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A FUNCTIONAL ANALYSIS OF MOROA FOLKTALES

BY

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APPROVAL PAGE

This research work has been read and approved by the Department of English and Literary studies, as having satisfied the requirements for the award of a Master of Arts Degree in Literature (M.A Literature) of the Ahmadu Bello University, Zaria.

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DECLARATION

I declare that this Dissertation entitled "A Functional Analysis of Moroa Folktales" has been written by me and that it is a correct record of my own research work in the Department of English and Literary studies under the supervision of Professor SaniAbba Aliyu and Dr. Keston Odiwo. The information derived from the literature has been duly acknowledged in the text, and a list of references provided. No part of thisDissertation was previously presented for another degree or diploma at any university.

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CERTIFICATION

This thesis "A Functional Analysis of Moroa Folktales" by Mercy Dauji meets the regulations governing the award of the degree of Masters of Arts in Literature of Ahmadu Bello University, Zaria and is approved for its contribution to knowledge and literary present.

…….

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DEDICATION

To Almighty God who is the source and strength of my success.To the loving memory of my father, Mr. L Z. DAUJI.

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ABSTRACT

The research tittled, "AFunctional Analysis of Moroa Folktales"provides insights into the status and nature of African traditional oral art as a literary form for aesthetic and educational purposes. The study revolves around the collection, analysis and the functional analysis of folktales among the Moroa in Kaduna state.Attention is paid to language, culture, literature and their importance as markers of Moroa identity and self-perpetuation.Using the functionalist paradigm, the work focuses on the nature, form and functions of Moroa folktales, emphasizing their relationship with the society. For the appreciation of the values of folktales among the Moroa, the work also analyse the thematic dimensions of the stories. As an aspect of contemporary cultural studies and in the light of contemporary academic interest in orality and literacy, the work also examines the relationship between folktales in Moroa and the intricate matrix of modernization. The dissertation is divided into five chapters. Chapter one serves as the introduction and it concludes discussions in the general and conceptual background to the work, the theoretical framework adopted and a review of related literature. Chapter two provides a description of the form and function of Moroa folktales. Chapter three considers the Perfomer and audiences, time and setting, and how modernization has affected folktelling among the Moroa. . Chapter five is the conclusion which summaries the work.

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CHAPTER ONE

Introduction

Over time, human beings have used different medium in educating, entertaining and communicating with space and time. This they have done through wood and stone, parchment and paper, fire and smoke, folktales and songs, riddles and dance. As new media was created, the old ones have become relegated to the background, even though not completely abandon.Folklore still remains an important medium in the society. Although it is not given much attention, it has contributed in the shaping and instilling of morals. Folklore consists of a variety of forms. The forms include folk theatre, puppetry, folktales, dance, riddles and songs. They have served as vehicles of education and entertainment. "Encyclopedia of Social Sciences" (2004) defines folklore as a metacultural category"… and as a body of expressive culture including tales, music, dance, legend, oral history, proverbs and superstitions, common to a particular population that comprise the tradition of that culture, subculture or group…." Ranganath (1975) asserts that folklore are "living expressions of the lifestyle and culture of a people, evolved through the years… reiterate the origin and nurturing of the folk channels in, and by the richness of the indigenous culture".

This dissertation therefore, attempts a functional analysis of Moroa folktales. The function of Moroa folktales and the role they play in the society are to inculcate morals, entertain and educate. This research will consider a general background on Moroa thus, the form function and aesthetic value comprising songs and riddles which add flavor will be considered in addition to and how it helps in bringing out the art and beauty of Moroa folktales. Also, the audience and performerwho serve as a medium to pass the intended message of these folktales thus, giving an insight on what is obtainable in Moroa folktales are appraised.

Background of the study

Moroa is located in the savannah landscape of Kaduna State,Nigeria, that extends North-West and South-East into the Jos Plateau. The land of the Moroa covers an estimated area of approximately 25 square kilometers. Moroa shares similar relief climate and physical features with the people of Plateau State, and this influences the socio-economic, political and cultural activities of the Moroa as a people.

According to Bonat (1992:3), the word 'Moroa' is used to refer to both the land and the people's language. He states that the Moroa call themselves 'Asholio' and speak 'Sholio' which is classified as one of the dialects in the Kataf dialect clusters along with 'Kagoro', 'Attakar', 'Kachechera' and 'Fantswan'. According to Hansford (1976) these tribes share similarities in language and culture. Studies in Moroa are mostly anthropological, critical works are apparently not readily obtainable except works from their neighbors Kagoro, Fansutwam, Atyapwith whom they share similar culture and tradition.

In Africanthe history and culture of most people are preserved and transmitted through the oral tradition from generation to generation, thereby, giving rise to conflicting accounts. The same applies to Moroa history which has different versions and that have gained wide acceptance among the people of Moroa. According to Francis *et al* (1992), the Moroa and their immediate neighbours – the Kataf – descended from a common ancestor called 'Marawa' who inhabited the Bauchi lowlands. The intertribal wars, during the years of slave trade in the 16th century, forced a scattered migration with Moroa settling first at 'Tukwad' and at Gwantsai, Yelwa and Tankuranyg before eventually moving to Bondong, Kijim and their present location. The Moroa migrated from 'Tukwad' to 'Chenvag' (River Kajim).However, the expansion of population

caused the Moroa to move and settle in what today is Randiam, Bondong, Gwantsai and Tankurang.

Bonat (1992), asserts that the 'Asholio' once lived on the Bauchi Plateau further to the east and migrated to their present territory to the plains of Kaduna River through 'TUKWAD'.It is important to note that the Moroa are organized in four administrative clans, namely: 'The Lustse', 'Ne Abuwat', 'Ne Zam' and 'Ne Suah', who all play specific roles in the development of the society. This level of organization shows a political growth among the 'Asholio' which Meek (1467) explains that:

> *Social organization in Moroa land was influenced first by the family, then marriage that now led to the formulation of clan which is composed of a number of Kindred's now occupying the same territory, but believing to be related.*

According to Bonat (1992), the Moroa were never conquered by any of the slave raiders of old. The Moroa metamorphosed from hunting to farming as a major occupation. The Moroa land areas is known to be underlain by igneous rocks which according to Hutcheo *et al* (1993) belong mainly to the Precambrian and lower pulaeozoic basement complex.Bonat (1992) posits that within this geological formation can be found rock, granite and very fertile spill. A colonial survey in 1914 found the area well drained by the stream 'Gwuang' and river 'Chichan' which flow from the Jos Plateau to 'Attakar' and 'Kagoro' hills. It is from it that river Kaduna and Gurara take their sources.

Any serious examination of the history of Moroa would be incomplete without a reference to their neighbors both in Kataf and on the Jos Plateau. Therefore, Meek (1967) shows evidence from linguistic and archaeological studies of these tribes having close affinities with the Plateau and Southern Kaduna languages. Bonat (1992) states that, a study of the 'Afizire' (Jarawa) of

Bauchi whose language is closely related to the 'Gworok' and 'Sholio' shows a general East to West migratory movement – a process that took place a long time ago.

Religion

The Moroa are known to be traditionalists who believe in gods. According to an interview conducted with Mr. Bulus, in Manchok, these gods are known to have supernatural powers. Each family had a god and some ritual rites were performed annually to appease such gods. Also, there are members of families known to possess supernatural powers. These particular individuals are seen by other people as having a superpower which, people seldom possess. Also, witchcraft and supernatural powers are inherited and are usually for protection not harm. Berg (1996:81) however posits that, witchcraft was strongly believed to be an insidious secret practice and innately evil. Witches according to Bulus are believed to be usually active at night and change to animals such as snakes, horse, hare, grasshoppers, cats and dogs. They invite members who are in the same coven with them. Possessing these supernatural powersis part of the founding religious beliefs of the Moroa.

Awoonor (1995) says: religious practice expresses the cosmology of the African world. Man's proper function is to exist according to the natural law of the universe. If there is disaster then it means that one or more of these laws have been broken and the harmonic chain is shattered. An individual's transgression brings disaster upon the group. So the group that serves as the source of life for the individual through blood and lineage must once in a while be subjected to the art of cleansing and expiation. Therefore, the Moroa people, like other Africans were spiritual even as they pursued their social existence before the adveat of colonialism, Islam and Christianity. This affected the thinking and perspectives of the Moroa and how they presently view things.

Marriage

Marriage in Moroa is usually done communally; a father chooses a wife for his son. Thus, this process according to Bulus can be done by selectively selecting a wife from a responsible home. The father looks at the background, history and character of a lady and chooses her for his son. Also, this selection could be made by a father whose friend's wife is pregnant and he begins to show interest by bringing items such as food, harvest from farm and fruits. These are signs that the unborn child has been betrothed already. Also, another is where a son-in-law to-be organizes his friends to cultivate a piece of land for seven years for the family of the lady before getting her hand in marriage or, better still, he pays the money for the seven years cultivation of a piece of land before getting her for as wife. Also, a man could point to a particular girl he likes and tell his father and they both should go to the family of the lady.Without her consent sought, dowry is paid and she automatically becomes his wife.

This old tradition of getting married without the consent of the lady among the Moroa is no longer practised, due to the embrace of modernization. At the moment, individuals who are ready for marriage now go and bring a lady of their choice and introduce her and the traditional rites are conducted and a day is fixed for the celebration. Also, the Moroa are known to be polygamous in nature and this nature serves as a display of wealth among them.

Education

Education among the Moroa was majorly informal.Children learned primarily from parents, elders and peer groups. They ensured children conformed to the norms by living morally and socially upright through the stories told them in the community.Children in Moroa are taught to respect not just their parents and elders in the community.

Education is a vital aspect of every society,in that the process of teaching and learning enables the society to move forward. Rodney (1972:199) says: Education is crucial in any type of society for the preservation of the lives of its members and for maintaining the social structure. Under certain circumstances, education also promotes social change. The greater portion of the education being acquired by the young from the example and behavior of the elders in the society is imformal. Under normalcircumstances educationowes its origin or source to the environment. The learning is directly related to the pattern of words in the society. This can clearly sum up the education process in precolonial society. The girls stay at home with the mothers and learn some form of housekeeping like cooking, washing, plaiting, while the boys go with their fathers and learn hunting, farming, fishing, and craft. All these were forms of informal education passed on to the children, thus: apprenticeship was also part of it. A child could be sent to learn blacksmithing or traditional medicines which areforms of education, and hand over the skills to the next generation.

Statement of the problem

This study focuses on the art of storytelling among the Moroa people and its place in their tradition in order to demonstrate the continued function and significance to the people as well as to reveal their indigenous aesthetics. This is because, since the Moroa are viewed as a minority, its stories, which not only express but also codify and reinforcepeople's thought, feeling, beliefs, and behavior are neglated and not studied. This is more pressing because, the art of storytelling, especially the recitation aspect of it is already diminishing, due largely to the influence of modernization and telecommunication technology which now provide alternative entertainment

to people. Hence, storytellers are discouraged due to the lack of audiences during storytelling sessions. Thus, this research sets to find out answers to these prepositions.

- What is a folktale to the Moroa people?
- What factors are responsible for the decline and changing state of the folktale in Moroa society?
- How do folktales shape the moral values and character of the people of Moroa?
- How do folktales provide entertainment in Moroa society?

Aim and Objectives

The aim of this study is to undertake a functional analysis of Moroa folktales as a means of identifying the values and traditional aesthetics in Moroa.

The objective of this research is based on the fact that folktales are important aspects of education, communication, and entertainment in African societies. Hence, the precise people to be considered here are the Moroa in particular of the Kaura Local Government of Kaduna State. Stories will be analyzed for their educative, didactic, entertainment and moral values. These folktales will be grouped thus in themes and meaning will be buttressed.

The objectives of this research are to:

- investigate the Moroa heritage of folktales as a means of creating values.
- explore how interest can be brought back to traditional Moroa folktales.
- encourage further research on the aesthetic of Moroa folktales as well as oral tradition.
- demonstrate how folktales are used to shape the character and moral values of the Moroa.

Justification for the Study

Studies on Moroa are mostly anthropological. Critical works on Moroa folktales are mostly not obtainable on their oral literature except works from their neighbors with whom they share similar culture and tradition. Thus, this limitation on the paucity of other studies on the subject of Moroa literature and folktale has remained untapped in the academic field.

This study is therefore intended as a contribution.Stories serve as a major form of orientation and socialization, which not only expresses but also codifies and reinforces people's thought feelings, beliefs and behavior. Stories also teach children what is proper and moral, and also remind the elders of their responsibilities. They put the stamp of approval upon certain values held by the group and thus, cement them with a common code of aspirations and values. They teach kindness invariably rewarding just as evil is invariably punishable. The idea of stories as carriers of moral code help to explain their ethical significance and the emotional satisfaction they give.

Sutherland (1972:143) states that, these values and believes still hold way since they preserve nature, myth, religious belief, rituals, ancient customs and incantation of a community. The importance of folktale today further justifies studying it in this context.The Moroa society, like most African societies, has rich oral tradition untapped by scholars. Unfortunately, the people who are the repositories are gradually passing away. There is therefore, the need to collect and preserve the tradition of the people for posterity due to modernization. Storytelling, in general, was preserved by retelling it to successive generations. This is no longer the case.

Scope and Delimitation

This research work entails the collection and analysis of Moroa stories from the 'Asholio' in Kaduna State. This dialect is chosen because it represents and defines who the Moroa are. The 'Asholio' dialect is especially chosen because it is recognized as one of the languages that has impacted on other dialects among its clusters and also in southern Kaduna state.

Methodology

This dissertation analyses Moroa folktales which examines the educative, moral, entertainment and socialization among the Moroa. Stories will be from the community as told by competent storytellers. Hence, ten stories will be collected, analysed and documented from 'Gizagwai', and 'Manchok'towns, all of Kaura Local Government Area of Kaduna State. These stories are selected because they express, codify and capture the Moroa expriences and relationship with people, neighbors and environs and how it affects them daily. Therefore, this research provides opportunities for an in-depth analysis of its subject matter.A qualitative method of data collection was used and an oral interview conducted to collect data. Various stories were collected and categorized under the following subheading: stories about people, human and monsters; historical stories; riddles and jokes.Furthermore, they are analyzed in relation to their thematic pre-occupation, setting, audience, venue, narrator, styles and the general significance of the stories. The tales were first documented with the help of a voice cassette recorder. The stories were then collected during the narration process with the help of this gadget. The collected stories were transcribed and translated into English language by the researcher.

CHAPTER TWO

Literature Review

The research is on folktales and storytelling of the Moroa. The functional aspects are embedded in the folktale, with the aim of capturing and preserving the aesthetic richness of Moroa orature. The focus of this work is to view and analyse the Moroa folktales for the sake of posterity.

