تتداعى) لشينوا أتشيبي و (عرس الزين) للطيب صالح لتحليل عمق هذه الروايات سلط الباحث الضوء عليها ووضح العلاقة الديالكتيكية. بين الأدب والفلكلور واستكشاف العلاقة الجمالية والمعرفية في استخدام الفولكلور في الرواية كأداة أدبية تضيف عمقاً جمالياً ومعرفياً للنص الأدبي، كأدوات تساعد في تحليل الإجابة لأحد أهم أسئلة النقد الأدبي ماهية الفلكلور التي واجهت النظم الفكرية والمعرفية بمكوناتها المختلفة ومراجعتها الفلسفية والاجتماعية والجمالية، لأن هذا السؤال أصبح مرتبطاً ومتفاعلاً مع مسألة المعاصرة والحداثة. أصبح التراث قيمة مرجعية للأمم. لذلك نجد له الكثير من التعريفات. في هذا البحث حاول الباحث مراجعتها كلها. ويمكن استخراج منه بتعريف عام كالتالي: كل ما يتناقل من عادات وتقاليد وعلوم وآداب ونحوها من جيل إلى جيل. ويشمل جميع الفنون والتقاليد مثل الشعر والغناء والموسيقى والرقص والقصص والحكايات والأساطير والمعتقدات والأمثال التي يحملها عامة الناس. العادات والتقاليد التي يمارسها المجتمع في أفراحه وأحزانه، أوصي الباحث وشدد على أهمية إدراج دراسة الفولكلور كأحد فروع الأدب، ومهمتها الحفاظ على الروح الوطنية للشعب، وهو مخزن جمالي للأدب. القيم والمثل الموروثة للشعوب، وحامل جمالي للثقافة الشفوية والمكتوبة.

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CHAPTER ONE
INTRODUCTION

CHAPTER ONE

Introduction

1.0 Background of the study:

Folklore includes all forms of prose narrative, written or oral, which has come down through the years; it may be folk songs, folktales, riddles, proverbs, legend, myths, ritual texts, curative chants, fables, genealogies, historical narratives.

Many creative discovering the use of folklore established proper understanding of Africa and African literature, it made useful resources for placing an authentic African stamp on writings and it will help in saving and reconstruction of the traditional life and national identity of African and the devices to transmitted cultural materials from one generation to another.

Also beside all above, folklore use to make reading pleasurable as tool of entertainment. The study shows that by exploring the two African novelists Tayeb Salih and Chinua Achebe in their works (*The Wedding of Zein*) and (*Things Fall Apart*) respectively show that the two authors adopted nearly the same style in using the folklore materials to enrich their narrative.

The two authors' employs that in their novels relationships between men and women in rural cultures and traditionally rich reservoir of folklore, religious and family values in their villages.

The Wedding of Zein is published in (1969), it is one of the Tayeb Salih's novels which is greatly influenced by the experience of communal village life of north of Sudan which centers on the people and their relationships.

The central of Tayeb's writings is the fact that the backbone of all his works was and is the Sudanese village. He describes events that are characteristic of the Sudanese village, its customs and traditions and the legends and folk beliefs current among its inhabitants.

This novella *the Wedding of Zein* translated from Arabic to English by Denys Johnson- Davies.

Things Fall Apart (TFA) in 1958. Achebe wrote TFA in response to European novels that depicted Africans as savages who needed to be enlightened by the Europeans. Achebe presents to the reader his people's history with both strengths by describing for example: Igbo festivals, the worship of their gods and the practices in their ritual ceremonies, their rich culture and other social practices.

1.1 Statement of the Study:

The researcher observed that novelists who write about their own local folklore in a English language have chance to distinguish their works because they gave other people different culture and experience so that their writings seems to be directed in some ways by a desire for their national pride to preserve it. Thus, this study tries to explore the using of folklore by the authors of the two novels the Wedding of Zien and the Things Fall Apart, The researcher intends to provide the interested readers with the types and the benefits of using folklore in the two novels.

1.2 Questions of the Study:

This research is supposed to highlight and answer the following questions.

- 1- What are the types of folklore that used by Al-Tayeb Salih and Chinua Achebe in their novels?
- 2- Why do these writers use the folklore as tools in their novels?
- 3- What are the joint points between the Things Fall Apart and the Wedding of Zein?

1.3 The Hypotheses of the Study:

A- The two novels include great varieties of folklore emerged through the course of their events such as legend, myths, ritual text, chants, historical narratives and mainly proverbs.

B- The novelists smarten their novels by folklore for both culture preservation and entertainment.

C- The semi-face between the two novels are the similarity of the settings of events, the local people, the type of the language and used of traditions and customs.

1.4 Objectives of the Study:

The general objectives of this study:

- 1- To elaborate and highlight in details specific aspects of Wedding of Zein and Things Fall Apart which have made them favorites texts of not only readers all over the world but also of critics , translators and teachers of literature.
- 2- To explore the use of simple structures that are a characteristic of the oral style of narration makeup the style of The Wedding of Zein and Things Fall Apart.
- 3- To investigate and interpret the genuine of African literature through the lens of Salih and Achebe.

1.5 Significance of the study:

An elaborate and investigation that use of folklore materials as core of the novels. (The Wedding of Zein), (The Things Fall Apart).

The researcher spotlight on the African folklore as national identity that need to be featured in literature.

1.6 Methodology of the study:

This research largely uses an overall descriptive analytical and comparative method, the data sources of the researcher are the novels of writers and some critic's point of views.

1.7 Limits of the Study:

The study will be limited to the analysis of folklore materials in the two novels The Wedding of Zein and Things Fall Apart. In addition, to check their validity as standard tools to be used in literature of modern times.

CHAPTER TWO
LITERRATURE REVIEW AND PREVIOUS STUDIES

CHAPTER TWO

LITERATURE REVIEW AND PREVIOUS STUDIES

2.0 Introduction:

In this chapter, researcher defines the term "folklore" and explains how folklore can be used as literary device, describes the nature of folklore as the important to understanding of cultural system in general, we may observe that it is especially significant in Africa, where it is reported to play an extreme and highly valued role in communication and some previous and related studies are also presented in this chapter.

2.1 Various Definition of Folklore:

Since its creation in 1846 by William Thoms, the definition of the term "folklore" has, as Dundes (1965: 1) puts it, been subject to a great deal of discussion. According to him, some definitions concern the definition of 'lore', that is the material of folklore and others concern the folk, that is the people who produce the lore. For Dundes (1965: 1), the most common criterion used to define folklore is the means by which it is transmitted.

Basically, most people who define folklore say that it is an oral tradition. However, even this criterion is not satisfactory for three reasons put forward by Dundes (1965: 1-2). First, in a culture without writing, almost everything passed on orally and the question is to know whether all that is transmitted orally, for instance language, hunting techniques and so on, is part of folklore. Second, in a society with writing, some forms of folklore, like autograph-book verse, book marginalia, epitaphs, and traditional letters, almost all passed on by writing, but still these considered as part of folklore. Finally, the third reason is that some

forms of folklore, folk dance for instance, transmitted by means of body movements.

Other authors who attempted to define folklore came up with the following definitions, all cited in Boswell and Reaver (1962:11):

For MacEdward Leach,

Folklore is the generic term to designate the customs, beliefs, traditions, tales, magical practices, proverbs, songs, etc.; in short the accumulated knowledge of a homogeneous unsophisticated people.

According to Richard A. Waterman,

Folklore is that art form, comprising various types of stories, proverbs, sayings, spells, songs, incantations, and other formulas, which employs spoken language as its medium.

In Aurelio N. Espinosa's terms, Folklore, or popular knowledge, is the accumulated store of what humanity has experienced, learned, and practiced across the ages as popular and traditional knowledge, as distinguished from so-called scientific knowledge.

Dundes (1965: 3) also provides another definition of folklore consisting of an itemized list of the forms of folklore and I think this could help us understand what really referred to when one talks of folklore.

