LELE FOLKTALES: A STOY OF FORM AND FUNCTIONS

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BEING A RESEARCH SUBMITTED TO THE POSTGRADUATE SCHOOL, AHMADU BELLO UNIVERSITY, ZARIA IN PARTIAL FULFILMENT OF THE REQUIREMENT FOR THE AWARD OF THE DEGREE OF MASTERS OF ARTS IN LITERATURE.

DEPARTMENT OF ENGLISH AND LITERARY STUDIES,

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AHMADU BELLO UNIVERSITY,
ZARIA

23rd May, 2016

DECLARATION

I TEITOH GOGNE hereby declare that this thesis entitle LELE FOLKTALES: A STOY OF FORM AND FUNCTIONS is a product of my research work in the Department of English and Literary Studies under the supervision of Professor Sani Abba Aliyu and Doctor A.A Liman. All sources of information are specially acknowledged by means of references. Nobody had previously presented this thesis for a degree or diploma at any University.

_____ _____

Teitoh Gogne Date

CERTIFICATION

This thesis entitle: "LELE FOLKTALES: AS TORY OF FORM AND FUNCTIONS" by Teitoh Gogne meets the regulation governing the award of the degree of Master of Arts in Literature of Ahmadu Bello University, Zaria, and is approved for its contribution to knowledge and literary presentation.

_____ _____

Date

Professor Sani Abba Aliyu

Chairman, Supervisory Committee

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Date

Dr. A.A Liman
Head of Department
Member, Supervisory Committee

_____ ----------

Professor Kabiru Bala Date
Dean of Postgraduate School

DEDICATION

This work is dedicated to Almighty God, and to my dearest parents: Mr. Gogne Elie Gaidro & Yona Ho Sarah, who endlessly encouraged me to be an exemplar child in life.

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ABSTRACT

Colonialist and Eurocentric scholarship has always refuted the existence of literature in Africa before and after European intrusion on the African continent. In instances where such scholarship had evidenced of the existence of African orature, it was treated with skepticism, and in most cases regarded as less serious or child-like. However, a re-look at African oral art forms shows that not only did the people have a large body of literature, but also that the literature was a very serious and illuminating exploration and celebration of both life and the indigenous people's cultural values. It was a literature bound on producing a real African who fitted well into the dictates of life on African soil. Using examples from the Lele folktales, and using the postcolonial deconstructive approach, the dissertation argues that looking at African oral art forms through Eurocentric lens robs Africans of an informed and robust exposition of the rich layers of meaning embedded therein. The dissertation unearthed the significance of Lele folktales, including even the obvious, so as to challenge Africans, who have been colonized for nearly a century to revisit their perceptions, assumptions and attitude towards African oral art forms. This is because self-discovery and self-definition are the necessary points of departure in the decolonization process that many African countries are engaged in. The dissertation is consisted of five chapters. Chapter one describes the geographical location and historical background of Lele and a survey of their mode of life which include, cultural, economical and political organizations and it also deals with the background, the statement of the problem, aim and objectives, scope and focus, the justification, the methodology and the framework of the study. Chapter two is about the review of literature, the chapter three is concerned with what urged the creation and enunciation of folktales and their motives among the Lele, chapter four puts in contrast the Lele folktales with modernization and the Eurocentric bias. And chapter five regards the conclusion.

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CHAPTER ONE

1.0 INTRODUCTION

Before approaching the object of this study, it would be interesting to made a brief survey on the Lele people's geographical location and historical background which include their cultural, social and economical organization.

1.1 Geographical Background

The Lele are the people of the Prefecture of Tandjile. The Prefecture of Tandjile is located in the southern part of Chad. It is limited to the north by the Prefecture of Chari-Baguirmi, to the south by the Prefectures of Logone Occidental and Oriental, to the East by the Prefecture of Moyen-Chari and to the West the Prefecture of Mayo-bebbi. The name Tandjile encompasses all the people who live in the area referred to as the Prefecture of Tandjile. The prefecture of Tandjile is named through the name of a river of the area called Tandjile.

In effect, the Tandjile Prefecture where the Lele live is a large region consisted of various types of ethnic groups which include the Gabri, Kabalaye, Kouang, Goulaye, Lele, marba, Marba Kolon Mesme, Mouroum, Nantchere, Ndam and Soumraye.

According to the Cahiers of history of the discovery of Chad, (2008), the Prefecture of Tandjile has been created by the act no o4, 19th January 1962. The capital city of the Tandjile Prefecture was Lai. The Tandjile Prefecture was composed of two sub-prefectures: Sub-prefecture of Lai and Sub-prefecture of Kelo.

In fact, with regard to the object of this study, it is important to describe the Sub-prefecture of Kelo and the geographical location of the Lele. The Sub-Prefecture of Kelo is an agglomeration of three major ethnic groups which include the Lele, the Marba and the Mesme.

Administratively, the Sub-Prefecture is divided into six Cantons: Bagaye, Kolon, Lele, Marba, Mesme and Monogoye.

Thus, as far as the Lele are concerned, they are separated into two groups. The first group live in the Capital city of the Sub-Prefecture Kelo and the second group live in the Canton Lele.

The Lele are referred to as Lele as is their indigenous Language. According to the oral traditions in a monograph of the Tandjile (ed. 1974), the word Lele was coined back then as "to mean eat" animal flesh. This is due to the adaptation of hunting as their main occupational pre-disposition; the name is historically adopted for their fondness for eating raw flesh.

Prior to colonial period, the Lele do not have an official indigenous name rather they call themselves by their village's name. For instance, the people of Debreng village were also called the Debreng; the Manga people also are called Manga, the Bologo, and the Bologo and so on. Therefore, the village settings of the indigenous are referred to as the clan name. Thus, Lele is predominantly the name which encompasses the whole members of the Lele tribe.

According to Lanne (1979), the Mesme people were the original dwellers of the Lele land to which is named Bargadje, meaning different ethnic group forming a community and sharing common beliefs as well as cultural background. However, the Lele have taken over the region of the Mesme via military power; they fought war, because they were known as brave hunters and fighters. Taking over the Mesme gave birth to Bargadje which is named Kelo. It is through the name of the local chief whose name is Kelo.

The Lele form a canton in the south of Kelo, to the road leading to a neighboring city known as Moundou, located in the region of the Tandjile River. There are also many in the commune of Kelo.

The geographical setting of the area influences the settlement pattern, economical status, and cultural activities. Thus a brief description of the land is of great importance.

The Lele inhabit a sparsely savannah woods region. The geographical physicality of the area is characterized by sparse forests and minor rivers ranging from northern to the southern landscape which is approximately the same.

The fauna of the area are of various types, there are various species such as lion, buffalo, elephants, hyenas, hares, giraffe, eagles, vultures etc, and constitute a focal element which seizes the imagination and urges to the creation of old tales and story-telling which resembles to other African societies. The Lele society owes its insight in the behavior of some animals related to the folk way of life, to settle down certain aspects of their tradition such as folktales, proverbs, riddles etc. for the well being and growth the community.





Kelo (Tandjile)

Canton Lele

MAP OF CHAD REPUBLIC

MAP OF THE PREFECTURE OF TANDJILE

History of the Lele

The Lele people initially originated from the descendants of Gabri who belong to the people of Tandjile east.

According to Lanne (1979), the Lele are the avant-garde of Gabri. The Lele became famous as the Gabri hunters lost on the hunting field and later arrived in the land of the Mesme. In the process, they captured the Mesme territory and occupied the land and named it as "Bargadje". As the Lele relocated far from their former home land which was towards Kelo east, their dialect varied a bit, as such they speak the Gabri dialect but with a little variation.

The Lele are famous hunters as well as farmers. They are industrious and exercise good craftsmanship which leads them to making equipment for their various occupational activities. They make hunting materials, fishing tools as well as other useful household wares, water pots e as swords, arrows, knifes, cooking pots, water pots, etc. Their blacksmiths collect some black stones (known as ores) from the ground and transform them into useful materials designed for various purposes. Some special types of irons were also traded as currency, as medium of exchange of goods and services and more. In paying bride price or dowry, and for buying domestic animals such as horses, goats etc… the currency made them to be known as " Sula " .Sula was a name given to the currency as it was used to meet marriage needs as well as other miscellaneous items.

The Lele society is well organized in terms of religion. They believe in the existence of an un-seen supernatural creator to which they call "Kumno" .They believe that Kumno created the heaven the earth and all therein. The Lele people are un-evenly distributed in the bush located in small villages and hamlets which are independent from of one another. As such, each village had its head surrounded by some members who aid the head to achieve his tasks,

spirituality, during hunting, as well as during festivities usually headed by elders appointed by the village chief counselors. The Lele leadership was evenly well structured. All the chieftaincies were organized following the same mind-set, that of maintaining order and peace within the society. Thus, each village chieftaincy was composed of auxiliaries, such as the second chief, counselors, who were also the chief's body guards. Besides, there are some wise people who also contribute a lot in the domain of moral education, such as bards, story-tellers, folk tellers and more. The Lele leaders

The Lele Society

The family constitutes the core in the progressive growth of the population among the Lele. The community is of patrimonial type that is; the settlement is headed by a male lineage chief whose responsibility is to maintain law and order. The family authority is described as fraters-family, meaning the properties of the family circulate amongst the brothers. The extension and spreading of the family makes up a lineage and subsequently becomes a clan. A combination of two or more clans merging together becomes a tribe.

However, a clan is referred to as a village whose members belong to the same blood-line, showing the same religious beliefs as well as common heritage. A traditional barrier of non marriage to the same clan is also common among them. Having sexual affair among members of the same village is regarded as sacrilege; a son is not allowed to lie with his father's wives, so the same applies to the father. If anyone breaks such a law, the victim will be subjugated to severe and excruciating penalties. Moreover, in the society the New Year festival celebration is regarded as the period where lyric songs are composed to exhibit and dramatize the behavior of those who acted and violated the societal norms in order to purify and clean the village off the

sins committed by any member all through all the year. The songs composed comprise of offences / sins related to what happened in the community.

Besides the annual New Year festival serving as a cleansing period of the land through exposing the bad behavior of some people whose acts defiled the land and entertainment for the folks, there are also various media for conveying moral values to the emerging generations. Thus, folktales, story-telling arts also some play important roles in transmitting valuable messages to the youth.

Another method used in bringing the younger generations to become more responsible in the community was a special training reserved exclusively for male children aged from 9 to 10 and above, called "Initiation". This training is given in the bush terrain during the dry season. The time period for such training differs according to clans. This is to train the male children to become more responsible and enter men the circle of men.

Moreover, other than the New Year festival, story-telling and the folktales, the Lele also have other ways of entertainment as well as to convey moral values. This is organized around a game as a sort of traditional checkers game. This is a time for relaxation and sharing, when farming activities are scarce. Among the attendants, when a word is seemingly ill placed, the eldest ones cease the occasion; make use of proverbs and adages, to blame indirectly anyone who is charged with such a misconceived behavior, particularly, the youth. This is to get people to behave responsibly, in any occasion. Therefore, in Lele land, it is through occasions such as story-telling, folktale session and leisure moments that people also receive and transmit the knowledge with regard to the usage of proverbs, adages riddles and more.

Lele Festivals

In Lele land, there are various types of festivals; each taking place within a certain period of the year .Each clan has its own period of organizing its festivities. The thoughts leading to the organization of festivals remain almost the same for all clans, which are entertainment and education, to orient the up-coming generations as well as impacting moral values to their young blooming minds.

However, despite the diversity of the festivals, it will be suitable to select one among which is "Walga". "Walga" is the name given to the New Year celebration. Walga derives from the word "wale" meaning "to curse". Thus, for the whole year long there were bad behaviors observed within the community frowned at, for such are against the norms and moral values of the society. In "Walga" celebration, occasions are well presented to persons who are loyal to the law and rules of the land that is those who were patriotic and useful members of the society. There is so much food to eat at such occasions, more entertainment to cheer a sorrowful soul, a time to re-unite and celebrate with brothers, relatives and friends coming from various neighboring villages .But for those perpetuating shameful and unlawful behaviors contrary to the norms and moral values of the land, they are cursed and mocked at via songs composed for such occasions

Furthermore, the "Walga" celebration differs according to each clan. The celebration annually begins by October and ends in November. Each village head makes a general call to every family to prepare local beers made from millet and slaughter goats, chickens to welcome guests coming from neighboring villages. The festival is such an interesting and cheerful occasion. Dances are organized in various groups, each group singing songs whose themes

usually revolve around what had happened concerning behaviors of some individuals in the community with regard to detestable deeds which the society rejects

Religious Beliefs

In Lele land and prior to the advent of Christianity and the Islamic religion, and till today people have traditional religious practices. They believe in the existence of a supernatural god known as “kumno”. That kumno is believed to be the creator of everything, including animals, trees, rivers and human-being. All people believe he has the key to life and death. Such a great respect and obedience is given to him.

However, in addressing worship to god, the Lele people rely on a mediator known as “Kila” which serves as totem and plays an important role in connecting people to Kumno. The condition of acceptance of such a mediator totem is particularly dependent on the situations experienced by someone or group of individuals in a given clan. Mediators are not mostly common to all clans forming the Lele tribe. Some clans make use of trees, animals, rivers etc, according to their convictions.

The occurrence of happiness and misfortune in the community is attributed to Kumno. Thus, most often the happiness is presented as a result of good harvest or the birth of children in various families. So, praise is to be addressed to Kumno to show the people’s gratitude for having blessed the land. In case of misfortune occurred in the village, the land has to be cleansed, for this is due the result of non-respect to the norms and ancestral religious practices.

Therefore, showing of the gratitude and cleansing the land is the competence of a chief priest known as Baigo-tele kumno. So, sacrifices are organized headed by Baigo-tele Kumno.

To carry out sacrifices, the chief priest relied on the clan totem which transfers the people's praise or worship to Kumno. Baigo-tele Kumno is considered a great diviner, he could explain omen. The spiritual stability of the village is his paramount goal.

Courtship, Engagement and Marriages

According to the marriage custom practices within the Lele tribe, a way of securing a wife for a male child within the sphere of family cycle is the concern of the father. The father has the responsibility of selecting a wife for his son. This is rather done through booking or reserving a girl even before the baby's birth, mostly from a respected or responsible family. For example in noticing a pregnancy from a friend's wife, an agreement can be initiated based on the gender. After the child's birth, if the child turns out to be female, the friend can decide to book for his son or an agreement and a consensus is understood. Furthermore, if the girl reaches a certain age, approaching 13 years and above, the boy's family sends a messenger along with some gift to the girl's family to strengthen the engagement as the custom demands. The gift is referred to as items sent to the girl's family describing the first phase of engagement. Such items are such as, two chickens (male and female), two goats (male and female), to bond the allegiance.

Two or three months later, the marriage celebration begins. The girl's family chooses some young women and men, as well as girls and boys to convey the maiden to her husband's house. Thus, the boy's parents prepare the feast for well wishers, neighbors and those who come to witness such a union. The boy's family will slaughter goats, cows and also prepare some local beers and the feast holds all day long, with merriment and bliss filling the air. After the celebration is done the partakers depart and leave the newly wedded couple to enjoy the marital commitment.

The Political System

In Lele land, before the introduction of the western political system, villages were independent to each other and as far as the governance system is concerned, each village was known as a clan. A village or clan managed its own affairs. The village was headed by a chief called "Kurmbalo". The power of the Kurmbalo was mainly centered on the village, therefore limited.

The functions of the Kurmbalo were to oversee and supervise village affairs: maintaining law and order, summoning meetings in case of any wrong deeds observed concerning the disrespect of norms and rules. He was assisted by counselors who aided him to accomplish his tasks. The head of a village is always a elder of about fifty or sixty years old.

The Kurmbalo appointment was submitted to some criteria. The future candidates to be nominated to become Kurmbalo must be honest and loyal especially with regard to some respects of certain traditional values, such as the consideration of law and rules; respect to elders and much more.

The village head was succeeded when he has dead or was declared incompetent by counselors. That was the concern of counselors to appoint someone having filled the criteria.
The nomination of Kurmbalo as well as appointment of counselors has to obey the criteria following due process needed by the elders.

The Economy

The Lele people were predominantly known as farmers, hunters, Fishermen and also good in arts and crafts. Their major economic activity is the farming. The main crops are guinea-corn, maize, millet, beans, groundnuts, peanuts and cotton. Livestock farming is also practiced and the animals farmed include cattle, goats, poultry and horses. Most of the Lele agricultural

products are mainly for domestic consumption. But cotton was introduced during the colonial period and is now considered as a commercial produce. The Lele produce the cotton in great quantity, it remains the main commercial crop and is for export to serve the modern industry.

There are goods produced such as pottery serving as household utensils, could be used for cooking, water preservation etc. The blacksmiths produced tools used in various occasions, for example bows and arrows for hunting, spears and swords for soldiers in time of war, axes and hoes for farming etc.

Hunting is another economic activity of the people that complements agriculture. The Hunting period starts from March to April. The Lele people us arrows and bows in hunting, they show prowess in the use of arrows and bows. Hunting is predominant due to the fact that mostly the Lele reside in the bush part of the village.

The Background to the Study

Tales and story-telling are considered as a conduit through which relevant information and other details on the existence of the life of a people are conveyed. To put it briefly, in some societies tales are viewed as a means of transporting valuable and credible information and messages with regard to listeners/ audience. This study examines the implication of African oral tradition particularly folktales as a form of oral speech for communication, and transmission of knowledge and wisdom. Thus folktales could be seen as one aspect of discourse, and as a means of expressing the human and the spiritual world. The tales are for entertainment, and subsequently for instruction and information. It is therefore through them that elders in the community transmit customs, beliefs and expectations of people to the younger generations.

Furthermore, this study takes us on a voyage in discovering and exploring the role of folktales amongst the Lele, a people living predominantly in the southern part of Chad. This is to serve as a paradigm in story-telling and as a means of portraying the Lele society, beliefs and religion in particular, and the African ways of life in general; folktales are used as platform of historical documentations as well as an educational tool. It is in this case that Oladele (1967) states that a folktale is a medium by which the culture of any part of Africa is identified. He further notes that:

> "*To understand the culture of any part of Africa, we must read or listen to the folktales, because they illustrate the simplicity and superstition of the rural African people and they affect the stage of development of Africans and their belief & with craft, their power of patience and endurance."*

Folktales are central in the transmission of the Lele oral tradition. Therefore Finnegan (1970: 331) is of the view that "attention should be placed on the literature and social signification of stories." The aesthetic quality and beauty of folktales lies on their flexibility, the performance, the artists and participation of audience which brings about the aesthetic passion and credibility in the tale. Folktales refer simply to as; 'narration composition'. Aesthetics in oral narrative is for communicating meaning and attaining aesthetic experience simply to narration composed, in that oral stories are designed to communicate the sense of entertainment and subsequently convey moral lessons within a given community.

Conclusively, folktales serve as a medium through which knowledge is imparted with an undivided enthusiasm, and also serves as a benchmark of all historical documentation both in the mind and practical reality. It helps in customs preservation as well as transmitting cultural values. For example, folktales are permissible to individuals in a given society to perpetuate the acquisitions of their forefathers, in cultural, economical, historical and spiritual point of view,

this is because folktales are a sort of libraries in which people fetch information and messages with regard to the foundation of their tradition.

Statement of the Research Problem

The research revolves around the examination of Lele folktales which are threatened with extinction due to the proliferation of new systems of entertainment and communication such as the print and electronic devices such as radio, video, newspaper, television etc. Furthermore, this study constitutes an occasion to demonstrate the values and qualities of African culture to Europeans, who disgustingly misconceive or debase African orature. Thus, Lele folktales are used as paradigm of African oral art form designed to convey entertainment and subsequently impart moral lessons which impact on the life of individuals. In effect, this study seeks to expose the credibility of the Lele folktales in laying a firm foundation for the revival of oral culture hitherto dominant within the Lele society in prior times.

Aim and Objectives

The aim of this study is to enhance the study of the African oral traditions and literature. The objectives incline to this study are: 1 to elucidate the role that these folktales play in Lele culture as well as show the African ways of transmitting moral values .2 to investigate how Lele people southern part of Chad are imbued in oral traditions and would examine their lifestyles through folktales, and explore how folktales have impacted values, mores, customs and religion beliefs within Lele society.

Scope and Limits of the Study

The study sheds its beam light on the description of the African oral tradition as well as Lele oral tradition via the folktales referred to as a conduit by which information and other of messages are conveyed for mental and moral education. Thus, the study selects some of the Lele

folktales and analyze the role each play within the community and examine. This research hopes to open a new horizon of showing the African position of debunking the European misconception of African culture which assumes that Africans do not have any tangible culture. Again this will show case of the Chad national culture worldwide and it fixes its limits to the exploration and examination of Lele oral culture.

Justification for the Study

Although the Lele represent a small minority among the populace of the southern part of Chad, it is of a great importance to know something about them. This research opens the channel of learning some vital information concerning the Lele culture in particular and Chad culture in general through the medium of folktales which are considered as tool used in the transmission of information to bring social changes regarding the transformation of mentality and therefore teach moral values in communal life. This study stands as an answer to long asked questions on the European mind that rejects the African culture as non tangible through various criticisms as inscribed by some writers. For example, Sadji, (1965), in describing his home culture, emphasizes the relevance of African culture. The survival of oral tradition remains a strong battle for African scholars, though the blacks have been uprooted by colonial masters who have introduced their own culture on the African soil consequence for which Africans became acculturated, they are still look for ways and means attached to their culture and values. This research shows the power of orality as a secondary material for writers and how it has embodied the characteristics of human society that have preserved their cultural heritage, or inscribing the reflections thoughts and emotions of its people. Furthermore, each member of a given African society is responsible for perpetuating orality, from this point of view; orality is the restitution of memory transmitted through diverse expressions of voice or words of a culture.

Similar to production by language, sounds and images are transported through a particular level of creation and expression.

This study is also the depiction of the Chad oral tradition through the Lele folktales as a sample of the national culture.

Methodology

The research work relies on the collection of primary sources from the field. The research also included around interviews and the video record made by the researcher, for there are no reality available materials regarding Lele folktales. This study is perhaps the pioneer on the Lele culture and especially their folktales.

The postcolonial Framework

This research adopts the postcolonial theory in its perspective of the repudiation of the euro centrism by negating that thought which claims that the art of building culture belongs only to Europeans and to European western world.

Ashcroft et al (1983: 3) describes postcolonial theory as a body of literary writings that reacts to the discourse of colonialism in the sense of the fight for the proclamation of political, economical as well as cultural independence. Postcolonial literature often revolves around the issues of decolonization in various aspects: Political, cultural, and economical and more.