A folktale is a type of traditional story that tries to explain something, or which is meant to help people behave well in the world. Thompson (1940) says: Folktales are oral narratives that do not have a singular identifiable author, expanded and shaped by the tongues of tellers over time and passed down from one generation to the next. He further says "folktales often reflect the value and customs of the culture from which they come." He asserts that this movement of oral culture began at a time when industrialization was quickly changing the fabric of society and the rich tapestry of tales told around was forgotten as people moved to the cities and gave up traditional ways. Folklorists, both professional and amateur, began documenting oral tales in literary form. With oral tradition carrying these folktales from generation to generation and place to place, tracing an original author is difficult, if not impossible. Most of the time, they are labeled either as "anonymous" or traditional, but occasionally, specific versions sometimes have attributions to the person or group of people who wrote down or preserved particular telling, which helps keep the different arrangements of the same stories. Hae-rikim (1988) states that folktales have been shared in every society to entertain, educate, and preserve culture. Also, UNESCO (2003) acknowledges that: Folktales play an invaluable role, along with other cultural traditions in bringing people closer together and ensuring exchange and understanding among them. Therefore, folktales serve as entertainment, Morals and instructions in proper conduct, and teach historical lessons.

Akporobaro (2006) defines folktales as a traditional story that is usually transmitted in oral form. He further adds that "the tale is basically an imaginative recreation of experiences designed to entertain and instruct the audiences morally. Akporobaro's definition is relevant, because it considers the tale as an art in traditional societies with the aim to inculcate morals. However, the definition fails to include other functions such as the propagation of history and culture as well as the improvement of audience's use of language.

The Dictionary of Literary terms (2006) defines folktales more widely, from outright myths to fairy-tales. It also states that "folktale is defined as all forms of fictional prose narratives; oral or written, that is performed through extemporization by the narrators at night during their leisure time and is handed down through the generations. Moroa folktale like others can be seen as a mirror of society; it also has a function to educate people indirectly. Other functions of folktales include the validating aspect of culture, to educate, to encourage cultural norms, and help people fulfil their dreams. Besides these, folktale can cultivate the aesthetics of young minds through the exploit of hero's in the stories and its philosophy. They were a major means of education and entertainment prior to the development of printed materials and modern technologies which still remain instrumental in preserving aspects of the culture they develop. Moroa folktale uses characters such as human beings, animals and spirits

Shekwo (1984) posits that: "folktales are artistic expressions arising from the lives of their maker, reflecting families, traditions, ethnic, identities, religious beliefs, occupational choices and community events." He further argues that, storytelling conveys the traditional values of a community like patience, humility, hard work, thrift and avoidance of unfulfilled expectation, among others. Although, Shekwo's work contains over twenty different Gbagyi folktales, they have not been categorised into different components or types, they are treated randomly.

The folktale in Africa is so crucial and is one of the heritage passed on from generation to generation and is a vital part of African oral tradition and the world in general. Africans see oral tradition as a means through which elders in the community transmit the custom, beliefs, and expectations of the people to the young ones. Finnegan (1970) says: tales are presented as a kind of mirror image of respectable human society reflecting normally approved or expected behavior. The wisdom of the past is communicated to the present through performances on tradition. As observed by Scheub (1975:88) in his study of the Xhosa Ntsomi when he says:She (the performer) is "recreating the world in an image that has roots in the past; she gives order, organisation and an ethical frame to that world. Reflecting as they do the broad ethical framework of the society and stressing proper conduct and social relationships, the ntsomi images have had their impact".

From the above quotations, one may deduce that tales are performed in order to educate the children and adults on their social ethics, the approved and disapproved forms of behavior in society. Therefore, choosing between evil and good behavior is highly influenced by tradition, customs and the community at large as Scheub puts it. This can be said of all African folktales. Tales have to do with how to live and act. There is need for order in human community. Once there is a disruptive element to this order then the conflict created should be resolved. Dyson (1994) says: Stories first arise in the context of relationships. "The story we tell help define our social and cultural landscape in particular ways and demonstrate connections between language, culture and power. Thus, Dorson (1972) observes that:

> *A great quantity of folktale materials have been gathered from African countries in the past centuries and published by missionaries' travelers, administrators, linguist and anthropology incidentally to their main pursuit.*

The art of storytelling is pervasive in Africa and it is passed from one generation to the next through memorization and recitation. Before the spread of literacy in the 20th century, the texts were preserved in memory, recited and performed. *The Encyclopedia Encarta* (2004) explains the plot, characterization and purpose of folktales as:

> *Usually told for night time entertainment, folktales feature humans 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 antisocial behavior. A popular type is the trickster tale, which features a small, but witty animal that employs cunning to protect itself against much larger and more powerful animals.*

In trying to understand the growing interest in folktale and oral literature, Dorson (1973:38) considers the appearance of intellectual class as a very central motif in the revival and the growthof interest in the culture and tradition that serve both intellectual and nationalistic function in the society. He posits that:

> *The new nations of Europe looked to their peasant tradition for source of a common heritage in the 19th century and the new nation of Africa looked to their tribal culture for similar unifying symbol…. The intellectual turns to his tribal inheritances of oral poetry and drama.*

Therefore, the Moroa folktale will be considered by sourcing the significance of this heritage and its performative aesthetics. To understand African cultural heritage, the efficient listening to its folktales is best. Hence, Oladele (1967) opines that:

> *To understand the culture of any part of Africa, one must read or listen to the folktale because, they illustrate the simplicity and superstition of the rural African people and they reflect the stage of development of Africans, their belief in witchcraft, their power of patience and endurance*.

Most of the stories told in any society have been told over and over as they are handed down from one generation to another. Hence, the term Orature was coined to study this generational handling of stories and unwritten aspect of African oral tradition. Finnegan (1970) argues that; "the written form is but a shadow of the oral". Therefore, it can be said that, Orature, like all literature, arises from a society in which individual originality and imagination plays a vital role which is a basis for which Moroa folktale are formed. Mugo (1991) asserts "in aesthetic terms, that folktale is an outcome of a production process in a society which takes place at the intellectual and imaginative level, generating in performance," as it is to be done in the present study.

Hence, among the Atyap, Zachariah (2013) says:

> *Folktale generally takes place in the evening after dinner and is led by an older person, usually a woman. The young ones sit on the mat or on the floor under the moonlight. And if the moonlight is not bright enough, they use lamp to provide light as they listen attentively*.

He adds that "folktales are meaningful to the hearers and is often made up or fabricated to pass on certain lessons of honour and shame to the community as well as characters in a story help to uncover the practice of honour or shame in the society, clan or family." It also speaks volume about human values and dignity. This is not farfetched from what is obtainable among the Moroa, since they share virtually the same culture and way of doing things with their neighbors, the Atyap. Their stories capture honour and shame to maintain integrity and instill standard in the community andthus, morality and education, taking its root from how they view life.

Also, among the Dhuyan, in Jaba, Zachariah (1987) notes that:

> *The art of storytelling is so important that it can assume a form of competition and the social paring of children to narrate tales told to them by parents or elderly relations. "The essence is to test their ability to stick close to the original structure and themes to identify those who can narrate a tale which entertain the audience best by meaningfully inventing and creating more incidences and image that fit properly to the generally accepted idea of the earlier version*."

He went further to state that storytelling in Dhuyan points to two important reasons:the aesthetic purpose of entertainment, and the educational value which tales have in them. This is similar to the Asholio, where stories are told and the aesthetic value emanates, unveiling the entertaining and educative values of the Moroa tales which serve as one of the essence of folktales.

Among the Ham, Hayab (2014) says: folktales engender means for verbal formulation of concepts about values, norms, belief, time, space and personality identity. He further states that; "learning system was through the folktale, riddles, and songs." This is present in the Moroa folktales.

Among the Berom of Plateau, Abarry (2008) states that tales are replete with interesting themes, ideas, and concepts, generic features as well as performance techniques which contain the socio-cultural and philosophical values of the people. The study highlighted the basic types of Berom tales to include the following: the fictitious/didactic (ya) and the true tale (Ha). According to him, Ya tales have entertainment and pleasure being the main objective, while the latter differ from the former both in content and in status and characterization consists exclusively of humans, The conduct of the study is to validate and criticise conduct, and strengthen social institutions that promote cohesion in the society, hence the need for the present study.

Also, Sankara (2011) states that among the Tivs, there are practically "no studies …on nature of storytelling…" He further finds dramatic forms in story telling that dates back from antiquity and still constitute its form and style and said that:

> *…The content of storytelling approximate dramatic forms because it is developed as narrative. The performance is theatricalized by the use of music and song and by the participation of the audience as and involved chorus. This presentation by the storyteller requires the rendering of dialogue and representation, by means of gesture, expression, and voice of the characters involved in the dialogue.*

This study laid emphasis on the narratives technique of tales, without paying closer attention to characters, hence the need for the study.

On storytelling among the Ekiti's people Oriloye (1977) posits that: The use of formula is designed to enhance the literary effect of the performances. "It also helps to set both the narrator and audience in the proper frame of mind for the storytelling exercise." Oriloye went further to say that, storytelling is mostly told by women and it is never taken as a profession. The children gather in the middle of the compound with an oil lamb in the centre as the story is told,which is present in this study.

Aishatu (1966) also states that among the Hausa's storytelling are mostly told at night by old women who relate them to a group of children in the hut where they sleep. This is known as 'Hira'. Folktales narrators are predominatly women. The children usually congregate at agreed points usually in the village square when there is moonlight or in the houses of women who are more favorable to or liked by children and have exhaustible interesting and varied stories and the ability to tell this in a spectacular way. This is also obtainable in this study and is practised by Moroa.

Women have been associated with the narration of folktales with the audience made up of mostly children among the Tera. Sani (1984) observed that:

> *There are more stories from the women than any other category of narration…. Most of the guidance in storytelling is provided by the women. Nearly all the accomplished narrators among the Tera disclosed that they heard their first tale either from their sister, mother or grandmother.*

Like in the case of the Tera, inthe Moroa, women are predominatly the ones involved in storytelling and fewer men.

Habiba (2004) notes that among the Hausa's, "Nowadays you hardly gather children to tell stories. Immediately they return from schools, they go to the Islamic schools, and in the evening they watch the videos, sometimes until they fall asleep." Women are more actively involved in the transmission of storiesorally; either a mother or a grandmother narrates the story. Same applies to Moroa were mass mediated technology is gradually taking the attention of the children, and little or no attention is given to folktales.

In general, the artist is part of the society and tells stories of the society, he belongs to the people. As Mugo (1991) argues, the task of the artists is to articulate the aspiration of the people, drawing inspiration from them and keeping in constant touch with them. This is why the pieces he composes are not his personal property even though; the talent of the individual artists is acknowledged and celebrated.

In an incisive study of folktale among the Gbaya people of Cameroon, Noss (1979) emphasizes the role of creativity in the production of a story, he asserts that:

> *"The creation process begins with observation. The tale must first be thought of, and in thinking, the artist scans the world of events about him. The tale arises from human*

experience and is usually the result of some event that its creator has observed or experienced.

From what goes into the production of a tale, Noss likens the arrangement of the episodes in a tale to a novelist arrangement of chapters in such a way that a denouement consistent with the theme is arrived at, suspense is created and morals driven, and this is captured in the study.

That is why African tales are meant to be presented orally without adequate knowledge of their culture context or the aesthetic principle and assumption. Such tales are merely action packed episodes, involving stock characters whose only dimension may be comic. The audiences, to whom the tale is created, understand every dimension explicitly and the performance involved in their narration in a complete living event. It is an oral narrative which attempts an explanation of the history of mankind from creation to present.

The findings of Colwell (1973) have shown that folktales in their recital forms are generally very interesting due to their lyricism, which the written ones lack. She further states that "storytelling is in danger of being watered down to colorless narratives in their written forms. They are hardly recited anywhere because modernity has taken over. "We will soon wake up to discover a generation that has never heard of folktales in their recital forms…"

The frequent occurrences of songs in folktales are confirmed by Finnegan (1970) that: "songs are characteristics of African tales all over the continent." She also states that in many cases, the story will be only a bare frame of words.

The stories, poems, songs are composed for the people and often, most stories are accompanied by songs which constitute a part of the narratives or are used just to ensure audience participation thereby eliminating boredom and restructuring the original, so as to recreate it and enlarge its

significance. Thus, the accompanying songs could be in the form of lead chorus, call and responses or dialogue. This tends to bring out the aesthetic qualities of the stories, the use of stock character as a means of conveying the morality of the story by eliminating complexity of personality and so spelling out the issue(s) arising in the interplay among the character. This enables the writer to generate a clear message with rounded character as can be seen in Shakespeare plays. This tends to drive out morals and ethical values from folktales, thus, establishing a close relationship between the artist and the audiences. Tremearne (1913) states that: stories without songs usually sound dry and bare as they might not be easily distinguished from the ordinary everyday speech or conversation. In like manner, Gourlay (1977) asserts that, traditional songs were used as a vehicle for social control:

> *"…the use of horns still occurs as a means of disciplining both women and men who have transgressed social order."*

Thus, this was used as a means of managing the affairs of the people and inserting order in community. Hence, the use of songs is also pertinent among the Moroa serving as a means of social change. Commenting on the importance of songs in the Swahili folktales, Steere (1922) emphasizes: Frequently, the skeleton of the story seems to be contained in the snatches of singing which the story teller connects by an extemporized account of the intervening history.

Hence, Noss (1977) in his comment on African and oral tradition noted that those interested in civilizing a people or recording their own autobiographies collect tales. Not much value was attached to African tales hence; it was seen as naive tales of simplistic account of man's origin in a world where his existence appeared indistinguishable from the world of nature that surrounds him. Only recently have western critics and students generally began to discover that African

tales are rich in entertainment and didactic and are above all are art forms, with the full complement of aesthetic standard. One of the aesthetic qualities of the folktale has to do with verbal flexibility and participation of the audience. Okpewho (1990) identifies three functions that attract the audiences:

> *The possession of a good and charming voice by the narrator and his ability to use his face and body, leg and arm as material for evocation of fictive experiences.*

The participation of the audience is not only limited to listening and singing alone. There are other active roles the audience play during the storytelling in African traditional setting as observed by Newell (1987)

> *In African, audiences will respond to the storyteller, clapping their hands and exclaiming and laughing at suitable points in the course of the narratives. Sometimes, a member of the audiences is specially singled out to do this.*

According to *Encyclopedia Britannica* (2005) "…the narrator's ability to create vivid-effect and employ variation and exaggeration of speed volume or tone giving him an edge and freedom to choose his word as well as his audience makes it real, interesting and attractive."

The work of Noss (1977) further sheds light on the concept of the folktale. The easiest way to hold the listeners interest is through action. Hence, the audience would want to know, not only what is happening, but also the kind of environment and circumstances they find themselves in as well as details such as time of day and darkness of night. He reports further that, "the oral performer is like the poet who must create new ways of captivating his audience. "Junod (1938) states that: In Bantu, the narrators act tales rather than just telling them. Also from an observation in Limba storytelling performances, Finnegan (1970) says:

> *'The single characteristic that I found both striking and most incommunicable in writing was just this: the way narrators could add subtlety and drama pathos, humors, characterization or detached comments by the way they spoke as much as by the word themselves".*

Eileen (1973:179) says, the spoken words are the remembered words, story that is told gains life and character from the teller. Hence, the survival of the folktale is an evidence of the strength of oral tradition. Thus, Ngugi (1977) says, "literature does not grow in a vacuum, but it is given shape, impetus and area of concern by the historical force of a society." It is within this context therefore, that the folktale is an embodiment of values, norms and morals. Walsh (1972:20) argues that person treats human action "as determined by the characteristics of the system…by means of socialization, humanity is programmed in terms of the norms and values of the social system designed to meet the functional pre-requisites of society."