According to Dundes, folklore includes myths, legends, folktales, jokes, proverbs, riddles, chants, charms, blessings, curses, oaths, insults, retorts, taunts, teases, toasts, tongue-twisters, and greeting and leave-taking formulas. It also includes folk costume, folk dance, folk drama, (and mime), folk art, folk belief (or superstition), folk medicine, folk instrumental music (e.g., fiddle tunes), folksongs (e.g., lullabies, ballads), folk speech (e.g., slang), folk similes (e.g., as blind as a bat), folk metaphors (e.g., to paint the town red), and names (e.g., nicknames and place names) ... oral epics, autograph-book verse, epitaphs, latrinalia (writings on the walls of public bathrooms), limericks, ball- bouncing rhymes, jump-rope rhymes, finger and toe rhymes, dandling rhymes (to bounce the children on the knee), counting-out rhymes (to determine who will be « it » in games), and nursery

rhymes. games; gestures; symbols; prayers (e.g. graces); practical jokes; folk etymologies; food recipes; quilt and embroidery designs; house, barn and fence types; street vendor's cries; and even traditional conventional sounds used to summon animals to give them commands; ... mnemonic devices (e.g. the name Roy G. Biv to remember the colors of the spectrum in order), envelope sealers (e.g. SWAK– Sealed With A Kiss), and the traditional comments made after body emissions (e.g., after burps and sneezes), ... festivals and special day (or holiday) customs (e.g., Christmas, Halloween, and birthday).

As can be seen, the above definitions have many features in common. By combining them, I can define folklore as the set of customs, beliefs, traditions and all types of folk literature (myths, legends tales, poems, proverbs, sayings, spells, etc) and experiences passed on from one generation of a folk, defined by Dundes (1965: 2) as 'any group of people whatsoever who share one common factor', to another either through oral tradition or through imitation.

2.2 Classification of folklore:

According to Dorson (1972: 2), folklore can divide into four categories. These are termed the oral literature, the material culture, the social folk custom and the performing folk arts. Each of these in turn, divided into different subdivisions. The first category, the oral literature, is composed of folk narrative, folk song or folk poetry, with their subclasses. Folk narrative consists, for instance, of myths, legends, folk tales, proverbs, and riddles and so on, most of which are genres that are, as according to Dorson (1972:2), passed down from generation to generation orally and without known authorship. Folk poetry consists of different kinds of poems including narrative folk poetry, folk epics and so forth. The second category, namely the material culture, 'responds to techniques, skills, recipes, and formulas transmitted across the generations and subject to the same forces of conservative tradition and individual variation as verbal art' (Dorson, 1972:2).

This is concerned, for instance, with how societies build their homes, make their clothes, prepare their food, farm and fish and do all their other everyday activities. It is concerned in brief with the society's craft arts. With regard to the third category, that is the social folk custom, it relates to community and family observances in connection with villages, households, churches, holidays, rites of

passage such as those performed at different occasions like birth, initiation, marriage, death and so on. It includes the customs and beliefs of a given folk. Finally, the fourth category that of performing folk arts includes genres like folk music, folk dance and drama.

2.3 General functions of folklore:

Dundes (1965: 279-298) discusses four main functions of folklore. The first function of folklore is that it serves as a form of amusement or entertainment. The second consists in the role it plays in validating culture. The third function of folklore is found in the role that it plays in education and the fourth function consists in maintaining the stability of a culture. As Dundes (1965: 279) says, different genres of folklore can fulfil similar functions despite their forms being different. However, he also says that the functions of different genres are to some extent distinctive (Dundes, 1965: 296).

The first function of folklore, that is of amusing both people who tell it and those who listen to it, is very important. Most folklore is told at leisure time, after a hard working day, in order to amuse both the teller and the listeners and, as Thompson (1951: 3) says, to relieve the overpowering monotony of one's life. This is the case, for instance, with folktales in the Rwandan context. These are told only in the evening and it is a nationwide belief that whoever tells a folktale during the daytime runs the risk of becoming a lizard (which is believed, in Rwandan culture, to be lazy because it likes sunbathing). So people are supposed to work during the day and listen and /or tell folktales at leisure time.

As the second function which consists in validating culture, it is, according to Dundes (1965: 292) fulfilled by 'justifying its rituals and institutions to those who perform and observe them;' Malinowski (in Dundes, 1965: 292) illustrates this function by saying that myths, for instance, serve as a 'warrant, a charter, and often even a practical guide' to magic, ceremony, ritual and social structure. This is, however, not only applicable to myths. It also applies to many other genres of folklore.

As far as the third function is concerned, it is also important in the sense that most folklore is intended for younger generations in order to teach them manners, customs, beliefs, practices, and so forth. As an example, Dundes (1965: 293) says

that ogre tales serve the purpose of disciplining young children, and lullabies are sung in order to put them in good humour. Fables and folktales are used to teach general attitudes and principles and to ridicule vices and misbehaviour; proverbs are used as a means to warn them against what is bad and, as Dundes (1965:296) puts it, 'to warn the dissatisfied or over-ambitious individual to be content with his lot, to accept the world as it is and thus to conform to the accepted patterns.'

Folklore fulfils the function of maintaining the stability of culture in the sense that it operates within a given society to ensure conformity to the accepted cultural norms and continuity from older generations to younger ones through the role it plays in education. The genres of folklore that fulfil this function do so by applying pressure and exercising control over the members of a society with a view to maintaining its culture and disapproving of individuals who attempt to deviate from social conventions. Folklore also fulfils this function by expressing social approval of individuals who conform to social conventions.

2.4 Folklore and Literature:

Both folklore and literature parts of culture, produced or created by cultural beings. Their study expands our knowledge of its makers and possessors--their creative processes and strategies, their material's function. The study of the two related cultural phenomena, in tandem or simultaneously, points out their shared roots in a cultural tradition which provides not only content, but style, structure, and strategy, and forces us to look at the literary redactor and oral redactor as standing in similar relationships to the received cultural traditions.

The various types of African popular literature during recent years have used the materials of folklore. No literature can avoid society and the society essentially related to its tradition, rituals, celebration and of course folklore.

2.5 Function of Folklore in novels:

The main purpose of using folklore in novels is to convey a moral lesson and present useful information and everyday life lessons in an easy way for the common people to understand. Folk tales sugarcoat the lessons of hard life in order

to give the audience pointers about how they should behave. It is one of the best mediums to pass on living culture or traditions to future generations.

Currently, many forms of folk literature transformed into books and manuscripts, which we see in the forms of novels, histories, dramas, stories, lyric poems, and sermons. Folk literature is, however, not merely a carrier of cultural values; rather, it is also an expression of self-reflection. It serves as a platform to hold high moral ground without any relevance to present day reality. Instead, writers use it as a commentary or satire on current political and social reality. In the modern academic world, folklores and folktales studied to understand ancient literature and civilizations, sometimes used to advance the plot, to characterize, to provide structure, to explain and to raise questions about the nature of the society. Modern folklore writers use folklore to explain or question the society because they have a rich store of native materials to draw upon.

2.6 PREVIOUS STUDIES:

Folklore in Tayeb Salih's Creativity - A critical study- by Dr. Muhammad Al-Mahdi Bashra, 2011.

A study where other research has stopped in analyzing and studying the creativity of Tayeb Salih, who is undoubtedly one of the most talent and most famous contemporary Sudanese novelists inside and outside Sudan. An accumulation of this research has mostly remained focused on what this creativity says and suffices to explain its texts. This literary criticism has neglected many issues related to this creativity, and the most important of these issues is Tayeb Salih's treatment of the heritage issue.

This is why the researcher in the book of folklore in the creativity of Tayeb Salih (Muhammad Al Mahdi Bashra) tried to highlight the types of folklore in the context of creativity and the function of folklore in enriching the literary text.

The researcher also tried to study Tayeb Salih's creativity according to a new perspective based on the folklore platform. Therefore, an applied study of the relationship between self-creativity and folklore conducted in its broad framework, although this perspective used in international and African literature as well as in the model of Things Fall Apart (Chinua Achebe).

Note that the Sudanese literary critical studies did not go beyond the passing references in the types of folklore in Sudanese literature despite the rich of Sudanese folklore and the intensity of literary criticism that addressed the study of the novel and the short story in Sudan. However, this heritage is devoid of objective extrapolation of the use of heritage elements such as myth, proverbs and the folk tale.