After political independence, Africans and their fellow colonized peoples need other forms of independence, cultural independence. In this regard some elites view in the mind of Europeans another form of cultural hegemony. Therefore this hegemony lies in the western thought that debases the African culture. So, it is urgent to debunk this western thinking and proclaim the African cultural independence.

The field of post colonialism addresses the politics of knowledge, the matters that constitute the postcolonial identity of a decolonized nation. It is as an epistemology, as an ethics which derives from the colonizer's generation of cultural knowledge about the colonized people; and how western cultural knowledge was applied to subjugate a non-European people into a colony of European mother country which, after initial invasion, was affected by means of the cultural identities of colonizers and the colonized.

Postcolonial approach or postcolonial theory is an intellectual space or simply a discourse which establishes a platform to discuss and debate issues related to the conditions of colonized peoples .Therefore, postcolonial theory or post colonialism is a philosophy of thought that views colonization or colonialism as virulent virus which has destroyed and effected the mode of life of colonized peoples, thereby post colonialism is a figure of combat which refutes the European subterfuge and prejudice of cultural superiority. The European colonization is presented at first sight as according to European western world as civilization, a term proffered to hide the cunning astute to subjugate colonized people under the European domination by proclaiming the European theory of National superiority that justified colonialism as delivering light to benighted peoples. Notably, the self-ascribed civilization mission of French, British, Belgium, German empire etc… that proposed some races and cultures have higher purpose in life , whereby the more powerful , more developed and more civilized races have the right to colonize other peoples in service to the noble idea of and its economic benefits. However post colonialism or postcolonial theory embodies the mind- set by which colonized people organize their struggle to fight against the misconception of the African cultures. The field of postcolonial studies addresses the politic of knowledge in searching to debunk the European superiority in cultural

viewpoint claimed by euro centrism. In its searching to debunk the European western world, this theory aims at deconstructing the Western thought.

In effect, deconstruction is a term applied in the criticism of literature, it designates a theory and practice of reading that questions and claims to subvert or undermine the assumption that the system of language is based on grounds that are adequate to establish the boundaries, the coherence or unity and the determinate meanings of a literary text. Typically, a deconstructive reading sets out to show that conflicting forces within the text itself serve to dissipate the seeming definiteness of its structure and meaning into an indefinite array of incompatible and undecidable possibilities.

The founder and namer of deconstruction is the French thinker Derrida, Jacques (1967).In inventing the theory, Derrida proposed the way of reading texts. Thus, his vantage point is what he calls in his book entitled of Grammatology. He proposes that there is no outside-the-text. According to him, in reading a text a reader should not get beyond the text to get its meanings. The meanings of a text are inside the text itself, this because the meanings exist independently of the system of language.

So, deconstruction deals the way of questioning the European logo centrism which claims that meaning was only accessible by virtue of pure presence in the Western literature and philosophy. Thus, the deconstruction in this context is a philosophy which questions the European cultural hegemony and in order to analyze it, and remove the supremacy, for cultures do not look alike throughout the world. Therefore there is no cultural superiority; there is only difference in cultures. Deconstruction denies the possibility of pure and thus of essential or superior culture thereby relinquishment of the notion of absolute culture.

This research discusses and analyses the role of the Lele folktales in view of deconstructing the European thought which stipulates that African people do not have tangible to create literary materials or texts. In fact, to remove the selfish argument there gravitates around the subterfuge according to which Africans do not have cultural background, let us here consider a sample of the Lele folktales which can be helpful to deconstruct the Eurocentrism in term of cultural hegemony. It is here question of a piece of tale which describes a story about a Bat (appendix xi). In effect, a Bat is an animal who cannot be referred to as a bird, neither a four legs animal, this because Bat is a mammalian and bears wings. So, if he can be referred to as a bird, birds lay eggs, and then Bat cannot be in the realm of birds, because he does not lay eggs. Thus he cannot be referred to as a four legs animal though he is a mammalian, for four leg animals are mammalians but do not bear wings. According to the performer of the story Boydo Pinaleng, (2015) of the village Debreng Massang, Bat is an animal who cannot interact with the rest of the animals, this because he is like a dubious individual who always lives alone and cannot interact with other people, for he often looks strange and never interferes groups. That is why Bat is always hung on huge trees' branches to enjoy his loneliness. In fact, the African society does not often admit such a behavior, for in Africa people always live together and in symbiosis, so an individual as Bat is always criticized. Such a tale is full of symbolic images and aids to induce imagination of whoever comes into contact with it. Therefore, in this regard such a tale can be considered as a means to deconstruct the European thought, for it is a sort of language which addresses the European thinking and shows how the Lele people are able to create oral art sampling as well the African oral artistic composition.

Thus, the Lele folktales in this context allow deconstructing the European cultural hegemony in term of literature; for in Lele land folktales are a serious literature and aid to reinforce the social cohesion because of the fact that they are permissible as well to gather people together in evenings to listen to stories for entertainment and subsequently through them people also learn the whole range of moral values for the social well-being. In fact, being Africans, the Lele people create folktales and story-telling to denounce what is seemingly incongruous within the society and their oral art composition can have likeness with other African societies. For instance, in matter of tale and story-telling creation and enunciation, the Lele society shares the same viewpoint with any African society. In fact, if we glance at the oral art composition among the Moundang of west-eastern Chad, in occurrence their tale and story-telling we may feel this likeness. It is here question of the Moundang people oral tale which depicts a story about the he-goat (appendix xii) and explains why the he-goat always has sex with mother. In effect, according the performer, Daba (1998), the he-goat is the kind of persons who regularly follow women for, they particularly have strong inclination for them. In fact, the need of getting close is in the heart of every; however some have strong sexual passions so that they sometimes expose themselves to danger. Therefore, such a manner to have fondness for women always leads to severe consequences.

In effect, one day the he-goat followed his wife to market and after having accompanied the wife to market he left her there and went home alone. Thus, on his way home, he met the lion and the panther. The two wanted to eat him, but he succeeded to save his life thanks to his cleverness. Once he reached home, he told his adventure to his mother who concluded that henceforth her son will have sex with her so to avoid to follow his wife for fear of losing his life, that is why since that time day the he-goat has sex with his mother. Such a tale translates the

Moundang people mind-set to create stories not only to entertain the members of the community, but it as well aids to impart moral lessons and allows demonstrating the ability of the Moundang people and that of African people in general to create art work to fight against anti-social behavior within the community. So, such an oral art composition is as well permissible to deconstruct the European subterfuge with regard to the debasement of the African cultural values.

In effect, to buttress the thinking leading to the deconstruction of the European thought, the theory as well calls for works of art and way of live to be looked at and be given meaning from the standpoint of African people. It stresses and places the African people‘s interests at the centre. Thus, it also views and considers works of certain Africans authors such as Dadier, (1966), Brahim Seid, (1962), Mariel Nzouankeu, (1965), Sadji, (1965) and Diop, (1966) who set themselves the task of collecting the bits of oral literary materials of their respective homeland, to deconstruct the European’s prejudice with regard to the way the Europeans Western world disregard the African culture. In fact, the works describe and analyze the culture of those scholars, which is a sample the African culture as a whole.

In effect, those scholars gathered their people’s tales which they translated and transcribe in the language of the colonizers. In those tales, they mentioned their people’s ways of enjoying culture; for those tales account the different aspects African culture and their importance in African. For instance, Jacques (1965) viewed in his ‘’ the breath of ancestors’’ the same idea of valuing the African cultural heritage, for he yoked to account the power of traditional gods in Cameroon, his home representing Africa as a whole. The work compiled in four tales presents the relevance of obeying traditional gods. Failure to obey traditional gods exposes man to death, because traditional gods can punish man who disobeys them and this would lead him to danger

such as tornados, earthquakes and thunder-bolts. Therefore the work underlines the importance to pay respect to traditional gods in African context.

Deconstruction in this case is a process or leading idea towards the way of seeing things in another lens. It is a philosophy which questions the European existing ideas in order to remove what is seemingly wrong. It is a sort of reaction against the European thoughts, such observed in the works of evolutionists and diffusionists who underwent research on the African tales. Those intellectuals, after having collected the Africa folktales and studied them, were convinced of their literary values, but turned to disregard them because of some unfounded reasons fundamentally based on the problems approach, for that ethnological study led to an unfortunate conclusion and consequently prevented those scholars from recognizing as literature the texts that they collected.

In fact, it is here question of the evolutionist Frazer, (1911) and his fellows and the diffusionists Thompson, (1946) who collected various folktales and other forms of oral literature of numerous African ethnic groups. Those scholars, after having examined the oral texts, concluded that the texts lacked literary qualities. So, such an attitude needs to be debunked and should urge any African scholar interested in the study of oral literature to react vividly to remove that prejudice thrown on African culture and thereby account the African culture by showing equilibrium in cultural view point. In life things are not alike, thus there is no way to disregard the others culture as inferior or mediocre. That misconception of African culture was just a subterfuge to keep Africans under the banner of cultural hegemony.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

Oral tradition is of various domains, it takes into account social practices that frame and adorn people's mode of life: training, farming, weaving, fishing and hunting techniques, cultural practices, literature, architecture, sculpture, and more Also, oral tradition itself is a form of language, the expression of thought to transmit knowledge, notably the usage of unwritten language:

> *"Oral tradition sometimes means any kind of unwritten tradition (Including physical monuments, religious statues or church frescoes), Sometimes only tradition(s) enunciated or transmitted* through *words…"(Fennegan,1992:6)*

African oral tradition is intimately linked to the daily life activities and is concerned with permanent mutation. So, it does not leave any written traces. Thus, its reconstruction, preservation and exploitation are essentially the preoccupations for any researcher in oral literature. More so, the various African oral forms constitute an undeniable cultural patrimony that one should assimilate for the sake of tradition. This thinking is latently contained in the individual and collective consciousness. In fact the field of oral tradition is related to the study of the way message and information were transmitted and perpetuated from one generation to another generation through words of mouth:

> *"Tradition is a range of messages that a social group considers having received from Their ancestors and they transmit orally from one generation to another".(Griaule,1970:16).*

Studies on the Lele are mostly anthropological. According to the Cahiers of History of the Tandjile, (2008) Lele are the great practitioners of traditional religious beliefs and cultural

activities. The traditional religion is practiced till today; despite the presence of the imported religions such as Christianity and Islamic religion. The Lele believe in a supreme and unseen God called Kumno. To reach him, people have to pass through the gods mediators. Each clan has its god and whenever there are misfortunes in the community, people consult their respective god. Failure to obey the god mediator, carrier of the people's problems to the supreme God may lead to some severe punishments. For example, People think that if a person is poor, it is because he/she does not obey the god mediator. Hence the Lele expression, to give answer to persons who complain: *"Address your complaint to your god".* Rituals are also means through which people ask for rescue from god. All the year long, rituals are performed to assure stability in the society. That is why traditional religion foresees New Year festivals. They are organized in accordance with the consent of elders headed by a chief priest whose function is to bless the life of the group, and to assure harmony among people. So, festivals are occasions to thank god for having blessed the land for one year long and it is also a moment to display what is seemingly incongruous with the societal norms. Thus, during the New Year festivals celebration songs and dances are especially composed to show out the behavior of individuals who presented some anti-social behavior. Moreover, beside the New Year festivals celebration intended to mock out the social misfits, people also organize story-telling sessions which are held daily, and whose aim is to entertain and subsequently to make gliding moral lessons to impact the lives of the people. So, among the Lele the only way of bringing people to pay respect to moral principles is demonstrated orally through songs and dances which are performed during the New Year festivals, and also during the organization of story-telling sessions which is permissible to convey delight and moral values through stories within the people's folktales. Thus, such a

manner of impacting the people's lives constitutes the Lele oral art composition which can be considered as oral literature.

Therefore, there is no critical work on Lele oral literature. The object of this research is prevalently geared to the collection of tales in the field via interviews conduction made in the fieldwork and also the study focuses on the Lele empirical knowledge.

Since oral tradition deals with the daily life activities, the preoccupation here is to know how the Lele organize their activities and how these activities impact the people's communal life. Therefore, the indigenous lifestyle of the people is conveyed from one generation to another (leisure, customs, mores etc) with regard to the people's ways of living.

As the Lele are predominantly rural dwellers- farmers and hunters, they are imbued in oral tradition, for they essentially transmit and perceive message and information through words of mouth. Thus, any aspect of information is conveyed orally, the way of transmitting instructions regarding lucrative activities: farming, hunting, fishing, weaving, dancing, playing, training etc. as well as that of imparting moral values is concerned with orality. This is because the intellectual cultural manifestations such as proverbs, riddles, songs, adages and folktales pass throughout the words of mouth. So, orality occupies an important place among the Lele as far as the way of conveying valuable message and information is concerned.

Thus, as the Lele are essentially concerned with the art of communicating and transmitting messages and information through oral act, the paramount desire of this study is to revalorize their oral tradition that is to recapitulate the substance of their oral culture, so to keep it alive. This is in connection with the new technology consisted of means to preserve and conserve as necessary as possible a range of traditional knowledge such writing and electronic devices which include television, radio, video and print. This preoccupation adheres the African

superb thoughts regarding the description of the African culture as a whole, in order to reply as an answer to the European prevalent thoughts which assume that Africa continent has little or nothing to offer by saying: "Africa is a soil of ignoble and ignorant people, having non-tangible cultural background".

African people, during the period preceding the European intrusion enjoyed beautiful and irresistible culture. They sensed the ways of transmitting moral values impacting the people behavior through various cultural manifestations, such as; dance, proverbs, sayings, riddles, tales and more. Thus, these beautiful arts are on the verge of extinction or weakened under the impulsion of Western culture introduced in the African soil, resulting in acculturation and denigration. Africans are being ridiculed by the Europeans treating them as benighted people, lacking cultural capabilities, the cultural facets demonstrated showed no evidence in the Europeans' minds. Therefore, the debasement of the African culture is well perceived in the various depictions of the African people or rather their culture which is supposedly still kneeling in the European view. Thus, the following comment as well suits the European thought regarding the African culture:

> *A little over a century ago the Reverend J. L. Dohne (1857) took a hasty look at Zulu oral tradition and concluded that nothing like poetry existed. In 1906,a well-known explorer introduced his collection of Uganda and central African narratives with the* warning *that many of the stories ' were naturally of little value, having neither novelty nor originality'(Stanley, 1901) (Anyidoho, 151).*

Furthermore, the same blatant exhibition establishing prejudice against African culture regarding the lack of substance or literary sensibilities in the African language capability to create thoughts to convey message concerning the use of poetic language, is as well perceived in the comment made by Burton in 1865. So, he opines: ''…Poetry there is none…There is no

meter, no rhyme, nothing to suit the feelings, or arrest the passions" (quoted in Finnegan, oral literature 26). Burton comments described above also reproduced the earlier western thinking which stipulates that Africans do not have knowledge regarding literary language. There is a link between language and literature. We cannot have literature without language. Literature as well is carried out and perpetuated through language.

However, such groundless, negative and bleak literary portrait of Africa deserves answers. Thus, according to Koelle, (1854) in his comment referring to Africans brings his contribution as following:" [Africans] …actually have thoughts to express, that they reflect and reason about things just as other men". Koelle was reacting against the prevalent prejudice depicting the black as an inferior stock or specimen of humanity on the non capability of the African languages to convey thoughts. Also, Koelle confesses having "heard them [the Blacks] deliver, in their own native tongue, stirring extempore speeches, adorned with beautiful imagery".

Koelle's quotations highlighted a great insight in describing the spirit of racism and prejudice which consistently featured in the western thinking. In the same vein, Colwell (1973) in her findings and research on African oral culture developed the weakness of the Eurocentric misconception of African folktales as aesthetically weak, thus, she emphases the lyricism of the folktales that the written forms lack .So, the recital forms are generally very interesting and the artist narrator or performer's presence plays an important part in communicating the meaning and value of folktales as they have to be. The message and information contained in the tales are of direct perception by the audience. The performer's presence creates and excites the audience's emotion and passion. Thus, the aesthetic quality of the performance is measured and shared both

by the artist and audience, so the aesthetic quality lies in the perception of events that the written forms lack.

Colwell (1973:208) also underlines the role of the folktales, in oral tradition, particularly the participation of the story-teller in the edification of young people. Folktales are of great value to the youth, because they foster the child's orientation to the surrounding world. They enrich the child's mental, moral and spiritual life and develop his critical thinking to help him approaching life.

The above assumptions concerning the depiction of African culture by Europeans lead to an enormous error, for the prevalent prejudice describing the African people for not having literary capacity is alleging. The western world did not attach much more importance to the African tales, but they took them as "native tales of grotesque monsters and simplistic accounts of man's origin in a world where his existence indistinguishable to the world of nature that surrounds him". Only recently western critics and students have begun to discover the pertinence of the African tales. For example, Jahn, (1968) reports that "fifty years,…Meinhof remarked on the surprise people felt that African, whom we hardly credit with any deep feeling is infinitely rich in fairy-tales…"(quoted in Koelle, 1854: A.N.L)

Despite the twin functions that African tales perform, that is entertainment and didacticism, they are above all and considered as lacking aesthetic dimension and depth. Europeans assume that African tales are merely action-packed episodes, involving stock characters whose only dimension may be comic. Yet the audiences for whom the tales are created and performed understand fully their dimension, for the aesthetic quality and the depth of the dimensions lie in the perception of the tales. Therefore, the assumptions according to which African folktales lack description and dimension is false.

This research therefore follows the line in the development of thoughts against the European prejudice which debases African culture. To say that African languages are undeveloped and cannot have literature is a farce and ludicrous myth. The following comments are couched in general terms, but still sufficiently expose the preposterousness and hollowness of such supposition:

> *…all languages, written or unwritten, have vast vocabularies, rich in abstract concepts as well as in the specialized terms related to the needs of the societies in which they function…For the purposes of ordinary communication in their own environment and for artistic expression, unwritten languages are just as adequate as the written ones, and they all use similar devices, especially in poetry: metaphoric and metonymic diction, allusiveness and symbolism are just as common in oral literatures as in written ones (Andrzejewski et al.,LAL32).*

These comments are interesting to refute Burton's (1865) arguments regarding poetry and the prevalent arrogance and denigration of African orature. The misconception of the African culture orchestrated by the Europeans was just a subterfuge to downgrade the African continent. Africans have enormous capabilities in art. They deliver valuable information through various cultural manifestations, such as dances, proverbs, riddles, tales and more to convey thoughts to people. That art is unique for Africans, because it translates their ways of living. For example, as earlier as 1798, an Igbo ex-slave, Olaudah equino, in his autobiography notes:

> "*We are almost a nation of dancers, musicians, and poets. As our manners are simple, Our luxuries are few... Our manners of living are entirely plain; as yet the natives are unacquainted with those refinements in cookery which debauch the taste… We are habituated to labor from our earliest years. Everyone contributes something to the common stack, and as we are unacquainted with idleness we have no beggars. The Indian planters prefer the slaves of Benin or Eboe to those of any other part of Guinea for their hardiness, intelligence, integrity, and zeal (quoted in Nwoga, "Ahajioku").*

The charge that Africans lack literary or artistic capacity described above disapproves the European prejudice established against the African continent, for such unfounded conclusion were confined to the western dark age which knew little, cared little or even less, learn about Africa.

Therefore, the study takes us to examine neatly the role of folktales among the African people and particularly among the Lele in depicting their home cultures sampling the African culture as a whole in order to remove the denigration and debasement stuck on Africans. It is in this case that Dorson (1972) in his endeavor to understand the growing interest in folklore and oral literature, views the emergence an intellectual class as a means of reviving the traditional cultural interest that serves both intellectual and nationalistic function in the society. He opines that:

> "*The new nations of Europe looked to their peasant traditions for Source of common heritage in the 19th century and the new nations Of Africa looked to their tribal cultures for similar unifying symbols … The intellectual turns to his own tribal inheritance of poetry, drama and ritual, where he becomes researcher minded"(Dorson,1972:5-6).*

Some of the works cited above are not all concerned with the study of folktales or as well as focused on the Lele oral tradition. However, the works are useful with regard to the position of some writers and authors who show interest in the study of folktales as one of the African oral material, and also to point out the European prejudice debasing the African oral tradition as a whole.

The task of any African intellectual should be that of telling of the society, he belongs to the people and is not above criticism and reproach. As Mugo (1991:34) argues, the task of the artist is to articulate the aspiration of the people, drawing aspiration from them and keeping in constant touch with them. This is why the pieces he composes are not his personal thinking, but they reflect the thinking of the people to whom he is part of. Thus, this work translates the manifest intuition of the researcher to contribute to the revalorization of his home culture to hold younger generations to the ancestral ways of living so as to recreate and enlarge their significance.

Moreover, the concern of every African intellectual in the field of oral tradition is to heave the African culture, so to repudiate the western prejudices established against Africa. Thus, as it is observed in the works of some authors in this study, the African intellectuals interested in the field of African oral tradition should be those who see the need of repudiating the European prejudice and biases established against African oral tradition. Andrzejewski & Innes,(1964) commentS pointedly on the matter:

> *Some scholars speak of oral literature as folk material, but this is misleading since in Europe, and especially in Great Britain, the study of folklore has been mainly concerned with the Survivals of traditional rural cultures which are of marginal social significance and are rapidly disappearing; thus it has been characterized by antiquarian and preservationist outlook. In contrast, in many African societies today, oral literature still plays an Important, often pivotal, role in current public life, comparable to that played by written literature and the press in industrialized countries.*

Therefore, there is a close relationship between the writer and the people. And since the scope of this work is concerned with the depiction of the African orature, focusing on lele oral tradition, let us go straight forward to the objectives.

Andrzejewski & Innes's comments show affinity between a writer in orature and the society, for they have pointed out the desire to contribute to the depiction of African orature as well as examine and explore the role of orature in current public life in many African societies. Their approach offers different perspectives from which critics have viewed the study of folklore and orature. It provides an insight into the best attitude towards the study of orature and helps in defining the theoretical frame to such studies.

