

# **Development From Below and Above in Africa**

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## Chapter 20

### Oral Narratives as Reformative Texts in Africa: Forms and Functions of Folktales and Epics

By Ibrahim, Binta Fatima

#### Abstract

This research is on African oral narratives, with a focus on selected folktales and epics. Epics and Folktales are believed to harbor other existing narrative forms such as; myths, legends, Machen's, fables and archetypes. Epics for instance combine the facts of history with the creation of myths. Epics are lengthy accounts of African leaders of past ages. And folktales are the stories told to children in the native setting at moonlight times. The two narrative forms have their distinct multimedia features, forms, qualities and functions within the communities of their usage. Samples of narratives collated across African settings are used as the data for the analysis done here, with a critical focus on mostly the functions and forms of the selected narrative types. This research makes use of the Sociological theoretical framework for its analysis as it is believed that this approach will best capture the societal contexts and contents better than some other unrelated literary theories. Part of the findings of this research is that African folktales and epics have inherent cultural values and aesthetics, and are used as reformative forums for rehabilitating the individuals within the society. One of the suggestions and recommendation is that a further and better use of African narratives enables societal stability and sustainability as modern restructuring existence for communal peace.

**Key words:** Oral Narratives; Reformative Texts in Africa; Folktales; Epics

#### Introduction

In studies on the African indigenous oral narratives, our attention should be on the established cultural traditions and historical experiences mostly inculcated in folktales and epics. From the stories, we deduce aspects of the socio-political lives of the Africans. And these aspects serve as the root sources of our oral narrative techniques and also as the narrator's inspirational power. However, the transformation of oral narratives from traditional forms to standard categories involves some historical factors. The understanding of the African literary landscape in general therefore requires certain criteria, hidden in its moral values of which the oral narrative is one.

We should note that changes in the content and form of oral narratives in contemporary times results into loss of genuine qualities in them at the traditional level. When we study folkloric genres like folktales and epics in a modern literary form, we reframe them, and judge their artistic functions and not their functional relevance. What we should do is to explore oral narratives and re-construct the narrators' worldviews in a different way but re-establish our own sense of narrative beauty and the collective identity specified in the stories. Reconstructions of oral narratives must consider the essence of their productions.

Oral narratives are anecdotal and as a result, they contain particular amusing events which aid scholars' reconstruction of new ideas and additional values. A synthesis of theories could therefore be used in addition to the sociological approach applied to the analysis done here. The aesthetic world of African oral narratives convinces us that an oral text can be an academic subject with its own poetic narrative meaning and peculiar characteristics.

The aim of this study is to recover aspects of the valuable literary culture that has not been explored enough in contemporary oral narratives. And this aim of exploring oral narratives here under



ent setting, is to elevate it from abstract narratives to intellectual discourse thereby making a connection between the nature of traditional oral art and modern art. In thematic and aesthetic terms, art shares common ground with modern fictions simply because both are meant for teaching and comment through the medium of artistic language, African coinages and images; which when used, can create a social mirror and desirable effects. Through the historic moment, the language and character revelation may take a different form for example. We find in both traditional and tales, common characteristics: such as the portrayal of certain images relevant to social issues, and other creative techniques and devices within which the characters operate. Hence, it is not to apply a modern style of writing to oral narratives but their narrative processes are different from that of the native tales. Their specific functions are in a given space and time. The traditional tales are for cultural characterization while modern stories are differently used for modern purposes. The contexts within which they are told or written are therefore different from the social contexts. And this is the reason why scholars refer to modern fiction as elite's narrative for its elitism. Elite narratives involve formal elements, while traditional narratives involve national and cultural issues and cultural identities; Both types of narratives however focus on the aesthetic aspects of oral narratives such as characters, devices, plot, theme, artistic merit, language and style. The literate world has lifted a body of knowledge from the pre-literate world of native oral communication. And with this knowledge it explores into contemporary issues i.e. politics, crime, corruption, greed etc.

The concentration of this work is on the folktales and epics in Africa with attention on a generalized variety of oral narratives meant solely for communal identity purpose. This study enhances identity empowerment. Both textual and contextual approaches are synthesized with the cultural approach for the exposition of the inherent ingredients, functions and nature of the selected tales. This work therefore actually involves a broader discourse of the importance of a greater diversity of representation of a set of people in contemporary world. Oral narrative critics need to go beyond the stereotyped discourse and the over generalizations about the image of the past. In the analysis of the data done here, applying further the New Historicism or Deconstructive approaches to the collated, oral literary texts are regarded as material products emerging from the social, cultural and historical occurrences of a people in the same habitation whether in the past or present times.