Therefore, the study clarified the dialectical relationship between the novel or the story as a self-creation and the types of folklore that were employed in Tayeb Salih's novels, including *The Wedding of Zein*, the text that celebrated in this research.

The phenomenon of employing the popular heritage is not specific to Tayeb Salih as much as it is a deeply rooted tradition in Sudanese literature, but despite these contributions, Tayeb Salih remains the one who has the credit for rediscovering the popular heritage and reformulating it creatively and in a creative and enriching template with the content of the novel.

Through this research, we discover that the use of folklore is the closest road to the world, as Tayeb Salih's creativity filled the universe with noise with its local features that have Sudanese peculiarities amazing the world.

Tayeb Salih's creativity is not the only motivation for this research, but also the need to use and know the tools of folklore in the field of creativity and to encourage its use in the field of literary criticism.

Bushra, a professor of folklore at the Afro-Asian Institute of the University of Khartoum, maintains that his work “ had started where other critics had stopped ” in the analysis of Tayeb Salih’s art with concentration on the different aspects of folklore genre.”

Under the title “preface”, the author recognizes the disparity in researcher’s definition of folklore genre that led to a lot of obscurities on the matter. He , however, seems to adopt the view of Russian researcher Vladimir Propp that the criteria for defining folklore genre should take into consideration four aspects.(1)The genre’s poeticism (2)The genre’s application (3)The style of the genre(4) The genre’s relationship with music.

He also accounts for other definitions of folklore genre, concluding that it is, largely, very difficult to find a watertight to define of folklore genre.

The author has cited the same difficulty when trying to probe Salih's folklore genre. Nevertheless, he rules that the crux of the matter rests with understanding the culture thorough that the concerned genre functions. Here, he says, we mean the culture of the Shaygiyya tribe and their neighbors. An Arabic culture continued to develop for hundreds of years throughout Northern Sudan. Tayeb Salih had digested that culture and, so, had the capability to use the area's folklore and its genre in his fiction.

Under the title "Introduction", the author accounted for the reasons that prompted him to select this topic for the study. He also examined the term "folklore genre" and how it could be defined and presented a general survey of the studies that tackled this type of creation. He indicated that the relation between folklore and literature was an intricate matter and that, may be, folklore is more expressive because it encompasses many arts such as proverbs and drama. The problem becomes more complex when we look at certain artistic forms like the epic in folklore and compare it with the novel in literature. He recalls the general understanding that continued for a long time that the novel as a literary genre was no more than a crystallization and an incarnation of a genre that is originally rooted in folklore (that is the epic.) For the author, the novel is the daughter of the epic that initially conceived in folk art.

Bushra, tackled the view of Russian researcher Yuri Solokov about the relationship of folklore with literature, in which he defended folklore in the face of the negative descriptions attached to it ,when it was dubbed "characterless" and having no clear cut identity, and further cited Solokov's argument that the capabilities of the folk artist are, by no means, less than those of his peers in literature.

The author said his choice of folklore in Salih's works was because of Salih's critics had ignored this aspect of our novelist's creation ." Academics have ignored Salih's depiction of the area's heritage and folklore genre and that is the concern of this study." My aim is to spotlight and identify the folklore genre in Salih's novels and then to shed light on its importance as regards the form and content of the

script with the ultimate objective of tackling the shortcomings in the previous studies on Salih's art. That is because it is my belief that salih's excellence was because he had appreciated the folklore genre and employed it in a superb manner," said the author.

The author then made a review of the studies that touched upon Salih's employment of folklore. He said those studies were wrong in that they focused on the African element in Salih's used of folklore, totally ignoring the African personality and the African art in Salih's writing , despite the fact that the Sudanese culture is, in fact, an amalgam of both African and Arab heritage. It is enough to say that Salih had used Arabic (his mother tongue) while other African writers had used European languages. Moreover, the society of Wad Hamid's locality was akin to the Moslem society, despite the existence of an African element in it."

Bushra further accounts for a mistake in one of those studies that belittled Wad Hamid's society as 'superstitious' and 'backward.'" The author is of the view that salih was well aware about the latent power in sufist (mystic) thought and that the Western critics had failed to go deeper into this type of folklore.

In Chapter One, the author made a review of the Sudanese artists' early concern with heritage and folklore. During the 1930s there crystallized a general concept about the Sudanese identity .This was reflected in what came to be known as aladab al sha'abi (folk literature) when Hamza al-Malik Tambal totally rejected the use of the indigenous heritage in writing. He supported in this by poet Tijani Yousif Bashir and later on by former Premier poet, Mohammad Ahmad Mahjoub. But this trend was rejected by Mohammad Ashri al-Siddig who used the specific term "folk-art". Al Amin Ali Madani teamed up with al-Siddig in the defense of the Sudanese heritage and called for more respect to the Sudanese vernacular.

Bushra finds excuse for this clash of ideas because of the absence of genuine studies about the Sudanese heritage at that time. But by the inception of the Sudanese Research Department in the University of Khartoum in 1964 and its ensuing development in the Afro-Asian Studies Institute and the intensive field research conducted on the matter, correct definitions were established for folklore science and its subject matter. This led to the emergence of folklore vanguards, led

by the late Sudanese linguist, Professor Abdallah al- Tayyeb who conducted a study on the local traditions among the Nile Riparian communities. Abdallah al-Tayyeb, however, did not mention the word folklore in his writing. Egyptian linguist Abdul Majeed Abdeen conducted a study on Sudanese native literature as part of his concern with Arabic culture in Sudan. One shortcoming in Abdeen's study was that his look at the Sudanese native literature was one-sided because it strives to prove that Sudan was a purely Arab country.

The author, in the course of giving samples for the employment of folklore in Sudanese works of art, indicated that Sufism clearly reflected in the poetry of Mohammad al-Mahdi Majzoub and the drama of Mohammad Abdulhai. He also asserts that the employment of folklore in drama had, in fact, started earlier than that in what could be seen in the marvelous plays of Ibrahim al-Abbadi , Khalid Abulrous and al-Tahir Shebaika who, the three of them, built their works upon personalities from the Sudanese literary heritage.

Then there appeared the works of Yousif Aaydabi such as Husan al-Bayyaha (the Bayyaha Horse) and Hashim Siddig (Napata Habeebati or (Napata My Loved) in which the playwright mixed legend with historical events that took place during the Kush dynasty. Dr. Khalid al-Mubarak used folktales in his play the Shiluk Reth. Poet and diplomat Sidahmad al-Hardallu invoked folklore genre in his poetic drama.

Here the author concludes that there is consensus among Sudanese writers upon the pressing importance of knitting heritage in writing about a specific historical era. The narrator usually tries to rebuild the heritage without destroying it.

In Chapter Two, entitled "specifying and employing folklore in Salih's literature", the author tackles some folklore genres starting from verbal genres like folk verse and the issue of " the miracle" in the light of old texts taken from the famous religious chronology "Tabaqat Wad Daifalla."

Salih's first used of folklore seen in his novel "A Palm on the Brook" when the narrator recalled early memories of his childhood in order to dissipate sadness by singing: Life will humiliate you and time will show you. Less money can separate you from the girls of your neighborhood."

In the Wedding of Zain Salih employs folk verse. The wedding event was an opportunity to display many secondary characters that play a significant part in this social event. Those characters had displayed many of the aspects of the common person without which the picture could have been incomplete. For example, the narrator presents Fatma (Western Nile's most famous singer) who presented many expressive songs in the event. Another aspect of this popular creativity was also on display, including poetry sung in praise of The Prophet Mohammad. All songs made to the accompaniment of the tambourine, a popular musical instrument played nearly in all happy occasions.

Salih's creation is also rich in proverbs and sayings. The author had counted 30 of them in Salih's works. One third of these integrated in the Season for Migration to the North, followed in number by The Wedding of Zain in which Salih used the proverb: *alfat mat* (let bygones be bygones). In the Season for Migration to the North one of the characters, Bakri, uses the well-known proverb: *alghazal galat baladi sham*, which can translate: The antelope said my home is the sham (Syria), to tease the intriguing villagers who asked why he had returned to their desolate village, contrary to his previous vowing not to come back. In *Dawalbait* Salih uses the proverb: *Addi al ghannai wa'asshu*: Pay the singer and serve him with supper. The author says Salih's use of all these proverbs signifies his awareness about the community's folklore.