Although many Europeans disregarded the African orature, recently some of them have begun to recognize the existence of this literature, especially through the role that folktales play in the life of the members of a society. Colwell,(1973:210) underlines the role of folktales in some African societies where education is not universal and books are hard to come by. Thus, story-telling helps to perpetrate the people's stories and tradition and history could be preserved for the younger generation. She believes that folktales are living things, born out of the heart of people, so that the history of today becomes the legend of tomorrow preserved in popular tales. She also hopes that story-telling could be once more a combination of all the art accompanied by music as it was in the middle ages. Story-telling is a created process. The story-teller creates another world into which the hearer, if the story-teller has skill and sincerity, can enter with all his beliefs. Many generations of audiences have listened as some story-tellers began with the magic words "once upon a time". These words give the hearer the sense of a great un-chartered world of time. In Tolkien's words, there comes a place when the listener feels " a beat and lifting of the heart, as a piercing glimpse of joy and heart desire, as keen as that given by any form of literary arts"(Colwell, 1973:207-8)

Colwell's work is significant to this study particularly in what circumstance informs story-telling, the tellers, the plotting and their significance; however, she treated oral history and fairy-tales as if they are the same. In the vein, she did not make any distinction between story-telling and folklore as evident in this statement: "Folktales are living things, born out in the heart of the people, so that the history of today becomes the legend of tomorrow preserved in the popular tales". Colwell alleged the story-teller was expected to keep important happenings in the memory and to reproduce them in story form: "He became the historian, the genealogist, perhaps even the "medicine man" created with the knowledge of magic" (Colwell, 1973:207). Furthermore, she created notion that the stories themselves are "inevitable" or that the teller can be "sincere", which are not only vague but also make folklore something objective. In his analysis, Filaba (2005) reveals that story-tellers very well know the distinction between a story proper and folklore imagined by the teller, or as inherited. Sometimes the story-teller can consciously amalgamate the two for particular purposes. In other words, some 'framed folktales', an amalgam of story proper and folktales; is created to entertain or educate the audience, but not to replace history proper (Filaba, 2005:9).

The work of Noss (1977) sheds light on the narrator –audience relationship. Noss argues that the narrator's audience must be attracted and held. The easiest way to hold the listener's interest is through action; the audience would want to know not only what is happening, but also what kind of characters are performing the action, what kind of environment and circumstances they find themselves in as well as details such as the time of day and the darkness of the night. The oral performer must weave these details into his story just as the novelist does, but with considerably less leeway for error. Unlike the reader who puts down the book or skips to the next chapter, the audience either begins disrupting the performance or simply disperses

(Noss, 1977:74) Thus, the oral performer, like the poet must create new ways of captivating the audience. His tales must be imaginative, concise and beautiful. Though elaborate on the nature of story-telling and the role of the teller, the work did not embellish the analysis with example of tales.

There are some works categorizing studies in the story-telling. The Evolutionists have the preconceived notion about the developing countries and their folktales. They belittle them to be 'primitive', uncivilized, savage, etc, and discuss evolution of societies from the crude communal and primitive stages to a civilized level. They believe that folktales were passed down from one generation to another they must have lost certain qualities which appealed to their original owners, and whatever survived must have been weakened versions of the original texts. Since the scholars were mainly interested in collecting details and ideas in the texts that they gave them an insight into the nature of man and the history of human culture, they paid little attention to whatever stylistic merits the texts had; in cases, indeed they simply contented themselves with bare summaries of the content.

One major problem with the Evolutionists is that they undermine the content meaning and characters of folktales and they run into the problem of assuming that African folktales are not creative enough. Moreover, they assume that folktales and songs have assumed fixed form without any alteration and novelty, but passed by the tellers in their original forms since the time they were first created in the primitive past. Lakwasa (1996) and Ogede (1982) categorize the Evolutionists as unreliable due to the fact that they deny African folktales and their tellers' novelty the ability to change and as well as ignore the social setting behind the story-telling art which adds to its vibrancy. In fact, the Evolutionists take folklore to be something pre-historical survival from the past this is why the cultural data used by the Evolutionists appear functionless,

crude and superstitious. Evolutionists believe that the illiterate peasant societies are taught to retain folklore, which are "fossilized survival of pagan detritus, souvenir from an area of more primitive stage of existence". Thus, they regard folklore as in effect, archaeology of the mind" (Ogede, 1982:5)

It is from this perspective that Finnegan (1970) identifies and comments on the place of theories in the study of African oral art where from the evolutionist perspective; she first defines folklore as a term used "to describe the supposed customs, beliefs and culture of both early man and his presumed equivalent today" (Finnegan 1970:318). She criticizes this approach for giving literature the appearance of being a cultural relic from the past civilization. This is so because according to the general tenets of Evolutionist, history and civilization evolved developed changing from the crude to the polished. Hence, the Evolutionists treat all folktales as having been "handed down through generation from the remote past" hence, they are most at times stripped of the all important socio-cultural background and function they originated from and serve.

The Diffusionists studies of folklore grew as a result of the interest shown by European scholars in finding the origins and paths of movement of European languages, customs, and other forms of culture. The Diffusionists collect stories from different areas and compare them in order to trace their origins by collecting variants of tales they can trace patterns of distribution and in a long run they can trace their origins. They are more interested in comparing stories in order to identify the changes introduced therein by narrators and their psychology. According to Ogede (1982:5), the Diffusionists school did not fare any better than the Evolutionists in their analysis of African folklore. Ogede disagrees with the view that stories have a fixed nature; he rather emphasized the fact that stories are usually influenced by the changes introduced by the narrator

in order to satisfy the audience. Lakwasa (1996) further criticizes the Diffusionists for focusing only on tales and not on other forms of oral literature. They also wrongly assume that stories are of fixed nature and without any importance.

Ogede further identifies another major weakness of the Diffusionists approach as its relegation of the literary qualities of the tales and their social functions to the background as if the origins of the tales are ends in themselves. The stories are created by societies in response to their peculiar social and aesthetic need; it is through this tradition that the societies transmit their norms from generation to generation. Similarly, Lakwasa observes that the Diffusionists' classification of the stories renders the flexible nature of tales inactive vis a vis the real nature of the stories and the different manners of the tellers and their situations. "The performer is free, indeed he is expected to be creative and innovative in telling the ancient plot, making it both entertaining and meaningful to his listeners"(Noss, 1979:3). In the context of these, therefore the Diffusionists' approach is inadequate method of or approach to oral literature.

Scholars like Rattray have been portrayed as Diffusionists by Lakwasa (1996:26), by revealing how he analyzed the stories of the Caribbean. Lakwasa argues that "using the Diffusionists method" in his work, Rattray traced the origins of the Caribbean through the agency of the slave trade since "there are similarities between many of these Akan Ashanti tales and stories found in localities far distant from Gold Coast…"Lakwasa also presented Rattray as a critique of the Diffusionists, who in his work (1930: iii) made it clear that "the personality of the story-teller and local circumstances in each case influence story-telling". This should imply that it is difficult to name or trace back the origin of any story since each time a story is told even by the same narrator, there is bound to be variation. This duality of views might have influenced another scholar, Ogede, (1982:8) to put Rattray among the Functionalists. Similarly disagreeing

with the diffusionists, Thompson, (1980:6) was quoted by Lakwasa, (1996:27) and Ogede (1982:6) as saying that:

> *The origin of folktales and myths must remain a mystery. There is of course nothing Mythical about it, it is merely impossible to recapture the immediate facts. And in the Absence of facts, I would wish to leave the ultimate origin of any tale of myth with a Large question mark rather than with a dubious answer*.

There are to be sure other explanations for the similarities between the folktales of different people. One of such explanations was the Aryan myth which asserts that all folktales came from Teutonic myth of a single ancestral group. This is sometimes referred to as the theory of monogenesis or "single origin". Although the Aryan myth theory has been refuted, it nonetheless acts as the springboard for other theories about the origin of folktales (Sutherland, 1972). Thus, considering the Lele folktales creation, one can say that these folktales have their origin in the assertion to which the Lele are the avant-garde of Gabri, the people of the east Chad. So then, it is logical to assume that their oral tradition can also be described as monogenetic.

There was also the poly-genesis or "much origin" theory which asserts that human beings everywhere in the world were moved by the same emotion, love, pity, fear, anguish, jealousy and hatred. All groups of people could observe the result of greed, selfishness, ambition, goodness, or courage and kindness. All have seen the ways of cruel stepmothers and have seen neglected children come into their own. So, Andrew Lang and other pro-polygenesis's insists that similar plots of stories could develop in different parts of the world from similar situations common to all humanity. However, modern social Anthropologists' points out that people are not the same the world over. Another objection made to polygenesis is that the same story in all its peculiar details and chains of events would scarcely have grown up independently among entirely different groups isolated from each other. But whether there is any validity to the theory of

polygenesis, one thing is certain: all people have produced stories and there are striking similarities among tales of different peoples.

The Structuralists believe that no element can be examined or explained outside its context or the pattern or structure of which is a part. They are concerned about the structure and form of the materials and argue that only the study of forms and context is important in defining folklore. However, as Ogede, (1982) and Lakwasa, (1996) note, the Structuralists ignore the interest of narrator, the social context and the functions of theories. It is therefore necessary that scholars should first of all note the structure and form of any piece of story in order to categorize it, and then consider its socio-cultural implications.

In discussing the classification of tales according to their social functions, Propp,(1968) admits that " scholarly literature concerning the tale is not especially rich" (Propp, 1968:3). This position he explains does not emanate from the absence or insufficiency of materials but rather the accuracy of the method of collection and study of such materials. The problem of tales therefore lies not in the absence of the stories themselves but the study should be concerned more with the mature approach to the analysis and study of these collected materials.

In solving the problem of the right approach to the study of tales, Propp stresses the importance of the classification of material (tale) "since the tale is exceptionally diverse and evidently it cannot be studied at once in its full extent. The materials must be divided into sections; that is, it must first be classified" (Propp, 1968:5). He emphasizes the accuracy of this classification as the foundation of all investigation for proper scientific description.

In addition to the classification of tale by categories, Propp identifies the division of tales according to themes. He emphasizes that "if a division into categories is unsuccessful, the division according to the themes leads to total chaos" (Propp, 1968:7). He noted however that

because of the transferable nature of the components of tales, it is usually impossible to classify tales into specific theme categories. However, an understanding of its existence will help researchers to identify and name the various thematic options a particular tale can fall into.

On the other hand, the Functionalist approach is concerned with functions of the society, essence of the oral narratives and the changing nature of both the society and the stories. Despite this, some scholars argue that Functionalists ignore the narrator's initiatives and the aesthetic dimensions of the tales. Hence, unlike the structuralists, the Functionalists do not concern themselves with aesthetics of the story. In other words, the Functionalists believe that stories are not just for entertainment but also for the cohesion and continuity of the society, and as the method for orienting the young.

In view of the fact that on the one hand the Functionalists approach pays less attention to the aesthetic dimensions of the stories, and on the other hand the Structuralist approach believes that the meaning of objects comes from the form and structure within the objects, study borrows both functionist and structuralist approaches, in order deconstruct the Europeans' fallacious intention which constantly claims that African people do not have any literary language to create literary materials, or possess any literary artistic expressions. This is because these approaches will allow us to analyze the stories within the Lele folktales through the literary semiotics.

In effect, to analyze the Lele folktales through the literary semiotics gets us to consider the folktales in figurative and thematic viewpoint. Figuratively, the stories within the folktales are constructed to amuse, delight, comfort and relax people during the evening meetings after tiresome activities. Moreover, to gather in the evenings to listen to the stories is permissible to creation the social cohesion, this is because the members of the community benefit from the occasion to be familiar, hence the socialization of the community. However, beside the aspect

socialization that creates the story-telling sessions, we can say that in listening to the stories, people also gain a certain form of moral education, in that the stories sometimes contain some moral lessons to impact the lives of the members of the community. Hence, the aesthetic dimensions of the story-telling benefit people and add flavor to the socialization.

With regard to this, the figurative consists of representing an idea or thought through a symbol which is a peripheral part of an object barely appeared. Whereas the thematic is articulated in the mental, that is the conception of the figurative in term of individual sign in the text which produces a particular meaning according to the convention of a given social group. Therefore, the figurative corresponds to the functionalist approach, for it deals with the peripheral aspect of the text which induces entertainment, that is the aspect of stories within the folktales which delight people during the story-telling sessions, whereas the thematic is concerned with the structuralist approach, in that it is the mental conception of the stories, that is the signs within the folktales which produce meaning in connection with the folktales creation which describe the dimension and the depth of the story-telling. For instance, the structuralist approach can be used to categorize and discuss the forms and structure of the Lele stories while the functionalist perspective will be adopted to explicate their moral values and functions in the society. In other words, the functionalist and structuralist approaches both will be employed in this study in order to analyze the Lele folktales. This is because firstly, the structuralist approach enhances the collection and categorization of various stories in their forms and structure, thereby bringing out their aesthetic features. Secondly, the functionalist perspective brings out the meaning and purposes of the stories, since the functionalists are concerned with specific set of people and focus on how a particular society functions. The functionalists believe that tales are useful in inculcating moral values that guide and control the activities of people.

They study a society as an entity of its own with a system of ruler- ship. They believe that folktales should be analyzed based on the view of the society from which they evolved. To them, stories, myths and legends exist mainly to ensure the stability and continuity of the society and to ensure continuity, the elders pass on the societal values to the younger ones through socialization in which story-telling is vital. They believe that a social motive lies behind every story, and story therefore exists strengthen the moral values of the society.

These approaches to the study of folktales and the classification of tales by categories and themes are significant to this study because they provide a platform for examining the core relationship between the art of story-telling and social life among the Lele.

This study explores the historical and theoretical premise of art of story-telling among the Lele. It defines the place, location, history and the motivation for which their stories have emerged as well as provides the justification for the work.

CHAPTER THREE

THE CREATION AND ENUNCIATION OF LELE FOLKTALES AND THEIR THEMES

3.1 Introduction

The creation and proliferation of folktales among the Lele constitutes a major preoccupation of the members of the community and this translates the communal thought to settle down an oral material likely to provide an insight into the way of overseeing individuals' behavior with regard to anti- social behaviors. Such a preoccupation takes into account a certain number of factors. Firstly, folktales are considered as oral texts expressing individual and collective thinking of the people. Secondly, these oral texts also express the communal thought to establish a platform for entertainment, and subsequently, to instruct and edify the members of the community in the evenings. Therefore, the motivations surrounding these oral texts are to create, and enunciate a program designed to arrange a ground for relaxation and also a space in which the members of the community perceive and convey relevant messages and information for the welfare of the society.

Unlike societies which have written literature, the Lele society mainly receives and transmits every aspect of knowledge orally, hence the creation of oral art forms among which include proverbs, riddles, songs, jokes folktales etc. Therefore, the creation and the enunciation of folktales constitute an important stake in Lele land. Folktales are a means for entertainment, delight and also serve as a tool for education. In societies where people enjoy the real existence of oral culture, folktales occupy a place of choice. It is to note that the traditional African societies create, develop, valorize and cause to circulate folktales for some well defined reasons. Thus, Cauvin,(1980: 3) opines that Folktales exist in all societies which have oral traditions.

In Africa, people like to gather, sometimes in evenings to listen and tell stories which describe in an imaginative way the situations of humans and animals and yet they depict the daily life.

In delivering such stories, the performer employs allegorical or metaphorical human or animal characters to describe certain situations in society. However; in so doing, he describes as well tell about the existing realities in the community with regard to social misfits. Thus, Encarta explains the plot characterization and purpose of folktales as follow:

> *Usually told for the nighttimes entertainment, folktales feature human beings and animals either, separately or together. They are often employed for social Commentary and instruction and also serve as a potent means of affirming group values and discouraging anti-social behavior. A popular type is the trickster tale, When features a small but witty animal that employs its cunning to protect itself against much larger and powerful animal (Encarta Encyclopedia 2005).*

Folktales are considered as evening activities, they adorn the evening gatherings. In general terms, folktales are great entertainment and delight. But they are not only for amusement; however they are concerned with the insight into the manner of correcting certain anti-social behaviors through images symbolizing human deeds in society. A person who regularly participates in the folktale meetings and listens to them is urged to think and operate change in his/her behavior with regard to the societal principles and precepts. Thus,(Cauvin,1980: 9-10) observes that folktales have some entertaining traits . But the interference of amusement is smaller than a play; it is rather a philosophy to get people to think in order find solution to social misfit. In listening to folktales we philosophize in laughing. We do not see things in a tragic way, we are living them. We philosophize in laughing, we philosophize together. Everybody has his way of understanding. To some, it is a moment of truce, aiding in foregoing the day is hectic

activities, nagging thoughts of hurts and swerving them to a new lane of humor, glee and reflection of some hope.

This leads us to understand that behind the aspect "play" or entertainment, folktales in traditional African societies contribute a lot to the man's education. This is why Kane,(1981: 32-33) says that during the story holding; elders put more accents on the training aspect than the moral. Folktales train, especially children to integrate the society. They are in the service of the society; therefore they contribute to assure the people life, in providing necessary ingredients to flavor the life in community, for folktales try to remove what is seemingly incongruous in the society. That is why Kane,(1981:32-33) argues that folktales do not exalt any individuality, they always address to the group in its totality. They take a somehow personal resonance when they adopt a humoristic tone or when they are charged with satirical interventions. They allow the heirs of the same cultural and religious tradition to come together in the evening, and together they receive delight and instruction. Folktales also reinforce the sentiment of solidarity among the members of the same community. The same way those who gather around a table to share the daily plate of food belong to the same family, the same manner folktales often gather those who sit together in the moonlight or around the fire camp proclaim themselves belonging to the same community.

Folktales bear educative, intellectual and affective functions. In dealing with human problems, through the adventures and the taking of position of characters, they teach people "the how to do and how to be". They often propose moral lessons on a precise point or an etiological explanation ("that is why long ago, we act like this"); but of course their moral lessons are much wider and they encompass all the society Cauvin,(1980: 9-10)

And Diaby, (1984: 55) notes that the devoted objective of folktales is to delight, amuse in giving then the possibility to the mind to call for imaginative resources. But of course folktales reflect the daily life that they attempt to guide, orientate in proposing the rules of behavior to man, folktales are a much equilibrated guardian and guarantee of moral and traditional juridical authorization. They attempt to perpetuate under a wonderful form the norms of traditional conduct. In other words, folktales play a double role: That of delighting the crowd and orientate the evolution of man in the society where they become a mirror.

Therefore, folktales serve as a polymorphous concept in detailing out norms, values, beliefs and other paraphernalia of society serving as a thread knits the valuable fabric of a people.

3.2 Time and Venus for Story-telling

Generally, the Lele tell stories in the night, around 8 pm, mostly preferable when the moon is bright; following two periods of time: The dry and rainy season. Thus, during the dry season, the story-telling session often starts from the month of November to May and it is held at a moment when the moon shines, which lessens the looming darkness accompanies with night-times; the moonlight serves to illuminate the curious participants in family compound or in open places reserved for public talks. However, during the rainy, it takes place from June to September so, it also takes the same form as in the dry season, but due to the humidity caused by the heavy darkness of cloud of rain, coupled with the mosquitoes and insects causing discomfort in constantly preying on the audience, whether the moon is bright or not, this causes the participants to make fire from firewood, to warm the ground, illuminate the participants who encircle the fire in somehow uniform pattern. The fire is often made by the children and that depicts an element of obedience to parents and elders. In effect, according to the account of some

story-tellers, in occurrence Godena, Goubey (2015) and some other members of the audience interviewed during this research work a story-telling session organized specially for the circumstance of the research in the village of Mangse Mbala I at 3pm, in Lele land, the story-telling sessions are permissible to share knowledge in relation with the people's communal manners of inculcating and imparting moral lessons and this with regard to what happens in the social environment, so as to bring individuals to behave more responsibly so that may reign the reciprocal respect within the community, for story-telling session is a cheerful occasion during which the members of the community learn some moral lessons concerning how to cultivate love and humility among people in order to promote peaceful living.

The moon and the fire from firewood provides illumination that allows the audience to see clearly the gestures of the tale performer and also aids people to stay outside longer before going to bed. Another reason for the organization of the story-telling session at night is mostly due to the ways of life of the Lele people. They are never idle at daytime, even after the rainy season. During the rainy season for example, people are always on the farms while children are mostly busy with their flock of goats and sheep, for leaving them loose is prohibited for fear of destroying crops. So the only people left at home during that period of the day are the very old people and the very young children. In the dry season, the men are busy hunting or fishing while women are busy with firewood fetching in preparation for rainy season. Therefore, this makes it impossible to tell stories in the daytime, because in the whole year people are pre-occupied with activities. So, the most suitable time for story-telling is therefore the night after the evening meals have been taken and people are relaxed after the hard day's job. The tale-telling session is usually organized in an individual household, amongst the people or sometimes they take place in a public outfit such as during festival, wrestling grounds and other valuable settings. For

example during a story-telling session held in the village Bologo under a mango tree reserved for public talks, Wouyade, Koumla (2015) and some members of the audience delivered some amusing stories among which a story depicting the behavior of two individuals relative to anti-social behavior within the society has been presented. It is here than the question of the description of behavior of two persons (appendix ii), which gained the applause of the participants. The story depicts the behavior of two persons whose personalities are represented by an imagery of Spider and Fowl symbolizing the picture of a cheater and a stupid person. In effect, the Spider symbolizes someone who plays trickster on other persons and the Fowl someone who is ready to say yes at any occasion. The story accounts that the Spider asked the Fowl to accompany to a courtship visit. Willingly the Fowl accepted the Spider's invitation, but when they reached the in laws compound and whenever they are offered food, the Spider sends his Fowl away in search of something and eats all the food alone.

Since it is entered in the custom of the people to come together, especially the neighbors and members of the extended families who live close-by, in the evening, parents, children, adults, girls, boys, maidens as well as visitors sit together in a circle giving their ears to the stories. Any person among the audience can be given a chance to tell at least one story, except the little children. Most often, a chance is given to any person susceptible to tell stories. Thus, to allow to anybody among the audience to tell stories, people form a group of six or ten persons (aged between 10, 15, and 20 and above, include elders). This system is permissible to balance the equations in the story-telling session for, people usually form a group having equal number of boys, girls, men and women. For example in a group of six persons, the tendency is to have, two boys, two girls, two men and two women. This permits to gain time; because it occurs that some members of the audience tell interesting stories that can last for more than twenty minutes

and if the number is higher than expected, it may delay the stories and some members of audience will fall asleep. Thus, to keep the audience awake and avoid disconformities in the way of telling tales in Lele land, the number of persons susceptible to tell stories among the audience is always limited. This is with the aim of educating, entertaining as well as dissipating the cultural values in accordance to the community expectations. This also helps to bringing the little ones in close companionship to their parents after a hectic day activities such as farming, fishing, trading, hunting, fetching firewood etc.