Women are good story tellers, but this does not mean that men do not participate in telling stories. Finnegan (1970) says:

> *The limitation in this general mastery of the art of storytelling arises from local conventions about age and sex of the narrators. In some societies, it appears there is a definite emphasis on one or another category as being the most suitable one for the story teller. In some areas, it is the women often older women who tend to be most gifted. Else were, it is the men who tends to be expert.*

She further states that, the dramatic element constitutes what many observe and regard as "The shadowy or crude characterization of many personalities in African stories."

Herskovits (1958) considers folktale to be suitable for cross–cultural analysis. He concludes that storytelling was a "mutually agreeable digression". When a tension rose, or a delicate matter of

cult details was being discussed, the best way to diffuse it was to tell a story. In discussing the classification of tale according to their social function, Valdimir (1968) admits that,

> *Scholarly literature concerning folktale is not especially rich". This position he explained does not emanate from the absence or insufficiency of materials but rather, from the accuracy of the method of collection and study of such* materials.

The changing nature of both the society and the stories is expressed in the belief that stories are not just for entertainment but also for the cohesion and continuity of the society and for orienting and aiding the youth. The stories are created by societies in response to their peculiar social and aesthetic need. It is through this tradition thatsocieties transmit their norms from generation to generation. The changing nature of both the society and the story is always connected with the social, religious and educational which explain orality. The society or culture plays a particular function which helps to maintain the society. Therefore, folktale enforces morality and efficiency of rituals, thus, containing practical rules for the guidance of individuals and communities as a whole. It is true to say that no amount of technological advancement can replace the warmth of personal human interaction. Hence, the folktale is one of such which is recognized as an important form of art. As a result, the study of its art forms and thematic content is approached in more than one way. Scholars have applied various methods with a view to ascertaining the values and benefits of folktales to humanity. Scholars are attempting to study the dynamics of its content and context, thus raising resilient qualities of which making its production ageless.

Theoritical Framework

Storytelling serves many of the same purposes that written texts serve in literate societies. They are for entertainment, commemoration and instruction. The works allude to the fact that, the art of storytelling is dramatized since the teller acts out or demonstrates the character he creates or events he describes.

The evolutionary building from Darwin's theory of evolution and natural selection, sought to track the development of culture through time. Change was thought to originate from within culture, so development was thought to be internally determined. Evolution involves different successive stages of cultural development from primeval forms of association and exchange to the most complex form of culture. Darwin (1809) says: the evolutionist, as the name implies, believes that biological species have, over a long period, undergone various changes till when they are formed. Evolution answers the question of origin of human culture, one human race, and mind spread across human folktale and folklore. They believe the human race is embedded in tradition and that racial characteristics were thought to be hereditary and permanent. Winthrop (1991) states that the evolutionist expressed a deterministic and universalist conception of human history fixed in an unlinear human process of advancement which does not account for alternative historical processes with the assumption that universal law governs all human cultures. Therefore, to understand a society better, some comparisons have to be done. Thus, studying the early forms and modern development passed is necessary. The evolutionist collection of tradition and paying little attention to styles and generalizing the people's performance, riddles and songs as primitive society has discouraged the usage of this theory in this research.

Diffusionist research originated in the middle of the 19th century as a means to understanding the nature of the distribution of human culture across the world. Hugill (1996) asserts that diffusion is a matter of what happens to the element of culture. He further says: "Scholars had begun to study not only advanced culture and question whether human culture had evolved in a manner similar to biological evolution or whether culture spread from innovation centres by diffusion." Diffusionism is an attempt to understand the nature of culture in terms of the origin of culture traits and their spread from one society to another. Winthrop (1991:83) says: "the process of diffusion is both contingent and arbitrary." The main proponents of British school of diffussionism were G. Elliot Smith, Williams Perry and W.H R Rivers. They held the view that all culture originated only from one part of the world and the cradle of civilization. Diffussionist is the spread of cultural items such as ideas, styles, religions, technologies, language between individual whether within a single culture or form. They maintained that all societies change as a result of cultural borrowing from one another. They analyzed cultural complexes, identified geographically and studied the spread and development historically. The diffusionist notes how history and culture influence the study of oral literature. Kuklick (1996) showed that diffusion occurred among geographically dispersed people. The focus is placed on the idea of origin and there is little or no room for considering the literary qualities of oral literature engaging in comparative studies of folklore by the world, grouping of people on the basis of similarities in language, belief and custom. Lowie (1957) posits that the diffusionist inquire very little into the social-system contexts of either the originating or borrowing cultures. Hence, the influence on change such as economic or political domination was almost completely absent from diffusionist theory. This approach, when used, will not give the required details in this research.

Structuralism as the name implies is connected with structures, and more particularly with examining the general laws by which the work and function. Philip and Waugh (1989) trace the root of structuralism in Saussure's work on language. This was spread in 1960s and 1970s in application and influence. Ronald Barthes, Gerard Gennette, Tzeveta Todorov were advocates of literary structuralism who provided impetus for its development. Structuralism is not interested in meaning but rather, attempts to describe and understand the conventions and modes of signification. It therefore seeks to discover the condition of meaning. It adheres to the possibility of a science of literature which is based on form rather than content.

Rice (1989:23) says, "For structuralism, such a science means it could potentially master and explain the world of sign through exhaustive detailing and analysis of the system that allowed those signs to speak. It is this concern with exhaustive detailing and analysis of structuralism that this work exploits to define storytelling among the Moroa as it regards the structure, form and nature of these stories. Specifically, structuralism is concerned with the aesthetic arrangement in the story which is to say, apart from the characters in the story; structuralism is concerned with the style and mode of telling the story. It regard this component as being more important in the organization of the whole story. Propp (1968) shows this in the morphology of the folktale where he singles out some elements of the story and examines them. This element according to him constitutes the axis of the entire work and thus predetermines the conclusion of any folktale.

The structuralists believe that there is need to divide stories into sections or classification for it to be well understood. Characters are therefore not very important in a tale but the role they play. Propp (1968:7) asserts:

> *But their deeds as such evaluate and definefrom the point of view of their meaning for the hero and for the course of action. Hence, we obtain the same picture as that analyzing*

motivation. The feeling of a dispatcher be they hostile, neutral or friendly does not influence the course of action.

Functionalism, as a school of thought emerged in the early 20th century, Bronislaw Malinowki and A.R Radcliffe-Brown had the greatest influence on the development of functionalism from their posts in Great Britain. Goldschmidt (1996) asserts that: the Functionalism was a reaction to Evolutionary and Diffusionist theories of the 19th century. The functionalist theory emphasizes the importance of looking at the society as a system in which social institution is integrated and each of its part operates in its way to make the whole function. Mandonald (1981) states that: the approach is therefore sociological in nature, it insists on the Utilitarian benefits of oral literary materials. It views a society as an interpreted whole, the part of which survives and flourishesas much as to maintain the whole. He also said: each society has certain rules and needs which are administrative, political system and some form of family structure which must operate to provide a means to maintain social life on a daily basis.

Another important aspect of the functionalist structure is its interdependence on the peoples culture. It is sociologically inclined, hence, a particular art form and technique where folktales are told, who tells them, dramatic devices and audience participation are discussed. Proper operation of these parts is necessary for smooth operation of the society as a whole, and to ensure continuity, this knowledge is transmitted from the oldest members of the society to the younger ones. A prominent view of the functional theory is that folktales are meaningful only when they are related to the mode of living of the people from whose society they originate. Lesser (1935) asserts that: Functionalists believed that if the reality of events were to be understood it was their contemporary functioning that should be observed and recorded.

Functionalism in society cannot be looked in part, instead the parts are put together to form a social structure of the society which in turn completes the wholeness of the social structure and ensures its efficiency. As asserted by Durkheim (1938) "the society is an organic whole in which the various parts work to sustain the other." These various parts of the society or culture play a particular function which helps to maintain the society. Thus, the functionalist's interest is in the society, the language and habit in societys and studies the society in its own right. Thus, the functionalist approach observes that if an aspect of social life does not contribute to the society's survival or if it does not serve some useful functions that promote value among members of the society, it will not be passed from one generation to the other. Brown (1984) asserts that, "Any judgment of folk text must be based on the views of the society from which the text comes."

The functionalist preoccupation focuses on the functions, nature of composition, aesthetic and didactic properties which are all essential components of the Moroa cultural heritage and social cohesion unlike the Evolutionists and Diffusionists. The Functionlists are the only scholars who have attempted to show a certain degree of concern on the creativity of skills of traditional art. The application of these approaches illustrate that the Moroa folktales are not mere custom, but active and integrated parts of the social system. Though the two approaches adopted for this research have their limitations, nevertheless they are most suitable for the study because the research revolves around the functions and the structures of folktales in Moroa. It is as a result of this detailing and analysis that functional analysis of Moroa folktales will be considered adopting both the functionalist and structuralist approach for the analysis of Moroa folktales.

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CHAPTER TWO

FORMS AND FUNCTIONS OF MOROA FOLKTALES

Folktales are didactic, entertaining and educative. Thus, among the Moroa, folktales provide the medium through which the standard of the community and the integrity of the individual is checked. Hence, this chapter examinesthe forms and functions of Moroa folktale and how it serves as a medium to relate Moroa folktales, and the effect expected to be passed to the audiences. Thus, Moroa folktales will be considered via categorisation and then buttress its thematic content as it relates to the Moroa as a whole.

The nature of the Moroa folktale captures both the animal and human stories. Thus, *Encarta Encyclopedia* defines form as the works, style, techniques used and how they are implemented in a work of art. Also, Abrams asserts that form unifies all subordinate components into a whole. Hence, the use of animal and human characters is present in the Moroa folktales. Funny and fascinating, the stories are dominated by animal characters which are allegorically codified about human relationships and experiences. The common and recurrent animal characters in the Moroa folktales familiar to the audience are the spider, hare, tortoise, lion, hyena, hippopotamus and elephant. A significant aspect of these animals is their broad categorization in terms of size. These sizes are exploited in the folktale to comment on various characteristic of human behaviour example: cunningness, clumsiness and greed.

In most stories in Moroa, the hare usually is a recurring character, and a master of tricks, cunning, agile and resourceful. The hare deploys his wisdom and with it, he subdues bigger and more ferocious animals as can be seen in the stories. The use of animal and human characters is to engage the thought of the audience. Animals like lions, elephants could mean power, boldness

and the use of such power and boldness towards the smaller, clever and weaker animals. Also, these powerful and bold animals could stand for wealthy men, strong, knowledgeable people who make use of these attributes to oppress and suppress the poor and weaker beings.

The narrator's choice and use of language, setting, songs, riddles, and character determine the tone of the tales; example, moral stories have characters drawn and used according to the need and demand of the folktales. The narrations and performance of folktales among the Moroa is further defined by the nature and structural components of these stories.

Forms of Moroa folktale

Folktales in Moroa is an occasional phenomenon, it takes place within the confines of the environment. In Moroa, folktales are usually performed during the time of the year when there is little or no work on the farm which is between the months of November to March, when there is no rain and when the moon is fully out. Folktales usually are held during leisure time in Moroa. Hence, immediately after supper and just before retiring to bed is seen as the ideal period for telling and enjoying stories. This ocassion is tied up with the myth ritual, hence, that ideal period ranges fluidly from twilight to night and largely depending on the exigencies in the community or family.The Moroa folktale is primarily a communal event thus**,** the enthusiastic audiences rush from their home to the interior compound not only to be entertained but to share the anxiety of the darkness with many others thus, making it exciting. Folktale is therefore, viewed by the Moroa as an informal affair where the whole family sits together to share stories.

The compelling use of songs, dance, gestural features as well as other extra literary devices make Moroa folktales appealing. Language is allusive and codified. Indirect reference is used in the Moroa folktales.

.Also**,** among the Moroa, there is no professional group of narrators and no special costume that may differentiate the storyteller from the audiences. Folktales in Moroa are not profit oriented. Money doesn't have to be paid before tales are told. Folktales also depend on performances before a live audience, including full audience participation, call and response, and riddles, which serve as a form of warming up the audience before the story session begins.

Functions of Moroa folktale

Moroa tales reflect the social reality of the people and provide an avenue for the people to perceive their folktales in a new world. They also provide occasion for the people to inquire into the roles assigned to females as distinguished from male characters, human or animal alike, against the backdrop that even animal characters symbolize human beings. Folktales solve social problems among individuals, a form of judicial decision and resolution of conflict which is direct via the images used in the story since no form of written law is available,

Folktale functions as a tool that enhances the people's thinking faculty.Itenables the youth to think far and grasps the future; thus, connecting members of the same community and enforcing unity hence, the value of peaceful coexistence and being one's brother's keeper is thus often emphasized. Thus, among the Moroa stories are defined by their tellers, aided by the influence of the audience, the occasion and situation, the time and place of performance. It also encourages the participatory role of the audience thus, fostering the audience-narrator relationship and defining the setting, character and plot of the story, since the folktale is a product of the community. Thus, Oladele (1965) says:

> *To understand the culture of any part of Africa we must read, listen to the folktale, because they illustrate the simplicity and superstition of the rural African people and*

theyaffect the stage of development of Africans and their belief, wchich craft their power of patience and endurance

Folktales serve as means for informal education which the children are introduced to orally. It provides a platform where the history of the people serves as a tool for education and acculturation. Folktales in Moroa are used as instruments of correction and the passing of knowledge to young members of the community. Thus, acquiring the norms, beliefs and values through the folktales, this in turn helps in character and personality development. Thus, elders use this means to teach the children wisdom about the world and how to behave. They function as a tool used to fight against misfits and antisocial behavior, teaching the youth the right values of life, approving good conduct, and decrying deviant behavior. It expresses some fundamental truths of human life or experiences even if such truism is abstract. In terms of their subject matter, folktales cover virtually every known aspect of life, ranging from animals and birds, to human activities and affairs, natural phenomena, supernatural beings, abstract or metaphysical ideas hence, unveiling the human and spiritual world. Through this, elders in the community transmit custom, and beliefs. Also, the young people become aware of the craft like blacksmithing, weaving and initiation to traditional rite which the stories provide. Valuable information and knowledge on important social relationship like friendship, kinship, courtship, marriage, birth and burial rites are essential for educational growth and development. Folktale functions as a powerful mass medium which expresses the social-cosmological rationalization of the people. Hence, virtually every aspect of a people's cosmological, human or philosophical experience is captured, analysed or reflected upon in the Moroa folktale

One of the key aspects of Moroa folktales is its capacity to give pleasure to audience, socialise, entertain, enlighten and ease tension. The aesthetic potential, and thus the pleasure, excitement,

or sweet feeling the audience derive from the tales delight them, as will be seen in the stories. In essence, there is always a relationship between form and content. Hence, the stories will further be grouped to explain their forms and function.

Theme

Theme, according to Dictionary of Literary Terms (1984) is the abstract subject of a work: its central idea or ideas, which may or may not be explicit or obvious. It's an imaginative work designed to involve and persuasde the reader. It is a representational content which is universal thus, driving the society's moral principles using folktales as a medium.