Salih's creativity well demonstrated in his use of popular imaginations and similes. This is one of his techniques for using folklore, which had unfortunately escaped the notice of his critics, with the exception of Mukhtar Ajoaba and Yousif Noor Awad.

Salih also uses the word *nakhla* (palm) very much as a symbol of belonging and originality in the culture of Northern Sudan. In the Wedding of Zain, Salih describes the bride *ni'ma's* beauty as a budding young palm that flourished when irrigated after a long thirst. He also uses the desert drought-resistant *sayyal* tree as a symbol of resilience and a continuation of life. He also likens some of his characters to some of the region's animals. He is also keen to detail descriptions of wedding and funeral processions, especially the wedding rituals with all their dancing, music and tambour. In *Dawal bait* Salih describes circumcision and religious feasts with all that noisy chorusing and shouting.

Salih's novels contain a lot of reference to the miracles made by holy men as a reflection of the region's folklore that appreciates the inherent spiritual abilities of sainthood. His concern with miracles had started as early as his first novel 'Palm on the Brook'. In Domat Wad Hamid, the miracle becomes the centerpiece of his writing. All his novels portray the inherent spiritual power of the wali (saint). In the Wedding of Zain those miracles become more conspicuous, due to the lengthy description of the eventful wedding ceremony. In fact the entire novel is based on the miracle of al-Haneen, the holy man who endears the hero Zain who later on makes his own miracles. In Bandar Shah and Maryood Salih projects the miracle as a social phenomenon well embedded in the area's heritage that adores self-denial and dedication. He also touches upon the dream, its implications and its interpretations in that community. In the Season for Migration to the North Salih adopts a narration similar to that in popular anecdotes, especially the techniques apparent in *alflayla walayla* (a thousand nights and one) of the Arabic heritage where there are several narrators and when the basic tale branches into several stories. The same happens in *Dawalbait*. But in *Maryood* he returns to the usual novel techniques, with the exception of the third part in which he uses a style similar to the style of folktales that stands basically on the vernacular. Salih uses a hybrid of classical Arabic and the vernacular, especially in *Maryood*. The author says there is nothing wrong with that combination. Salih himself had once said the vernacular is the reservoir of the dynamics of language. "I want to give the classical Arabic the rhythm of the vernacular and the vernacular the rhythm of the classical language....That means I want to give the vernacular the solemnity of classical Arabic," he had said

In Chapter Three, Bushra elaborates on the issue of the legend of the wise stranger who descends on a certain community, which is very common in many African cultures that came into contact with Moslem culture. This can be seen best in the Hausa community in West Africa and Darfur in Western Sudan. Here the wise stranger plays a basic role in the Islamization of the communities.

In this respect, the author accounts for the studies that tackled this issue can be seen in the writings of Sayyid Hamid Heraiz and Ahmad Nasr. While the former had tackled the Afro-Arab relations, case-studying the Fur, the Hausa and the Bargo, the latter had studied the legend of the wise stranger in over 20 stories from the Hilali Epic.

The author deems it easy to monitor Salih's invocation of the legend that constitutes a referential framework of his novels and stories and that understanding the relationship of those writings with the legend makes it easy to understand his texts.

The author then elaborates on the issue of the wise stranger in Salih's novels and stories. He is one of Allah's walis (saints) who make miracles and play a significant role in the fates of individuals and the community at large. . Salih had in this novel came very close to the notion of the wise stranger. In the Wedding of Zain , the character of the wali , al-Haneen, comes closer to the character of the wise stranger. He does not show up in the village, but very rarely and then vanishes. This had stirred a lot of talk and speculation. He made many miracles for the village dwellers.

In Chapter Four, the author tackles the aesthetical value of Salih's employment of folklore genre and how far that genre had enriched his works.

The author had noted that one of the most outstanding aspects of Salih's novels was the intellectual and technical unity. Salih's stories and novels are thoroughly bound to each other. The big novel is formed from short stories that connect together to make a big whole..

“The place”” is also a constant element in Salih's writing. It is the central character in his stories.

In addition, the wise stranger legend is no doubt the central issue in the Salih fully fledged novel that embodies his stories. Salih every now and then formulates the legend in a different form. It could say that legend is the basic tone in the symphony of the big novel.

In conclusion, the author asserts that Sudanese folklore studies had scored handsome progress and had overcome the obscurity surrounding the matter and the unilateral and selective outlook towards the heritage. However, those studies had, unfortunately, continued to be rather theoretical and did not take a practical form. That is because they had failed to tackle the folklore genre in the Sudanese art despite the noteworthy awareness of the Sudanese creative writers about the country's heritage and despite the availability of many creative texts that employed

folklore genre in a marvelous manner. Salih's writings stand as a good testimony for this.

The most important aspect of Salih's creativity is his employment of the aspects of the contemporary novel side by side with the folklore genre. But the critics of his creation could not go deep into the cognitive and aesthetic manner in which he used the heritage.. Those studies, in the best of cases, were satisfied with just referring to the folklore genre without giving an in-depth assessment of how Salih had employed it. Salih's employment of folklore genre is very diverse in that he very directly uses folk verse and sayings and adopts folk styles in the narration of folk tales. However, Salih's genius always remains to be his ability to employ the legend in a very complex manner, and reformulate and integrate it in the backbone of his work of art. That had earned him a fictional achievement that can challenge many modern international works of fiction. The most outstanding aspect of Salih's modernity was his ability to go back to the roots of the Sudanese culture and his awareness about the richness of the local heritage and his invocation of that heritage.

2.7 Previous studies:

The researcher Charles E. Nnolim in his research named (The Form and Function of the Folk Tradition in Achebe's Novels) shows that Literature still tills its crops in many virgin forests, and art continues to speak in many voices. It is now commonplace knowledge that contemporary African literature cannot be properly understood and appreciated as an isolated expression, but rather must be viewed as part of the totality of human experience. As a literature of a people, it cannot be fully understood by the simple separation of form and content, for literature is part of a social situation and must be approached primarily as a mode of collective belief and action. The folk tradition in African literature has thus become part of the essential qualities of its literary expression, for the value of a work of art transcends its documentary function as the artist gives expression to perceptions of which he may not be entirely conscious. In addition, judicious use of the folk tradition is at the root of the appeal of much of the literature emanating from black Africa, especially the works of Achebe. A writer with the sophistication of Achebe does not aggressively intrude the African folkways into his works but rather subtly and cunningly works them into his narrative. By folklore, we mean

the unrecorded traditions of a people as they appear in their popular fiction, custom, belief, magic, ritual, superstitions, and proverbial sayings. Folklore also includes myths, legends, stories, omens, charms, spells found among a homogeneous group of people; it is a major component in the total folk culture of such a homogeneous group of people. The most inclusive part of folklore is the folktale which is a popular tale handed down by oral tradition from a more or less remote antiquity and usually told either about animals or the common folk, to draw attention to their plight and to teach a lesson. But others need to be considered.

Achebe has told us in *Things Fall Apart* that among the Igbo, proverbs are the palm oil with which words are eaten. Proverbs enter into the realm of literature because of the imaginative possibilities they are capable of evoking. A proverb, of course, is a sentence or phrase which briefly and strikingly expresses some recognized truth or shrewd observation about practical life and which has been preserved by oral tradition. Proverbs generally accepted as truths ascertained through experience and they are marked by the epigrammatic and figurative turn in their expression. In a famous essay, Bernth Lindfors catalogues the functions of the proverb in Achebe's novels. Achebe makes use of proverbs, he argues, to provide a "grammar of values" by which the deeds of his protagonists can be measured; to serve as thematic statements reminding us of some of the motifs in the novel, for example, the importance of status, the value of achievement, and the idea of man as a shaper of his destiny; to add touches of local colour and to sound and reiterate themes; and finally, to comment or to warn against foolish and unworthy actions.