The meanings, themes and forms of oral narratives within the social contexts of their use and examples in maintaining collective wisdom, national identity, solidarity and traditional moral values are the points focused on, in this research. These aforementioned elements serve as the foregrounding aspects of oral folktales with emphasis on folktales and epics which are used by the societies of their regions as cultural repertoires.

## Literature Review

### Functions of African Oral Narratives and Communication Function of African Oral Narratives

Generally, in folk literature, communication is undervalued whereas it is the pivotal on which other literary aesthetic tools lie on. What people feel is that telling the story is what matters. They do not take cognizance that mere telling of the stories does not count as much as the criteria for telling the stories i.e. the purposes for which the stories are told. i.e.

Why do oral narratives exist in the raw material culture of the Africans? For what purposes are oral narratives formed and preserved for continual usage? Of what relevance are they to the individuals in the society? The answers to these questions show that the crafting of oral communication strategies therefore becomes more important than the stories themselves. We redefine our story based on our processes in communicating the story to the audience because communication is a double way channel.



There must be adequate response by the audience which should serve as the scoring means for the oral narrators achievement in the delivery of his story. The story analysis is much easier than its composition across settings and across times. The narrators emphasis should therefore be on form rather than themes. The forms are more reflective of the immediate culture and tradition of the story teller and his/her audience. This leads us to the question and answer on the Reformatory Strategies of the Oral Narrative texts in Africa.

Oral narrative critics have witnessed a loss of historical features in both folktales and epics, because of the dynamic global political and economic growth of Africa like other continents. Nevertheless, peace-building and conflict terminations are controlled by the use of the new formulae of adjusted oral narratives: The departures from the disempowerment of the people from the use of oral narratives but a growing sense of imparting narrative knowledge in the African child despite globalization which appeared to make life worse for the indigenes.

Narrative development is necessitated against the communal sociological and psychological damage as noted by Terrence McNamee et al (2017) in the South African case. "Thus, the unique presence of so many young people could result in much demographic population growth". And the above assertion is a pointer at the need to intensify the use of African narratives at the grassroots for the acculturation of these youngsters of the community so that if the society has to be politicized, it should be better ethno-politicized.

The most important function of African folktales is therefore teaching of the moral lessons in it, since it is directed mostly for the young children. Folktales constitute a kind of "catch-them-young medium" in which certain important qualities of life are inculcated into the children. We can therefore identify the following specific functions of folktales in our society. Folktales introduce to children the cultural practices of their society, including costumes, institutions, moral, and beliefs of the people. They inculcate in children, society's basic philosophies of life and the life/death cycle. They introduce to them; Africans view of the universe, especially the African cosmology and metaphysical set up. They develop in children the power of rhetoric and repertoires. They develop in children a sense of communal responsibility. They give children knowledge and skills on how to solve instant problems and riddles of life. They make children develop meaningful psychological and physical traits. Since folktales deal with rural and peasant cultures, they expose children to the physical phenomena of their environments. These include the sound of birds, movement of waters, times of the season, voice of rain, the naturalness of their being etc. They inculcate in children, the sense of social organization. They serve as cosmic relief and provide entertainment and relaxation after the day's hard work on farms. Folktales sharpen the intellect and power of the memory of the elderly ones.

A child might model himself to sing on his father's activity and their adult men rather than concentrate on the already available general and specific song types recognized by both adults and the children themselves. Other special children songs inculcated in story telling are associated with the type of apprenticeship the children are undergoing at the point in time. Children in any land of Nigeria asked for example to scare away birds and goats from the ripening rice are observed to have coined special songs that accompany the rhythm of the long stick that they use.

#### **Oral Narrative Tradition within the Context of Development**

It becomes pertinent to examine the transformation nature of verbal oral narratives from native background to contemporary usage by the media. This change is due to social and political consciousness. In the new context, oral narratives are referred to as pure productions. What emerges most clearly from the literate society is breaking up with traditional ways of looking at oral texts: e.g.



nuances, communal, imagery etc. in order to reveal and shape oral literature as a progressive dimensional area. "Relatedly, it has been claimed that literacy removes the magic or ritualistic properties of language, characteristic of oral societies but makes possible a new degree of objectivity, as well as historical accuracy" (Grodén, 1994: 550). In the oral text, there is less syntactic embedding, but in a written text, we use explicit connectives and artistic construction for expansions and more sentence elaborations for explanations. This entails a range of more specialized and contextually determined understanding in which the stylistic communicative skills and seeking to develop critical analysis of oral material. This suggests a range of new kind of literature or what may be called a "New Dawn" in oral literary tradition (Grodén, 1994:552)