The categorisation of stories, according to obvious thematic occupation, tends to emphasize on the action of the audience, among the Moroa. These include the occasion, storyteller and his style and the story itself. Thus, the themes of Moroa folktales can be defined in terms of their social relevance and ethic of the Moroa worldview and expression of the various beliefs of the people. For example, children are told stories about an immediate act of disobedience, bravery, or failure to perform an assignment. Hence, the stories convey history, values, beliefs and customs of the people and are meant to educate and inculcate morals. These stories cover a wide range of situations and feelings. Therefore, these stories treat the thematic dimension in relation to the social context that differentiates them from others, thus, inspiring the older generation to transfer the stories to the younger ones through narratives and performance. Rattray (1930) posits that stories have many themes, and sometimes some are difficult to categorize.

In the same light, Finnegan (1963) asserts, "it would be true to say that all stories, to a great or lesser degree, according to circumstances can contain some or all of the elements-morality, generalization, explanation, comparison… and it amuses and entertains". Despite the diversity,

this study categorizes stories based on the themes that are most conspicuous in them. According to the functionalists' point of view, all stories serve a particular purpose in the society thus; Moroa folktales serve important function of inculcating morals and providing entertainment.

CLASSIFICATION OF FOLKTALES

Stories about people

These categories of stories revolve around or feature people as characters and human beings in the nature of their narration. The relationship between children or adults and the implication of their conduct are critically examined in this category of story. This can be illustrated with the story 'The Selfish Girl' (Appendix viii) which captures a young girl named 'Kuma' who always goes to fetch some firewood with her cousins and on their way back home, they harvest berry and take home to share with their families except for 'Kuma' who eats hers alone before getting home. One day, she needed a new dress to enable her to attend her cousin's wedding and her mother refused getting one for her. This story teaches one not to be selfish, but be loving and sharing.

In the story, 'The Women' (Appendix VI) which captures two women who went to fetch firewood.One of the pregnant women picked the eggs of a bird ate and lost her pregnancy. It teaches one not to be covetous but rather be contented which is the watchword, and not oppress others in the society as the woman did to the bird because she felt it was weak. The story of 'The step-mother' (Appendix v) who kept maltreating her half daughter 'Tata', and her obedience to her stepmother and the old woman launched her into wealth. The lesson to be picked here is patience, humility, hard work, obedience and shunning pride. Thus, handling human beings with regard and value is important among people.

Also, the story "The Evil Men Do Lives after Them" (Appendix ii) considers the nemesis that follows the evil men do. The saying; "what you sow, you will reap", also applies to this story. The story narrates the abuse of family home. A home should be a place of peace but ironically, we find the plotting of evil in a family. The father abused his responsibility by abandoning his child to insects due to famine. Thus, the girl married the chief but faced difficulties among her rivals and at the end, became heir to the kingdom. The lesson derived here reflects that of patience. The story teaches patience, endurance, shunning deceit and lies. They learn how to relate well and be peaceful among themselves and other people.

The story 'Deceitful wife' (Appendix x) captures a woman who decides to look after her husband's farm produce against predators, but turns out to be the prey of his farm produce. The lesson derived in this story is truthfulness, shunning falsehood, deception and pretense and being truthful, upright, protective and not displaying what one is not.

Stories about people, animals and monsters

The characters in this category of stories are mixed. The stories usually revolve around conflicts between human beings and supernatural forces or some animals. In most instances, good overcomes the forces of evil represented by animals or monsters. This can be illustrated in the story 'Ladi' (Appendix i) which captures a lady named 'Ladi' who was too selective of suitors that came asking for her hand in marriage and ended up marrying a monster. In some stories, the monster becomes human with borrowed human parts as in the case of 'Ladi'. The lesson in this story is to teach one not to be materialistic or to be carried away by outer appearance or fanciful looks as 'Ladi' was. Rather, one's consciousness and wisdom should be used in discernment and in every decision one takes, which turns out to affect one either negatively or positively. In the

story, ‘The Women’ (Appendix vi) the woman who took the eggs of the bird home and ate, suffered the repercussion. Here, the people are taught to be careful with taking things that are not theirs and should always adhere to advice given them by eleders.

Agents through which the messages of the stories are presented. Allegory, fables, personification and figures of speech are used to portray the animals as reasonable, behaving and imaginatively active like human beings. Animals can be portrayed as being clever to the point of outwitting giants or animals that can do nothing right. Each animal shows characteristics of some uniqueness that belongs to its kind. Animals like the hare, are usually presented as witty, cunning and greedy. The Lion is captured as arrogant, mean, and most of the time, outwitted by smaller animals. As seen in the story in (Appendix ix) the Elephant and Hippopotamus are featured as having low intellect, although massive in size. Usually, these animals are representations of highly placed men, and characters who cannot be openly accused. Hence, the storyteller uses them to encode message to the audience who would decode the story and its referent, too. These stories usually serve as means to exercisejustice, leadership, morality, interaction, uprightness and integrity in the society. The story ‘The Bird’ (Appendix iii) captures a bird who borrowed the beak of the canary and failed to return it on an agreed time. We learn contentment, integrity, justice and gratitude. It shows humility captured in animal form and people who always live competitive life and borrow to meet up with false standard like the ostrich which the people adopt and learn how to live among people.

The story ‘Ant and Chicken’ (Appendix iv) involves a chicken who claims to have a tooth ache and is unable to help her husband on the farm but cooks, eats and goes back to bed immediately her husband goes to the farm. One learns to be truthful, upright and shun deceit, pretense and laziness.

The story ‘The Cunny Hare’ (Appendix ix) captures the hare that cultivates a piece of land filled with Cow dung without drinking water as the rule and the Hare won the contest. But the horn which he pretends to use to entertain the audiences had water inside unknown to the other contestants. The lesson in the story is to teach smartness and the right application of wisdom. The children and youth should be able to think fast instead of using their strength like other suitors did and failed. The story is symbolic in the sense that it represents a culture of the people that was practised before contact with the West. A culture known as “Gayya” among the Moroa where a suitor or a male counterpart calls his friends to assist him in cultivating a piece of land, and when they are done, they go to the next of one of the friends to cultivate.

The story ‘The Lion and Hare’ (Appendix vii) captures the Lion who kept feeding its cub and not caring to check their wellbeing. Unknown to him the Hare tagging his name ‘All of you’ ate the food alone. The Lion realising it later, threw the Hare out angrily. The lesson here is doing away with lies, falsehood, selfishness, laziness and being conscious and sensitive. The Lion was supplying food thinking that was crucial. The story teaches children and elders to be caring and conscious and sharing with each other (showing love) unlike the hare and not to be lazy. The use of animal characters to capture human behavior in the society as the attitude of the lioness shows that the care of a child goes beyond the supplies of food, but also care and attention.

The story ‘Hare and Dog’ (Appendix xi) captures the dog and hare who decided to eat their children because of famine hence, after the dogs children were eaten, the hare refused to bring his children to be eaten. The lesson to be learnt is that of wisdom, commitment, discernment and sincerity. Also applies to human beings and their relationship with others in the society. This story could be about leadership, morality, justice and social interaction. As in the stories (Appendix xi, iv, vii, ix, and iii)

Riddles

The Moroa folktale sessions also start with some riddles and jokes; these are mostly meant to warm up the audience and to relax them in preparation for the stories. *A dictionary of literary terms* (1984) says: Riddle is a deliberately puzzling way of referring to an object or idea, with the purpose of tricking, testing or amusing. Riddles sometimes serve as introduction to the stories in Moroa. The riddles create a sense of imagination, entertainment, and humor 'the phrase that begins a story. 'Once upon a time' a long time ago, shows a shift from the real world to the world of the far distance past or of fantasy. Noss (1979) comments, "the narrator's voice is meant to be heard like a riddle resounding gong despite the noise." Herskovites (1958) says: riddles…bring the audience into close participation and relationship with the narrator. Also, according to Bulus he said, before colonialisation, riddles served as a means of education which the children enjoyed. The audience comprising children respond to the riddles given at moon light by Mr. Bulus and Baba Ayuba in Gizagwai. Examples of these riddles:

Narrator – A house of a young man without a door

Audience – An egg.

Narrator – Small has taken something small

Audience – An ant.

Narrator – We are three farmers, if one is missing, we cannot farm

Audience-The three stone set for cooking.

Narrator-Something that is scattered

Audience-Star

Narrator-Something that is very big

Audiences-Ridges of yam and cocoyam

Narrator-I cooked something hot and nothing touched it

Audiences-Flies

Song Stories

Stories in Moroa could equally be in songs where the storyteller sings to the audience and the narrator later asks them to join in the song. Even though one of the foremost features of African tales is the preponderance in theme of songs, these songs constitute the entertainment aspect that helps to prepare the audience for the tales which are highly valued for their poetic qualities. Then, the storyteller now tells the audience the usefulness and meaning of the songs and moral lessons to be learnt from the songs. The song also charges the narrators voice among the audience to establish a rapport. Mama Asabe, a narrator gave the following song. An Example of Song;

Ichai ya yai chai

Yama na biyan ni ichai

Akulu si bai ya sarin

Ishe ayu ba ichai

Ishye abiyan ba ichai

Isheye atade

Ka ashea anche feyen ne a ye

Theme of morals

In the story 'Ladi' (Appendix i) we note the theme of moral. 'Ladi', a young lady of marriageable age who had suitors coming to ask her hand in marriage but kept turning them down. At the end, she followed a particular suitor whom she felt did handsome and wealthy not know he was a monster and ended up in the forest with hyenas about to eat her up. From this story, the children learn how not to follow strangers and not to look and accept people from their outward appearance only. Hence, there is a sense of judgment put in place in making right choices, and decisions to be followed instead of wealth and beauty, especially to younger ladies. Also, one's beauty should not overwhelm one, thus, allowing pride and making one feel superior to everyone is a lesson to be learnt from 'Ladi'.

In the story of 'The Birds' (Appendix iii) the theme is contentment and gratitude. The bird (ostrich) borrowed the beak of the canary in order to attend a party and failed to return it immediately. The children learn how to be contented with what they have and not live a competitive life which is one of the things that bring challenges amongst humans. In (Appendix x) 'The Deceitful Wife' the theme is that of pretenses, and falsehood. The wife deceived her husband to look after his farm produce while she was the prey. Here the children learn to be truthful, faithful and upright in all they do and not pretend to be what they are not.

Also, the story (Appendix iv) is about laziness that is very common among the people. The Moroa people believe in hard work and the ability to be faithful in every aspect of one's life. Therefore, to discourage such vices, they tell such stories. They believe a lazy person's life leads

to ridicule shame and regret. Hence, Moroa teaches that faithfulness, hard work and perseverance pay.

Theme of justice

In the story of 'The Women' (Appendix vi) the theme is of power, greed and oppression. The women went to pick firewood in the forest and one of them picked the eggs of a bird even after the bird pleaded for its eggs not to be picked. From this story, we can see how a powerful individual oppresses weaker animals or people because of greed. The story 'Ant and Chicken' (Appendix iv) also renders the theme of justice and fairness, laziness. The husband of the chicken discovered his wife was lying to him about a tooth ache. The children learn not to lie and be lazy.

Theme of power

In the story "The Evil Men Do" (Appendix ii) we find the theme of power, patience, deceit and endurance. The story reveals how individuals suppress the lesser ones. The man who abandons his child under a tree because of famine shows power over a child. Also, the lady exercising patience and endurance when she suffered humiliation from her rivals, later gains power over them.

The story the 'The Selfish Child' (Appendix viii) captures the theme of greed. The girl who kept eating her berry without remembering her siblings and, her mother exerting her power by refusing to make clothes for her to attend her cousin's wedding shows how a superpower always have its way on a lesser power. Thus, making it do its bidding. Here, the children learn how to manage such people because they will always be present in every society. Also, the story 'The wicked step mother' (Appendix v) captures the theme of pride, power, obedience, patience, and humility. 'Tata' who was maltreated by her stepmother shows an exertion of power by the

stepmother. Here, the children learn to be obedient, helpful, patient, hardworking and noting that no suffering lasts forever rather, it makes one better. Also, 'Tata's' humility and obedience made her wealthy and her half-sister's pride landed her in distress. This story captures the relationship among people in the society. The story is fascinating and entertaining.

Theme of injustice

The story 'Dog and Hare' (Appendix xi) captures the theme of deceit and falsehood. Both animals came to a decision to eat up their children due to famine. Hare refused his children to be eaten and the complaint was taken to the king of the forest who made the resolution and the Hare's children were saved. This shows that, power or decision is usually not preceded accurately on an individual hence, the dog had to bear its lost.

Also in the story 'The Women' (Appendix vi) we see the theme of greed and selfishness The woman who picked the eggs of a bird, cooked, and ate them, immediately lost her pregnancy. This story reveals selfishness.Although the judgment was cruel and seen as injustice in that she had to lose her pregnancy it could be termed injustice taking its root in favor of the bird.

Aesthetic values and functions of Moroa folktales

The term aesthetics will treat the nature of Moroa folktale and the beauty embedded in it. Aesthetics encapsulate the value of Moroa stories. The story teller's choice and use of language, setting, songs, riddles go a long way in determining the seriousness or otherwise of the tales and thematic implications. The Moroa people have a rich oral tradition which tends to define Moroa aesthetics. These artistic expressions include songs, proverbs, riddles and jokes. Sutherland (1972) stresses the fact that, folktales have been the cement of society because, they not only

express but also codify and reinforce the way people think, feel, believe and behave. Therefore, the Moroa folktale plays an important role in holding the society together and serving as a medium of expression, education, entertainment and enlightenment, which are integral parts of the Moroa society. Okot P'bitiek (1962) observes that, 'as regard to the young, folktale is a form of moral education as well as training in the act of self-expression and orality.'

The tales as a repository of Moroa values and worldview clarify social attitude and promote national pride, group cohesion and cultural continuity. They also reflect the people's fears, hopes and aspirations. Moreover, the participation of the narrator and his audience in the tale telling session also serves as a vent through which pent-up feelings, whether aroused by unfulfilled dreams, fear, hatred or aggression may be ventilated. As a result, of this amplitude, the stories are common stock of each community's oral memory. Noss (1979) as cited in Tar was therefore correct to maintain that:

> *The tale that is received from the father is a kind of common denominator of the literary creativity of the people, the most viable genius being the creativity displaced by the narrator as he tells and reinterprets the ancient plot and theme.*

Aesthetics serves an important function in establishing and reinforcing the thematic value of stories. Aesthetics in oral narratives is for the purpose of communicating meaning, thus, the contact between the audience and narrator initiates the first effort by the narrator to achieve aesthetic harmony with the audience. Okpewho (1990:73) posits that:

> *If a storyteller or performer is to establish a rapport with his audience, he must be consistent in his mastery of language and should posses effective voice that can charm the audience.*

Therefore, the beauty of folktales lies in their verbal flexibility, the performance of the artist and the participation of the audience which brings out the aesthetic quality in the tale. Folktales encapsulate in their form aesthetic beauty which includes didacticism, serves as a means of keeping the young members of the community out of mischief. Most of the characters have fixed forms in Moroa folktales. For instance, when a storyteller mentions characters like the hare, the thing that immediately runs into the audience's mind is the game of cunningness.