Myths represent a people's perception of the deepest truths about nature through narratives that stir us as something "at once familiar and strange." Myths have their roots in the primitive folk beliefs of a people or a nation and generally present supernatural episodes as a means of interpreting natural events in order to concretize or particularize a special perception of man or his cosmic view. Myths differ from legends in that legends are unauthenticated narratives, folk-embroidered from historical material and often mistaken for a historical account. The legend is thus distinguished from myth in that it has more of historical truth and less of the supernatural. But pure myth tries to offer explanations for the great forces found in nature. For example, myth tries to explain away the origin of creation, the origin of life and death, and tries to account for natural phenomena and the great forces found in nature, So much for abstract definitions.

Show Achebe's technique in the use of the folk tradition, one might best begin with the least complicated element: the simple folk tale. In *Things Fall Apart* a memorable folk tale is told Ezinma by her mother Ekwefi. It is the story of the birds and the tortoise who accompanied the birds to a great feast in the sky. It is a story that is sandwiched between chapters ten, where it is revealed that Okonkwo had attained the second highest position of importance in Umuofia, as a masked Egwugwu during the case between Uzowulu and Mgbafor (when the Egwugwu appeared, Okonkwo's position was next to the leader, Evil Forest. As Achebe reveals "Okonkwo's wives, and perhaps other women as well, might have noticed that the second egwugwu had the springy walk of Okonkwo"). Where Okonkwo was forced into exile for his inadvertent murder of Ezeudu's son.

The masquerade cult is wrapped in an aura of myth that even connects the ancestors so that Igbo writers, iconoclasts in other ways, treat it with all the respect due to a venerable institution whose myth no one wants to explode. Achebe sustains the myth in *Things Fall Apart* when he refers to the masquerades as "the ancestral spirits" so that during the annual ceremony which was held in honour of the earth deity, he writes that "the ancestors of the clan who had been committed to Mother Earth at their death emerged again as egwugwu through tiny ant-holes" (p.166) and that "one of the greatest crimes a man could commit was to unmask an Egwugwu in public, or to say or do anything which might reduce its immortal prestige in the eyes of the uninitiated" (p. 166). Since the Masked Spirits are believed to represent the ancestors, Achebe tells us in *Things Fall Apart*, thus sustaining the myth: "The land of the living was not far removed from the domain of the ancestors. There was coming and going between them, especially at festivals and also when an old man died, because an old man was very close to the ancestors. A man's life from birth to death was a series of transition rites which brought him nearer and nearer to his ancestors" (p. 109). No wonder that these ancestors came in very strange ways so that when Ezeudu died, one of the most dreaded of the ancestral spirits who attended the funeral "was shaped like a coffin. A sickly odour hung in the air wherever he went, and flies went with him. Even the greatest medicine-men took shelter when he was near.

Many years ago, another egwugwu had dared to stand his ground before him and had been transfixed to the spot for two days. This one had only one hand and with it carried a basket full of water" (pp. 108-09), and when the nine masked

egwugwu came to deliver judgement on the case of Uzowulu and Mgbafor, smoke poured out from the head of Evil Spirit, their leader. Thus, the myth of the masked spirits is tantalizingly kept alive. If we are in agreement that cultural relevance is a must in any work of art, we would even be more disposed to agree that part of the charm, part of the pleasure we derive from Achebe's *Things Fall Apart* and *Arrow of God* is his portrayal of the masked spirits. For, as Lionel Trilling tells us in *The Liberal Imagination*, "manners" are the things that for good or bad draw the people of a culture together and that separate them from people of another culture, and since "manners" are that part of a culture which is not art, or religion, or morals or politics, it becomes much easier to perceive the importance of the masked spirits not only in Achebe but also in much of the novels written by Igbo. For the masked spirit in traditional Igbo society was a vehicle of much more than manners: it was the repository of all that was sacred, mythical, mysterious, cultural, superstitious, and supernatural in Igbo culture. It was the throbbing centre of its folk tradition and folk ways. It was the supreme example in traditional Igbo belief that their departed ancestors did still walk the visible earth. Belonging to a society of achievement-oriented individualists where a man judged by his own achievement and not that of his fathers, and kowtowing to no earthly ruler or king or emperor, the only "Father" the Igbo man would bend knees for is what I have called his "Primal Father" or the masked spirit. One of the rare exchanges in *Things Fall Apart* between the immortals and mere human beings occurs between Uzowulu and the egwugwu. The respect due the ancestors is sown in that exchange:

"Uzowulu's body I salute you"

"Our father, my hand has touched the ground," he said.

"Uzowulu's body, do you know me?" asked the Spirit.

"How can I know you, Father? You are beyond our knowledge." (p. 80)

If ancestor worship in our literary tradition is one of Achebe's major contributions to African literature, I hazard to assert that the centre of that worship as it affects Igbo culture and folk tradition must be located in his portrayal of the function of the masked spirits in Igbo society.

As we read *Things Fall Apart*, we come to discover that in the cult of the masked spirits is enthroned in Igbo society and culture, all that partake of the religion, the morals, the mores, the esoteric sayings, the judicial process, the politics, and the festivals and ceremonies in Igbo society in a way that makes it impossible to separate from the institution of this cult, manners from culture.

The folk tradition of a people wears many garbs and etches itself unconsciously in the subconscious of the artist. This study has tried to establish the many ways Achebe uses Igbo folk ways in his novels in which Igbo tradition has the pride of place. It goes further to establish that Achebe consciously uses Igbo folk ways to enrich his narrative, to give it form and structure, and from there, to imbue it with meaning. This is the tradition he has established in the African novel.

CHAPTER THREE
METHODOLOGY
ANALYSIS OF FLOKLORE IN THE TWO NOVELS FROM
A CRITICAL POINT OF VIEW

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3.0 INTRODUCTION:

In this chapter, the researcher displays, discusses, shows, and analyzes the folklore that writers introduced in their novels (*Things fall apart*) by the Nigerian author (Chinua Achebe) in 1958 and (*The Wedding of Zein*) by the Sudanese author (Tayeb Salih) in 1969.

The folklore in this issue may pivoted in many aspects and each of aspect concentrates on different dimensions and the first one is the language aspect which elaborate on the novels, some part of folklore serve only the language aspect and to explain certain phenomena by using short and brief patterns or sort of folklore to make the audience or to let them understand meanings by the way they could understand easily this happens because always the proverbs or any kind of folklore which used are from their surrounded environment.

Here the researcher selected examples of folklore from the two novels to exploring the charm of using folklore in novels context.

3.1 Influence of folklore in *Things Fall Apart*:

Myth is part of the culture of most African nations. A myth is a story, which is believed to be true and has its origin in the far distant past history of a people .Alagoa (1979:9) says myth it as historical information transmitted orally by processes peculiar to each community. Jaja (2012) sees myth as man-made stories that play explanatory functions in the African understanding of society. That is,

myth helps us to comprehend the society that we live in; the story (ies) told as they shape our existence. As human civilization moves on, new myths are being created to explain the present; no wonder Anyanwu (2000) opines that man is a myth-making animal.

Myths in Africa found to be mysterious and illogical and they are so because they are part of the way of life of a people (Jaja, 2000). Some of the myths that would be discussed in *Things Fall Apart* may sound out of the world but they remain part of what shapes the people's existence. Myth teaches man by regulating the way of his living in a devotional engagement with the whole of man's existence. Abamuka (1994:45) says that:

Myth tells of the super-human experiences of the community, myth exposes the fact that man's misfortunes on earth as well as his hardships attributed to the divine commands and moral codes of the deities as appoint in his life.

Some of the moral codes of the deities found expressions in animals and plants, which make some fables that conveyed in African cosmogony to be termed mythical. No wonder, Jaja (2012) said, "Myth is not an intellectual explanation of an artistic imagery but living chronicles in the minds of Africans. In Myth, one would find stories of origin, explanatory stories and didactics stories.