Oral narratives are integral part of cultural studies referred to as a representation of collective and conventional modes of human thoughts and practices. They are also characterized by the social philosophy and cosmic wisdom of a society. They involve the realism of human activities and the selection of socio-political truths. Unlike modern literary fiction, in writing oral literature, one must be able to have a clear picture of the past events and the way those events occurred in history rather than focusing on what he/she wants to make out of it on the basis of speculation. Some scholars like Toelken (1996) have agreed on one of the major uses of modern tales; and this is called the journalistic use of tales reporting strategy. Kaschula (2001) observes that "certain characteristics or conventions are common to virtually all tales". Most familiar he says, "Involve the setting, character, plot, theme, conflict and resolution". Kaschula (2001) goes further to examine the internal formula structure of these as follows:

#### Setting

Settings reflect typical landscape of the culture where the tales are being created for use. For example, African tales will focus on jungles, splendid palaces and forests, against the European tale settings of castles and cottages.

The settings are purposefully made vague and unimportant indefinite to raise the intelligent quotient of the listeners; the children e.g. Long time ago in a faraway land or "once upon a time in a dark forest". The tales are therefore removed from the real world, taking us to a time and place where animals talk, witches and wizards roar like lions, with a lot of magic spells all over the place to create a frightful stage for the listening child, who as a result of this improvisation technique, is forced to listen carefully and interpret thereafter to reach conclusions about his/her land.

#### Character

In folk literature, the characters therein are flat, simple and straight forward: They are entirely good characters or totally evil when tormented by mental plague. Character motivation is a one way drive in folktales e.g. greed, love, fear, hatred or jealousy etc. Folktale characters are stereotypical persons e.g. wicked step mothers, weak fathers, jealous siblings, unfaithful friends.

The hero/heroine is usually aided by supernatural forces such as an enchanted inhuman creature, magical object for the power to fight against evil forces. Hence, the main character in a folktale is an isolated distinct half human being.

#### Plot

Unlike epic, the plots are shorter and simpler than as in folktale. Actions are formed on a familiar terrain. For instance, a journey to a faraway town, this will be a self-discovery journey.

There exists the use of repetitious patterns of activities in each plot and this is meant for emphasis. The ritual nature of the journey is foregrounded in the repetitive mode. For example, events may occur in sets of 3(three) i.e. 3 days, three goats, three wives, three sisters, three wishes, etc.



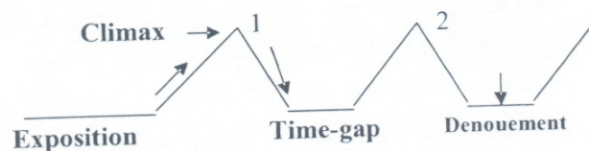
The plot parts have concentrated actions without lengthy explanations and detailed descriptions and this is one of the areas that differentiate folktales from prose (longer stories). Establishment of conflicts and suspense are brief and soon the matter is resolved and swift to conclusion. By this, it means that no action or activity slows down and for moral education purpose, the endings are happy ones. A case where the hero ends in a doom and is being punished is also for moral education purpose. The plot narratives of folktales are therefore didactic.

### Plot Analysis and Styles

The plot in a narrative work of art is composed of its events and actions that are ordered and rendered to achieve emotional and artistic effects. The performed actions are the means by which the characters exhibit their moral and dispositional qualities. The plot of a particular literary work and the characters are thus interdependent critical concepts. Tales are not combinations of episodes and characters accidentally related, but that there are coherent, even though not immediately apparent, relations between the episodes and the characters of a tale. In much the same way as other folklore genres, the treatment of trickster tale involves the styles of composition and form, and these are extremely important for the fact that they constitute the major part of its essence. The stylistic analysis of the fables enables us to have deep insight into the pivotal functions and significant aspects of their structural organization. In a sense, this is how the investigation and reasonable explanation of the chain of circumstances can occur.

The thematic development of the story also involves episodes within episodes, and the narrator employs this style to show the variation of repetitive and intricate ruse. In the first major episode, we see the minor episodes in which the tricked group has willingly involved in the ambiguous journey or expedition to observe the way the game of the disabled character, the cock, will be played out. In the third scene, the dramatic elimination takes place one at a time. Within the relatively long version of the same story, we see short episodes and each event serves as amusing anecdote.