In essence, folktales create a channel where adult and children come together, develop relationship and share views relating to everyday life. In other places, the folktale is a communicative system in which a social discourse takes place, principally between the people. Folktale promotes the use of indigenous languages as the stories are narrated and performed in Moroa. In commencing a story, example, 'long time ago', a better understanding of language is enhanced particularly for children. The children get access to informal education, as folktales encapsulate various aspects of social, political and cultural life of the Moroa community. This can be seen in the stories (Appendix xi) where the judgment passed was in favor of the Hare. This could be termed as political. (Appendix ix) the story 'the selfish girl' is social because it captures what happens in the family and among people. The story in (Appendix vii) captures the contest conducted before any girl is given to a suitor. This can be viewed as cultural. Folktales also serve as a medium of unification and intimacy and also a means of sharing and exchange of views.

Stark reality is balanced through the use of an aesthetically patterned language, splendid characterisation; and artistic spontaneity. The storyteller knows that his or her skill is artistic and determined by imagination and relationship. Therefore, he or she strives not only to actualise the

tale but also to transform it into a unique experience. The stories convey morals and beliefs that gradually occupy the people's minds and form part of their customs and value thus, inspiring the older generations to transfer them to the younger ones narratively thus, participating via songs, call and response and riddles is aesthetic.

Song (Appendix xi)

Narrator- ichai ya ya ichai ya

Audience- ichai

Riddles (Appendix xiii)

Narrator- A house without a door

Audience- An egg

Narrator- Small has taken something small

Audience- An ant

Narrator- Something without an end

Audience- Road

The responses given to the narrator creates aesthetic beauty in the story thus, making it interesting and lively. It's important after taking them through a number of episodes that move inexorably towards a climax and resolution, as in the story in (Appendix x) where a friend to the husband of the deceitful wife came visiting and immediately, he started singing. At this point, the audience are kept in suspense expecting to see what would happen next. Also, in the story in

(Appendix ix) the Hare cultivates a large plot of land without drinking water leading to a resolution where he defeats his other opponent. In (Appendix v) a climax is reached and the audience imagines the instruction given about the egg, to be broken in a quiet environment and the outcome leading to a resolution. Hence, the storyteller ends with stated morals such as 'this is the end of the story', 'this is why we should be truthful'. To be obedient and not adopt falsehood as in the story in (Appendix x); and we should be smart as in the case of the Hare.

In the Bird' (Appendix iii) the Canary grew lean, sang for its borrowed beak to be returned. Hence, other animals hearing the song gathered to look for the Ostrich, this creates humor and laughter. This makes the whole performance to reflect a delightful interplay of individual imagination, ancestral values and communal creativity. The children are later asked what they learnt from the story. The audience does influence the kind of story to be told and most stories are of trickery. Mr. Hare who always outwits his opponents makes the story interesting (Appendix ix) He sang, entertaining his audience and this captures aesthetic beauty. Also, the story in (Appendix x) is about the deceitful wife who sang to invite her other bird family to eat her husband's farm produce. Also, in the story 'Ladi' (Appendix i), saw some visitors she never knew off and ended up in the forest with a hyena. She climbed a tree top and sang loudly so that she could be heard and rescued. 'The Cunny Hare' (Appendix ix) tricking others to cultivate a piece of land, got a bead by feigning death until he won the contest. 'The Lion and Hare' (Appendix vii) using witticism to outlive the lion's cub with the name 'All of you' creates aesthetic value that makes the story interesting. The song in the story (Appendix iii) also passes information when the bird was looking for the Ostrich to collect its beak.

Nyi lii nung swam sway azi a

Mung adaia anu nug

Mung adaia anu nug

Jung nung nung ke

Jung nung nung ke

Onomatopoeia is used in the story above to capture sound and stress happening as can be seen in (Appendix i) when the tree was about to be cut down and the song the hyena and frog both sang:

Hyena: Kam ti kam ti kam tara na (cut the tree).

Frog: Kam ti kam ti kam (go back tree).

(Appendix x) also captures onomatopoeia in her song when she change to a bird and sings to invite her fellow bird.

Kiren ki ren kiren…

kiren ki ren kiren….

Onomatopoeia enhances plausibility endowing the tales. The songs reflect the mood, characterisation, theme, and the morals. Similarly, there are distinct animals or human spirit stories. Some stories use two or more of these characters and characterisation. In Moroa folktales therefore, there are flexible characters enough, geared towards the need of a particular audience context, thematic concern and performer's style and taste. In the same vein, themes and situations can also determine the nature of stories, just as historical and occasional stories have

defined structure, tone, context, and even audience composition can also define categorisation of stories. All stories have their purpose and function as the story becomes obvious

The presence of a linear plot to capture the sequential flow of the stories tends to make the story easy and understandable. In the story (Appendix x) the linear plot is evident. It enables one to know what is happening in the story thus, making it easier for morals to be passed across. In the example: '…when the plants started fruiting, birds started eating the farm produce, he became disturbed and decided to stay in the farm to look after his produce….'

The use of powerful words, symbols and images drawn from the human, natural and supernatural world from stories also add morals as can be seen in the stories. (Appendix i) the character 'Ladi' is a symbol of materialism. In (Appendix iii) the Ostrich is a representation of lack of contentment and the image of an oppressive individual in the society. (Appendix vii and iv) captures the image of lazy people via the Chicken and the Hare. The Hare living with the Lion's cub for food to be brought to him, and the Chicken feigning tooth ache to avoid being told to go farming. (Appendix x) captures the image of falsehood and pretense among people in the society. Thus, unveiling aesthetic beauty.

For instance, the narrator's imaginative use of mythical and animal characters creates aesthetic beauty and lessons. This can be seen in the story in (Appendix xi) the Hare is always believed to be witty and smart thus, outsmarting the Dog after eating its children. Also, in (Appendix ix) the Hare defeats the other suitor in a contest with his wisdom.

A folktale is functional, and a man who is a social being, tends to find a way of relaxation to ease stress and challenges, and thus, finds folktales appealing. The Moroa folktales capture realistic events and situations in society which are now related in form of storytelling to the children,

youth and adults. In Moroa, folktales are not only for entertainment, but also for moral instruction, good behavior and moral guidance. Thus, while the tales entertain they also pass the message behind the story and the morals intended to be taught.

In essence, folktales among the Moroa is a very useful tool in the socialisation process of the people. It provides the avenue through which societal values are inculcated and reinforced for the development of the community. Folktales among the Moroa is an art that also thrives in exploring the various aesthetic qualities that reinforce the theme and add essence to the art and culture of the Moroa. This will be further considered in the subsequent chapter, how the audience, narrator relationship, time, setting and plot adds aesthetic beauty and communicates the Moroa culture.

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CHAPTER THREE:

Performers and audiences

Other than storytelling, the Moroa people have rich oral traditions. Some of which include songs, proverbs, poetry, riddles and jokes. These keep the society going and through them, the norms and values of the society are transmitted from the older to the younger generations. Thus, this chapter will consider the narrator and audiences' relationship, the time and setting for storytelling and the opening and closing convention, and as it is found in the Moroa folktales.

Sutherland (1972:145) asserts that the fact that folktales have been the cement of society is because they not only express, but also codify and reinforce the way people think, feel, believe and behave. They insert the stamp of approval on certain values held by the group and thus, cement it. Folktales therefore, occupy a special place in the lives of Moroa people since they play important roles in holding them together. They serve as a medium of expression, education, entertainment, enlightenment and even socialisation. Folktales are therefore, an integral part of the Moroa's especially in pre-literate times. The folktale is a powerful communication medium that portrays the peoples history, origin, social organization and religious beliefs. Everybody in the society plays an important role in the success of Moroa storytelling session. Hence, Finnegan (1970) is of the view that the originality of narrator, performance or composition has been identified to be a neglected aspect of Africa's oral narration. She further stresses that once our thought is freed from past speculation, we can see our folktales as literary forms in their own right.

The narrator

Anybody can tell stories in traditional Moroa communities. The storyteller does not earn a living by telling stories in Moroa. But the teller is regarded in high esteem. In Moroa tradition, re-enactment of folktale is not a product of capitalist money exchange. This is unlike in Yorubaland where Chadwicks (1940:647) describes Akpelo Kpatita as "one who makes a trade of reciting stories and is held in great esteem and in great demand for social gathering… he wanders from place to place and his stories are recited for entertainment." Herskovits and Melville (1958:70) posit that "The word of the storyteller is largely defined by his culture and in composing his tale,whatever its form or length he draws on the words he knows… one in which tradition has fused both. Yet by the very act, he re-enforces the existing body of customs, bringing to it the validating force of emotional response." Rattray (1930:8) says, "The personality of the storyteller and his specific social context influences the telling of a story." This explains why a story could be told differently in each retelling session and the stories told are determined by the context, situation and occasions of the storytelling session. The mental condition of the Moroa storyteller also determines the changes in the story. Thus, stories having happy ending and those with sad ending are all influenced by his mood.

Noss (1979) says the spoken word has many dimensions, for it is heard, seen and felt, it is experienced as the narrator becomes a character. The narrator's choice and use of language, settings, songs, riddles, and characters determine the seriousness of the tales in Moroa. For example, most Moroa stories have characters drawn and used according to the need and demand of the story. Hence, the contact between the audience and the narrator initiates the first effort by the narrator to achieve aesthetic harmony with the audience. According to Okpewho (1990:73), if a storyteller or performer is to establish a rapport with his audience, he must be consistent in

his mastery of language and should possess an effective voice that can charm the audience. Therefore, the beauty of folktales lies in their verbal flexibility, the performance of the artist which brings out the aesthetic quality in the tale.

The storyteller in Moroa tells story that suits an occasion since some stories are told for entertainment, education and for moral purposes. The narrator can decide to alter the message of a story as told in order to convey morality. The Moroa narrator knows that his skill is artistry and is determined by his imagination and relationship with the audience. Therefore, he strives not only to actualize the tale, but also to transform it into unique experiences.

Ong (1982:60) states that "in recalling and retelling the story, the narrator has not in any literate sense memorised…." Rather, the formulae and themes in the memory of the narrator are used to build a story, although each time in different ways even when it is executed by the same narrator. The stories in Moroa convey the beliefs and customs of the people and values that inspire the older generation to transfer them to the younger ones via narration or *perfomatively*.

Nwosu (1981:69) says: a good narrator "enters his audience just as his audience enters into him through the intermittent responses at the beginning, middle and the end of the story." The participation of the audience in Moroa during the storytelling session is important after taking them through a number of episodes that move inexorably towards a climax and resolution, the storyteller may end thus, with implied or stated morals, 'this is why we should be contented.'

In trying to carry his audience along, the narrator employs certain techniques which include the use of drama in his narration. Noss (1979) says the narrator creates a picture; which is sensual, enabling the listener to indentify a feeling, a sound, color, texture, expression, movement or

silences through his own sense. Unlike written stories, oral story telling involves performance among the Moroa. In conveying his story, the artist imitates actions of his characters by mimicking them. For instance, whenever a story is about love and chivalry, characters are employed to describe movement. The songs reflect the mood, theme, characterisation, and the moral of the tale. The Moroa storyteller also makes use of his face to demonstrate reaction or the looks of character. He changes his voice to differentiate the ways his characters speak. This is illustrated in the story in (Appendix i).It captures a lady who decided to get married to a man she felt was rich and gorgeously dressed. Unknown to her, it was a monster. Getting to the forest, he revealed his identity and all the wild animals chased 'Ladi' to eat. She ran climbing a tree to sing like a bird for her to be rescued. Hence, the narrator sings like a bird and crocks like a frog to describe this action.

Another important technique the narrator employs is the use of songs. Finnegan (1970) says "…In many cases, the stories will be only a bare frame of words if they are without songs." Songs serve as entertainment to the audience and make explicit the motive behind the action in the story. Lakwasa (1996) says, songs among the *Tangales* feature some *sindi* which help to illuminate the structure in ways that attract and sustain the attention of the audiences. The song in the 'Deceptive Wife' is about a woman who told her husband that he should take a leave while she takes care of the farm produce because, they had a lot of predators who came harvesting his farm produce. He therefore employed the services of his wife to guard the farm. Unknown to him, she was the one devouring his produces until when she was caught by his friend who reported her to her husband's. She goes to the farm everyday in pretence to look after her husband crops and sings to invite her other family preys to feast on her husband produce. From the songs in the story, the audiences know the storyteller is advising against deceit and pretence.

Songs in stories have a way of moving the action and arousing the emotions of the audience. These songs sometime move the audience to pity or laughter as can be seen in the story (Appendix i) which triggers the laughter of the audience while the song is sung.

Crowley (1976:20) says: Animal stories are stories in song forms and are mostly told as satires where the narrator uses animal characters mostly to disguise the person satirised. We can see this in the story (Appendix iii) who borrowed the beak of the Ostrich and failed to return it. This shows lack of contentment and a competitive attitude among people in the society. The storyteller, uses characters like these to escape any direct accusation that could be labelled against him. Another is the use of onomatopoeic words and exclamations. They are used to add beauty to the tales. The storyteller employs such to give a clear picture of a certain action of a character. Examples 'kiren kiren' is used to describe the sound of the particular type of bird. These onomatopoetic words add colors and beauty to the story, which in turn provide entertainment for the audience. Hence, the narrator and the audiences influence the story. Noss (1979) comments that, what is important is the narrator's voice which can be heard like a gong resounding in the midst of the noise and din.

Audience

The term audience is used to describe the people present at a time of performance of oral art forms. Priebe (1979) refers to the audience as one of "the three pillars of verbal art." The other being the artist and art. All the three pillars contribute in making the story lively; maintain the tradition of the society. Everybody in the Moroa society plays an important role in the success of a storytelling session. Without the audience, no story can be told or can take place. The narrator therefore, depends on the audiences for the success of his story. The response a storyteller

receives from his audience either encourages his morale to put in his best or it could as well dampen his spirit, thereby making him loose confidence in his performance. The narrator measures his success with the reaction of the audience which is very important since the reaction to the story is immediate. Whenever the audience is passive in Moroa, the story is termed failure. But, if the audience is either hilarious or sad, the desired emotion is achieved and the story is a success. The narrator is encouraged by such comment as 'it serves him right' or an exclamation, expression of pain, surprise, and acceptance. Usually, the audience equally participates in the story. The audience serve as a barometer through which he gauges his lapses, failure and moments of triumph. Ime (1980:135) says, the audience remain the ultimate judge. This appreciation or rejection is instant. Hence, the audience influence the narrator. When a story has a group of children as audience, his style of telling the story changes to suit the audience, he tends to use simplified language and repetition so as to enable the children to follow the episode. The storyteller could also use stories with lots of songs and where we have more adults; the storyteller uses sophisticatedexpressive and language full of idiom, proverbs. This language usage conveys the beauty of the story narrated. The participation of the audience is not only limited to listening and singing alone, there are other active roles the audience play during the folktales in Africa traditional setting as observed by Newell (1980) who posits that: in Africa, the audience will respond to the storyteller, clapping their hands, and exclaiming and laughing at suitable points in the course of the narrative. Sometimes, a member of the audience is usually singled out to do this. Finnegan (1970:385) has emphasized in detail this dimension of African tales saying: The participation of the audience is essential. "It is common for members of it to be expected to make verbal contributions, spontaneous exclamation, actual questions, echoing of the speaker's words, and emotional reaction to the development of yet another parallel and

repetitious episode…The audience contributes to the choruses of the songs so often introduced into the narration of the Moroa story telling session.