3.3 Settings, Characters and Plots

Unlike written stories, the Lele folktales are mostly descriptive and very simple. Settings, characters and plots are easy to understand. When a narrator tells stories, he uses settings that are familiar to and at the fingertips of the audience. Settings are naturally conversant with the audience. They can for example be the village setting, some forest around the village, a river where people go to fish all briefly described and familiarly known by the audience. Sometimes, the story-teller mentions places like spirit world, connected to the context of the village, he does not go beyond the world the Lele person believes in. Therefore, all the scene of stories takes place in settings which are familiar to the audience.

Like the settings, characters, the Lele story-telling mostly use human and animal characters. Sometimes, it employs spirit characters, depending on the circumstance or situations. However, to better entertain people and induce moral lessons through the stories in some tales, the Lele people at best prefer animal folktales. This is because; there are some animals running around in the village setting exhibiting some behaviors drawing close to certain individuals' deeds, which seemingly look anti-social, hence people devise stories consequently to react to the situation in the society, in order to remove what they consider as socially incongruous.

Therefore, characters are they animals or not, the creation and enunciation of story-telling targets these imaginary characters to solve social problems, through invented stories for the circumstance. For example the stories about Lizard (appendix vii) and Scorpion (appendix viii), told by Pierre, Hone Damleng (2015) in the village Mangse Mbala I, present the Lizard and the Scorpion as characters fictitiously created to describe the behavior of some children in the society. In effect, according to the account of the narrator, the two characters symbolize the behavior of two children, the first (Lizard) is stubborn and the second (Scorpion) is quarrelsome. These two children, because of their behavior, have ended their race in facing severe difficulties. This is because, in Lele land people interpret the fact that the Lizard runs and stops to shake his head as a sign of regret, for he has failed to listen what his father told. And the Lele people also say that Scorpions are always killed by anyone who meets them, because they are quarrelsome, for they also bite person they meet.

Plot is a series of events which happen in a story. As far as plot of the stories are concerned, the Lele story-telling makes use of a series of stories corresponding to the type of events lived and celebrated in the social environment. Thus, it is here that question of the scene of events depicting some individuals' behaviors judged communally inadequate by the society, and that needs to be exposed through story-telling, so that whoever attends the story-telling session may perceive, conceive and digest the messages contained in the stories bearing the danger that entails the social misfits.

Thus, when a story has been introduced, it begins with the scene of events that exist in the story. Therefore, the story follows the chain of the events. One scene of events succeeds one another. There is nothing like a complex plot.

As the plot evolves, the scenes of the events in the story sometimes develop independently without the audience expectation about what is going to happen, especially to characters (suspense). Or, it occurs that the audience relies on characters about what happens, however another event violates this expectation. This is the example of Kaiwa (appendix i), an unhappy farmer. In this, the audience expected to see Kaiwa improving his social condition, but unfortunately, the hero Kaiwa ends his course in the opposite side. Kaiwa who is the major character in the story is seen acting from the beginning to the end of the story.

There is another example of a popular tale among the Lele which depicts the story of two birds known as Gola and Tekneo in Lele; meaning Eagle and Vulture with individually different carnivorous feeding behavior (appendix ii). The Eagle is swift and precise snatching chicks while feeding under their mother's care, chicks are his usual prey as he swings and gibes in the open sky, breaking through the porous wing. The Vulture therefore gets his daily meal from the remains of dead carcass. In so doing Gola the Eagle laughs at and makes fun gesture of Tekneo the Vulture for his choice meal (rotten flesh). As time progresses, the Eagle is caught in a trap. Now a prisoner, his agility, superfluity and un-canny fly style is now narrowed to a prison sentence (the cage). The moral of the story is to show that taking other person's properties in stealing like manner is punishable and to mock at someone's natural behavior and way of life can lead to a dark end. In this, the Eagle that is the main character's story is successfully described and the scene continues like this till the end of the story. Indeed, according to the narrator of the story Wouyade, Koumla (2015) in the village Bologo, the Eagle's behavior represents the immorality, whereas the Vulture's way of always living on leftovers translates the behavior of someone who is lazy and likes free wage. Therefore, such behaviors are blameful among the Lele.

3.4 Lele Folktales Opening and Closing Conventions

In Lele land story-telling often starts and ends with particular words or phrase announcing the beginning and end of every tale. Thus, when the narrator introduces the story he begins the story by the following words: “Guyin guyin ale ba” meaning listen to the following tale. This is to capture the audience’s attention to listen with a particular appetite to the story-telling, for in pronouncing this sentence, the story-teller somehow sharpens the audience’s need to be cautious to the stories. So, whenever a new story-teller wants to tell stories, he/she must start the narration by the same opening words. Therefore, everybody among the audience who has the ability to tell stories is attached to the opening convention, as far as the Lele story-telling is concerned.

Thus, since the Lele story-telling has opening words announcing the beginning of each story, it has as well closing words concluding the messages delivered by the story-teller. In effect, to terminate his/her speech delivered to the audience, the Lele story-telling has to kneel down before the following words “ tibii kining ba tese,” meaning “ my eyes shine as stars” and the audience answers “ tibii kining ba gidire”, meaning “my eyes shine as moon”. So, on the part of the audience everybody responds for his/her own sake. This corresponds to the Lele story-telling myth which stipulates that, the failure of pronouncing such words from the part of the audience and the story-teller would lead the story-telling participants to be blind. Thus, according Jean Bosco, Yague (2015) in the village Bologo, the opening and closing conventions are words or sentences which are permissible to open and close the debate, for these allow the audience to be ready to listen to the stories and to be aware of the end of the stories.

3.5 The Lele Audience during the Story-telling Sessions

Every person in Lele society can bring his/ her contribution for the success or failure in the debates during story-telling sessions. This is because; it is through the active participation of every member of the audience that one can feel the importance of gathering together to listen to stories, for the success of an individual tale depends on the contribution of the members of the audience who, from time to time play their part in bringing their intervention, whether in applauding the person who has demonstrated his/her ability in the art of telling tales, or in some cases they can complete the narrators if he/she is less competent. It is through the intervention of members of the audience that an individual story-teller can measure his/her competence, for the audience intervention can give flavor to the story-telling session. Thus, among the Lele the story-telling session is an occasion during which every member of the audience plays his/her part, it is not a monopoly of an individual person, this is because when people come together to tell stories, it is with the intention of sharing knowledge with regard to the people's traditional ways of enjoying entertainment and subsequently inculcating moral lessons for the well-being of the community. That is why, among the Lele during the story-telling session the audience's participation is relevant, for it is among the audience that stems the story-tellers and they interact to make the story-telling successful. For instance during a story-telling held in the village Mangse Mbala ii, in the circumstance of the research, certain members of the audience witnessed that the success of any story-telling session among the Lele depends on the active participation of the members of the audience, this is because the persons who have experience in the art of telling tales demonstrate their talent in such circumstances and the other members of the audience who have less experience benefit from the occasion to become story-tellers. Therefore, the interplay among the audience is very important in the course of folktales deliverance.

However, it occurs that the audience participation is inactive; the story-telling session becomes less interesting and attractive because of the passivity of the audience, this can lead to the failure of the story-telling. Therefore it is through the exchange among the audience that the tale is animated and also helps the individual performer of the tale to judge his /her competence. It is in this sense that Ikiddeh, (1980: 135) opines: "the practiced performer was his own first judge critic, the reaction of his audience acting as a barometer with which he gauged his lapses, his failure and moments of triumph. The audience remained the ultimate judge: this appreciation or rejection was constant".

3.6 The Performers of the Stories

In Lele traditional communities, everybody could tell stories. The story-telling is not a lucrative activity. So, it is practiced by any individual member of the society having regularly participated in the story-telling session where any curious and attentive attendant develops and acquires the art of telling tales.

Thus, the narrators in the Lele community are individuals who have come to know the story-telling techniques through their participation in the story-telling sessions. In this regard, among the Lele someone who tells tales is considered as having mastered the art of telling stories that is inscribed in the participative habit of the members of the community to the story-telling session. In effect, to be a story-teller among the Lele, is a question of participating to the story-telling sessions and showing a keen interest for them, for it through the story-telling sessions that any member of the community, he/she develops the art of telling tales and become a story-teller. For instance among some story-tellers encountered in the research field in the village Debreng Massang, 80% have witnessed that they have come to know the art of telling stories thank to their participation in the story-telling sessions. Thus, it is here question in occurrence of Jeanne

Guibingni, housewife aged about 80, Guiring Bankoussing, a farmer aged 40 years old, Hanra Noudjou, a housewife aged 50 years old and Rene Keindi, also a farmer aged 50 years old who told with a certain acuity that to tell tales or to acquire the art of telling tales depends on the individual's active participation in the story-telling sessions in which people receive oral training with regard to the people's traditional ways of knowledge.

Therefore, there are no story-telling professionals among the Lele, for everybody tells stories with regard to his/her experiences, and this depends on the individual participation to the story-telling through which the members of the society animate the evening meetings, to dissipate the fatigue caused by tiresome work. Moreover, folktales comfort the members of the community and subsequently are permissible to gliding certain messages and information, to remind the other members of the community having malevolent intentions likely to destroy or spoil the good relationships among people, to conform themselves to the norms and principles of the society through stories contained in the folktales. So, the personality of the story-teller determines the qualities of the stories he/she tells, for this translates his/her participation to delighting people and to solving any social problem arouses in the society

Thus, what most drains people among the Lele to tell stories is the communal thinking of contributing to the relaxation of the members of the society and also to participate morally to the people edification.

3.7 The Types of Audience

In Lele land, there are two types of audience: Children's audience and adults' audience. In effect, the story-teller who deals with children's audience aged about 15 to 15 years old; he/she chooses stories slightly imbued with moral lessons likely to amuse and entertain children

and this in relation with children's behavior noticed in the community. For instance the story about the Scorpion's children (appendix viii), is the convincing one, for the story then accounts the Scorpion's children behavior as quarrelsome and as such, they always face serious consequences. Indeed, the fact that the Scorpion's children bite any person they encounter on their way expose them to danger that is why whenever a person sees the Scorpion's children, he/she kills them. So, if the story-teller has to do with adults' audience he/she targets stories which suit the adults' situation. The example of Hyena and his wife (appendix iv) is the moving one. In fact, as Hyena in some societies symbolizes greed, the Lele people's stories describe Hyena as a greedy husband who always considers his own profit without paying attention to his family. According to the account of the narrator, Hyena is a greedy hunter, whenever he kills animals, he consumes them all alone in the bush and does not care for his family, and this situation gets him to always have problems with his wife. So then, the Lele story-teller adopts some strategies which allow him/her to alter the stories, in relation with each type of audience, for such strategies aid him//her to accommodate his/her style to select some stories likely to entertain and impart moral lessons.

Therefore, in telling stories the performer targets and categorizes the audiences depending to the importance he/she accords to each type of audience; for the story-teller can alter the message of a story for entertainment and moral purpose in relation with each type of audience.

3.8 Folktales and the People

In Lele land, everybody can tell tales. Children in tender age acquire the art of telling stories and this is in always being in their parents' companionship during the story-telling session. Thus, the story-telling art acquisition is conveyed from one generation to the next in an

informal way, for it is latently acquired in participating to the story-telling session either in the familial court yard or in the near-by neighboring household compound by the parents.

The story-telling adorn the family meetings in the evening around the fire and at time when people get ready to go to bed; a tale is told bahoken, (1985:17). Story-telling is considered as a recessive activity, so its acquisition is concerned with everybody in the society. It is why every individual in the Lele community is fond of acquiring the art of story-telling. So, story-telling allows people to come together every evening in family when the moon is bright or sometimes they assemble around fire made from firewood for such circumstances. And also sometimes some youth, to share their intimacy gather especially when the moon shines, in public places such as wrestling ground or places designed for annual traditional festivals to enjoy folktales. This is because telling stories constitutes a means of relaxation and socialization, for whenever people come close together for story-telling, they enjoy comfort, share ideas, treat some relative to social disagreements, this aids them to developing brotherhood and fostering relationships

Therefore, there are no professionals among the Lele story-tellers; people tell stories in order to examine and uncover the folktales values considered as a means of entertainment and didactic materials, in that folktales induce amusement and also they train people to behave responsibly in the society, this is avoid some social misfits likely to undermine the good mores. Thus, those who tell tales contribute to perpetrate good training through the story-telling, either for entertainment or instruction, and this constitutes the focal point of the thought oriented towards the creation and enunciation of the Lele folktales. So, in telling stories, the performers somehow trains people to conceive the traditional values through a form amusement apparently perceptible in the stories. Thus, the Lele people not only listen to the folktales for entertainment,

however, folktales provide as well a sort of oral materials to guide, educate and instruct the members of the society. Therefore, to be familiar to the story-telling art means participating to the edification of the whole community. One listens to the folktales in order to acquire the story-telling art, and this is to share it mutually among the members of the society as a cultural patrimony.

In effect, it is through the story-telling session that people benefit the art of telling tales. Thus, in the Lele land it is easier to become a tale performer. People have just to attend to the story-telling session to be acquainted to the art of telling tales. That is why, people gather some evenings when the moon is bright or around the fire camp, in the family compound or hurry to the story-telling venue to listen to the stories, for attending to the story-telling session also means to become impregnated with the art of telling tales. In fact, the individuals' participation to the tales-telling session is not fortuitous; it is to be imbued in the story-telling art and this also expresses the object of their attachment to a community to which the training charge is conferred, for this position testifies the individuals thirst and eagerness to learn to be attached to a society they are parts of. So, since mostly people from the same cultural heritage come together to share their home knowledge, the story-telling connects the members of the same community to enjoy the story-telling art, because tales are an important cultural patrimony which binds the people from the same cultural background and to become acquainted to the art of telling tales means to be involved in the art of story-telling of one's home land, for the story-teller is often concerned with what arouses in his social environment. It is in this sense that Herskovits and Melville, (1970) argue:

> *The word of story-teller is largely defined by the culture and in composing his tale, whatever its form or length he draws on the word he knows … one in which tradition has fused both. Yet by the very act he re-enforced by the study of existing body of Customs, bringing it the validating force of emotional response.*

Therefore, the people's attendance to the story-telling session brings them to acquire the story-telling skills and consequently they become performers. Thus, in the Lele land the art of telling stories is acquired through the story-telling session's participation in which the individuals learn to tell tales. For example, according to the research led in the fieldwork, most of the people interviewed affirmed that in Lele land to become story-teller depends on the people's participation to the story-telling sessions and that is perpetuated from one generation to the next.

However, among the performers one can distinguish two types of story-tellers according to the level of their experience. Therefore there are performers of first and second degree. For example, the performers of first degree are those who tell tales by experience and variably tell stories with regard to what has really induced the folktales creation, which is to delight, amuse and entertain the people and to subsequently glide moral lessons, for the social life poses a certain number of problems which demand peaceful solutions; it is here question of the observations of some anti-social behaviors in the community which need to be removed. In effect, talking about the classification and categorization of story-tellers within the Lele society, one can cite as a sample of story-tellers Wouyade Koumla from the village Bologo, Godena Gobeye from the village Mangse Mbala I, Pierre Hone Damleng also from Mangse Mbala I and Jeanne Guibingni from Debreng Massang who can be considered as the story-tellers of first degree, this is with regard to what they have shown and witnessed as skill through their way of telling stories. Indeed, according to the research work realized in the research field, those story-

tellers cited above turn by turn they have demonstrated their talent and ability in art of telling stories, for through the demonstration of tales they have presented, those people have proved with a certain accuracy a sum of knowledge and skill with regard to story-telling art, and tell stories with the idea entertaining and subsequently gliding moral for social well-being of community, for the type of individuals select stories which are constructed most often in the likeness of animal characters to describe the behavior of individuals within the society, this is because comparatively to the other story-tellers interviewed in the same circumstances, it is here question in occurrence of Jean Bosco Yague from Bologo, Hanra Nodjou and Rene Keindi from Debreng Massang who face the story-tellers cited earlier have demonstrated less ability in art of story-telling stories, and they are classified as the story-tellers of second degree, this is because according to the account of the interview realized about the latter, the stories they have presented are of lesser importance. Indeed, the latter have acquired the story-telling art in participating the story-telling sessions, but mostly tell stories just for amusement and lampooning in using satirically the behavior of some animal characters likely to create laughter, this is because they only rely the perceptive aspects of the stories, searching to unveil the indoor meaning of the stories. That is why they are the story-tellers of second degree.

Thus, like the other African people who have created some oral artistic expressions, which include proverbs, riddles, sayings, tales etc, via which they solve some problems related to the behavior of some individuals in their respective communities likely to destroy the social understanding, the Lele people also have succeeded to create such forms of verbal artistic compositions cited above, among which the folktales to parry what their societies despise, with regard to the social misfits. However, among the Lele tales performers, one can distinguish two types of tales performers and this according the degree of importance, for some tell stories by

experience and variably in reason of what really happens in the social environment, in this regard they produce scenes of events in conformity with some behaviors observed in the community, beside there are story-tellers who tell stories just entertainment and delight.

3.9 The Folktales among the Lele

In Lele land, the story-telling is first and foremost a ludicrous activity, this is because the facial aim is designed for amusement and entertainment. However, behind the amusement and entertainment there is something to gain, or rather some lessons to learn, this is what justifies the ultimate role of folktales' creation and enunciation in a given society and this in conformity with the objectives targeted by the people who have created them, aiming at the idea of settling down a platform for the social well-being. Thus, among the Lele, folktales are created consequently with the aim of entertaining, amusing and subsequently to impart moral lessons, for they are vehicle of moral lessons for life. They are serious literature and functional; they depict the Lele people's philosophy as lived and celebrated in their society.

Therefore, folktales play an important role, of imparting knowledge to the community, especially children. They are medium of socialization which is here considered in broad terms including initiation, instruction, lampooning and satirizing of anti social behavior among members of a community. This is because, folktales aid the members of the community to enjoy entertainment and perpetuate the moral training of individuals within the society; because folktales are considered a means through which people receive delight and also they are overseers of individuals' behavior, for they address all the community without distinction: children, youths and elders. Through folktales the community grows socially, morally and spiritually. In effect through them, the elders assure the education of the younger generations in relation with the moral principles established by the society, this is because the Lele society hates

the genre of the behaviors related to the disobedience, laziness, greed, theft, dishonesty etc. This is evidenced in the tales depicting the disobedience of Kaiwa the unhappy farmer (appendix i), the misadventure of Gola the Eagle (appendix iii), the consequence of greed with Binibini the Wasp (appendix vi), which are samples of stories that describe and propose some moral lessons, to bring children to draw close to the mores of their society.

Hence, through story-telling session, people learn a whole range of their society's cultural beliefs and values including the importance respecting elders as well the ancestral spirit and living peacefully with others and so on. In this manner, the Lele people maintained a dialogue with the past while retaining a correct pulse of the present and a perspective of the future, through speculative thought and images embodied in folktales. This was because the Lele are one of the incontestable reservoirs of the African people's values, sensibilities, aesthetics and achievements of their thought and imagination (Chinweizu et al, 1980:2).Many moral lessons are deduced from various themes conveyed through folktales narration.

3.10 The Folktales, Ancestral Spirit and Skill Imagination

In Lele land, folktales are also a medium through which people refer to deal with the traditional religious beliefs. In Lele society, the spirit of the dead lives within the vicinity of the people and at any time can rescue their love ones at troubled times. This is as a belief that the long dead forefathers can communicate with their great grand offspring through dream to reveal their intentions to the living in relation to their request or point of need. Thus, whenever the people are faced with problems, they thereby resort to their ancestor's spirit.

In effect, a noticeable story is told of an unhappy farmer named Kaiwa who could hardly feed his family from the produce of his effort. Thus Kaiwa invoked his grandfather's spirit and asked for aid in resolving his grave need. Indeed, Kaiwa's grandfather's spirit positively replied to his plea and in a due and stipulated record of period, Kaiwa enters the wealthiest men realm and his future bloomed like the petals of rose. However, such a blooming wealth must come with conditions as he invoked the spirit of death. Kaiwa was warned prior to his future rise. Thus, his grandfather spirit warns him not eat or consume anything such as a chicken flesh, for it will have a negative turn on the omen. But his growth of wealth lures him to add more wives as it is familiar to the wealthy men to be polygamous.

His popularity spread as well as wealth is evolving so many women try advertise their availability increase as a man of future, he decided to pay some courtship visits to whoever among the women that capture his fancy. It was during such visits that he seemed to break his father's spirits warning by eating locally grilled chicken that was presented to him by his fiancée/lover. Thus, his wealth crumbles and was revisited by poverty, the ghost of his nightmares.

This teaches the relevance of obeying and caring for the traditional religious beliefs. The members of the community are always asked to pay attention to the respect of their traditional beliefs, for the ancestral spirits are always with them and can rescue them at any trouble time and in any situation if they incline obedience to them. Thus, they have to fully exploit their capabilities, witticism and resourcefulness to be vigilant to the respect of their grandfathers' spirits. More so, the child audience in participating to the story-telling learn to respect every ancestral spirit and not to look down upon the traditional order in the community, for the traditional Lele society believes in the spirit of death which communicates with their living

relatives and can rescue them in case demands are sincerely formulated with faith. The non respect to the ancestral spirit often leads to unfortunate consequences. Thus folktales, like proverbs, emphasize the need to respect the traditional values. Such is important in today's society where modernism is taking over the place of traditional norms, for the traditional way of living is less respected compared to the past. In today's Lele society, people tend to despise their culture to the benefit of modernism and other religious beliefs such as; Christianity and Islam. Therefore, it would be interesting to the Lele people to reconsider the role of the folktale as an important element or tool in guiding people in the past in comparison to the current ones. Indeed, if people throw a retrospective look to the past, it would be beneficial to reconcile with the ancestral affiliation, if not, the younger generation would be on the verge of fading away concerning the traditional ways of living and capturing the skill of efficient imaginative capability, for the children's imaginative capability is also enhanced by listening to folktales. Children would imagine the small witty and tricky animal such as Guyin(Spider) (appendix ii) that cheats and out does another larger animal simly (the fowl). Guyin cheated Simly during a courtship visit and ate all the food offered to them by the spider's in-laws. Thus, Guyin the spider wanted to apply the same cunning to outdo another animal known as Molbo (the bird), but Molbo escapes, rather he renders the reverse to Guyin the spider, for Molbo is informed about what Guyin did to Simly. This impressed the children who are still young. They would try to avoid such things if occasions present as the situations they would encounter in life just like in the folktales.