### Plot Schematization



From the above graph of episodic measurement, the readers can understand that the plot is constructed in such a way that there is a short decisive 'climax' or turning-point before and after each 'time-gap' of devising the techniques of rising and falling. For instance, the extermination of a lion is followed by a long break, a strategy which is designed by the trickster figure to create confusion and divert the attention of the remaining characters who face the same tragic fate one after another. Each climax is also followed by the denouement, which shows the dramatic completion of each event or scene. The folk artist intentionally employs the time-gap mode of narration to reveal how the trickster eliminated the naïve characters without creating tensions. The story emphasizes the problem of mistrust and disunity on the one hand, the destructive effect of being driven by instinctive feeling of jealousy.



### Themes/Motifs

Themes in folk literature are simple but serious. They hang on virtues in negation to vices; i.e. virtues of compassion, generosity, humility, respect against vices like greed, selfishness and excessive pride. Some of the themes are;

- Beauty not the Beast
- Oath taking for rite of passage
- The journey to maturity
- Effect of loneliness

These themes are at the very heart of the growing up children teaching them "wisdom before suffering"

Stylistic language use; Conventional openings and endings formulae; Formulaic patterns of stylistic elements; The repetitious phrases give the rhythmical quality therein; and Use of frequent dialogue for character portrayal.

From the study of African oral narratives therefore, one can conveniently explore African rich cultural legacy. There are various groups of people with different languages and various ways of lives in Africa and this should be taken into consideration in any narratological analysis. From stories of particular African locations, which involves other African aesthetic values like music, chorus and visual elements, it is evident that the cultural essence of the Africans have remained outstanding and peculiar. When an African young is yet to develop, he/she is told stories added with nursery rhymes from his/her immediate family about his/her ancestors and grandparents. This supposedly makes him or her to be familiar with his/her train and for maintain the child's interest. African knowledge is shared through tales and songs that are imbibed and encoded into the narrative types. It therefore simply means that African adults are the unwritten libraries of their community's history, culture and traditions. For instance, those who are specially talented for this task in traditional music are referred to as communal singers. They are observed by many critics to be the Record Keepers of their people.

Furthermore in narratives, many folktales were developed by Africans during the slave trade beginning in the 1500s. An example is the "trickster tales" and these types of tales are popular across African cultures. The stories tell of a clever animal or human who outsmarts others. And the famous water animals are the tortoise and the hare. A proverb that exposes the values that Africans place on stories goes like this: 'A good story is like a garden carried in the pocket'. The symbolic pocket here is the cultural custodian. The garden is the material harvest arena and a good story is likened to this quality of cultural beauty and aesthetics.

### Reformative Strategies in African Oral Narrative Texts

Oral narratives are familiar with a range of tricks, games and verses as children plays, nonsensical songs, tongue-twisting and so on. These aspects are in essence meant to herald the children's initiation into adulthood. With the mastery of these cultural forms, the children are expected to be readily accepted to enter the adult world. A child, for example, might model himself to sing on his father's praises and about other adult men, rather than concentrating on the already existing general and specific song types generally known by all as popular rhymes. In this instance, the children are made to be creative, using their thinking ability with relevance to their experience.

Children songs inculcated in story telling are associated with the type of apprenticeship the child is undergoing at a point in time. Children in Yoruba land of Nigeria for a further example while asked to watch away birds and goats from the ripening crops are observed by the writer to have coined special



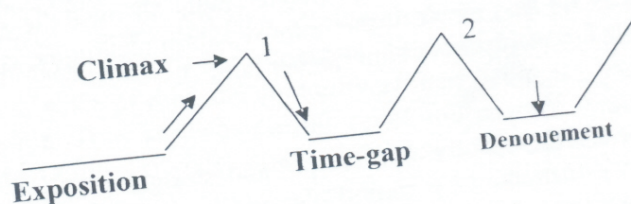
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The thematic development of the story also involves episodes within episodes, and the narrator employs this style to show the variation of repetitive and intricate ruse. In the first major episode, we see the minor episodes in which the tricked group has willingly involved in the ambiguous journey or expedition to observe the way the game of the disabled character, the cock, will be played out. In the third scene, the dramatic elimination takes place one at a time. Within the relatively long version of the same story, we see short episodes and each event serves as amusing anecdote.