Setting and plot

Moroa folktales though interesting, didactic and thought provoking, is full of action, following specific and simple patterns. Russell (2009) observe: "most story setting remove the tale from the real world, taking us to a time and place where animals talk, witches and magic spell." He went further to say that; plot have repetitious pattern which suggests the ritual nature of folktales and perhaps to aid the storyteller in memorization. When the story has been introduced, it begins with the characters that exist in the story. One scene succeeds another even when the setting changes, the same major character could still be presented in the next scene.

The narrator always tells stories with familiar setting that the audiences are conversant with. For example, the neighboring village where suitors go to a stream to fetch water. Hence, the scenes are familiar to the audience who associate with all the settings. The plot is normally full of suspense. This is so to enable the narrator to hold the interest of his audience to the end of the story session. Example could be seen in, 'The Deceitful Wife.' The narrator also uses songs to keep his audience in suspense. Hence, Gourlay (1977) says: the use of horns still occurs as a means of discipline, both for women and men who have transgressed social order to keep his audience in suspense.

The narrator creates tension in his audience. For example in the story 'The Deceitful Wife', the man's friend visited his house to tell of his wife's illness and began singing the song he heard her sing. Here, the audiences become anxious waiting to see what happens as the man sings the song. The story keeps developing logically in order to carry conviction. Nevertheless, the suspense is

only temporarily prolonged so as to get the interest of the audience. The linear plot enables one to know what is happening; the simple language example (Akaman, achi bualai) used for easy comprehension for the young audience makes it easier for morals to be passed across. The exploitation of the associational power of words, symbols and image drawn from the human, natural and supernatural world for instance, the narrator's imaginative use of mythical and animal characters draw aesthetic beauty and lesson, as can be seen in the story 'The Birds' (canary and Ostrich) hence, action is concentrated, no lengthy explanation and description conflict is quickly established and events move swiftly to their conclusion.

The opening and closing convention

It tells how a story begins and ends. Blackburn (2001) says: closing and opening convention helps to link a teller to her tale, grounding it in the here or now. Storytelling session in Moroa usually opens with riddles, for example, where the audience respond.

Narrator – A house without a door.

Audience – An egg.

Also, riddles are meant to warm the audience up, making them relax, excited and expectant. In closure or ending of storytelling session, the Moroa narrator ends his story in a dramatic way whereby he points at a pregnant woman and says the story ends in her stomach and she should go and give birth to a boy or a girl, depending on the narrator's wish. This is to create laughter. It is also an allegoric or metaphoric gesture for humor, implying that anyone else that is eager to tell a story should go ahead. Sometimes, the teller simply says, his story has finished, conclude with the message behind the stories and morals intended to be taught.

Time and venue for telling story

Generally, the Moroa tell stories in the night between the time 7pm to 9pm; most preferably when the moon is bright. The moonlight provides a conducive atmosphere that enhances communication and the appreciation of the tales. Blackburn (2001) observes: that the venues for story session were creatively chosen, example the middle of the compound which represents a wide variety of naturally occurring possibilities. Folktales are usually held during leisure time in Moroa; hence, the time after supper and just before retiring to bed is seen as the ideal period for telling and enjoying stories. That ideal period ranges fluidly from light to midnight and largely depending on the exigencies in the community or family. In Moroa, folktales are usually common during the time of the year when there is little or no work on the farm that is, the dry and wet season, which is between the months of November and March, when there is no rain and the moon is fully out. The enthusiastic audiences rush from their homes to the interior compound not only to be entertained but also to share the anxiety of the darkness with numerous others, thus, making it exciting. Folktale, in Moroa do not have stipulated time for stopping, people stay to express and enjoy themselves and only leave when they are beginning to feel tired or sleepy.

The stage for the storytelling can be in the middle of the house or the open air outside the house. In some societies for instance in Yoruba land, there are those who specialise in folktales and are known as 'Apatopatita'. But there is no such thing in the Moroa folktale. Women have been associated with narration of folktale in many cultures with an audience made up of mostly children. Among the Tera, Sani (1984) says, "There are more stories from the women than any other category or narrator… most of the guidance in storytelling is provided by women. Nearly all the accomplished narrators among the Tera disclose that they heard their first tale form either

a sister or mother or grandmother." Therefore, timing in Moroa folktales plays a crucial role both in audience's accessibility choice and the comfort of the place where stories are told in Moroa.

In conclusion, the narrator is responsible for creating the relationship with the audience for the efficient transmision of Moroa folktales. This is aided by songs, riddles and joke he creates. Hence, the time, plot, setting and venue create the essential avenue for folktales in Moroa. Thus, chapter four will consider the distortion of this medium of transmiting folktales in Moroa aided by the influence of modernization.

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CHAPTER FOUR

Change and Moroa Folktalesand Folktelling

This chapter focuses attention on the impact of modernisation on the Moroa folktales and its people within a changing Moroa society. Hence, considering how these changes have encroached into Moroa and, forming part of their culture and language. Centuries ago, the Moroa had one language, one religion and one culture. Modernisation is a dynamic process, for what is modern today, might not be in the future. Thus, the nature of society and culture has a serious effect on storytelling, example, its folktales. Before the advent of Christianity and Islam in Moroa, in the 18th and 19th century, the Moroa had a culture, language, and traditional religion of their own. The arrival of the colonialistwith their alien culture, English language and Christian religion brought about the introduction of modernisation in Moroa which has changed the way of life of the people both positively and negatively. Thus, contact with the Hausas has led to cross-cultural interactions.

Both positive and negative aspects of the process of modernisation can be observed among the Moroa, through which various understandings about the character and identity of modern society are seen. Education, modernisation and urbanisation have drastically reduced the power of folktales in Moroa. Modernisation not only stresses the process of change, but also the responses to those changes. Modernisation also looks at internal dynamics while referring to social and cultural structures and the adaptation of new technology. maintains that traditional society will develop as they adopt more modern practices.The magnitude and nature of change in a society's way of life brought about by contact with the West threatens the extinction of the Moroa culture. Since culture is not static, each time a folktale is performed in Moroa, there are bound to be some changes hence, this change has affected the performances and the number of times the stories are

told and listened to. The changes are reflected in the area of education, the economy, transportation and religious practices. Opie (1980) asserts that: in regard to changing condition "…folklore possess characteristics of all living matter portions and may die with time, but it is also capable of breeding, it grows, it spreads, it feeds on other matter and it has the great essential for survival, the ability to adapt to changing circumstances". This relates to the Moroa tales. The narrators of Moroa when narrating folktales, bring together ideas, materials and events.

Education

The Moroa society had in existence an educational system, their folktale, although informal, and told at moonlight. It was an important tool for preserving and maintaining society and its social structure, with an institutionalized way of transmitting heritage to the young. These folktales instilled morals among the Moroa. According to Mrs. Nkom (2014) the introduction of the Western system of education, in 1930 in Moroa, by the colonialist, had the people of Moroa being reluctant to send their children to school. They saw the colonialist as intruders, and felt the school would adulterate their cultures and beliefs.

As time passed by in the 1950s, the Moroa began to send their children to school because they believed that the school opened the treasures and opportunities to the modern world, leading to the establishment of the first school in 1945 in Moroa. The pupils were Moroa children. Christian religion, writing and arithmetic were the major subjects taught in such schools. According to Mal. Shehu, a seventy six year old man, who is the Hakimi in Manchok, the colonial masters selected some Moroa people and trained them in English language who in turn translated the teaching of the white man to the students from English to Moroa, thus, serving as the teachers in the school.

The teaching of Arithmetic increased the Moroa calculation skills, religion distorted the beliefs they had about their gods, and writing enabled the Moroa to learn how to read and write the white man's language. With the ability to read and understand the white man's teaching, Moroa began to question some of their traditional heritage. Thus, this gradually uprooted the Moroa from their tradition and made the Moroa children in school to feel that everything about them is primitive. These children and adults prefered to read novels and magazines written in English language to storytelling, which affected their level of interaction. In addition, the artist who is willing to narrate is robbed of his audiences and when an attempt is made to tell stories, the children now prefer to read than listening to stories.

The introduction in 1960s, of the use of the mother tongue or language of the immediate community as a tool for teaching and English language as an instructional medium affected storytelling in Moroa. Also, the use of the three major languages, Hausa, Yoruba and Igbo according to Nkom (2014) discourages telling stories in Moroa language. Children therefore, do not receive any form of encouragement to narrate and listen to stories in Moroa language. Most of the schools in Moroa do not include storytelling in their teaching and when the teachers attempt to tell these stories or appoint a student, the stories are usually told in Hausa which is the immediate language of the Moroa.

The linguistic and cultural diversity in existence is being increasingly threatened as a result of the adoption of more technological advancement, which inevitably encroaches on the cultural front. Western education made some school children look down on some of the cultural practices. According to an interview conducted with Mrs. Laraba in Manchok, Moroa students who learnt the reading and writing skills of the white man made some of the Moroa children to

begin to view some of their cultural heritage with disdain, as the influx of children for stories was no longer high as was previously recorded.

The colonial masters and missionaries set up a few senior primary and post primary schools in the urban areas popularly known as NA (Native Authority) school, established in 1945 in manchok, with the responsibility of teaching arithmetic, reading and writing. This caused a decline in Moroa folktales, as people from distant ethnic languages came to the school, to get their children to learn to speak English fluently.It was the only official language permitted to be spoken in the school premises, the children returned home and continued to speak English.

When the children graduated, they learnt that urban life provided all the good things in life, and so, they chose to reside in the towns where they would be better employed and paid for their services. These children, in line with what they learnt in school, ridiculed those who had not been to school. It also followed that those ridiculed were left with a tradition they could not perhaps be proud of. The schools trained teachers, evangelists, and interpreters, and they walked in accordance with the whites. This category of people felt too superior to participate or even hear or care about certain cultural practices of the Moroa. In recent times, when people attempt to tell stories, they use words that are not purely Moroa words such as; Aham, Aban. These stories show Moroa awareness of the changing conditions of life and the narrator's response to these changes. When most of these children came back home, the time for folktales was converted by the students to doing assignments and learning what they had being taught in school by the colonial masters, hence, no time was left for narration, as they were now acculturated by the influence of westernization and the excitement for tales by moon light was now at a decline.

Social life

Festivals, market days, marriage rites, initiation ceremonies into various age grades, naming ceremonies constitute the social make-up of the Moroa. People cherished and enjoyed listening and telling stories, among other cultural practices. They viewed folktales as a legacy to be kept and preserved as these stories tell them how to make sacrifices, names and meaning of a particular clan, tales of masquerade, relationship among wives, duties and responsibilities of each and every one, farming seasons, various food. etc

Most aspects of the Moroa society had been affected before the 1950s, for example, foreign food such as, *pickles, sandwiches, shrimps*, and clothes which were made of skin were now made from cotton. The names given to children were now foreign as indigenous names like *kuyet, kuwot, tanguad* were see as ancient, initiation into various age grades declined. The Moroa art was affected by the impact of modernisation through industrialization.The railway station established in 1914 linking Bauchi through Manchok leading to Kafanchan left Moroa depopulated as people went in search of greener pastures, in the big towns to work.

According to an interview conducted with Mrs. Nkom, Kafanchan became a big urban centre as a result of the railway, which marked radical departure from a traditional village settlement, and increased immigration of different groups to the town. She further said, the women take care of the home, children, and now do the farming. The position of women, who traditionally played prominent roles in the transmission of tales, is now shifted to providing food for familie; and when the women end a day's work, they become too tired to tell stories. Thus, storytelling performances are greatly affected.When there is time, the audience might not be there. Thus, no narrator is a loner, and no narration can successfully take place. Hence, the Moroa language is not heard of in such homes and the change of storytelling among the Moroa language in such setting is minimal. When the Moroa' who reside in town come home during any of the festivals,

they usually spend most of their time visiting friends and relatives, and little time is devoted to storytelling.

Modernisation and Moroa Folktales

Before the introduction of the various forms of ready-made leisure such as, televisions, scrabbles, T.V, cables, cinema, videos, games, the Moroa children use to participate in various games and storytelling. With the introduction of these gadgets, the attitude of the children has changed towards folktale. They prefer watching movies, and playing games like PSP 4 (play station), to listening to folktales. People by means of new media, like facebook apps radio, television and books, result in increasing geographical mobility and mechanisation invades most of the works of life. The role of modernisation has been very profound in creating a social change in religion and allowing the Moroa, referred to as 'backward classes' to get acquainted to the outside world through education and cultural transformation. One of the roles of modernisation is to bring about social change in the lives of Moroa. These changes happen through the influence of the media. The television set and the video tapes provide interesting programmes which attract more audience than the traditional storytelling sessions. The Moroa viewers are usually on their toes longing for more programmes and this has led to the government and some individuals importing cassettes and films for entertainment from non-African countries. Many Moroa people prefer to watch with their eyes than just listen to folktales. Also, using the imagination is sometimes tasking.This is reduced when certain events and things that could otherwise be imagined are on the screen. Many Moroa viewers will love to have their favorite programms repeated as in the case of an interesting folktale. The Moroa

viewers also comment, sing songs, as they watch just as they do when they listen to tales. Some of them even tell other viewers what events follow the other. Consequently, not much time is devoted to Moroa tales. The traditional Moroa tales sometimes draw materials from the modern mass media. Narrators have the freedom of adding some innovations to folktales during narration. They apply the circumstances of their environment to the tales. It also follows that the content of some Moroa stories are changed, thus, giving birth to numerous versions of Moroa stories often slightly different from each other.

Not many homes in the 1960s in Moroa have video sets, but usually many people gather in places where such are available. Some of the viewer's remain in such homes for many hours, but for the hospitality of the Moroa people, many of them would not go hungry. According to Mr Bulus, some people, after their evening meals instead of telling and listening to stories troop into homes that have videos, tapes thus, taking up the time of storytelling sessions. When the viewing sessions are over, the viewers do not begin a storytelling session because they sometimes stay up late into the night watching other television progammes. Hence, some viewers spend more time critiquing, admiring, and imitating characters and action that interest them after the viewing session. The viewing session reduces the attention that could have been devoted to Moroa tales hence, the narrators are robbed of large part of the audience and as a result, little or no oral narration takes place.

Another aspect is the non-chalant attitude of children towards storytelling in Moroa language especially with the introduction of foreign toys instead of those of clay and wood which help in building their creativity. Thus, if this attitude in not checked, it can have adverse effect on the

children. However, when stories are documented, they lose their liveliness because there is no face to face interaction between the narrator and the audience.