3.11 Folktales, Child Discipline and Talent Identification

Folktales provide necessary instructions to children. That is because the children go to story-telling sessions voluntarily and with a tacit agreement to adhere to the conventions prevailing (Miruka, 1994: 182). It is through listening to folktales conventions that children acquire discipline among the Lele, in the sense that folktales are regarded as a medium by which knowledge is transferred to children at blooming age. Whenever the parents organize story-telling sessions, they intend to prepare their children's spirit to grasp some instructions in accordance with the society's norms. Mostly, when there are social misfits observed among the children, the parents' attention is always prompt. So, the parents are the sole art crafts to straighten their children's discipline, because they also have been disciplined in the same manner in receiving instructions from their parents. This pattern of imparting discipline to children through the folktales is a preoccupant assignment among the Lele, for this way is permissible to the people to settle a genuine tool to convey instruction to maintain peace and love in the society.

The tales also play a role of censuring would be social deviants among the children. When children hear about misfortunes of social deviants, they conform themselves to what their society accepts or reject. For example in the tale Tekneo (Vulture) and Gola (Eagle) (appendix iii) which is a story of two carnivorous birds accounting the misbehavior observed in the social environment. Tekneo the Vulture always collects the dead animals flesh and eats it as the daily meal, whereas Gola the Eagle takes the individuals' chicks without fear and consumes them as regular food. Thus, Gola boasts about eating fresh meat and laughed at Tekneo for having always eaten dead rotten animals' flesh. However, one day the Gola in operating, fell in a trap and was caught and imprisoned. The tale shows that social misfits in a society always have negative

implication. One would rather live in accordance with societal dictates. Miruka (1994:136) also made similar observation in folktales in conformity with social deviants.

> *Folktales operate within a society to ensure conformity to the accepted cultural norms and continuity from generation to generation through its role in education and the extent to which folktales contrast with accepted and socially accepted forms of behavior through amusement or humor and creative imagination or fantasy (Miruka, 1994:136).*

This is also in line with the Lele people's philosophy of life that believes in peaceful existence. S**o,** apart from being didactic in nature, folktales also equip children with various talents that can be later explored in life. These include the oratory capability and art of tale-making and more. Through the folktale, children also acquire some skills and the art of story-telling. That is because among the Lele people, the story-telling is not a monopoly of a group of people or business of certain individuals; everybody including children is exposed to this art at a tender age. After completing a tale, the narrator asks one of the children to tell any other story. The nominated child usually does that, initially with hesitation, and it is the duty of the audience, including the elderly story-tellers, to encourage and cheer him / her up. In such a case then, everyone is an artist (p' Bitek, 1986: 35), the only difference lying in the talent and skill. Therefore, folktales offer one of the best platforms for public speech training, for the young such that when they grow up, they easily become good story-tellers and public speakers. They would not be passive in debates, but would take part by confidently airing their views. The young boys, for example, would be prepared for the various sessions at the dare, village court where several issues affecting society would be deliberated.

3.12 Folktales, Community and Individual Language Training

The importance of individual creativity is also noticeable even in the act of narration itself. The folktale telling session develops the individual creative capability among the Lele and the people cultivate this art, so as to contribute to the training of children as well as whole the community. Usually, the Lele folktales have a single plot to a folktale but with as many versions of it as there are tellers, or as many versions as the number of times the story is told by the same teller (for no one tells the same story in the same way on different occasions).

Also, the individual creativity in narration is only permissible if it does not destroy the plot of the tale. If such individual creativity negatively affects the storyline, the audience would reprimand the teller and guide him or her. For example, a narrator who mixes information from various folktales to the detriment of the plot of that particular tale is normally corrected by the actively involved audience. Those various individual talents make up one good tale. Hence, the story-telling sessions in general shapes the children who are both creative and / or individualistic but within the expected values. That makes them fit easily in a society that accepts individualism within communalism. The child is thus prepared for life where various talents such as those of blacksmiths, singers, poets, dancers, orators are explored to the fullest for the good of the whole society. Thus the child learns that individual creativity and / or input are encouraged only if they are for the well-being of the group. With regard to this, Folktales also play a major role of teaching new vocabulary of a people's language. It broadens the children's lexicon of their particular language. If a story mentions a new word that the children had never heard of, they interrupt the storyteller and ask for the meaning of that particular word. In fact, during a story-telling session held in the village Debreng Massang, a child aged about 15 years old, after having listened with a particular attention a narrator who has delivered a story describing the separation

of the sky from the earth (appendix ix), has interrupted the narrator and asked him a question to know the meaning of the word sky in Lele language, for the child could not make the difference between the word Milani in Lele which means sky and the word Minadi which designates a wild tree whose fruit is used for the preparation local sauce. To remove the confusion from the mind of the child concerning the spelling of the two words, that is Milani and Minadi, the story-teller suspended the story for the sake of the cause. A good story-teller leaves the text, suspends the action of the narrative and explains some points to the audience (Chimombo, 1988). The chances of learning new vocabulary are quite high, given the nature of oral art form. The Lele art forms like proverbs, riddles, euphemisms and folktales complement each other and are inter-related in everyday situations. So, in telling stories, new words from the other oral art forms surface and are explained by the narrator thereby boosting the vocabulary of the young audience. In this way the children learn new words. So, they are introduced to the verbs, tenses, proverbs, idioms and a whole range of figurative language. Again, some of the words reflect a people's history, origin and identity. This amply demonstrates that folktales are serious literature that guide the younger generation. Once they are guided in their youth they grow into mature and responsible citizens.

3.13 Folktales, Responsibility and other Social Values

In Africa, no one is born free, but with a bundle of duties expected from him or her (p'Bitek, 1986: 19). The Lele folktales cultivate that sense of responsibility amongst the young and that is important especially in a society that does not place emphasis on rights of individuals but on roles expected from, and privileges entitled to each individual. Firstly, by being asked to narrate a story, the child narrator is endowed with a kind of responsibility and has to make sure the story is told in such a way as to satisfy many that the job has been done well. Even those who respond by clapping, laughing have a sense of duty attached to them. Interestingly, for a

successful narration, each should carry out his or her roles with all effort. In addition, some folktales overtly taught that people should carry out the duties endowed to them by society. The tale " Goni da ge na tamai" (Hyena and his Wife) (appendix iv) in which a husband ignores his family duties and feeds himself in collecting refined food from his wife and children and left the family in hunger is an example of an irresponsible man. Since African society thrives on various talents of various individuals, there is need to instill this sense of duty in the young and as well challenge them to maximize their efforts for the good of the whole community.

In effect, folktales train and teach the youths to behave more responsibly and also have the sense of wise judgment with regard to the way people consider other people's values. People often lean on the individual's appearance or shape to fix certain aspects of judgment concerning the human value. In the tale (appendix v) where some forest animals had to measure their strength in a competition to marry a king's daughter for example, one can easily discover and understand that people have much more consideration for individuals physical appearance instead of regarding the truth in another way . The tale exposes the king's will to get his daughter married to anyone who would be able to fill the king's condition or recommendation. Thus, the king challenged the forest animals into marrying his daughter, in promising them that if anyone who would be able to cut down the tree which is in his compound would marry the girl. So then, animals like Elephant, Giraffe, Buffalo and Lion tried for more than two days, but they did not succeed. When the Hare got the news concerning the king's promise to give his daughter to anyone who could remove the tree which is in the compound, he immediately rushed to the king's Palace to announce his candidature. Therefore, once the Hare's candidature was approved by the king's counselors, the following day the Hare hired all the rodents of the forest to enter the tree trunk and ate away the tree's core. So, in the competition day the Hare armed with axe,

easily cut down the tree in a twinkle of eye. To everybody's surprise it is the Hare who won the competition. Therefore he married the king's daughter. In this regard, the audience would be made to understand that in life, people are not equally gifted and have to be accepted as they are. In that, Lele children got to understand that ruse pays, and that any skill that one can cultivate in life can be successful if one acquires wittiness or cunningness and that the success is not always on behalf of those looking fat and having full shape.

3.14 Folktales and Environmental Education

In a society where order and respect reign, it is judicious to have a good survey over the way of handling what exists in the society including people as well as other natural resources. Most often it occurs that in a given society people fail to manage what exists in their environment, especially the products from nature, such as wild animals and forest plants. Despite the fact that wild animals and plants exist independently in nature without any possessor, they belong however to people living around them in the circle. Those animals and plants are considered as the properties of the individuals in the society, because those individuals use them to meet their needs. Thus, those individuals should have a good survey over those animals and plants, but it occurs that some individuals wrongly use them. So then, to overcome such misusage regarding the management of the natural resources among the Lele people, a particular attention was shifted to the path of resolving the problem related to the natural resource handling. Therefore, in Lele society prior to the modern time, the indigenous people already had nourished thinking about the issues of the management of the natural resources. Thus, to foresee the future extinction of certain animal and plant species, elders and wise people organized a sort of efficient sensitization campaign through the folktales to get the people's attention about how to make good use of the natural resources. It was via the folktales that the Lele children understood that it

is beautiful to manage wisely one's natural resources. The natural resources are not out of bound to people, but only a safe usage is advocated, so to prevent extinction of certain species, to abuse sometimes drains certain animal species far from the village setting.

The example of wrong usage of the natural resources is described in the tale accounting the behavior of two hunters "Kayo" and "Binibini" (Squirrel and Wasp) (appendix vi). Although most of the Lele folktales have animal characters, those characters depict the human conduct with regard to what occurs in the social environment. Kayo and Binibini are both hunters, Kayo always hunts wisely, for he reasonably kills animals for food to feed his family, whereas Binibini abuses and kills animals. One day in the hunting operation, Binibini animated by greed and cupidity entered the termite hole to collect termites, as greedy as he is, Binibini collected all the termite's children. As he was moving out from the termite's hole, by surprise the termite door is locked and Binibini was kept custody. In this, the Lele children also learn that it is necessary to better handle the natural resources and a bad usage may lead to misfortune as such observed in the Binibini case. Not only killing animals in a great quantity may lead to misfortune, but if one abuses killing animals they are susceptible to being extinct. Animals also multiply themselves as humans do and killing all including the younger ones means to contribute to their disappearance. Such a tale at one level teaches the child audience that the humans and animals are one regarding the reproduction process. As such, the Lele children learn not to unnecessarily kill animals. The children learn and appreciate that animals make the human world complete and so have to be cared for. Kurotwi observes the interdependence between the human and animal kingdom and writes that:

> *Due to the black man's harmony with nature, we were aware that wild animals, forests, fauna and flora, are as much part of our survival in the same way we were part of theirs. For that reason, we kept a very scientifically calculated check on our wild animals, only killing enough for our consumption and leaving enough for the balance of nature (Kurotwi, 2003: 12).*

Thus Lele tales teach children to conserve the natural environment. The tales produced children who have a sense of duty in environmental conservation. That was unlike in modern times where Chadians no longer have a sense of duty in conservation of the environment. Today, people feel and regard it as the duty of the Ministry of Environmental and Management of Natural Resources (MEMNR) to conserve the natural environment. As such there are always running battles between people and MEMNR, as people play hide and seek, destroying both the plant and animal kingdom. Also, folktales teach Lele children how to exploit their environment. The children already know for example, which animals can be hunted, which ones are dangerous, which ones should not be killed and why. Therefore, the children simply live the life and values they learn from the folktales.

With regard to the above general perception of the role of the Lele folktales, it is to note that among the Lele other than story-telling there are also various types traditional oral expressions which include proverbs, riddles, songs, jokes, adages etc, at the service of the people to convey knowledge in accordance with the traditional system of transmitting messages and information to orient to guide the life of people. However, folktales are more privileged than the others, this is because folktales consisted of thematic variants which demonstrate the Lele people's imaginative faculty to create stories whose aim is to target a range of moral lessons within the folktales to transmit the affective moral values to the members of the community in order to impact their lives, this is in the sense of promoting the peaceful social understand among individuals.

For, folktales are relevant medium to impart moral lessons through a form of sensitization and moralization via satirizing or lampooning of anti-social behavior. Folktales are relevant medium to impart moral lessons through a form of sensitization and moralization via satirizing or lampooning of anti-social behavior. So, story-telling is flexible. It allows people to enjoy entertainments, relaxation and subsequently communicates moral within the folktales. Therefore, story-telling enhances the people's thinking faculty and connects the members of the same community. This is why Sutherland, (1972) opines that folktales have been the cement of the society because they not only express but also codify and reinforce the way people think, feel, believe, and behave. They put the seal of approval upon certain values held by the group and thus cement it together with a common code of behavior. Folktales therefore occupy a place of choice in the lives of Lele people since they play important roles in holding the society together. They serve as a means of expression, education, entertainment, enlightenment and socialization. They are therefore, an integral part of the society, especially at the pre-literate stage.

3.15 Recurrent Themes

As it has been mentioned previously, fundamentally story-telling among the Lele expresses the people's motivation to adopt a platform in the general interest of the community. Folktales aid the members of the community to transmit and benefit from knowledge through stories in the folktales. Thus, folktales are materials which contain stories designed to denounce and rebuke some individuals' behavior likely to provoke disagreement among the members of the society, such as the lack of respect vis-vis to the observance of the societal norms, consisted of a range of rules of law to guide the lives of the people. It is here to get people to pay respect for one another around the questions regarding the social misfits and anti-social behavior connected to the absence of courage which causes people to behave irresponsibly resulting the adoption of an

attitude relative to cheating, stealing, quarreling and the lack of consideration to the traditional beliefs. So, the depiction of such behaviors necessary through stories which induce entertainment, amusement and delight before gliding the moral lessons to impact people's lives. Thus, among the Lele story-telling represents a type of unveiled speech which addresses people through images or objects representative of the individuals' behavior in the community. So, then whenever there are some incongruous behaviors observed society, the story-teller chooses a type of tale corresponding to the situation in view to display through entertainment what the community considers as anti-social.

Thus, there are various types of story-telling consequently and simultaneously produced to rhyme with different themes in the stories which relate to the Lele folktales that would be convenient to demonstrate in light of literary semiotic.

3.16 The Aesthetic quality of the Stories

> *Semiotics such as it will be envisaged here, has a purpose of exploration of meaning. That is, it would not only be reduced to the description of act of communication (transmission of a message from one transmitter to a receiver): It encompasses the message In its totality, that of signification, (Courtes,1976:33)*

In reality, to study a text through the semiotic lens demands a profound analysis. That was why Courtes, (19991:162), after having analyzed the continuation of the works of Propp, (1970-1983) and Levis-Strauss,(1973) proposed that tales should normally be analyzed from the semantic viewpoint, that is a formal approach should be used to uncover the content of any tale. In effect, the appropriate method should be hierarchically constructed: Figuratively and thematically.

> *In effect, the figurative is concerned with any signified, any content of a natural speech, and More largely any system of representation (visual for example) which has a correspondent in a significant (or of the expression) of the natural world, of the perceptible reality. Will be considered as figurative, in a universe as a given speech (verbal or oral), anything that can be closer to one of five traditional senses: Sight, Hearing, smell, taste and touch, brief, what is related to the perception of external world. By opposition to figurative, the thematic is to conceive as having not any attach with universe. The natural world: the question of contents, of signified systems of representation that do not have correspondent in the reference. If the figurative is defined by the perception, the thematic is characterized by it aspect purely conceptual. Thus, love or hatred, beauty or wickedness, are variables according to the socio-cultural universe. (Courtes, 1991:163).*

The thematic is concerned with "*the interior world, the constructions purely mental with the play of the conceptual categories which constitute them" Courtes (1991:164)* Thus, the moral which derives from the text is a matter for thematic. In fact studying oral texts deserves to put them in parallel with the reality they represent. Thus, in Lele folktales for example the proverb which says that "the lizard drinks some water thank" to hen (appendix x). In this proverb, the figurative corresponds to lizard and hen which represent human beings, to drink the action of man and water a vital product within the society. Indeed, figuratively these two animals, the verb to drink and water the object are just images which allow describing what happens in the social environment. So, the thematic in this regard is concerned with the indoor meaning of the story. This is because the lesson which stems from the story is permissible to describe the behavior of some individuals within the society. In Lele society, the lizard represents the kind of people who always rely on other people to live, the lizard cannot dig well to get water, nor has anyone to supply him with water, he only gets occasion to drink water in the pot reserved to quench the hen.

When such a tale is enunciated, a person who is not familiar with the context of production would think that it is question of a mere story told to amuse people, but in reality this tale gets us close to a situation which deserves profound digestion. The lizard, the verb to drink, the water and hen are only figures representative of the reality observed in the community. They are figures around which stems the reality, that lived and experienced by the people. Thus, the Lele tale cited above translates at the same time a positive and negative message. It is here a question of a bitter observation that needs to be denounced; therefore urging people to conjugate personal effort not always wait for other people rescue, this tale vehicle a moral which appeals for people to follow order.

In Lele land, folktales are the mirror of social structures and reflect the mode of thinking and life of the people: Theogony, education, intra and inter ethnic or inter individual relationships, history of the people. Therefore, when a story-teller enunciates a tale the focus is on themes likely to resolve the problems of interactions in the society and also they are concerned with the inter village relationships. In fact according to the account of Boydo Pinaleng, (2015) a story-teller interviewed in Kelo in the circumstances of research in the research, among the Lele, the story-telling is designed with the firm intention to remove what is seemingly incongruous within the society. In effect the narrator depicted a story to explain why the Bat cannot be referred as bird or a four legs animal (appendix xi). According to him, the Bat is an animal who is neither a bird nor a four legs animal, but pretended to refer himself as a bird as well as a four legs animal. So then, the Bat wished to join the realm of birds; however the realm of birds has rejected him, for he is a mammalian because he does not lay eggs and cannot lie down on ground. Face to such a situation he again rushed to join the four legs animals; they also rejected him for he has wings and cannot be their counterpart. In fact, the Bat turned round

and has resigned him to be alone, always hangs himself on huge trees' branches to live loneliness. In effect, the moral which derives from the story is concerned with the situation of someone who cannot live among a given group of individuals because of some traits which keep him aside from others. This is because the perceptive behavior of the Bat cannot allow him live among birds or among the four legs animals, because he cannot share these two groups' moral principles. Indeed, the people who live together are those who are united by the same history constructed by their ancestors and always around moral values to help them to benefit from education, good relationships and to extend collaborations with neighboring villages. Therefore, the Bat is always kept away and cannot have interaction with others because he does not fill the criteria to cooperate with others. The Lele are peaceful people and they promote message to maintain peace in the community as well as in the surrounding villages.

As it has been enumerated above, the production and enunciation of Lele folktales present some aspects corresponding to the evaluation of the thematic features which determine the aesthetic values within the story-telling. Folktales function in relation to the people's need to communicate the social well-being, so that the members of the society can enjoy a peaceful life. Therefore, the aesthetic values reside in the manner of transmitting an appropriate message full of charm, glamour and reception which can easily penetrate the people's mental state and bring a convincing result. For example, the story-teller chooses and uses language, setting, plot and characters which correspond to the seriousness of the problem and thematic implications within the tale. The themes which recur most in the Lele story-telling are concerned with socialization, responsibility, courage, patience, spirit of tolerance etc. Therefore, characters are usually mere animals such as; hare, spider, birds, hyena, fowl and more which represent the simplicity, wittiness, cunning, greed, honesty etc. The story-teller considers the interaction of humans with

their immediate social environment. For example, there is the tale accounting for the behavior of Eagle and Vulture (Appendix iii). In this, the Eagle represents the kind of people who mostly steal other people's properties to live and the Vulture is a person, who though poor does not interfere in other affairs. In this the audience learns the importance of not stealing what belongs to other persons, this is because the Eagle always takes the village chicks and uses them for his regular food, but one day he was caught in a trap and underwent severe penalty, whereas the Vulture who simply eats rotten animals is free from any penalty.

The Lele story-tellers do not use characters such as lion, elephant and hippopotamus which symbolize power or brute force, because the people of Lele in their totality hate violence, the evidence for which they recur to small animals to just represent the kind of behavior judged unacceptable by the society. Therefore, whenever a story-teller enunciates a tale, he often uses characters already familiar to the audience and the audience at least know in advance that it is the question of a situation related to given problems, for they are habituated to the kind of stories that are told in the community. For example, the story-telling chooses to describe a character whose reputation is spiteful. The audience is prompt to reject such a behavior, because the audience likes to listen to stories whose characters present admirable conduct to suit the mood of the participants. This is because, if the characters represent the image of what is socially admitted by the community this arouses the euphoria of the audience. Thus, Greimas, (1976) and Courtes, (1986) argued that whenever a character enjoys a well-being in a given space/ setting, this expresses the euphoria, however and the opposite is dysphasia. Therefore, the Lele audience is mostly familiar with the kind of stories which arouse joy or contentment; this expresses how much story-telling has released the people's mind from bad things the result of which the audience despises characters with the bad behavior.

3.17 Statement of the Facts

In Lele land, folktales consequently constructed in relation to each type of situations. People organize story-telling sessions in conformity with what is observed as socially misfits in the community. During the rainy season for example, some children who seem to be lazy because they are not much interested in farming activities, the way of getting them to understand the usefulness to be hard workers in the village setting is to organize story-telling sessions around which the questions related to work are displayed. Therefore, there are various types of story-telling corresponding to appropriate situations.

Although, Lele folktales share similar world-views that of conveying entertainment and moral lessons, there are however peculiarities created around some contexts which render them different from each other. Hence the scope of the thematic features of this study explores story-telling in relation to the social context which differentiates them. Of course, story-telling proposes innumerous instructions within the stories. So, Stories convey the beliefs and customs of the people that embody the values which inspire the older generation to transfer knowledge to the younger generation through telling, narrative and performance.

3.18 Categorization of Themes

As has been discussed, Lele folktales are produced and enunciated in conformity with the different types of situations occurring in the society. The preoccupant tendency of the Lele is to organize and categorize stories in relation to their functions. Thus, there are stories depicting the theme concerning the respect to traditional religion, the theme of courage, the theme of wisdom, the theme of responsibility, the theme for the protection of the social environment etc. Therefore, story-telling among the Lele contributes to reinforcing the people's thinking and needs to resolve a certain number of problems likely to affect good interactions in the society or

offending cultural beliefs and values. Thus, the nature and aspects of story-telling define the conditions of the production of folktales, for each story-telling goes a long way to determine the seriousness or otherwise of the thematic implications. For example most of Lele folktales choose characters, plots and settings in accordance with the story-teller desire to account in a given context some events or stories corresponding to the lifestyle or daily experience. So, in telling stories, the story-teller indirectly indexes the anti-social behavior of some individuals. In Lele folktales, there are some stories which describe the human situations such as is lived in a near a particular ecosystem. For example, the story where the story-teller uses animal characters, the story-teller considers the interaction of human society with its immediate environment (fauna). Sometimes, the story-teller chooses human characters to account man's problems. For example, children are told stories with moral so that they can be cautious about act of disobedience, bravery, courage, honesty, prudence and more.