In *Things Fall Apart*, the following myth would be discussed ecocritically, the mosquito myth, locust myth, the Osu myth and the myth of the earth and sky. The mosquito myth discussed as thus:

Mosquitoes...had asked Ear to marry him Whereupon Ear fell in the floor laughing in uncontrollable laughter. „How much longer would you live, you are already a skeleton“. Mosquitoes went away humiliated and anytime he passed her way he told Ear that he was still alive. (p. 22)

The Ear, a synecdoche for a human being is portrayed as being alive and mosquitoes as a non-human life of our natural habitat have a sort of relationship with the former and when the mosquitoes asked for the hands of the Ear in marriage, the former declined. Since then, the later has always told the former anytime it passes that he is alive. This only explains that there used to be a relationship between the non-human and human within the African cosmology and

there is no barrier between the two of them. One can argue that the mosquitoes that now spread malaria do so as a revenge on man because ear refused his proposal. Man has to create all manner of defense mechanism to prevent mosquitoes announcing that he is living using insecticide, mosquito's nets and all other shields. As funny as the story may appear, it only reinforces that there was a harmony between the non-human life and the humans. Conceivably, if the Ear has acceded to the request of the mosquitoes, the enmities that exist between man and mosquitoes would not have arisen. The mosquitoes reminding the Ear can further mean that the mosquitoes is a metaphor for anti-colonial struggle while the Ear stands for the force of imperialism. The struggle against colonialism by Africans (from the European eye): may not live long or it may die a natural death. But the struggle for self government continues as it is revealed by the constant reminder being orchestrated by the mosquitoes; until, the eventual liberation of sub-Saharan Africa from the shackles of oppression. The locust myth is told in the third year of Ikemefuna's arrival into Okonkwo's household and in the eve of his tragic death, a locust swarm descends on the Umuofians. The story narrates thus;

The elders said the locust came once in a generation reappeared every year for seven years and appeared for another lifetime in a distant land, where they guarded by a race of stunted men. In addition, when after another lifetime, these men opened the caves again and the locusts came to Umuofia.

According to the myth, the locust may appear for a generation but when it appears, it may come for the next seven years. Locust stands for celebration and joy and their coming is ushered in with gladness and fanfare.

The *locust* being a non-human organism and constitutes an integral part of the environment and is a harbinger of joy, harmony and talk in the Umuofia society. Reasons their presence elicits such celebration is because their presence is one in a lifetime celebration and for the Umuofians they are appetizing meal. Although, the locust has a phenomenal record of wide destruction but with the Umuofian they usher in dances, celebrations, and a desired delicious meal to eaten. The protagonist of the novel, Okonkwo later described sitting with his son, Nwoye and Ikemefuna, crunching them happily and drinking palm wine copiously. Enjoying what nature has to offer at that time of the season. The locust therefore becomes nature gifts to humanity. The arrival of the locust contrasts the arrival of the

Europeans. Soon after the invasion of the locust is the coming of the European with Christianity that later led to the conversion of many into their faith. Natural events therefore bear significance in understanding the events in human history, revealing that the European has come to disrupt the harmony with environment.

The Osu myth has an age long place among the Igbos Wren (1981:28) said Osu is a person dedicated to a god. The person naturally becomes a taboo forever and his children after him. The Osu are also revealed in Things Fall Apart as one of the early converts that came to the church (Things Fall, p.111) Basden (1966:296)

Said that their origin may be unknown but they regarded as one of the historical tradition of the Igbo's in Nigeria. They lived in the forest in Things Fall Apart and these forests are sacred and often dedicated to the gods. Forests to them are not a place of death but that which preserves and nurtures them to fulfill the purpose why they exist. Osu stands for that is united with the forest. The Osu ended up among the 1st that benefited from western education (Things Fall, p.33).

The rustic environment good place therefore said to be a place that nurtures for eventual educational achievement.

The myth that explains the quarrel between the Earth and the sky was said by Nwoye's Mother. Achebe describes Nwoye as a young boy that is always in love with the story that the mother always told him. But his father, Okonkwo sees a weakness in his son Nwoye because of his love for his mother and a quiet semblance for what his father stood for which he hated. One of such motherly story that was told by the mother as thus:

He remembered the story she often told of the quarrel between Earth and Sky ago, and how sky withheld rain for seven years. Until crops withered and the dead could not be buried because of hoes broke on the strong Earth. At least vulture was sent to plead with sky and, and to soften his heart with a song of the suffering of the sons of man. Whenever Nwoye's mother sang his song he (Nwoye) felt carried away to the distant land in the sky... where earth emissary song for mercy. At last, the sky was moved with pity, and he gave vulture rain wrapped in leaves of cocoyam. However, as he flew home his long talon pierced the leaves and the rain fell as it had never fallen before. Therefore, heavily did it rain on vulture that he did not perform to deliver the message but flew to a distant land from where he has

espied the fire. In addition, when he got there he found it has a man making a sacrifice. He warmed himself in the fire and ate the entrails (Things fall, 38)

In the novel *Things Fall Apart* (1958), Chinua Achebe juxtaposes the proverbs in connecting the tradition. The story of Okonkwo's rise and fall and his community's disintegration and strung with proverbs.

Okonkwo is the titleholder of his clan. His physical prowess makes him highly visible in the Umuofia where his fame said to have grown like a bush in the harmattan. The centrality of the proverbs rooted in the beginning of the novel. "Among the Igbos the art of conversation is regarded very highly, and proverbs are the palm oil wit which words are eaten" (Achebe 6). In order to maintain Igbo tradition and culture, Okonkwo and his clan people act according to the meaning of the proverbs that teaches the moral values and traditional values. The transmission of oral knowledge leads Okonkwo to resist against the European colonization.

According to Igbo proverb: "when a man says yes his chi' also says yes" (Achebe 20). This is how an individual is responsible for his own destiny.

Okonkwo's tragic fate is the result of a problematic chi. The narrator relates how the Igbo proverbs uplift the tribal tradition and culture before the advent of the missionaries. Proverbs also mentioned in the customs of the Igbo society. Their customs portray an indigenous identity. During the festival occasion, yam, foo-foo and kola nut are used for celebration and to pay respect to their ancestors. The tradition of passing kola nut for fellowship and alliance addressed: "He who brings kola brings life" (Achebe 80). Kola nut gives the living tradition of the Igbo people where they can enjoy peace and happiness among them. Achebe places the proverbs in well-ordered places throughout the novel. For instance, the Igbo proverb: "when the moon is shining the cripple becomes hungry for a walk" (Achebe 65) would be a rather old and random statement in a novel but within its context is refer to someone doing it. Many of the proverbs refer to animals in the bush to make a cultural point. Nwankie uses a proverb to describe his wise and careful attitude toward those who would borrow from him. He says "Eneke the bird says that since men have learned to fly without perching" (Achebe 42). Achebe also uses proverb and sayings to describe his characters especially Okonkwo. An old man describes him thus: "looking at a king's mouth one would think he never

sucked at his mother's breast" (Achebe 26). Such a proverbial description defines Okonkwo as being proud as a king self-supporting and having a quick rise to fame and fortune. The proverb makes his character so much more vivid and alive than any other literary device.

In *Things Fall Apart* (1958), Chinua Achebe brings land and its stories alive with the help of indigenous story-telling tradition and techniques. Achebe considered as a master of the oral tradition and his knowledge of it shown in the prolific amounts of various kinds of oral tradition found in the novel. Proverbs, folk tales, myths, legends and songs used to juxtapose the indigenous identity. Through the style of oral narratives, Achebe draws the tradition of Igbo people against the missionaries. Achebe masterfully describes a village culture and tradition along with the characters in *Things Fall Apart* (1958). However, Achebe writes in English, it communicates in the mode of oral tradition to portray African sensibility. The use of words, sentences and the conversation of the characters reflect a resistance against the impact of colonization and create national identity.

3.2 Genres of Folklore in Things Fall Apart:

▪ Proverbial Wisdom and Achebe's Style:

The success of Achebe's fictional art is his subtle use of English to suit the African sensibility through proverbs in *Things Fall Apart*, spoken by the characters who are mostly Igbo people from South-Eastern Nigeria.

Let us exploring its:

- “The sun will shine on those who stand before it shines on those who kneel under them.”

This proverb in *Things Fall Apart* says that good things get to great people first before they reach people who are not as great.

It points to the Igbo concept of ‘nkali’ which in English means ‘the state of being greater than or of having more privilege.’

- “If a child washed his hands, he could eat with kings.”

Okonkwo, the protagonist, in the beginning chapter of the book, and is a reiteration of the immense esteem placed on personal achievement by the Igbo people.

- “A toad does not run in the daytime for nothing.”

This one simply means that strange things do not happen without cause.

- “Let the kite perch and let the eagle perch too. If one says no to the other, let his wings break.”