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songs that accompany the rhythm of the long stick that they use for effecting this task. This does not only make the task easy but serve as an evidence of instant ability of the African child to compose play methods and rhymes in the natural informal educational process. Folktales are therefore dependent on culture. Oral narratives are unlike most written literature which have independent existence according to the writer's view, experiences and observations.

Furthermore, the nature of narratives indicate that there exists close intimacy between actual creation and onward transmission to the children and by the adults: A kind of direct communication and close rapport exist among the two age groups i.e child narrator has visual resources at his/her disposal. He is face to face with other children and they take due advantages of this to enhance his compositional variation and change of mood and moderates history to suit the situation at hand. The quality of continuity is also apparent in the plot development of folktales: As stories are being told, they are adjusted and expanded by the story teller based on the reactions / response/ emotions of the children who are the audience. They are also open for recreations according to human and behavioral developments because they are designed to check such.

The music interludes in the play by clapping and beating of mere available objects and dance are essentially exhibited in dance and this in itself contributes most importantly to the child's comprehension of the picture being presented. Besides, as the child participates in the chorus of the story, his/her interest is not only being sustained but meanings and situations are being revealed better. Actual pictures are better seen when the audience is made to be part and parcel of performance in the stories in drama play, games, rhymes and poetic form.

The other paralinguistic features that exist in folktales are aesthetic: They serve as the cultural repertoire. These include emotions, voice intensity, sobs, facial expressions, tone, movements, use of the eyebrow, etc. These are the fleshy parts of folktales and oral literary parts in general. How then do we overlook these crucial aesthetic parts in oral performance when it comes to recording and interpreting then on paper? They are being overlooked because the direct condition and instance of the practical bearings are difficult to bring a book. Many scholars as a result concentrate on the written forms of children literature i.e the words and the meaning and perhaps the functions of these words- the linguistic basis so to say. Very little reference are made to the paralinguistic (non-verbal aspects) such as the following which give the folktale its aesthetic qualities.

Visual resources: among these are character initiations, dressing cultural accoutrements, the bearings of the performer void dramatized dialogue insertions, all of which go into manipulating the audience's sense of humour. The performer will aim at amazing his audience through the use of visually implanted skills and aids. All these addition to the formal techniques and other modes of production give aesthetic effectiveness to the presentation. Besides, with visual aids and other skills, continuity of delivery and future projects are ensured. And this makes the characteristics of children literature interrelated and dependent parts. All or majority of which will come under a single performance.

Apart from the paralinguistic features earlier on listed, the language use is usually simple, straightforward and witty. And this goes along with the lighthearted a relaxation environment, full of excitements and humor. This implicitly is being misunderstood by the Western scholars for trivialities when this trivialities which is in essence naturalism fundamental to the African culture.

Essentially, proverbs are employed at intervals in the narrative process to carry home message especially at the end or beginning of the folktales being told to children. Also proverbs can be subjected to linguistic analysis. Also among the linguistic analysis of folktales, we find the use of antithesis and contrasts of one animals' behavior to the other in order to bring out more vividly, the good and bad aspects of life; thereby meeting the purpose of juvenal literature which aims at putting the children



through in terms of the societal expectations, mannerisms, behavior against societal taboos and negotiations.

Improvisation and originality: Children's compositions should be seen as natural formulations based on cultural contents. There are no laid down techniques for its creation as the case is with the various genres of written literature in modern age. Each time, the oral child performs initiates, innovates, even does it with accuracy and authenticity and he does this memory and artistic acquisition.

Free verbal stylistic choice: The same African story can be told to children by different narrators with each narrator having his own styles, not bounded by the expressions of the person who taught him the story in childhood. No two narrators can have the same order, in each one we can trace and find different orders and sequences of events and episodes. And this is what Ruth Finnegan (1966:9) in essence refers to as "One of the charms of Native Tales".

People talk of the dynamic Nature of folktales because folktales are living events. They are not story that is told in the remote past. They have been in existence, they are still in existence and will continue to grow despite cultural adaptations and moderations i.e the present memory rhymes as opposed to initial traditional composition, for example. Another element is the audiences' participation: the children as the audience do identify themselves with the narrator. As he omits and forgets a point the audience puts him through. That common identify and the spirit of togetherness is there.

Together, they sing the chorus to keep off burden. On some occasion, they throw in certain jokes as a device for lessening the complexities and suspense in the story. Challenges and clarifications at times are requested by the young folk in the process of narration and for his, they ask questions. This single feature is what makes oral literature appear as a popular literature i.e literature arising communally from the entire "folk" or people. The social context of its performance is therefore of paramount importance in children oral folktales. We also have the dramatic oral forms incorporated in folktales.