3.19 Classification of Stories

Although folktales are produced to amuse and transmit some messages to the members of a community, they consist of stories which are classified in conformity to what occurs in the social environment. Thus, each of type of stories corresponds to a given situation or event. Therefore, in the Lele land, stories are classified according to the degree of relevance. There are stories to settle the problems of interaction between individuals, stories for the denunciation of social misfits, stories for education or instruction, stories for fortification to courage and bravery etc. So, among the Lele, folktales are considered as oral materials from which people fetch and convey necessary information with regard to the traditional ways of imparting knowledge for the destiny of the society, therefore stories within them are produced and classified according each circumstance.

Since folktales are oral materials, they are considered as technical means susceptible to contribute to the transmission of oral messages, therefore stories that they produce are a range rules, precepts and prescriptions that guide the life of a community. They are also a type of oral speech which addresses people with variants. Thus, Ngoura, (1987:37) opines that orality is the mastery and efficient use of speech, a practical and technical art…which is an inherent part of education… the first depositary of the richness and spiritual power of men. Therefore, as such folktales among the Lele consist of over coded messages which aid people to transfer information in conformity to each type of situations.

And, Derive, (1986:28) to add that orality is any type cultivated speech, that is to say elaborated by the precise social conventions, enumerated as such by the society of origin and consequently producing over coded messages, constructed according to the laws of a given rhetoric, which are susceptible to be classified in a column specifically named by the speech of a studied group. Therefore, the system of community of a society without written tradition passes through orality which is the pillar or support of oral literature. Thus, oral literature is a chain whose link emanates from the first mouth which has modeled and forged it. Konka, (1983:13), orality is a set of popular creations (cultural patrimony) which goes back to the foundation of the tribe by the first mythical ancestor and which is transmitted from mouth to mouth by his descendants through all its forms.

3.19.1 Stories about Ruse

Since the folktales are a sign system, that is a special code to convey necessary message to the members of the society, they bear secrets which have contributed to their elaboration, if not their production. Therefore, folktales as said earlier, describe the people's thinking to solve a certain number of problems relative to individuals' behavior in the society. So, though story-

telling is permissible for entertainment, it however aids the members of the community to deal with certain aspects of problem concerning the daily lives. The stories in the folktales can orient the spirit people to act wisely when they face any situation.

Thus, the following tale will help us to cease with acuity the importance to listening to story-telling in African and especially among the Lele. So, this tale consists of stories relative to cunningness and ruse.

There was in a country a princess, the most beautiful girl among the girls of the country. Her father, the king decided to give her into marriage to any person who will be able to answer his recommendation. The king demanded the following: "anyone who will be to cut down at once the trunk of the tree located in his compound will marry the princess". All the strongest animals of the bush such as elephant, lion, buffalo, giraffe, tried but did not succeed. However, a postponement of one week has been given to the competitors of the ladylove. Thus, the hare who had not yet tried the course is also candidate. So then, the following morning all the animals in front of the royal compound and one of the king's counselors announced the hare candidature. Having heard the king's counselor announcing the hare candidature, everybody burst into laughter, for even the strongest did not succeed and would a tiny animal like hare succeed? Since the challenge has been proposed to anyone who can respond to it, the king's counselor approved the hare candidature. And as cunning as he is, the night preceding the competition hare employed rodents various species, and all night long they gnawed the tree core. As, everybody already tried the course, the hare remained the single candidate to try the course. So, the hare took his axe, aimed at the tree's Achilles heel and at once he axed down the tree. To everybody surprise, the hare won the match and married the princess.

Moral lesson: In the life, whether in the political or social affairs etc, the wisest or cunning and witty person always wins.

3.19.2 Story about Quarrelling

To get the children understanding the consequence of quarrelling, the Lele folks have devised a tale relatively to the behavior of some animals like scorpion which bites any person in his passage. Thus, scorpion and centipede are neighbors. Their children go out to play together, the scorpion children do not come back home in full number, while the centipede children come back home safely. So then, it occurs that the scorpion children could not return home in totality. The question here is that whenever they bite anyone they are immediately killed by the person they bite. Whereas, the centipede children do not face any danger, this is because they are obedient and avoid any kind of situation likely to expose them to danger.

Moral lesson: *the scorpion children symbolize the kind of persons who for unfounded reasons provoke their fellow beings and end with dreadful consequences. So, the centipede children are peaceful individuals who avoid any kind of quarrelling susceptible to induce hatred.*

3.19.3 Story about Stubbornness

Why the lizard runs and stops a while to shake his head? This is to remind what his father told him. Lizard is the most stubborn among the children of the village. His way of behaving amazed his father, for he runs into any direction without paying attention to future situation, so the father told him to reduce his speed. However, as stubborn as he is, the lizard disobeyed his father recommendation.

One day, the lizard and his friends went hunting in a dense forest; then suddenly they saw a huge fire surrounding them. Well informed, his friends ran away to escape from the danger. The lizard who always believed to be a best runner stayed there until the fire surprised him.

Knowing that he is in danger, the lizard climbed a tree located close to him in the place of the drama. However, despite the fact that the lizard was far away on the tree, he was not save from the danger. The smoke from the shouldering fire suffocated him and suddenly he fell in the fire. Fortunately he succeeded to save his life; but the palms of his hand were gravely injured. Since that day, the lizard always reminds what his father told him regarding his behavior. This is why the lizard stops a while and shakes his head in sign of unfortunate events occurred to him.

> *Moral lesson: Any child, who rejects his parents' advice or recommendation, will always face any kind of consequences in the future.*

3.19.4 Proverb

In lele land, some proverbs have a link with folktales. Thus, in the following Lele proverb: "*The lizard drinks some water thanks to hen ".* This Lele proverb presents some characteristics which draw it close to a tale in that it consists of characters like lizard and hen. In the above proverb, the lizard and hen connote human beings, and water to drink, the profit. This proverb bears moral lessons that teach and urge people to work and not to rely on other persons, for some persons do not want to work and wait for everything from their relatives or counterparts as does the lizard that benefits some water from the hen.

3.19.4 Myths

In some African societies folktales are perceived as myths, for they depict some stories connected to history touching to the prehistoric era. Before history, there myths which attempt to explain the natural phenomena. Thus, Ongoum, (1977) says that myths always bear a sacred and fabulous seal because they allow giving explanation to the diverse phenomena of the nature and world. Mostly, it is question of a story which constitutes an esoteric knowledge always having

trait with the creation of the world. So then, in the Lele land there is a myth which explains the separation of the sky from the earth:

> *At the beginning, God had created the sky and the earth very close from each other. There was on the earth only one family,one man, one wife and one young girl. That girl was very curious and insolent. She used to pound the millet. Her parents recommended her to do not lift up the pestle for fear to touch the sky. One day, at the absence of her parents the girl took the mortar and pestle and began to pound the millet. So, she decided to see what would happen in case the pestle touches the sky. She violently lifted up the pestle so that it reached the sky. The sky felt injured that is why it is separated from the earth and swears to do not come back its initial position. Since that day, the sky and the earth are separated from each other.*

This category of myths is the business of the study of the anthropos and cosmos, that is man and his universe, for it depicts man in his natural environment. Apart from this myth, there also exist in the Lele land various myths that do not have any trait neither with anthropos nor cosmogony. These always are limited to a mere fabrication whose aim is to entertain the members of the society. They look like etiologic tales which explain some realities that escape to the human understanding. Man creates this type of myths to console himself and to not leave his mind empty, thus let us listen to the following:

> Why the fly and bee do not live together any longer. Fly and bee lived together. One day they decided to travel. They arrived to their grandmother and they found her she was grinding the sesame. Fly said:
>
> -Grandmother let me help you. May I grind the sesame for you?
>
> - No, grandmother! Replied the bee: Do not give your sesame to fly. Grandmother did not listen to the bee's advice and gave her sesame to fly. A short time later, the grandmother said to fly and bee:

> -My children I am going to fetch some water. She went to a nearby well to fetch water. As soon as the grandmother left the fly took two grain of sesame and swallowed. The bee did the same. The fly took again two grain that it swallowed. The bee did the same. Gradually fly and bee ate the entire grandmother's sesame. When she came back from the well with a bucket of water on her head, she stumbled and fell and broke her neck and died. The bee said:
>
> -Fly, you have killed the grandmother.
>
> - No replied the fly, you are the one who has killed her. The fight started between them. By the end of the fighting the two protagonists are separated forever. Since that day fly and bee do not live together any longer.

Among the Lele folktales are close to myths. Very close to them because in the folktales there exists a range of expressions which designate the entire aphorism such as proverbs and proverbial locutions, sentence, adages, popular wisdom, sayings, allegory and parabola.

These samples of the above Lele stories are examples which illustrate the categories of tales and proverb with animal characters to examine the behavior of humans in their near environment, for they propose lessons that warn people to be cautious and watchful face to some situations. Thus, the stories in folktales allow people to teach "the how to be and how to live" in a society in according with the community expectations, this is because all human societies reject what is abominable likely to destroy the good relationships among the members of the same community. In this context, the Lele stories aesthetically revolve around the resolutions of the problems relative to the individuals' behavior in order to promote the social welfare.

Therefore, to arrive to the expected result we have examined the role of the Lele folktales in the light of literary semiotics to help us to distinguish the figurative from the thematic within the stories which constitute the folktales. In reality, the figurative in the stories is what looks like mere entertainment and delight, but behind these are lessons to learn; this is because the above

Lele stories are only figures to describe the hidden reality which is the thematic that comes from mental conception, that is to say the story-teller insight to transmit valuable messages to the members of the community. Therefore, the thematic purely comes from cognitive. The moral that derives from a tale proverb comes from thematic.

Thus, Greimas,(1976) says that as far as the reading of oral materials are concerned, in occurrence folktales the process of the analysis of the data collected to achieve the signification deserves to be led according the perspective of the interdisciplinary which links semiotics and the other social sciences. This perspective is of capital importance for the reliability of the result of research constitutes as well a preoccupation for Levis-Strauss, cited by (Denise Paulme, 1972:157): "*In matter of oral tradition, the morphology is sterile, unless the direct or indirect ethnic* observation *renders it fertile".*

In effect, considering the Lele people's insight melted into the creation and enunciation of story-telling giving birth to stories within the folktales, and viewed the roles that the folktales play among individuals, the semantic analysis of those folktales allow to remove the equivocal in the perspective of repudiating the Eurocentric thought en route to denigrate the African culture, in occurrence the African orature, this is connection with the wind of modernism which has aided African people to come into contact with the Europeans' culture which has occasioned them to unveil the subterfuge gravitating around the question regarding the proffering of the cultural inferiority claimed over the Africans by Europeans referred to as civilizers.

Furthermore, this is permissible to situate the study of the Lele culture in relation with the idea of collecting the Lele people's oral material pieces, especially the folktales to then analyze them and demonstrate their relevance in the field of literature, specifically the African oral literature. Thus, this is to make roaring the Lele oral literature as well as the African orature. This

also would allow to keep alive the Lele people oral culture to prevent its extinction because of the influence of the modern time with its consequences relative to the creation of the new modes of communication and information consisted of the writing and written materials as well as electronic means such radio, television, video etc which are being affected the African people's tendency of listening to story-telling, for people are now more interested in reading and viewing on television etc.

CHAPTER FOUR

4.0 THE LELE FOLKTALES, MODERNISATION AND EUROCENTRIC BIASE

4.1 Introduction

The today's world referred to as modern era or modern world with its consequences hinged to the invention of new techniques means of conveying messages and information, which include for example the techniques of writing and print as well as the electronic devices radio, television, video etc, through which knowledge is retrieved, transmitted and conserved. In effect, considering this march towards the progress, the relationship between the folk literature and the modern world seems to be very important. It is here question to make use of the modern techniques in order to retrieve the traditional knowledge, analyze it so to conserve it. Since the folk knowledge is fundament to the modern one, it is interesting to incorporate its study in the stream of modernism which is globalizing the system of transmitting necessary messages and information to prevent its eventual extinction; this is with the idea to make progress the folklore from orality to literacy.

In fact, with regard to this the African scholars anxious to prevent the extinction of their oral tradition, set themselves the task of collecting the folk literary materials with the idea to keep alive orature in relation with the new techniques cited above, that is to make the African orature persistent in the world of literacy, so to debunk the Europeans' prejudice which claims the cultural hegemony over the African people.

4.2 The Oral Tradition

Prior to the white man intrusion on the African soil and even till today, African societies mostly pass on knowledge from one generation to the next through words of mouth. Thus, among the Africans, necessary messages and information are conveyed from mouth to mouth, for example to instruct, educate, amuse and delight the members of the community, people only rely the oral act. In effect, this habit of transmitting knowledge to the members of the society is common among Africans. Thus, this custom is expressed in various ways:

> *"Oral tradition" sometimes means any kind of unwritten tradition (including physical monuments, religious statues or church frescoes) sometimes only tradition (s) enunciated or transmitted through words… (Finnegan, 1992:2)*

In fact, with regard to the above assertion, it is to note that among the Lele oral tradition is expressed in various ways. It is concerned with the manner of transmitting knowledge, such as the techniques to train people in the agrarian, hunting, fishing and weaving domain, to satisfy the material needs. Of course, oral tradition is as well implicated in the creation of oral artistic expressions; to morally impact the members of the community behavior, so to keep going the projects of teaching moral education in the society, hence the creation and enunciation of folktales to satisfy the moral needs.

Therefore the folktales creation in this case is permissible to parry the problems of interaction between individuals, due to the human nature which urges to imperfection causing then social misfits. Folktales are considered here as overseers of individuals' behavior, this is because through them people learn how to pay respect to each other and in addition learn the norms of moral values. Folktales are charged with educative function in intellectual and affective

viewpoint. In treating the human problems through adventure and taken position of characters, they (folktales) show what to do. They propose a moral lesson in a precise point, or an etiological response (that is why for long we act like that). But their moral is much wider and encompasses all the society (Cauvin, 1980:9-10). In effect, the folktales creation among the indigenous people is an efficient literature which allows the promotion of the social cohesion, for they correct the individuals' behavior in proposing some moral lessons to guide the lives of the group. Hence, it is necessary to study them in view of making their promotion.

4.3 Presentation of the African Oral tradition

Orature is a neologism, coined by the African scholars in the field of oral literature; it is question in occurrence of the Ugandan scholar Pio Zirumu who coined the word, to point out the relevance of the African oral artistic compositions such as tales, legend, myths, songs, sayings, riddles, and adages etc, referred to as oral literature. The word is invented to integrate the study of oral literature in relation to the modernization, hence the term orature. The term is equivalently used to refer to unwritten literature passes on word of mouth, and which challenges the written literature; however due to its oral characteristics, it is classified in the column of oral material. Thus, Gikandi, (2003), in his book Encyclopedia of African literature defines "orature as something passed on through the spoken word, this is because and it comes to life only in a living community. Where community life fades away, orality dies. It needs people in a living social setting: It needs life itself". This means that any oral society should develop means to make the spoken word last forever. We tend to regard all the genres of orature as belonging to the homogenous complex folklore, for it is encompassing and globalizes all the traditional system of oral artistic communication.

Therefore, the term orature is used to designate oral artistic expressions such as cited previously that can be studied and classified as a literary entity belonging to people unattached to writing, for example the precise case of Africa. Thus, orature testifies of the vitality and global perception of culture that is a cultural identity which deserves to be considered with a particular attention, for it is a system of communication in a large scale.

Being an act of communication, orature can also be manifested in the usage of verbal and non verbal language. This is because orature also designates the speech sound which can be abstract or latent in the subconscious of the person who enunciates it and takes into account several symbols which include gesticulation, drawings, architectural data, or others that can through the signs they represent vehicle a message, a history, a culture. Moreover, as it has been stipulated above, the word orature regroups the entire forms of literary oral expression.

Orature is a corpus which defines, creates, and develops the following elements: Tales, myths, fables, songs, proverbs, riddles, lullabies, legends, epics, genealogy (Elolongue Epanya Yondo, 1976).

Thus, like the other African people, in Lele land, orature is also manifested in various cultural domains. It takes into account the diverse cultural manifestations, such dances, adages, sayings, riddles, jokes, and tales etc which are the oral artistic mode of communication, created and enunciated in order to convey moral education to the members of the community, so to impact the life of individuals, and this with regard to the respect of human values in accordance with the mores of the society.

In effect, orature among the Lele orature is characterized by the usage of the oral artistic expressions cited above; however force is to note in this study one of the elements of the Lele orature which is story-telling designed for entertainment and subsequently to fight against bad

behavior likely to gangrene the social quietude. It is here question of the folktales' creation considered as a powerful tool at the service of the Lele people to make circulating moral lessons in the society. This being said, among folktales contain a form of language to vehicle the oral artistic verbal composition:

> *"It needs to be said that although most of the African indigenous languages are still used mainly for oral communication, many of them have, for centuries been vehicle for oral Artistic verbal composition and transmission now formalized by the term orature". (Eldred, 1992:2)*

4.4 Orature and Modernization

The relation between orature and modernism can be considered as a relation of symbiosis between the past and the present. By essence man always refers to his past to build his present and eventually his future. Since orature is concerned with oral act in the sense of verbal mode of communication, regarding the fashion of conveying messages and information in the daily life through oral artistic compositions such as proverbs, riddles, songs, dances, tales etc, belonging to the pre-modern world in which writing was the preserve of a very small number of individuals, it is to note therefore that nowadays the development of new techniques of communication which include writing, print and the electronic such as radio, television, video etc, which characterize modern world are the produce of orality, for orality in its pristine state was a homogeneous background against which the particular characteristics of literacy developed to revolutionize society.

In this regard, the accumulation of knowledge is a move from endless repetition to progress and the building up of layers of skill and expertise from one generation to the next, a progress facilitated by the ability to record and recover earlier discoveries and reflections. Hence the idea of a progression from orality to literacy, a step upon the march of progress,

a fundamental historical transition from one state of society to another, and one in which the focus of investigation was nearly invariable upon the changes wrought by techniques available within the new/more modern state. In effect, viewed this march of progress, it is vital to collect the ancient literary texts of the pre-literate state in order to analyze them so to integrate them in the new system consisted of means of retrieving, conserving and transmitting messages and information such writing, print and the electronic medium which include radio, television, video etc, to assure the continuity of oral traditional culture.

Therefore, it is in this sense that Ong (1982) in his work mentions the transition of the man's knowledge from the preliminary stage before writing to writing which he qualifies of primary and secondary orality. So, Ong shows how man has shifted from primary to literacy dramatically changed the way humans think. Ong pulls together two decades of work on the difference between primary oral cultures; those that do not have a system of writing culture to look at how the shift from an oral based on stage of consciousness to one dominated by writing and print changes our thinking. He also identifies the current emergence in western societies of a second orality, which is dominated by electronic mode of communication like television and telephones.

According to Ong, oral culture is one where people are unfamiliar with writing. He reminds us that these primary oral cultures are actually in the majority and that from a historical point of view, writing is a relatively recent development. Yet because of the modern reliance on writing and printing, scholars have resorted to describing this primary orality in relation to literacy. Hence, the use of such terms as " oral literature" which reveals our inability to represent to our own minds a heritage of verbally organized material except as some variant of writing, even when they have nothing with writing at all (Ong 1982:11). Central to an appreciation of

story-telling which this study is concerned with; Ong describes primary culture as additive rather than subordinate. Ong emphasizes this by suggesting "oral structures often look to pragmatics" (Ong, 1982:37) that is they focus on the convenience of the speaker and the need of the audience.

He further argues that oral cultures are aggregative rather than analytic relying on formulas to describe object and tend to formulate and maintain a particular standard and repeated in the same format over time to ensure that they are not lost to memory through analysis. Nothing that while "writing establishes in the text a line of continuity outside the mind…because what backloops into lies…is always available…on the inscribed page…there is nothing to backloop into outside the mind, for oral utterance has vanished as soon as it is uttered" (Ong, 1982:37). Ong suggests this as the reason why redundancy and repetition characterizes oral thought and speech of both oral cultures and public speech even in contemporary situation that often times "spill into writing" for the purpose of emphasis and most importantly as a reflection of the natural thought process.

He went on to explain that since in primary oral culture conceptualized knowledge that is not repeated aloud soon vanish, oral societies must invest great energy in saying over and over again what has been learned arduously over the ages. This need establishes a highly traditionalist or conservative set of mind that with good reason inhibits intellectual experimentation. According to Ong, knowledge is hard to come by and precious and society regards highly those wise old men and women who specialize in conserving it. By storing knowledge outside the mind, writing and even more, printing downgrades the figures of the wise old man and the wise old woman, repeater of the past, in favor of the younger discoverers of the new and the modern (Ong1982:41).

Furthermore, Ong describes oral culture as being close to the human life-world since "in the absence of elaborate analytical categories that depend on writing to structure knowledge at a distance from lived experience oral culture most conceptualize and verbalize all their knowledge with more or less close reference to the human life-world, assimilating the alien, objective world to the more immediate, familiar interaction of human beings" (Ong 1982:42). Experience, history, events, actions and even objects are therefore codified and refrained in memory with palpable human faces and situations that help sustain such memories and make their oral retrieval much easier.

Ong is also of the opinion that oral art seems to thrive on pain, struggle and contradictions as these negative values seem to feature predominantly in oral cultures. This is more because in oral societies, the knowledge and appreciation of forces of good and evil are always defined within the context of a context; hence the predominance of these contradictory elements in jokes, riddles and tales, pain also has more tendencies to be more memorable and to bring back to memory. It is in this context that he regards oral art as empathetic and participatory rather than objectively distance-"for an oral culture, learning or knowing means achieving close empathetic, communal identification with the known" (Ong 1982:45). The oral material is usually performed for a direct and known audience sharing the same communal subjectivity and not the distant and unknown objectivity of a reading audience removed from the immediacy of the event and the culture.

For the purpose of its control, storage and recollection, oral societies live very much in a present, which keeps itself in equilibrium or homeostasis by sloughing off memories, which no longer have immediate relevance (Ong 1982:37) This function is very important as it reviews the content of the stories in line with the current social situation to ensure that the meaning of each

item retained in the oral material fit both the didactic and aesthetic values of the culture at all times.

Ong regards oral art as situational rather than abstract, oral cultures through their dependence upon the immediacy of the discourse situation always present their ideas and speech in concrete and situational context that is flexible enough to meet the need of a particular audience and occasion while retaining the validity of the original oral material, while literate (written) cultures allow for varied abstract referencing and cross-referencing that allows the process of communicating an idea to stretch beyond great distances and time, the oral material will always have to be expressed and decoded almost in an instant.