This proverb in *Things Fall Apart* is a personal favorite. It says that even with differences people should co-exist peacefully, and if one decides to cause trouble for the other then the system would take that one out. It is the extended version of the statement, “Onyebili. Ibeyaebili.” (If one lives, others should live too.) popularized by Highlife legend Osita Osadebe.

- “An old woman is always uneasy when dry bones are mentioned,” conveys the fact that people do not feel comfortable when things that hit too close to home are being discussed.

- “The lizard that jumped from the high Iroko to the ground said he would praise himself if no one else did.”

If a person achieves something but no one notices and applauds, then the person will praise themselves.

What can I say? Igbos are self-loving people.

- “Eneke the bird says that since men have learned to shoot without missing, he has learned to fly without perching.”

This is the Igbo equivalent of the English saying: “Drastic circumstances call for drastic measures.”

- “You can tell a ripe corn by its look.”

If something is good, its goodness is visible to all.

- “Those whose palm kernels were broken for them by a benevolent spirit should not forget to be humble.”

Do not make too much noise if valuable things you have were given to, or difficult tasks were done for you by someone else.

This is another one pointing to the value Igbos place on personal achievements.

- “When a man says yes, his chi says yes also.”

Chi: personal spirit/god.

This is an echo of the Igbo belief that people succeed based on their strength and/or smartness and not on luck.

▪ **The Didactic Animal Tale:**

The didactic animal tale appears in almost all Achebe's novel (*Things Fall Apart*). The tales of the wily tortoise (38, 67) expose the wicked nature of beings, and the story of the mother kite shows the folly of the people of Abame (P.98).

Men's and women's stories illustrate male and female values. While Okonkwo's stories exemplify warfare and violence in order to inculcate courage in children (PP. 53, 37), Ekwefi's stories of the mosquito (P. 53), is meant for entertainment.

▪ **Legend:**

Legend is one of the many elements that lend fascination to *Things Fall Apart*. Several of them concern the origin, the legend of Egwugwu (P. 63). These are a few of the many legends mentioned. Since market is important in the Ibo society, the popularity of the legends shows that the traditions of the clan are kept alive.

▪ **Ceremonies:**

The elaborate description of various ceremonies gives us a chance to have a closer look at the well-developed symbolic view of religion in ancient societies. They also lend charm to the narrative, as do the stars to the night sky. Some interesting ceremonies include the appearance and proceedings of the Egwugwu (PP. 63, 84).

▪ **Customs:**

An example of Achebe's use of customs appears in the description of the treatment given to a guest. Upon entering a friend's Obi, a guest seated either on a goatskin

mat or on an earthen stool. Then he gave a piece of chalk with which he draws his emblem on the floor and paints his toe or face. The bond of goodwill is complete with the passing of the kola around, and sharing its contents (P. 5).

The description of Okonkwo's obi and shrine (P 10), there are human sacrifices (P. 43), mutilation of a diseased Ogbanje child (P. 55), the Osu practice (P. 111), the belief in juju medicine (P. 79), the spirit possession (PP. 70, 72), the belief in the divinity of a python (P. 112, cast a shadow on the culture of the society.

▪ **Salutation Names:**

Closely aligned to oratory are the salutation names. The naming system is important to the Ibos. Its importance is especially evident in Ekwefi's attempts to save the children by the name she gives. Nine die before one daughter Ezinma survives. She names the children in such a way as to break the cycle of Ogbanje children. A few were Onwumbiko, "Death, I implore you," Ozoemena, "May it not happen again," and finally Onwumna, "Death may please himself" (P. 70). Name calling such as "ant-hill nose," "long throat," descriptive phrases such as "the tongue with which to tell the story" (P. 125), in addition to curses, prayers, blessings and traditional taboos as the custom of forbidding titled elders tapping palm wine, forbidding outsiders into the meetings of elders all contribute to give the reader a new experience of reading the same language.

The use of idioms lends Achebe's language and style a native flavour and force. Besides giving us a close and convincing picture of a society in transition, this technique helps his characters sound natural while speaking an alien tongue. A few such idioms deserve our attention.

▪ **References to Nature:**

Frequent references to flora and fauna imply the proximity of the Ibos to nature. Here are examples from *Things Fall Apart*: Okonkwo's fame had grown like a bush-fire in the harmattan" (P.3), and he "drank palm wine from morning till night and his eyes were red and fierce like the eyes of a rat when it was caught by the tail and dashed against the floor" (P.44). "He felt like a drunken giant walking with the limbs of a mosquito" (P.44). "Okonkwo felt as if he had been cast out of

his clan like a fish onto a dry sandy beach, panting" (P.92). "Obierika's house is as busy as an ant hill." "The earth burned like hot coals." (P.17).

Yam also used as a metaphor for manliness, as in "Yam the king of crops was a man's crop" (P.16), and "yam stood for manliness, and he could feed his family on yams from one harvest to another was a very great man indeed" (P.23). "Ikemefuna grew rapidly like a yam tendril in the rainy season" (P.37). Similarly, kola symbolizes prosperity: "He who brings kola brings life" (P.5).

Imagery of fire used for a greater effect. Okonkwo is called "Roaring Flame" and a "flaming fire" (P.108), while his son is "cold, impotent ash" (P.109).

3.3 The influence of folklore in the Wedding of Zein:

The actions of most of Tayeb Salih's novella the Wedding of Zein takes place in the fictional setting of the village, which is located in the northern Central Sudan. Rather than focusing upon the modern, urban man, Tayeb Salih is concerned with the rural Afro-Arab Sudanese as he follows his traditional religious and social customs in a timeless village community, whose historical and emotional link with its past is constantly threatened by the forces of change emanating from the larger world surrounding the village.

Tayeb Salih is keenly aware of Sudanese socio-historical, cultural traditions. As an artist who is loyal to his roots, he feels obliged to preserve that heritage, by asserting its authenticity and calling its currency to the upper layers of his audience's consciousness. He feels that he is "dealing artistically with very rich characters". He says: "whether or not it seems arrogant ... my ambition is to transform ordinary characters, regional Sudanese into mythical characters similar to those of the Iliad".(P.109)

Moreover, The Wedding of Zein is a major literary work. In this novella one sees El Tayeb Salih consciously seeking to establish the Afro-Arab identity of his Sudanese characters through the display of their own unique religious traditions and social customs."

Tayeb Salih uses the wedding scene to show that music, dance and joyousness are as much a part of his people's cultural ethos as is their Sufi belief in the

transitoriness of all that is human and worldly. Love is the blessing that sustains life.

Tayeb Salih has intended *The Wedding of Zein* to be a celebration of the cultural and religious environment prevailing in the same kind of Sudanese village in which he spent his youth. His abstraction of the aesthetic ethos of the village from reality and the elevation of that ethos into the realm of art reflects the joy that the author knew as a youth and reveals the Afro-Arab identity of El Tayeb Salih's people.(P.115)

The cultural heritage of all Africans has distorted because of the political events accompanying colonialism. The syncretic Afro-Arab Sudanese traditions have been especially vulnerable to misunderstanding by outsiders.

Tayeb Salih's ability to portray artistically the reality of the Sudanese people's traditional social and religious customs helps rectify that distortion though several Arabic speaking critics would have Tayeb Salih specify how the Sudanese people could leap from their past/present into the future, at one bound, those same critics have not been able to deny the artistry with which Tayeb Salih portrays the ethos of the average Sudanese Muslim in particular and the average contemporary Arab and African Muslim in general.

Only time will tell if Tayeb Salih's artistry has performed the social function which the author accepts as having been the traditional expectation of Arab and African authors.(P.114)

Zein's character considered being cornerstone of the novel, as he is the focus of the events. In fact, he appears nearly in every scene in the novel. However, at the beginning of the novel, he does not appear to be an element of natural harmony, but an element of contrast, confusion and estrangement. This appears in his relations with the people around him in society.

The qualities that the author attributes to Zein, and his description of him as a strange person, especially regarding his connection with supernatural powers, remind us of the heroes of myths and legends. Probably, the author saw in Zein the truest medium to reflect the features of the holy man in African mythology.