Among the poetic oral forms we have, panegyrics which include praise names and pet names the assertions of factor songs, religion culture rhymes, ritual, chants, lullabies, riddles and jokes etc. The collective gathering of children in the African setting aids collective togetherness. Children are therefore often going on collective farming, collective fetching of water from the river and collective fire wood fetching. Children also use topical poetry for correcting bad behaviors of their colleagues, e.g. a day's theme for a tale may be on the disobedience of a child who refuses to carry out his mother's orders.

Tales generally are, therefore emphatically part of the didactic aesthetic framework that define the societal set up, which children need to know. They are also meant to serve as elements of control in the society. The spirit of solidarity, communal belief and general social relatives, claustrophobic nature of being are part and parcel of the discourse. In Africa, much of the children's time is spent outside their own homes in the open air rather than in small enclosed family circles having in mind the advantages of large family groupings.

They involve a kind of progressive rhyme, continual in nature, and usually in dialogue and chorus forms. The sequences are however, for fun and for a competitive mission as to detecting who among themselves as children is faster in the use of the tongue. The chorus therefore depends on the right sequence of words quickly enough and the slower set are being made fun of. This encourages the child to be faster and smart at speech and at actions in the made up game that accompanies the song.

Other songs are used in mocking other children. Some are meant for their own enjoyment and pleasantries. Other games include that of elimination of participants once that last syllable of the composed song on the leg of such a participant, some likes involving the curling and circling round-ground games as imitation styles. These games present the children as a set who observes the environment, study and imitate bad behaviors. The round games are for example meant to imitate an



eagle stealing small chickens. Hand clapping, foot stamping are characteristics features of these action games, mimicked in the process of folkloric actions.

### **Summary, Findings and Conclusions**

The continuity of the oral narrative arts is certain in the changing social world. The oldest myths and legends lead to post-modern fabulation, narration has always been the foundation for the development of modern literature. If this holds true, then the study of narrative is not just a work of pastime for literary scholars, especially folklorists in their broad perception of humanity, cultural identity and history.

Oral narratives unfold culture-oriented fundamental ideas about the realities of mankind, which are narrativized in a verbal and non-verbal communication. The critical theories and practice of oral narrative tradition is misconstrued if they adhere to or insist on the classical types of abstractionism and lose touch with a concrete illustration of relevance and the actual situation which is to be addressed in a particular oral text.

One of the crucial problems of oral narrative analysis concerns the way in which the narrators' expressions and thoughts appear in the text. What is orally told or uttered can be incoherent and even sometimes chaotic, while putting together a sequence of ideas or what has been orally narrated can appeal more sensibly to the human mind. In other words, the changing of abstract narrative to the surface structural form (expressive) is what makes verbal literature dynamic, artful and intriguing. In order to elaborate this point, I will try to address the relationship between abstract ideas or body of knowledge in its deep structural form with what Herman calls representation of consciousness.

In African societies where oral narratives involve formal assemblage of singers of heroic tales; each has his/her own social status and repertoire of storytelling or singing. These varieties are characteristically social, cultural, historical, political, regional, nationally organized set of people. what matters here is the ability each narrator demonstrates, his/her natural talent, and the way this talent gains cultural reception which empowers an individual performer to exercise the power of words in order to have influence on the relevant issues. Like other Sub-Saharan Africans, the oral artists accomplish traditional narratives in the form of entertainments.

The literary culture can be understood as an effective means of communication through which social processes and historical situations are properly perceived by every generation. It provides a linguistic model, provokes intellectual discourse, moral and cultural norms without which it becomes problematic to characterize man as a rational being. The coming into existence of oral narrative as part of social development must be seen as an exercise which enables an individual to respond with the appropriate historical sense to the vocabulary of the products of the distant culture. Through narratives, the oral narrator makes the voice of their people heard by reconstructing social and political scenes that bring them to the living audience. The whole range of analytical methods which the literary scholars have developed from various ways of analyzing the genres show that literary tradition reinforces social and moral responsibilities. The complete translation and contextual analysis of verbal narratives, the constant production of new ideas and the interpretation or re-definition of all kinds of treasured materials that insure the continuation of egalitarian traditions and the national identity constitute what is known as the transformation of verbal art into literary dynamism. Oral literature presents many prominent issues for investigation. There are many instructive points that can be raised and examined within the context of social transformation, cultural communication and contemporary demands.

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