All the above characteristics contribute to the saliency and consequently enhance the *memorability* of an utterance. Ong explains that this would be especially important to those trying to memorize a poem or a tale because, whereas people from a literate society can always refer back to a written text, those from an oral society must be able to process and memorize bits of spoken, otherwise irretrievable information quickly. Utterances, which fit the above description, like the folktales and in this case, the Lele stories will be able to leave a strong impression on the hearer and facilitate recollection in conserving it. By storing knowledge outside the mind, writing and even more, print downgrades the figures of the wise old man and old woman, repeater of the past, in favor of younger discoverers of something new (Ong 1982:47).

The above discussion on the place of orality within a literate, global and modern culture can be seen to suggest that just as in civilization and modernization, oral cultures and their attendant arts are being gradually replaced by the forces of modernization. Specially related to the folk-tales, the emergence of the novel, the newspaper, television, radio, cinema, video, cable

satellites and now the World Wide Web is in various ways and in various degrees wiping out the *influence* of and place of story-teller within all cultures. This is most especially so in the face of what Ashcroft et al (2000) describe as globalism. There is also no denying the fact that aspects of oral cultures are being imbibed and are a major source and influenced upon the written culture of public speech, and the main impetuous of what Ong (1982) describes as secondary orality. This has to do with the preponderance of oral based messages found in the form of new technology and communication gadgets like, telephones, fax, pagers, emails and chat, (instant messaging) which to a large extend provides for edible conservation, story-telling among the Lele, as seen above, is located within the matrix of the social transformation and deciding the fate of this art outside the totality of the general cultural situation and within the context of globalization will be tantamount to underrating the subsuming effect of globalization. In this regard, the fate of the Lele folktales and story-telling is tied to the fate of Dorson's separate histories, separate languages and separate literature within an encompassing age of literacy, second orality and globalization.

As it has been stipulated above, the global perception of orature within the context of modernism is permissible to situate the study of the Lele folktales in the stream of the research of the Lele people oral literature in particular and that of Africa in general, for the external and internal structure of the Lele folktales present a typical aspect relative to the modern prosaic genre, this in term of the analysis of literary texts.

In effect, as has been said early, the Lele folktales present certain characteristics which logically allow us to study them under the analysis of the literary semantic, for literary they display some prosaic aspects which draw them close to the modern literary forms, such novels etc, this is because folktales punctuate the imaginative spirit of the people to create a type of

stories corresponding to the psychology of characters to show out what is socially misfit in the community: " *The imaginative spirit of the people has invented stories in which they make use of fictitious animal characters which often represent the psychological types of characters."(Bahoken, 1985:17).* Thus, it is convenient to say generally that the Lele like the other African people, to cope the daily life problems, create stories which represent some images reflecting the anti-social behavior of individuals in the community which need to be exhibited, in order to promote understanding and peace. Moreover, the Lele folktales integrate other oral literary subgenres such proverbs, riddles, myths and sayings, because among the Lele a. In this regard, it is necessary to demonstrate their relevance in this study, this is in relation with the new stream of literary study based on writing and other means folktales are assimilated to proverbs, myths etc, for example the proverb which says: "*the lizard drinks water thanks to the hen"* and the myth describing the separation between the sky and earth, to the indigenous Lele people, these are regarded as tales, because both depict some realities close to some fictitious stories whose aim is to delight, entertain and to glide moral lessons to the members of the society.

In this regard, it would be desirable to promote the Lele folktales through this work, in order to contribute to the valorization and safeguard of the Lele cultural patrimony, for we consider the Lele oral literature which is manifested via their folktales in this study as an integral part of this patrimony and also as a dynamic structure which punctuate the daily life of the people. Thus, we think that it is necessary to make and live this oral literature, in relation to the new system of the modern information and communications which pass via writing or the electronic means such print, electronic, radio and more. This is also to prove the viability of the Lele oral cultural values, so prevent their eventual extinction. In all, we also think that this can contribute to elevate the African oral literary values as a whole, for this as well enters the straight

line of the persistent responsibility of the African scholars in the field of oral literature who devote themselves to record the African oral literary materials, and then analyze them so to display the relevance of the African oral literature worldwide and therefore to keep it alive. So as Vincent Foutchantse,(1976:181) observed:

> *Orality must die and we are appointed as gravedigger, whether we like or not. Moreover, It has long been injured to death […]. Let us hurry up to save it. It will be a good Euthanasia for which anyone may forgive us.*

Moreover, the preservation of the oral literature will aid scholars to perpetrate the oral forms of their respective societies and integrate them as model comparatively to the written literature; this is in using settings, plots and characters relative to certain events to solve problems corresponding to some situations lived in their community. The point regarding this task is well captured by Adali-Mortty, (1967: 3-11) and thus, quite apropos here:

> *The wealth of our past in song and dance and customary usage has not yet been lost entirely. But time is running out, both in my country and in the other West African Societies. There is much left which we can still retrieve, if we tackle now the job of Study and research and collection. There are many precious pieces in folktales, there Are madrigals, songs sung by children at play in the moonlight village squares, drum Songs and drum language, hunters songs, lullabies and cradle songs, songs for out Dooring maiden, songs to illustrate stories… songs of battle, songs of challenge and abuse, Words of libation, religious prayers and songs .It out of these materials that modern Creative writing can be built, if it is to be distinct original and West African. There is a Form of West Africa poetry-we must find out.*

From the foregoing comments as far as the preservation is concerned, it has become evident that oral literature has practical features that any African scholar in the domain of literature should devote particular endeavor to move from theory to practice. It is here question to reproduce the literary oral materials into written, so to apply them directly in classroom,

or in play to help students or people who did not have the chance to be connected to their home culture, will cease the occasion offered by the reproduction of the oral raw materials into a form of written or video, to benefit immensely from oral literature as they cope with life and problems especially in modern setting.

4.5 Modernization and the Lele Tale Performance

The Lele people were the people strongly imbued in the art of telling tales and the techniques of conveying messages and information to the members of the community, this is because prior to the white man's investigation on the African soil whose consequences entailed the introduction of evangelic missions and schools and the new means communication which radio, television, video etc, the Lele people in their totality transmitted and received messages and information through words of mouth with regard to the fashion of imparting moral lessons as well as the manners of transmitting education to the members of the community.

In effect, as far as the performance and the art of telling tales are concerned among Lele, it is to note that those people who could demonstrate with certain acuity the art of telling stories, for they individually acquired the art of telling tales through their active participation in the story-telling sessions. Therefore, in Lele land everybody performed tales with sharpness for the entertainment and subsequently to impart moral lessons to the members of the community. However, with the white man's exploration and exploitation of the African continent, some great changes are being noticed in the behavior of the Lele people, for a large number of people today among the Lele cannot tell stories with sharpness or sometimes some do not care for telling tales, this is because with the white man's presence in the African soil, has introduced many things which include the evangelic missions, schools and eventually the new techniques of information and communication such as the creation of radio, television, video and more recently is added

the invention of portable phone which are challenging the art of telling tales which is the means by excellence at the disposal of the Lele people, for it was through that media that people conveyed information and message to morally impact the life of individuals within the community. Indeed, nowadays the tales telling art and its performances seem to be of less importance, this is because among the Lele people some consider the stories telling as the deeds of pagans because they have religiously espoused the white man's thinking which disregards whatever belongs to Africans which include the tales telling performances. Beside such a consideration hinged to the religious beliefs, it is note that the white man's presence in Africa more precisely in Chad has as well disturbed the tales performances within the Lele society in the sense that the white man has brought schools and subsequently the new techniques of information and entertainment which include newspapers, radio, television, video etc, which have kneeled down the story-telling performances, for today even in the remote area of the village settings in the Lele society, the tendency is rather in reading, listening to radio, watching television and video. So, people accord less importance to the tales telling performances, the consequences is measure by the fact that 90% among the younger generations cannot tell stories; some even cannot speak their mother tongue. In fact the Lele story-telling performances are threatened to death, it time to safeguard them. So then, the only means would to realize their resurrection is laid in the recording and writing them down. In this case, we can act as Hampate Ba, Amadou, (1984) who opines: "May one allows me again once more to make a call that I have not ceased to make all over my life: Let us fight to save thank to the recording and writing what still be saved from the grandiose heritage. The connoisseurs of the high talking and of the oral tradition have not all disappeared. […] May one may put into writing that high talking, and that will become our literature".

4.6 The Lele Folktales and Eurocentric Allegation

Considering the manifest will of the Europeans to debase the African culture, and viewed the wind of modernism which is globalizing the management of the system of communication throughout the world, in this regard, this study first retains the insight into spawning the path in searching to remove the European fallacious intention which pretentiously formulates a sort of subterfuge according to which Africans do not have tangible culture and secondly it looks for way and means to retrieve the Lele oral tradition via the lore of folktales that are considered as oral literary materials at the service of the indigenous people. Moreover, this study aims at the reconstruction of the Lele oral literature through the role folktales which also sample the African oral literature as a whole.

In effect, to better to defuse the Europeans' grandiose allegation formulated against the African culture in prejudicing it to be less important or of meager value, the analysis of the Lele oral tradition and especially the role of their folktales which is demonstrated throughout this is sufficiently enough to unveil this prejudice, for the European prejudice is essentially operated in comparison to the background of the European culture, hence the proliferation of the misconception of anything which does not belong to Europe, including literature. To say that Africans do not veritably have culture and especially literature, is mere a manner of debasing the African culture, for all over the world, any cultural manifestation is the fruit of the man's acquisition in the nature. Culture depends on the acquisition of every people, thus non culture is natural, because culture is what is acquired through knowledge and is transmissible from one generation to the next, so every people possess different way of acquiring culture. That is why; we assist to various forms of culture depending on how every people come into contact with the culture that they consume. So it is normal that the Europeans' culture is different from that of

Africans and so forth and so on. The demonstration according to which Africans do not have tangible culture, especially the rejection of their literature by Europeans is false and it deserves a valid answer, for the Europeans' subterfuge is unfounded, this is because the African world view or perception of reality is little known, even sometimes incongruous with that of Western, in that the culture of a give people cannot be like that of another people, that is why the African oral literature is different from that Europeans. Thus Okoh, (2008:21) observes: *like love and laughter, literature (no matter its shape, preferred form, mode of existence or perpetuation) is not the exclusive property of any one nation, culture, or race*. No matter the form of existence of literature proper to a given people, this reflects their way of thinking and must not be object disdain or denigration. No society is backward, deprived, depraved, or under-privileged technologically, as to be totally lacking in literary, artistic activity. God the creator has not denied any people imagination or capacity to create things, whether literature or other product available in raw materials in the nature.

Therefore, to remove the Europeans' ambiguous thought established against the African oral literature, the analysis of the role of Lele folktales throughout this work is permissible to debunk this misconception. This is because the Europeans simply ignore or deliberately accuse the Africans without foundation, for the phenomenon of literature is primary about the use of language and the observation of the Lele oral pieces such as tales that we have demonstrated in this study deserve to be qualified in their own rights as literature. By examining such oral forms, as well as written texts, it can be seen that both the oral artists and those working in the written medium also give particular attention to the use of language of an especial quality, to portray man and the human condition.

Thus, exploration of the Lele folktales provides large examples of literary techniques that the Lele oral artists use in the composition of the oral texts and that the same techniques can be seen in written forms, especially in prose narrative, for in considering the functions that the tales fulfill among the Lele, we can affirm with a certain serenity that the oral artist also uses some techniques that can be qualified of literary, because when the performer of tales tells stories he/she uses a form of language in comparable to the written literary techniques, that is the composition of stories respects a certain number of criteria which implies the usage of setting, plot and characters appropriately related to a given social environment. Thus, the oral artistic composition of the tales appeals the artist insight into the way of inducing the audience faculty of reflection and imagination with regard to what occurs in the close social setting, that is why in delivering the tale, the tale teller chooses a current topic likely to provoke delight, entertainment and subsequently to transmit moral values, for characters employed in the tales are associated with some situations likely to destroy the social cohesion in the community. For example the animal characters such as Eagle, Hyena, Lizard, Spider, Wasp etc, which symbolically depict what arouses in the social environment among the Lele, for the stories in these tales exhibit some anti-social problems among people. It is in this sense that Nketia, (1971:733-57) points out:

> *There are norms of behavior expected of the sheep, the dog, the elephant and so on In stories. The stereotypes are, therefore, formed through observation of the habits Of various animals, their appearance and the kind of response they usually make In particular situations.*

Therefore, the analysis of the Lele folktales allows to unveil the Europeans' subterfuge formulated against the African oral literature, for literature as such is charged with the function of combating the anti-social behavior, hence the fictitious creation of setting, plot and characters which are constructed for the sake of the cause. So, the same observation is seen in the

composition of the written literary texts. In this regard, one cannot qualify of non literary what is orally composed, especially the composition of oral literary texts. Thus, oral and written literatures both are charged with the function of guiding the lives of people and maintaining a given pattern of behavior in the society. In effect, each people

In fact, viewed the role played by the Lele folktales among the people, we can say that the African oral literature fulfills important functions among Africans and there is no reason to debase its values, for the main objectives of literature are to combat the social misfits promote peaceful understanding within a given people. So, be it oral or written literature remains the same as far as the implication of the functions is concerned. Thus, Bascom, (1965:3-20) having observed the important function that fulfills the African oral literature, delivers the following:

> *"Oral literature fulfills the important but often overlooked function of maintaining Conformity to the accepted pattern of behavior".*

In this regard, literature is not only concerned with writing, it depends on the competence of every people who favor the condition of its creation and enunciation, and this obeys to the tradition of each society and the composition of pieces of literature is related to the presence of some anti-social situations which occur in the social environment. So, literature as such is charged with the depiction of insalubrious behavior in the community. Thus, literary techniques reside in the manner of thinking of every people and they are prior to writing, this is because orality precedes writing. In this sense, literature is rather an artistic composition technically constructed around a wise language whose aim is to sensitize and to transmit moral lessons the members of a given community. Therefore, literature must not be a prerogative of a particular nation. The phenomenon of writing is recent discovery and that depended on the availability of every people, in term of time and opportunity.

It is in this sense that Okpewho,(1988:4-5) having observed the blatant prejudice placed against the African poetry, establishes the following comments:

> *There used to be a widely held view especially among Europeans intellectuals who Observed African societies in the nineteen century… that there was nothing of true Poetry merit in African oral literature. Poetry, these scholars argued, is a mark of An advanced culture or civilization and the business of men of specialized skill and Training who devote their time to observing and commenting on life with beauty and Seriousness. Traditional African societies were, on the contrary, still groping in the dark.*

And battling with elementary problems of existence and had not yet attained the level of Perception where men could engage in the pursuit of poetic excellence; besides, their Languages were not yet sufficiently developed to cope with the complex techniques of poetic Expression.

Therefore, the phenomenon of poetry techniques in this regard is more concerned with the use of writing, in that the arrangement of poetry devices depends on a set rules imposed by the Europeans' canon, whereas African poetry does not possess such a rule. So, that must not be object is a copy of denigration, for poetry is constructed in a language, and African also have their manner to use poetic language. It is worth to note that even the western societies that claim to be highly technologised had their artistic beginnings the phenomenon of oral literature. More importantly, the oral medium remains important in such societies. On the radio, and in the theatre, of the oral medium can be seen to occupy a pre-eminent position. The primacy of oral medium by no means suggests that a society has it genesis regarding communication, whether it is oral literature, oral medium in general. Whether we are dealing with the remotest and supposedly darkest village in Africa, or in the modern society bedecked with or bedazzled by technological accoutrement, it is most unlikely that a father, for example, will impart knowledge

or give instruction to his own son by an absolute dependence on written means. It is also misleading to suggest that oral literature necessary displaces the oral, as indeed, several societies maintain a flourishing tradition of both. As Obiechina, (1967) observes:

> *Each tradition has its peculiarities, but every human society, including those with long Standing literate tradition, has gone through an oral phase and retains a residue of oral Quality of its early beginnings. Goody and Watt have observed of Europe that in spite of The alphabetic script, printing and universal free education, the transmission of values and Attitudes in face-to face contact remains the primacy mode of cultural orientations.*

Obiechina's remark is then pertinent, for the brief comment he proffered, seems to justify the position of each human society. Indeed, oral precedes writing and virtually, we can say in every African society, oral literature or oral medium is far more than a residue. The same is true regarding the modern society in which oral medium predominantly occupies the first place, in that it is from the oral medium that writing derives and now oral and writing co-exist.

The reason for the earlier supposition by Europeans is simply ignorance and a desire to denigrate other cultures with which they are not familiar. Thus, Andrzejewski,(1964:31-48) comments on such supposed absence of literature in some societies, and with characteristic lucidity:

> *…no society in Africa or anywhere else has been discovered which, after thorough research, Has been found to lack literature. The myth of society without literature, either oral or written, is a relic of the nominalistic attitudes towards non-literate societies, and to Africa itself, which still persist…Many otherwise competent ethnographic, anthropological and linguistic works concerning Africa omit any references to the oral literature of the societies which they study. Such omission should not be regarded as evidence of absence of oral literature, since a large number of such words were written by expatriate scholars who did not have sufficient knowledge of the languages concerned to cope with literary materials.*

In effect, the description of the role of the Lele people's folktales throughout this study allows to debunk the Euro-centric debacle to denigrate the African oral culture, specifically the African oral literature, for in the length of this work, we have observed the literary features of the Lele people's folktales, this is because those folktales as well show the literary figures, in that when considering literature in its strict sense, we can mean that literature deals with the depiction of anti-social behavior of individuals through a form of language wisely constructed to sensitize, revolutionize and socialize people. In fact, such a form of language exists in the Lele folktales, for those folktales metaphorically and allegorically constructed with regard to the literary language

CHAPTER FIVE

CONCLUSION

This study on the Lele folktales is inscribed in the column of researches that undertake the African scholars moved by the idea of making shining the African culture worldwide because of the insult proffered against the African oral culture as a whole and the African oral literature in particular. In effect, the study examines the role of folktales among the Lele and gives attention on the forms and functions of story-telling as an important embodiment of the social structure of the Lele culture. The study then revolves around collecting; interpreting and analyzing samples of folktales within the Lele communities, in order elucidate the aesthetic and functional values of their art of story-telling. The study uses the postcolonial deconstructive approach as paradigm for its analysis to demonstrate the aesthetic quality and functional importance of the story-telling among the Lele, reflecting then the people's ability to create oral traditional materials whose aim is to entertain and subsequently glide moral lessons to the members of society for the sake of maintaining the social equilibrium.

In fact, the implication of the deconstructive framework within this study not only allows demonstrating the aesthetic and functional qualities of the Lele folktales, but it is also erected as the debunking of the Europeans' fallacious intention gravitated around the question regarding the denigration of the African orature. Indeed, viewed the roles played by the Lele folktales through this work, we can roughly speaking say that the Lele story-telling possesses undeniable quantities which allow in the context of this research to remove the Europeans' subterfuge, for the study illustrates the importance of the role of story-telling among the Lele and whoever may read can understand the relevance of story-telling within the Lele society sampling the African oral way of entertaining the members of the community and also as means of communicating

moral values.. This is because the stories within the folktales describe every aspect of the Lele people's life, from the secular to the spiritual, the formal to the informal. In effect, everything is inculcated, preserved and celebrated through story-telling.

Moreover, literarily the Lele folktales deserve to be called literary texts, for the literary analysis of those oral materials through the study of the literary semiotics allows justifying their importance as literary texts that is semantically they present two aspects: The figurative and the thematic. Figuratively the folktales induce entertainment and delight, for the story-telling is after all ludicrous, because the stories are likely to amuse and create social cohesion. However, thematically the stories bear moral lessons which are permissible to guide the people's life, so the stories are created with the purposes to educate, instruct and train people to integrate the social sphere.

With regard to the above the depiction of the roles of Lele folktales, this study allows deconstructing the Europeans' thoughts which deliberately refuse to recognize as literary everything that is considered as the oral literary materials created and enunciated by Africans. Sampling the African oral literary materials, the Lele folktales remove the Europeans' veil which pretentiously covers the genuine African oral artistic expressions converted into the creation of story-telling etc.

Following the idea of operating researches on a culture which seems to be retrograde and dormant due to the consequences hinged to the creation and proliferation of the system of communication consisted of the new means of retrieving, analyzing, disseminating and conserving messages and information which include writing, print and other electronic devices, which are influencing the modern world, this study opens up a channel for further academic

inquiry and furnishes background information on the Lele as people, their art and culture. In effect, this allows safeguarding the Lele cultural patrimony in making use of the new means of invention, which include for example writing or print to keep alive the Lele people oral culture, in order to prevent its eventual extinction.

Thus, in examining, exploring and analyzing the roles and functions of story-telling, among the Lele, the work also searches to determinate the relevance of story-tellers, the participatory role of the audience and also the definition of settings, characters and plots of stories. Since the story-telling is the produce of the community, everybody is tacitly involved in it and this through individual participation to the story-telling session. As the appetite always comes into eating, it is through the active participation to the story-telling session that one acquires and develops the art of telling stories and then becomes a story-teller. The process is affected from one generation to the next thanks to the role played by parents, anxious to pass on the knowledge to their offspring. The settings, characters and plots are mostly at the tip fingers of the members of the community. This is because the stories are mounted in relation with the people needs to convey amusement and transmit moral lessons, so to impact the lives of people and this in connection with the established moral principles within the society. The settings are the close social environments, which can be the village milieu, forests, rivers, and the farms etc, where actions happen. The characters can be humans or animals depending of the type of situations to be described and characterize individuals' behavior within the community. The plots are simply constituted and follow the sequences of events which occur in the stories and allow to the audience to easily cease the meaning of stories within the folktales. This also allows demonstrating the fluidity of the Lele stories and fixes the performer-audience relationship and interaction. The audience is free to intrude into the narrative, question the tale, cheer or boo at

various characters of the story and provide complementary and choral action to the narrative. This quality is essential to the harmonious communal relationship that is usually reflected in the stories themselves and their social functions.

Like most traditional African art forms express the socio-cultural and political needs of the people that produce them, the work somehow shows how the Lele people organize and produce oral artistic expressions following the same intention. Mostly held in the night, story-telling in lele land is permissible to suit the needs of audience, arrange the socialization of the community, maintain the story-telling art permanencies, hence to satisfy both the convenience story-tellers and audience who are free at night to relax and enjoy stories, usually after a hard day's job.