Economy

According to Malam Shehu, a structured economic system was in existence among the Moroa, comprising ownership of large domestic animals, the barns of grains, the economic trees, number of wives and children. These were individual determinant for one's wealth in Moroa. The practice of trade by barter was the only means of exchange that was recognised in Moroa. However, as times changed and with the introduction of money, and the desire to be rich, the Moroa increased their production of cash crops such as; cotton, and annual crops as; groundnut, yam, maize, rice. He further said; the Moroa traded with other ethnic groups; with their influence, they began to seek for jobs that would earn them more prestige in places such as the health centres, and courts established by the white men. Other Moroa were engaged in farming in order to get money that will sustain them and their families, settled school fees and medical bills. Taxation was also introduced by the colonial masters, making Moroa save in order to pay their taxes and meet other needs. The narrators were not left out of the struggles as they also had to pay their tax and therefore, the tales were commercialized by narrators. The money sometimes given to narrators, particularly by researchers is supposed to be used to develop the Moroa community, but some narrators indirectly demand money before they narrate. The time of narration in the evening is sometimes violated. This happens when narration takes place in the day time

Religion

Religion is a system of beliefs usually involving the worship of supernatural forces or beings.These beliefs provide shape and meaning to one's perception of the universe. The Moroa religion in the pre-colonial era according to Mama Laraba fulfills psychological and social needs help to relieve peoples' fears and anxieties about the unknown and help ease the stress during personal life crises like, birth, marriage, illness and death. By reinforcing group norms, religion helps to bring about social homogeneity. These religious practices by the Moroa existed long before the coming of the missionaries who said our forms and practices are primitive and there was need for us to change to a more "civilized practices. "Jordan (1973) asserts that: "the missionaries pressed their converts to adopt the standard of dress, agriculture and living of the societies, unifying the local tradition of savage, pagans and the ungodly." Therefore, the acceptance of Christianity by some Moroa meant a rejection of some cultural practices, like belonging to a fraternity, and the denouncement of polygamy in favor of monogamy disorganizes their families' practices, and sometimes results in conflicts between the modern and the traditional values.

This continuous conflict in the minds of some Moroa made them go for worship on Sunday and also to the witch doctors. Thus, some Moroa Christians sometimes participate in ceremonies for ancestors. To them, the adoption of the new religion is not a negation of the old, but an addictive factor for protection against the uncertainties of life. The Moroa new found faith distorted the narration of folktales as the timing in the evening usually clashes with the timming for worshiping the European Gods, which are now used to revise plays, songs and Bible recitation. As a result of the advent of this religion, some of the shrines that used to exist in Moroa were demolished and given for the construction of churches and schools. This means a change in the

mode of worship from the traditional ways of going to the shrine with only the men in attendance, was altered by the white and replaced with a religion where both male and female are free to attend worship services. During narration, sometimes narrators mention the modern ways of protection and places of worship instead of the traditional ways.

Agriculture

Agrarian practices by the Moroa are as old as the people themselves, as hunting, fishing, farming were the main occupations of the Moroa. Traditionally, the Moroa use crude farm implements such as hoes to work on their farm no matter the size of their farmland. People from neighboring houses through the use of age grades, are invited to work on the farm in a rotational manner.The women provide food for the workers, they also sing songs and chants tales that tell of the power of the god of agriculture, of the rain makers and how they bring rain for good yield in Moroa. With the introduction of the mechanized farming system, following the heavy economic demand, the Moroa do not just produce for their domestic needs, but also for sale. There is a great increase in the quantity and quality of crops produced. Instead of the ox-plough, the tractors and the herbicide have taken over the mechanised ploughs which are faster. The Moroa are no longer interested in traditional ways of doing things, or allowing the farmlands to fallow as done in the past. A great part of the soil is washed down and the top soil is exposed to terresttrial rain which leads to erosions of the soil. Hence, to preserve the soil from erosion control, measures that cost a lot of money would have to be introduced. The Moroa were no longer informed about stories as they come back from their farms exhausted hence, the time for narration was no longer noted.

Architecture

The Moroa people are highly artistic, with a traditional residential structure, attractive and distinctive which reflect a direct response to the environment and material available. The

traditional compound built with mud, grass thatched roof, allows the dazzling moonlight at night to illuminate the compound making it beautiful for the narrator and audience. But with the advancement in technology accompanied by the elaboration of shelter, the modern building makes Moroa to be individualistic and also, the availability of electricity in some Moroa homes is accompanied by the presence of a television set, which poses as a rival to Moroa folktales. With the natural setting for story telling no longer available, this has discouraged the participation of oral narration by large audience, thus, affecting the setting of storytelling.

Transportation

The Moroa could travel long distance from one village to another but in critical occasions, they use beast (donkey, horse, cows) for burden bearing. These modes of transportation also serve as a medium for communication and information and little discussion and even exchange of tales during the travels, among Moroa. But the colonial masters wanted a faster means of transportation which resulted to the introduction of bicycles, motorcycles and Lorries, with the advent of the modern means of transport, according to Malam Shehu, the road had to be maintained by the able men in Moroa. Thus, when they came back home, they were worn out due to the manual labor required to maintain the road, and therefore, may not be disposed to participate fully in the tales told at moon light. This indirectly uprooted the Moroa children from their traditional root in tales. Lack of constant participation has led to a decline in the Moroa performances. Therefore, many of the children tend to discard the idea of stories. When such children attempt to narrate the stories they falter in the process of narration.

However, the improved means of transportation in Moroa had made traveling easier and faster, people from other communities can move and even settle elsewhere. In addition, items such as the television, radio, satellites and books can be transported from one place to the other. These

foreign items attracted the attention of Moroa, and as a result stories do not receive enough attention from the Moroa.

Medical treatment

Indigenous knowledge in the medical area was not exempted as diseases according to Moroa tradition were taught to be caused by evil spirits and not by mosquitoes, viral or bacterial infection. According to Malam Shehu, the medicine man communicated with the gods on behalf of the Moroa, folk-medicine through the use of stories and herbs were used to treat snake bites, ulcers, and orthopedic cases hence, no gauze was used to bandage wounds, but large leaves and bark peeling were removed from bark string and used on wounds. He said; with the establishment of health centres, hospitals and dispensaries in Moroa, drugs, bandages and plaster adhesive were now in use. People were now employed to take care of the sick and those infected with disease, thus, conscientizing the Moroa that there was cure and that traditional healers were not to be completely followed as technology makes thing more logical. Even with the availability of western medicine, some Moroa still visit the traditional healers in order to know the cause and the cure of certain illness. Martin (1993) asserts that "both the storyteller and the health care provider use story to help establish a safe, slower paced, receptive human environment in which patients can feel more relaxed and empowered to ask questions, express concerns and needs." The level of participation in the Moroa story telling has declined as Moroa people who find themselves in their midst have to be at their place of work when stories ought to be in progress. When such people find time, and attempt to tell stories, they tend to lose some events which appear due to the lack of constant practice. In Moroa tales, there are bound to be infiltration of foreign medical terms such as bandage, injection, quinine .e t c

CONCLUSION

This chapter surveys and documents the impact of modern change on various aspects of the Moroa culture. The transition came about as a result of the contact with the colonialist, particularly the missionaries and Moroa neighbors, and foreign traders who brought new economy, education religion and social transformations. The changes however, have not entirely destroyed the traditional practice of the Moroa, but has introduced certain terms into the narrative section of the Moroa such as; Kwano, shinkafa, With the new terms introduced, people are aware of the significant technological advancement in the context of the oral narratives. The new terms are therefore, vital in expressing cultural change and new experiences are coded in oral narrative. The new part has become Moroa culture and in the process acquiring the new term, as Moroa folktales grow.

Oral sources

This information was provided by:

Mrs A. Nkom, a then teacher in Native Authority, primary school Manchok, resident in Kaura.Age 70, 12 August, 2015.

Mrs L. illiya a then student in (NA) Native primary school Manchok, resident in Kaduna. Age 60, 12 August, 2015

Mal. Shehu, resident and Hakimi in Manchok, Moroa.Age 75, 12 August 2015.

Mr, Bulus. D elederly man in Moroa resident in Gizagwai, Age 65, 13 August 2015

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CHAPTER FIVE

Conclusion

African culture is largely dependent on enactment for its existence. It is a form of oral literature which can have its total impact and realization within the scope of performance. This research has examined folktales among the Moroa people, illustrating its relevance to the community and considering it as a vital part of our oral tradition through which elders transmit the custom, belief, wisdom and expectation of the community to their young ones. Hence, this performance reveals the aesthetic quality of Moroa folktales, helping the audience to experience and acknowledge the existence of folktales.

African oral literature is part of the literature of the world, and should be considered significant; it has been well said that a society cannot be fully understood without its folktales. The fact of the existence of oral performance is something which both throws light on the nature of African societies and also helps to undermine the old view of the quality of non-literate societies generally. It is not something peripheral but basic to their lives and thoughts.

The importance of oral arts in “Moroa” particularly folktales cannot be over emphasized. It constitutes one of the important bedrocks upon which the central life of the people depends. Most importantly, these stories often teach lessons which are aimed at inclulcating discipline and moral value in the people, particularly children. Also, stories are used as a medium of education, entertainment, amusement and promotion of cultural values of the people.

These folktales are deeply ingrained in human life and experiences. They could be seen as part of life of the Moroa people as well as how such stories accompany them throughout their lives, transmitted from generation to generation. It is certain that whatever attitude the society reflects,

it tends to look at its folktales, it should be noted that, they do not just rely on the past, but rather on important heritage and means of commenting on Moroa society and the larger society as a whole.

Also, folktales in Moroa are gradually fading due to the invention of modern technology, the advent of Christianity and Islam, and the introduction of western education. Christianity affected the Moroa folktales narration through the coming of missionaries into Moroa, who viewed folktales as useful and used it in carrying out researches and anthropology. The encroachment of western education also affected folktales in Moroa which was seen as a thing of the past, children preferring written literature to evening (moonlight) story sessions. The impact of sophisticated gadgets i.e television, video, cd players, cinemas made the Moroa prefer spending their leisure time on to listening to stories which are an aspect of modernization. Thus, this research work is covered with the documentation of Moroa folktale for the fourth coming generation and the persuasion of African oral tradition in general which can now be read instead of being listened to, since the present generation prefers the written rather than the oral tales.

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Appendix I

"LADI"

Narrator- whose child

Audiences- your child

Narrator- am something you peel me and cry

Audience- onions

Narrator- what roars during cultivation?

Audience- the red sand

Once upon a time there was a girl who was very beautiful and of marriage able age and stayed with her parents. One day, she was sitting in her mother's room and some visitors came looking for her, she went greeted the visitor and they all introduced themselves and she said she should see them off. Delightedly, she stood up to see them off unknown to her that these visitors were not human beings. On the way, these visitors started returning to their various owners all they borrowed to beautify themselves to visit this beautiful girl that was seeing them off and she could not turn back or run, so she kept on going.

Realizing these visitors were hyenas, she started running and the hyenas chased her wanting to eat her up and they all headed to the forest. Suddenly a tall tree seeing ladi pitied her and grew short immediately, ladi climbed the tree and it grew tall again with her on the top. The hyenas could not climb the tree so they rumbled round the tree. Ladi seeing a bird on the tree told the

bird that it should go and tell her relatives she was in the forest about to be eaten by hyenas, she sang the song directing the bird to do the same

Song ki ke ma ma no (2x)

If you go

Ki ke ma ma no

Tell my brother lanbak

Tell my brother foro

Tell my brother mama mano

They left hyena to eat me all

A woman on her way to the forest saw the bird singing so she went back home and told her relative what she heard immediately, they prepared wine to take to ladi in the forest who had spent days without food. The hyenas trying to put the tall tree down to eat up ladi so they sang as they used an axe to put the tree down.

Song hyena kam ti kam ti kam kam

Tara na(2x)

The tree was almost falling down when frog pitied ladi and did not want her to be eaten up, cunnyly he said to the hyenas that he would help them put the tree down that they should bring the axe so he could help them then he also sang his song to move the tree back to its normal position.

Frog kam ti kam ti kam (2x)

Go back tree (2x)

As the hyenas cut almost putting the tree down, the frog pretending to help moves it back to its normal position. As this was going on, hooves were heard approaching the forest ladi began to sing seeing her relatives from afar.

Song we ke mamano

If you see mamano

Ki ke ma no

Tell my brother lanbaka

Tell my brother kinforo

Tell my brother maimagana

Ma ma mano

They left the hyena to eat me all

The relatives hearing the song, followed the sound and found ladi immediately, the relatives chased the hyenas and they ran and the tall tree became short and ladi came down and was given wine to regain her strength.

Appendix ii

“The evil men do live after them”

Narrator- my son

Audience- your son

Riddles

Narrator- Small has taken small

SAudience- an ant

Narrator- Red has taken something red

Audience- The funali has taken a plam frond fruit

Narrator- The room of a young boy without a door

Audience –An egg

Narrator- Story, story

Audience- Story teller

Riddles- new are three farmers if one is not around we cannot farm what are we?

Audience- the three stones set for cooking.

A man, his wife and child were struck by famine in the village so they all decided to go looking for fruit at the bank of the river. On reaching the river they found the fig tree with fruit so they dropped the child under the tree and began to plug the fruit. Ants climbed the baby and she

began to cry while both parents were busy plugging fruit to the extent they forgot the baby and went home. An eagle saw the baby and picked it up and an old woman seeing the baby with the eagle, collected her and cleaned her up and took care of her until she grew up.

One day, the grown up baby was sent to fetch water in the river. On reaching the river, she saw her father and he recognized her, saying oh! My girlfriend, the daughter looked at him and started singing.

Song your boyfriend

Take your child and keep under the tree

Ja ju ku ru tuko

You want to play friendship

Ja ja ku rut a ko

My father refused me (2x)

Somebody else carried, me(2x)

Ja ja ku re ta ku

You threw me away

Ja ja ku rat a ka

Threw me to the ant

Somebody else carried me

An old woman is a mother.

The father on hearing the song was ashamed so he bend his head down and left. As the girl grew up, she became more beautiful. The hare seeing her on the road one day, ran to the chief and said listen, I saw a beautiful girl and I would like to marry her if you will not. The chief decided that the hare and the dog should go and bring her to the palace. So one day, they followed her to the river without her knowledge. She fetched her water and was about putting it on her head after placing her head gear, the dog came and deliberately pushed it off her head and began to run with it. She pursued the dog and started singing pleading to return her head gear.

Girl dog, dog give me my head gear (2x)

Dog am an elephant come and take your head gear am an elephant

The dog kept running and she was pursuing him, cunny and funny enough, dog reached the palace and she followed him singing. That was how the chief saw her and got married to her.She got pregnant and received instruction from the native doctor not to speak to anyone until she was delivered of her child. Her step wives got angry at her and made the situation difficult for her. The step wives burnt the palace and when their husband asked who did it, they all said ‘’it is no mouth ’’ (meaning the never speaking new wife) they never stopped, they burnt their husband cloths, when he asked they say ‘’it is no mouth: the only son the chief had, the wives use a pestle and killed him and said it was no mouth that killed him. The chief (their husband) beat his wife (no mouth) mercilessly and yet she never spoke. The husband began to cry and wondered what was happening to his wife. When she delivered her baby, and the baby began crying she sang a lullaby to pet him.