Author introduces the society of The Wedding of Zein with its various components, traditions, customs, beliefs, concerns, relations, and cares of everyday life. (P.126)

The village has two faces realistic and mythical. The reader notices that in some parts of Zein's village, there is a spirit of myths and Sufism. What helped to promote such atmosphere is the fertile land that Tayeb Salih created so that such spirit would grow and live.

The majority of the citizens of the village do not have a rebellious village against that reality. In fact, there is a submissive belief in supernatural hidden powers that control matters, and lead their life. However, the calls of the Sufis constitute the urgent motive that pushes them to acceptance and response. Since these calls responded mostly, or that is what they thought, the people gave special respect to the Sufis and God's holy guards, and believed that God granted them the power to make miracles, and blessings thanks to the call of Haneen; "the supernatural miracles occurred one after the other in a fascinating way.

The village did not see in its life a prosperous and blessed year, like (Haneen's year!), as they came to call it" (P. 81).

The people of the village looked at the approaching process of development and change as a miracle that human beings have no hand in. In their opinion, it is a blessing from the blessed Sufi Haneen or one of his extraordinary deeds.

The people exaggerate in their love, respect and admiration of him. In their opinion, that Haneen who developed their village and not the government that comes from the city.

They were sure that Haneen had supernatural powers, can make extraordinary deeds. They believe in him and his deeds and they have nothing to do but accept and submit. The good deeds that took place in their society attributed to Haneen, and they believed that they have no right to refuse the coming development because it is predestined by powerful and supernatural powers. They cannot resist and have no will to do that, because their resistance can anger those hidden powers and consequently the powers' curse can fall on them!

The supernatural, metaphysical, and mythical thought, where Sufism prevails, found a fertile land in Zein's village and society. This resulted from the accumulating cultural historical heritage during hundreds of years, which was difficult for the author to ignore, deny or skip. The atmosphere was pregnant with echoes of the blessings of miracles and extraordinary deeds besides the spiritual Sufis, which lasted also for many years.

The reader senses that this reality reflected in Haneen's name, which implies 'yearning to the past', as the Arabic name means. It is a yearning to the traditional heritage. In this way, Haneen's character becomes an embodiment of the heritage of the village. We will not be exaggerating if we say that, for the people of Zein's village, Haneen is the first messenger of the hidden higher supernatural powers, who has a spiritual power that can cause miracles and extraordinary deeds. (P. 187)

3.4 Genres of folklore in The Wedding of Zein :

- **Popular poetry:**

Tayeb Salih is a brilliant novelist who used folk poetry in his novel (The Wedding of Zein) to convey specific social mental meanings and images:

Spark o tongue, goblets of praise bring forth.

Charming Zein the town a scene of merriment has made.(P.112)

The luscious dates that early ripen

Steal my sleep and my thought quicken.(P.113)

The girl who made Gushabi her home

All night long for her I yearn.(114)

▪ **Religious Chanting:**

A style of folklore in popular literature that TayebSalih used in the wedding of Zein, which illustrated the peculiarity of place and time:

Blessed be he who takes his provisions and journeys

In the plain of fereish , seeing the beckoning banner,

To visit Hussein's grandfather.'(P.117)

Blessed be he who takes his provisions and urges on his camels

And who, reaching the plain of fereish, calls out for joy on

Seeing the banner

He visits Hussein's grandfather.

Before him raisins, figs and water-melons, they spread

And cups of wine, "Go ahead and drink" they said.

When he visits Hussein's grandfather.' (P.117)

▪ **Popular Proverbs and sayings:**

In the novel (The Wedding of Zein), there are many proverbs, sayings, belongs to the people of the village, which conduct the proverbial course.

In the novel, The Wedding of Zein, TayebSalih used nearly more than nine proverbs and sayings

- 1- " He places his strength in the weakest of his creatures" P.46
- 2- " It's over and done with" P.64
- 3- " A man with a green arm" P.67
- 4- " A man's a man even though he's drooling , while a woman's a woman if she's as beautiful as Shajarad- Durr" P.85
- 5- " There is no reason to rush into the business" P.87
- 6- " A hard man with no give or take to him" P.88

- 7- "From the slave- girls to the Imam" P.95
- 8- "A man with nothing to do always sits in judgment on others" P.97
- 9- "Time comes and time goes" P.106
- 10- "Good was in the end victorious" P.94

- **Popular culture:**

In the wedding of Al-Zein, he used similes extracted from the popular environment and from the folklore. As describes Neima beauty as "just as a young palm tree thrives when water comes to it after shedding." As he describes Saif al-Din's hair, "his hair was fluffy as if it were a sial tree." and he describes Zain as "the skin of a dry goat" He describes the government as a "free donkey" and describes Zain at his wedding, "Zein looked like a rooster." Also used of swearing to divorce as popular Sudanese tradition. "Omda fired off fire shots from his rifle" this Sudanese tradition used in wedding ceremony, used ululating (Ayyooy. Ayyooy.Ayyooy) as the expressing of joyful.

- **Rite of passage:**

We note that TayebSalih described the rites of passage from the birth of Zein and the wedding rituals of Zein, including dancing and singing, the folk instruments, the Dalaleek, the Daff, the Tar, and the drums, and he describes the Jaboudi dance and the Ardha dance.

- **Miracle : (Miracles)**

TayebSalih dealt with the character of the righteous saint with miracles and paranormal personality that is a feature of popular Islam.

Haneen Miracles

Saving Saif al-Din from destruction in the hands of Zein, as some of them claimed his death and then his return to life.

Zein's marriage is a blessing according to the prophecy of Haneen.

We notice that Tayeb Salih uses folklore with understandable and assimilate to the cultural background of the Sudanese village.

CHAPTER FOUR
MAIN FINDINGS, CONCLUSIONS,
RECOMMENDATIONS AND SUGGESTIONS FOR FURTHER
STUDIES

Chapter Four

CONCLUSIONS AND RECOMMENDATIONS

4.0 Main Findings:

The researcher finds out that the use of folklore in the novels (thing fall apart) and (The Wedding of Zein) is like studying the history that does not write into the history books, personal, communal and can show so much about where we came from on an individual and familial level. It also helps create national narratives that explain the past on a grander scale. Looking back to this unofficial past can help us more readily understand our present and see into our future.

- Folklore is the dance between continuity and innovation, staying in the same and changing.
- Folklore is constantly inspiring writers to innovation.
- Use folklore in literature to pass a great cultural richness, so that folklore can provide solutions to the people's questions and problems.

4.1 Conclusions:

The researcher shows, discusses, explains and displays the significance of using Folklore in the African literature with reference to Chinua Achebe's novel "Thing Fall Apart" and TayebSalih's novel "The Wedding of Zein".

The relationship between folklore and written literature based on problem, which it is difficult to determine the nature of this relationship. Perhaps this problem is evident in the term itself and in particular in the term of literature, as it will not

deviate from the relationship that links it to folklore. Folklore is a more comprehensive expression, as it includes within many arts such as the art of speech and drama.

In addition, folklore and literature relation based on simulating reality and depicting in an abstract way. This relationship increases as we look at certain forms, such as the epic in folklore and the novel in literature, where for a long time it has prevailed that the contemporary novel is the epic of the modern era. This means that the novel is a literary genre in finest form. Contemporary literature is nothing but crystallization and an embodiment that originally belonged to folklore and the epic.

Consequently, the epic roots found originally in popular literature, this applies to many literary genres, such as poetry and theater, and this is due to the delay in the discovery of writing, which means that the person began his creative activity orally.

4.2 Recommendations:

The researcher recommends the following:

- The syllable designers need to put the folklore genres at the end of the book as a basic glossary and should explain their dimensions to their students.
- It is Important to teach folklore within the literary studies curriculum.
- It is Important to include folklore in the literary studies to enhance the patriotic spirit of learners, to develop their language skills as well.
- To emphasize the value of folklore in enriching the literary text.
- The researcher highly recommends conducting more research in Sudanese literature with particular reference to the literary features that mentioned earlier in this study.

4.3 Suggestions to further studies:

The researcher suggests areas need to be investigated.

- The impact of folklore in raising people ethos through the means of literature.
- The influence of folklore on the attitude and the motivation of the African audience.
- To investigate the role of folklore in awareness of the Sudanese Writers.

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