Sparsely distributed in a savannah wood region, the Lele people live in an interesting area in the heart of the southern part of Chad which offers them fauna and flora that aid to devise a background in folktales and story-telling. The Lele stories within the floktales therefore provide important insights into and commentary on the worldview as expressed by or embodied in the landscape. Plant and animal life captured in the stories.

The work also demonstrates the relationship between the cosmos and belief system of the Lele people and their art of telling stories. Their belief in gods, supernatural powers, and ancestral spirits provide the motifs of themes for stories. In this regard, issues that border on the spiritual welfare of the people are addressed usually with emphasis on the interrelation between the natural world and the supernatural. As stories illustrate cosmic harmony between natural and supernatural forces, the harmony goes beyond the general interpersonal relationship and communal world.

With regard to this, the function of the form and nature of stories in the Lele folktales reflect the art of story-telling itself. Hence, setting and background of stories for example represent the material and geographical reality of the people. The characters in the stories are signs of the moral values codifying the social structure of the community. Besides this, adds the performance of the story-telling session that is considered as an element which reinforces the social cohesion and develops the human relationships among the Lele people.

Being a factor of socialization, sensitization and moralization, the art of telling stories among the Lele provides entertainment as well as serves as a vehicle for moral values and a feature of cultural mores that are essential to the definition of the people's identity. Moreover, the art of telling stories also serves as an educative and enlightenment function, especially for children and youth, for through stories young people learn the values of industry, social responsibility, morality, the respect to the traditional religious beliefs, bravery, and honesty. Story-telling trains young people to be ingenious in crafts like blacksmithing, weaving and initiation to traditional rites. Stories provide valuable information and knowledge on important social relationships like friendship, kinship ties, courtship, marriage, birth and burial rites that form essential parts of the child's social education, growth and development.

The work therefore identifies and describes story-telling among the Lele as an art that falls within the ambience of other oral arts or orature. This presupposes a study of the art and values that are considered as endangered or no longer valuable within the context of literature and modernism. While this may be true, the art of story-telling among the Lele and oral literature in general still serve important functions. It provides an essential background for the definition of indigenous literatures enriching literary discourse with ample motif, theme and imagery. In the face of the new orality of scholars like Water J. Ong, the art of story-telling among the Lele

becomes an important area of research into the relationship between traditional oral art and the new phenomenon of text messaging, internet chatting and telephone conversations. On a whole, this work examines the peculiarity of the art of story-telling among the Lele with emphasis on its performance, role and importance in general in a literate and digital civilization.

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APPENDIX I: ORAL SOURCES

Godena, Gobey (about 63 years old), Folktales from Manse Mbala I village (interviewed on March18, 2015)

Wouyade, Koumla (about 70 years old), Folktales from Bologo village (interviewed on January 15, 2015) 2015)

Jean Bosco, Yague (45 years old), Folktales from Bologo village (2015) interviewed on April

Pierre Hone, Damleng (about 72 years old), Folktales from Manse Mbala I village (interviewed on March 18,)

15,

APPENDIX II: THE STORIES

APPENDIX I* KAIWA THE UNHAPPY FARMER

There was in a village, a farmer the unhappiest of all, whose name was Kaiwa, which means misfortune in Lele. He was a hard-worker, but harvested less. One day in harvesting his farm, moved by his condition, he raised a lamentation song in invoking then the spirit of his dead grandfather died some years ago**.** He invoked the grandfather's spirit in this term "Bah Moindo Iye, meaning grandfather Iye (Iye the name of the late grandfather), you who gave birth to my father Kusuba, you died and you live in this forest; if really you live in this forest, listen to the prayer of your grandson Kaiwa who is starving or take me with you to save me from suffering…" Five days later (five days represent the five first days which follow the birth of a baby boy in Lele land). After the invocation of the grandfather's spirit, a ghost came in dream at dawn and talked to him in this term: " your grandfather has listened to your prayer, get up, walk without looking behind you, follow the direction towards your farm; there is a hen under a big tree, take it and keep it". Kaiwa literally follows the ghost's recommendation. The hen laid eggs and hatched chicks. When the chicks grew he exchanged them for goats and so forth. Thus, Kaiwa began to grow in wealth. By that time, his farms were flourishing and the crops abundant. In the meantime, he had only one young wife. So excited by the richness, he married a second wife. Meanwhile his wealth was growing up; and he then envisaged to take a third espouse. Whereas, the ghost who visited him in dream directed him to follow a certain recommendation according to which he must not eat chicken flesh, if he adventures, he will face a severe misfortune. And during the courtship for the third wife, the maiden offered him a chicken sauce. Knowing very well that his totem warned to not eat the chicken meat, Kaiwa deliberately disobeyed the grandfather's spirit recommendation and consumed the sauce, in sign of covenant

for, he so loved the latter. Consequences of disobedience are then disastrous. Every day Kaiwa experiences digression. A cry is heard here and there, Kaiwa's first wife has dead. Another cry of distress, his children, cattle die in disorder. The crops are no longer better. Kaiwa who was the wealthiest and happiest of the village has become the unhappiest worst than his initial situation.

APPENDIX II* SPIDER AND FOWL

Spider and Fowl were best friends. One day the Spider asked his friend Fowl to accompany him to a courtship visit in a nearby village where he booked a maiden for marriage. Thus, before departing to the maiden's village for courtship visit, the Spider told his friend Fowl that whenever he pays visit to his in-laws, they used to welcome him in offering him some groundnuts, local beer and some porridge. So, on their way to the in-laws' village, the Spider instructed his friend the Fowl that as soon as they reach the in-laws' compound and if by chance the in-laws offer them some groundnuts, local beer and porridge as they used to offer him previously, the Fowl has to urgently rushed back to collect some grasses to grill the groundnuts when they will be offered groundnuts, to collect some grasses in form of straw to drink the local beer when they will be offered some local beer and to remove the barks of trees that they will use spoons to eat the porridge when they will be given some porridge. In giving the instructions to Fowl, the Spider indicated him the location of each item to be collected so to convince the Fowl. In fact, the Spider addressed his friend in the following: Be careful my friend with the collection of the grasses and barks, for the grasses are of two types. There are some ordinary grasses people use to grill things like groundnuts and other and there are other long grasses with some hole inside that are used as straw to drink liquid food such as local beer and also the barks are those from huge trees that traditional people use as spoon to eat porridge.

Thus, once arrived in the in-laws compound, the Spider and his friend the Fowl have been first offered some groundnuts. Since the instruction has already been given, the Spider made sign to his friend the Fowl and he immediately rushed back to place where the grasses were located to collect them to grill the groundnuts. As the Fowl was moving in search of the grasses, the Spider ate the entire groundnuts and when the Fowl came back with the grasses, he could not see anything in front of the Spider. So, to convince his friend the Spider devised a short story to calm his friend's mood in saying to him that he was easing himself just to the corner of the compound and to his surprise when he came back he discovered that the calabash containing the groundnut is empty. Thus, the in-laws offered them for the second time some local beer, so as soon as the calabash containing the local beer is dropped, as habitual without any order from the Spider, the Fowl went to collect the grasses in form of straw to drink the local beer. So, few minutes after the Fowl's departure to bring the grasses, the Spider in a twinkle of eye empted the local beer container and found a suitable argument to get the Fowl to believe him. So, the Spider told the Fowl that a passing by goat hit the local beer container and spilled down the entire beer, to witness the fact the Spider poured some water in the place the local container was dropped. So, stupid the Fowl literally believed to what the Spider told him. Thus will be the last situation which will discomfort the Fowl and cause the separation between him and the Spider. In fact, the in-laws offered them for the last time some porridge and since everything is already planned by the Spider, he ordered the Fowl to go to bring the trees' barks to eat the porridge. So then, when the Fowl went to the search of the barks the Spider ate the entire porridge and invented another subterfuge to convince the Fowl. When the Fowl brought the barks, the Spider told him that some minutes later after his departure to bring the barks, some children of the compound in playing have broken the calabash containing the porridge, in telling such a story, the Fowl the

Spider looked sadly and show that the calabash has been broken by the children, the Spider deliberately poured a little quantity of the porridge on the ground to witness that the calabash has been truly broken by the children and here on the ground is the porridge.

Therefore, face to such a disgusting situation our idiot Fowl incognito left his friend the Spider and followed his way back to his village. So, on his way to the village the Fowl met Molbo the bird who greeted him and asked where he is from, for he looked tired and hungry. Thus the Fowl explained to Molbo the bird his misadventure and detailed what the Spider did to him.

Thus, having noticed the absence of his friend the Fowl, the Spider decided to go his search. On his way, the Spider met Molbo the bird and asked him if by chance he has seen his friend the Fowl. Without hesitating, Molbo the bird confirmed having met the Fowl and literally explained what the Fowl told him concerning the Spider. In effect, the Spider gave an opposite version of what Molbo the bird told him and rather accused the Fowl to be a lazy man and said that the ordered to do some work and to his great surprise he discovered that the Fowl has disappeared and left him alone with a heavy task to achieve.

So, then the Spider seized the occasion and begged Molbo the bird to help him to achieve the task. Well informed, Molbo the bird followed the Spider with caution. On their way, the Spider tempted to play same trick with Molbo the bird, but since “an informed person is equal to two”, whenever the Spider proposed to Molbo the bird to collect the grasses to grill the groundnuts, the grasses in the form of straw to drink the local beer and the barks to eat the porridge, secretly Molbo collected every items the Spider asked him to collect and hid them in his game bag. Once arrived to the in-laws compound, and at every occasion the in-laws offered

them some groundnuts, local beer and porridge and as soon as the Spider asked Molbo the bird to go to collect the grasses for grilling the groundnuts, to collect the grasses in the form of straw to drink the local beer, to remove the barks to eat the porridge, Molbo the bird instantly removed every item from his game bag and presented to the Spider. Amaze to see such an action, the Spider in his turn left incognito and abandoned Molbo the bird in his in-laws compound and followed his way back to his village, so shocked and hungry, the Spider bitterly regretted having invited Molbo the bird, for the Spider harvested what he did to his friend the Fowl.

APPENDIX III* EAGLE AND **VULTURE**

The Eagle and the Vulture are both carnivorous birds. They feed themselves from animal flesh and each of them has his way of getting access to daily food. In fact, the Eagle is referred to as the village chick's hunter, this is because collects chicks of the village and eats them as his regular food whereas the Vulture is known as the dead animals' collector, for he relies on dead animal carcasses that he consumes as his daily diet.

Thus, as the two birds feed themselves from flesh, one day the Eagle was going for a walk, met the Vulture who was devouring a dead animal carcass, stopped a while and laughed at the Vulture and addressed him in this term: "My best friend it is too shameful to see a big bird like you to always eat dead animals as daily diet". In addressing such an utterance, the Eagle was referring to the Vulture as an incapable person who always relies on other persons' leftover to feed himself. With to this regard, the Eagle boasts about his agility for having always collected living chicks of his own village and surrounding villages that he consumes as his daily food.

As then as "an appetite comes in eating", the Eagle always hunts the chicks of his village and surrounding villages that he uses for regular diet, however, as the misfortune is not often

fortuitous, one day in hunting the Eagle fell in a trap laid especially to catch him. So then, when the Vulture heard that the Eagle was caught in a trap, he immediately rushed to the place where the Eagle was trapped and met him there who was yelling. Thus, the Vulture stopped, turned around the Eagle and spoke to him in this term: "The famous hunter and eater of fresh and living animal fleshes, what are you doing in such a place". Knowing very well that the Eagle was caught in a trap, but in term of mockery the Vulture deliberately addressed such an utterance so to laugh at the Eagle in revenge, for the Eagle laughed him when he was eating the dead animal carcass.

APPENDIX IV* Hyena and his Wife

The Hyena is a greedy and selfish husband. Whatever produces, he eats it alone without paying attention to his family. So he leaves every responsibility on the shoulder of his wife. The wife is then the chief orchestra of the family. She harder works to feed her children include the greedy and selfish husband.

Thus, to assure her responsibility and care for the family, one the Hyena's wife went to hunt in a huge bush near to the village setting and succeeded to kill a big game that she could not carry it home alone and decided to go to call her husband for rescue. In effect, the wife rushed back home and told her husband that she killed a big game and she could not find anybody to help her taking the game home that was why she came rushed back home to inform the husband. In hearing the wife telling such a story, the Hyena without delaying collected his hunting equipment and told his wife to not talk aloud about the issue so that anybody else may hear and also asked her to urgently take him to the place where the game was dropped for fear that someone may come to collect it.

As soon as the Hyena and his wife arrived in the place where the game was laid and once the husband sighted the game, he immediately removed his sword and aimed at the game, cut it with the sword and declared to be the killer of the game and then told his wife to not get close the game anymore, for he is the one who killed the game not the wife. Therefore, at such an instance the wife felt afraid and found her way back hom the village. As the wife left, the Hyena went to a nearby village, borrowed kitchen utensils, fetched water and fire, carried them to that bush, found a spot and hid himself there, cooked his food that he ate alone until he fell sick and died there alone.

APPENDIX V* THE KING'S DAUGHTER

There was in an animals' kingdom a beautiful girl. She was the most beautiful girl of the kingdom. So, everybody pretended to take her as wife. Thus, every day the king's compound was full with suitors.

So then, to separate the candidates, the king proposed the following: "Anyone who wants to marry my daughter must be able to cut down at once the huge tree trunk which is in my compound". So, the king ordered his counselors to send messages everywhere to inform the eventual candidates on the issue. As soon as the messages reached the entire kingdom, various candidates announced their candidature. The huge and strong animals such as Elephant, Giraffe and Lion announced their candidature.

Thus, when the competition day arrived, Elephant, Giraffe and Lion turn to turn tried to cut down at once the huge tree as the king recommended, but could not. So, they tried and retried in vain. Face to the incapability these huge animals to remove the tree, the king then decided to

postpone the competition and once more told his counselors to spread the news all over the kingdom and the surrounding kingdom.

Therefore, the king's counselors reflected the messages and they reached everybody in the kingdom and the surrounding kingdom. In fact, the Hare heard the news and then announced his candidature. So, when people heard about the Hare's candidature, this amused them for they said even the strongest animals like Elephant, Giraffe and Lion did not succeed, could the tiny animal like the Hare try the competition?

So, the day preceding the competition, The Hare secretly hired some rodent-like animals to enter the tree's trunk and gnaw it into core. Thus, the rodent-like animals secretly did their work and when the competition day came, the Hare armed with his ax, aimed at the place where the rodent-like gnawed, cut down at once the tree's trunk, victorious the Hare won the competition and married the king's daughter.

APPENDIX VI* SQUIRREL AND WASP

The Squirrel and the Wasp were neighbors. There reigned peaceful relationship between the two families. The Squirrel was a famous and loyal hunter, for loyally hunted to feed his family. While the Wasp could not hunt and it occurred that his wife collects some pieces of fried game from the Squirrel wife that she sometimes shared with her children and husband.

One day, the Wasp's wife in noticing that the Squirrel's wife was frying termites, she feigned like going to the Squirrel's compound to fetch fire, this knowing very well that the Squirrel's wife was frying termites. So, the Squirrel's wife also knowing very well that her neighbor came to the compound not only to fetch fire, but with the intention to indirectly ask for termites as she used to do, after giving the fire to her neighbor, she was as well moved by the compassion and

offered a little quantity of termites to her neighbor. Thus, when the Wasp's wife took the termites to her household, she subsequently shared them with her children included her husband who deliciously appreciated the flavor of the termites. Meanwhile the husband was appreciating the termites; the wife seizes the occasion to challenge the husband to hunt as the Squirrel did so that every member of the family will go begging the termites anymore.

Thus, due to the challenge formulated his wife; the Wasp went to ask the Squirrel how to hunt the termites. Willingly the Squirrel taught the Wasp how to hunt the termites, for he has entered the termites' hole and thus he told the Wasp to hunt gently so avoid over collecting termites, for fear to be made prisoner. However, instead of following carefully the instructions given by the Squirrel, the Wasp entered the termites' hole and over collected the termites and before getting out, the termites' door was closed on him.

APPENDIX VII* THE STORY ABOUT THE LIZARD AND HIS FRIEND

One day, the Lizard and his friends went hunting in a dense forest; then suddenly they saw a huge fire surrounding them. Well informed and loyal to their parents' advice, the Lizard's friends ran away to escape from the danger, while who is referred as a stubborn child stayed there where the fire was circulating, for the Lizard always rejects his father' advice related to such a situation. So, the Lizard claimed to the best runner stayed until the fire surrounded him. Knowing that he is in danger, the Lizard climbed a tree located close in the place of drama. However, despite the fact that the Lizard far away on the tree, he had not escaped the danger. The smock from the shouldering fire suffocated him and suddenly he fell in the fire. Fortunately he succeeded to save his life; but the palms of his hands were gravely injured. Since that day, the Lizard always

reminds what his father told him about his behavior. That is why the Lizard stops a while and shakes his head in sign of unfortunate events occurred to him.

APPENDIX VIII* SCORPION AND CENTIPEDE

The Scorpion's children and the Centipede's children are best friends. They usually play together and move around to play together. However, whenever the Scorpion's children and the Centipede's children move away to play, the Scorpion's children do not safely come back home, for two or four among them would be killed, but the Centipede's children return home in good condition.

In fact, the Scorpion's children are referred to as quarrelsome children, this because they often bite any person they encounter in their passage without any reliable reasons. Consequences for such a behavior, any time people see them, they are immediately killed. That is why whenever they go out to play they do not come back in totality. Whereas the Centipede's children as known as peaceful children, they do not provoke people they meet in their passage, so whenever they go out to play they come back safely.

In effect, people say that Scorpions are often killed by any person who meets them, this is because they are quarrelsome for they bite any individual they encounter without valuable reasons, whereas the Centipedes are known as peaceful persons for they do not quarrel, that is why nobody looks at with animosity.

APPENDIX VIIII* PROVERB (STORY ABOUT LIZARD)

The Lizard drinks some thanks to chickens. As domestic animals, chickens are raised for some purposes related to the benefit people gain from them, so they are always provided some

water in special pots designed to serve them some to quench their thirsty. Beside, the Lizard is a roving animal which people do not care for, this because he does not present any benefit for individuals. However, whenever people provide some to quench chickens' thirsty, the Lizard benefit from the occasion to quench his thirsty. Therefore, commonly people say that the fact that the Lizard gain some occasions to quench his thirsty, this is because he benefits from some water individuals drop to serve their chickens. So, the Lizard is referred to as a wandering person who always benefits from other persons' situations to feed himself.

APPENDIX X* MYTHS

1 STORY ABOUT THE SEPARATION BETWEEN THE SKY AND EARTH

At the beginning, God had created the sky and the earth very close from each other. There was on the earth only one family, one man, one wife and one young girl. That girl was very curious and insolent. She used to pound the millet. Her parents recommended her to do not lift up the pestle for fear to touch the sky. One day, at the absence of her parents the girl took the mortar and pestle and began to pound the millet. So, she decided to see what would happen in case the pestle touches the sky. She violently lifted up the pestle so that it reached the sky. The sky felt injured that is why it is separated from the earth and swears to do not come back its initial position. Since that day, the sky and the earth are separated from each other.

2 STORY ABOUT FLY AND BEE

Why the fly and bee do not live together any longer. Fly and bee lived together. One day they decided to travel. They arrived to their grandmother and they found her she was grinding the sesame. Fly said:

-Grandmother let me help you. May I grind the sesame for you?

- No, grandmother! Replied the bee: Do not give your sesame to fly. Grandmother did not listen to the bee's advice and gave her sesame to fly. A short time later, the grandmother said to fly and bee:

-My children I am going to fetch some water. She went to a nearby well to fetch water. As soon as the grandmother left the fly took two grain of sesame and swallowed. The bee did the same. The fly took again two grain that it swallowed. The bee did the same. Gradually fly and bee ate the entire grandmother's sesame. When she came back from the well with a bucket of water on her head, she stumbled and fell and broke her neck and died. The bee said:

-Fly, you have killed the grandmother.

- No replied the fly, you are the one who has killed her. The fight started between them. By the end of the fighting the two

protagonists are separated forever. Since that day fly and bee do not live together any longer.

APPENDIX XI* THE BAT

The Bat is an animal who cannot be referred to as a bird neither a four legs animal. He cannot be referred to as a bird; this because birds lay eggs and the Bat is a mammalian. He cannot be referred to as a four legs animal; for he has wings; four leg animals do not have wings.

Thus, when animals have decided to enforce law about the civil taxes payment, the Bat to escape the common will, claims that he does not belong to the birds' realm neither four leg animals' realm, so he cannot pay any tax. To get rid of the birds' realm and the four leg animals' realm, the Bat decided to get refuge on huge trees' branches and enjoys his loneliness. That is why the Bat never lands on earth.

APPENDIX XII * THE LION, PANTHER AND THE HE-GOAT

There was a time a he-goat who always followed his wife to market. Whenever she went to market to sell items, the husband was constantly her side. He did always insist following her at the extent that people began to criticize him.

One day, after accompanying the wife to the market, the he-goat was going home alone. So, he bought some honey and filled his gourd with it. On his way back home he was surprised by a heavy rain, and suddenly he saw a cave, so drew close to it and entered there to get a refuge. However that cave was the shelter of

lion and panther. As the he-goat was stepping into the cave, the two animals glanced at him. Thus, the he-goat ceased by the fear, could not say anything and began stammering:

- I am a witchdoctor!
- The lion stood and went towards the he-goat and spoke to him:
- Now, show us your power. What do you need as condition to perform the work?
- I do my work, replied the he-goat with a fresh panther skin

  The lion looked at the panther:

  -Panther cut a piece of the skin of your anus so to test the he-goat knowledge. The panther cut a piece of the skin of his anus and gave it to the he-goat. The he-goat put the piece of the skin in the gourd containing the honey, shook the gourd and later removed the piece of skin that he gave to the lion. The lion tasted it and shared it with the panther. The piece of the skin was delicious that it sharpened the appetite of the lion so that he asked the he-goat to order the panther to sacrifice again his skin. Thus, the he-goat went on and asked the panther to scarify the skin. With grief, the panther gave the piece of his skin.

  Furthermore, the lion became so demanding that he asked the panther to still continue to sacrifice his skin. Embarrassed, the panther could not stand the situation and decided then to run away. So, the panther fled and the lion pursued him but in vain. When the lion came back he could not find the he-goat, for the he-goat benefited from the occasion to escape to

Save his life. Once arrived at home, the he-goat told his misadventure to his mother who concluded that henceforth her son will have sex with her, so to avoid following his wife. That is why since that day the he-goat still has sex with his mother.

(The Moundang people from Chad tale)