Song if you go to your husband's house

And you say no mouth

Ore ru ore ru

You killed your husband son

You said it is no mouth

You burn your husband cloth

You say it is no mouth the husband hearing this song paid attention to the words. Discovering the meaning, he jumped to his feet and drove his other wives leaving the new wife and her son as heir.

End of story

Appendix III

"THE BIRD"

A bird (ostrich) exchanged its beak with that of its fellow canary (artificial name of a bird) to enable him to attend a festival. The canary willingly gave its beak and collected that of the ostrich. So, when the bird canary went to drink water in the river, he saw the reflection of its face in the river so the bird could not drink the water and he flew back. He came repeating the process yet could not drink water. The bird canary began to grow lean so he decided on his own to go look for the ostrich, Started singing.

Did you see the ostrich passing here with a mouth?

It is small

If I had known

Just give me my mouth

People hearing the song, began to gather and gradually a crowd was formed and the ostrich was seen who had to shamefully return the beak of the canary he borrowed. People were surprised and the ostrich was beaten and driven away.

Appendix IV

“THE ANT AND THE CHICKEN”

One day, the ant came to visit the chicken and asked him if he farms and he said yes, and ant volunteer to be of help to the chicken who said she usually fall ill and not that strong.

Chickens husband cock went and got some wine for the house and went to the farm leaving his wife the chicken who complete of a tooth ached. Immediately her husband (the cock) left, she got up and prepared some food for herself, ate and drink the wine, cleaned her mouth and lay sick. She did this continually while her husband (cock) was farming. As she prepares her food, she sings

Everything is sweet

Cock is in the farm

Am sleeping

Medicine for moving forward

Let me clean my mouth perhaps his coming

She repeated this several times. One day, the ant asked the cock what was wrong with his wife and he said she was suffering from tooth ache. Ant told cock that any time they were off for the farm, she usually sings, cook, eat and goes back to bed.so, he advised cock to stay at the backyard the next day and see what his wife will do. The next day, he pretended to to have gone to farm and his wife immediately got up, looked at everywhere and started singing.

Everything is sweet

Cock is in the farm

Am sleeping,

Medicine for moving forward

Let me clean my mouth

She cooked and she was about eating, her husband (cock) came out collected the food and ate.

Appendix V

"THE WICKED STEPMOTHER"

A girl named 'Tata" lost her mother and was with her step mother, 'Tata; worked like a maid in the house and her half-sister lived like a queen slept on the same bed and her half-sister always urinate on the mat and 'Tata' will be accused of urinating. She will be beaten and told to go and wash the mat in the river. She did they continually, One day, when she was at the river washing the mat, an old woman beckoned on her to help scrubbed her back. While she was scrubbing the back, it divided into two and she was scared to tell the old woman. The old woman asked her what the problem was and she told her, "While I was scrubbing your back, it divided into two". The old woman smiled and asked her what she saw and she said three eggs. The old woman now told her to pick one of the eggs and when she is close to the house, she should ask the question "should I break?" if there was respond, she should not break Tata followed the rules given to her by the old woman thus, when she was close to home she asked and there was silence and she broke the egg. Immediately she was dressed like a queen with lot of maid and servants, gold. Silver and animals.

The step mother seeing this, became jealous and told her daughter to go and do likewise. On getting to the river, the old woman pleaded to help scrub her back but she refused, but latter scrubbed While she was scrubbing the back divided and the old woman asked her what she saw , she said three eggs and she told her to pick one and break the egg when she asked and there was no responses. She was stubborn and broke the egg were there was responses. Immediately snakes, frog's flies leprous men and women followed her home. Her mother got annoyed and drove her out

Appendix VI

"THE TWO WOMEN"

There were two women who went to the farm to fetch firewood. One was pregnant and the other was not. The one that was not pregnant saw the eggs of a bird in the process of fetching fire wood. She then called the pregnant woman to come and see the eggs and immediately, (the pregnant woman) insisted on packing the eggs while the other woman told her not to pick it. The bird seeing its eggs about to be packed sang, begging for its eggs not to be packed. She refused and packed everything. The bird came back and did not find its eggs and cried. The pregnant woman seeing the bird crying, started singing and responded to the bird,

Bird- Song- Oh my egg, oh my egg

Women- some women came to the farm, one of them said we should leave the eggs to hash

Bird- if I knew they will pack my eggs,

Bird- There is no egg better than my eggs

When the pregnant woman (who ate the birds egg) was about to give bird, she suffered during labor and lost her baby

Appendix VII

“THE LION AND THE HARE”

Once upon a time, the lion gave birth and felt the cub couldn’t hunt so he has to go get them something to eat. The lion kept them in a dungeon and went hunting, any time he returns he sings a song and the cub recognizing it, responds to indicate they are still there the lion drops the food and goes back immediately to continue hunting. The hare came and met the cubs telling them his mane was all of you. Thus, anytime the lion brought food and sang and the cubs asked who owns the food, and the lion responds all of you, immediately the hare collects and eats reminding them that his name was all of you. This continued and the lion’s cub began growing ill and thin.

One day, the lion told its cubs to come out of the dungeon he wanted to see how healthy they were. Surprisingly, he saw them looking thin and malnourished and asked them what happened.. The cubs told the lion there was someone with the name ‘All of you’ inside the dungeon and ate every food that was brought to them. The lion screamed and worded the hare out. The hare now told the lion to help him hold his slippers so he could come out and he brought its ear out, the lion angrily holding the slippers not knowing it was the hares ear, he drew it out and threw it and that was how the hare ran away.

Appendix VIII

"THE SELFISH GIRL"

There was a girl named 'Kuma' who went to fetch firewood along with her cousins. Any time they went to fetch firewood, they, they got berries to take home to their siblings and parent.

'Kuma' is the only girl who will always eat up all her berries before getting home. One day, a relative of theirs was getting married and they were made new dresses for the wedding, expect for 'Kuma'. Her mother refused making one for her and told her until she brought berries for her. Her cousins left for the wedding and 'Kuma' left for the forest to fetch berries for her mother.

On getting to the berry tree, it was fruitless so, she sang a song for it to produce fruit

Berry, berry please produce fruit

So that I can pluck and take to my mother

So that she can buy me a new dress

And I will wear it to attend the wedding

The tree now responded that she should get it manure before it can produce. She moved to where she could get manure and saw some cows grazing so she sang to the cows to please defecate so she can take to the berry tree. The cows responded that she should go get them grass so they can eat and drop manure for her. She moved further to where she could find grasses and found out the grasses were dry, so she sang again and the grasses told her to get them water before they can grow. She moved to the river and found out it was dry, so she had to walk to the other river

where she found water and fetched and poured on the grass and it grew and took to the cows, they ate and defecated and she packed it to the berry tree.

Immediately, the berry produced fruit and she plucked and took to her mother. Her mother gave her the new dress but it was late already to attend the wedding but she insisted on going. On her way going to the wedding, she saw her cousins returning form the wedding and they told her to go back that the wedding was over but she refused, and went. On her way returning back home alone, a lion pursued her and she ran knocking on her mother door but she refused opening the door for her. She went to her grandmother's door and knocked singing and her grandmother opened the door for her and threw her pet (cat) so she can save her grandchild.

Appendix IX

“THE CUNNY HARE”

There was a beautiful girl in a village who was ready for marriage and the option was that she was going to be married to a chief who must pass through a test. The test was to cultivate a piece of land without spitting. One of the contestants was Mr. hare who took it boldly to cultivate the farm after every contestant tried and failed.mr. hare was belittled but insisted on cultivating the farmland. So the farm was filled with fresh cow dung and Mr. hare was asked to begin cultivating. Mr. hare started cultivating the farm and crowd were gathered to watch him so, when he was tired he cunnyly started singing and spitting in the process making it look like it is the sound produced by the song.

Song ti ti ti ka shag a (2x)

Kan kan shi bar a wa (2x)

He continued this until he completely cultivated the farm.

The second test was now for him to cultivate another farmland without drinking water. So at night, hare filled a jerry can with water and went and hid it in the grasses close to the farm he was to cultivate the next day. In the morning the crowd were gathered to watch. Mr. hare. Cunnyly enough, he will tell the crowd he was coming that he wants to ease himself. So he will go to where he hid the water and drink then come back and continue cultivating. He kept on repeating the act then lizard climbed up to the tree and saw the hare drinking water so he started singing.

Lizard – ka ti ham you forgot your jerry cane of water (2x)

Hare- you hear lizard lying I did not come with a jerry can of water The crowd not knowing what was happening started screaming that the hare has won and will get married to the lady. Hare successfully completed the second test.

The last was that he should come with a bead before he can take his wife so Mr. hare thought of where he could get a bead so he decided to go to the roadside where the Fulani travelers do pass and pretend to be dead lying flat on the ground. As the Fulani travelers were passing by they saw Mr. hare dead, they said "what happened to the hare that he lies dead on the road". They passed and Mr. hare got up and moved further ahead of them and laid flat on the road again. On reaching there they saw another dead hare then they decided to pick it up and drop it in their luggage, regretting why they did not pick the first one they passed. Mr. hare in the Fulani luggage, found a bead and tactically went out. The Fulani travelers reaching their destination, looked for the hare and did not find it then they realized their bead was missing. The hare got home took the beads and presented it and got married to the girl.

Appendix X

"THE DECIETFULL WIFE"

Once upon a time, there was a man who had a plot of land and planted groundnut. When the plant started fruiting, birds started eating the produce, the man became disturbed and decided to stay in the farm to look after his produce thus, coming back home late in the evening. His wife seeing him disturbed asked what the problem was and volunteer to look after his farm produce.

Every morning, she goes out to the farm to take care of the farm and drive the prey away. While in actual sense, she was the prey. Each time in the farm when she realize that no one was around the farm, she begins to sing and immediately, she changes into a bird and inviting her relatives (other birds). The feed on her husband farm produce. When she was through, she turns back to a woman and goes back home, and her husband happily welcomes her seeing her as a hard working wife. One day, the farmers fired went to the farm and surprisingly. He saw his friend's wife singing and changing to a bird and immediately other birds joined and began to feed on the farm produce.

Ki ren ki ren

Come lets eat

Ki ren ki ren kiren

Its morning time

Come let's greet and eat

Secretly, his friend reported what he saw his friends wife did in the farm, he never believed his friend saying his wife was good and will not do such. One day, he decided to go to his friend house for a vist when his wife was around. He was welcomed and he said he wanted to sing a song to his wife

SONG ki ren ki ren

The wife on hearing the song told him to stop that the song belonged to their kingdom.

Ki ren ki ren

Come let's eat

Ki ren ki ren

Its morning time

The friend kept on singing the song and immediately, she changed to a bird to her husband's surprise, just as the friend told him this was the song she sings to invite other birds. (Her relatives) to feed on his produce. The husband then took a stick and hit the bird, (his wife) and it died immediately. And was cooked and

AppendisXI

"THE DOG AND THE HARE"

Once upon a time, there was famine in the land and hare came to the conclusion that their children should be eaten. Dog's children were to be eaten first before hare. So, dog brought its children, and after they had finished eaten, hare was to bring its children but it refused and hid them. Dog became angry and decided to go to the king for justice. The king asked the hare and dog what the problem was and they told him, and he précised on the case and the hare won.

Appendix i

“Ladi”

Afsia Ly Ladi

A chia kwok alyad – Tasukum

A nyat be – Tasinta

A ku bsia jan jiang asi nyia ngwanian agyiang mu shisham, ka mai nyia nyirang ku si swan mali nbi ke. Atok agyiang nang gu swan mung yio aynag gu, anetsan agyiang si bai du chat lii gu, bu si tain nyia a yai gu. Gun and am asi byat be huhwa ba nyia ba chat ba nyia aypandag mun angu ashe a lyan bu antesan be yet anyet bia ba. Ba kwab pupsia huhwa mung akum vam ke-ku chia be bal ii nang anyet ani. Anetsan be si nyia mun ladi nyia gu tyai be talyian nyia ba chat nkad. Ban tabat vak ami, anyet bsia. No am ati bishi ne ba kwab ani ba si tabat lyrim nkyang be, ashe anetsun be yet a kabu ayit nya. Ladi ndi ani asi tabat chung akabu ayit ne si kyat an sak dang u ba gyia gu. Bu si tyong a tu nwor mum tswan ayit akwan agyiang si lii ladi nang a – kubu ayit ne twig u, akwan ke si tak kanak gu, ka si lai achia akum ladi si nyiak ka sib u lai bwok nad ajun jung. Akubu ayit ne si tyo nyiak akwan ke ku si hyat be.

Ladi nswan tanzwai akan ke ani a si li aman ka surrab, huhwa gun nyia ma aman ke ka nad ka hyia ma ana yiok gu be nang akubu ayit chat gyia gu ayit, ladi si kaii abwom an gyan ananyiok gu be di yuyurok nyia ba san gu. Ladi si nyia ma amen ke ka kanad ka kai anan yiok gu be abwom ke.

Ki ke ma ma no (2x)

Kaa nad

Ki ke nano

Hyia ma ananyiok mung hu lanbaku

Hyia ma ananyiok mung hu kunforo

Hyia ma ananyiok mung hu mai Magana

Kyai ma anayiok nung hu mama mano

Bu wan mung akabu ayit na gyia mung kukub.

Absig agyiang si kai vak a yet hu, asi fak abwom ke nang amun ke bowm ani, asi bwok anud mali an ariyiok ladi be tu hyia mung an be. Anangiok be si wan kyayak a nad a ta jung ladi ayit ke nang gu kwai zung. Ban tabat vah aniad ayit ke ani, kabu ayit ne si tubut tyam akwan ke ba chia kea bin ba gyia ladi, ban tyam akwan ke ani ba si kuii abwom.

Abwom Ka bu ayit kam ti mak ti kamkam

Tara na 2x.

Appendix ii

“KATUK KYANG NANG ATI BISHI NYIA ANI KUNA HWI GU”

Absia aggang mung absig gu nywan bi a nyinug , ba shia ma krang be a si drog anat chat sum akwan munchan. Batad char hu ani, ba si nyiak akan ke ka bsia sum hu ani ba ke, ka si tabat anak, achi a hu ma yang hu si gyia swan man kpeh sum akwan be. Ba tyiak kpeh sum akwan hu ani ba si drong an kad awan ngwan ke munchan hub a sin at mali.

Akhazeh si bai kyakngwan ke, a huhwab absig ayang si, lii, asi kyak ngwan ke a si turning agaswan ne ba nyiak ngwan ke ani, asi nat mung ka mali gu. Ngwan ke mun si ani, a huhwab absig gu si tam ke bwo a sahwat munchan, kan nat muunchan hu ani ka si myim achia ki hu, a si chat fuk ke, huhwa nang gun nyia mun an ke, hat. Afan dang nang

Ngwan ke si bwak ka sin wan gi si kai abwom.

ABWOM

Nyet afandang a

Kyak adan a suk dun

Gaag chan

Ja ja ku ru tuko

Achat zi nyai afandang

Zung zi kun bai ani

Ja-ja- kuru-tuko

Achia nung hu si lak nug

Agyang anyet a si kyak nung

A nuhwab absig yet a yang

Achai hu ntak abwom ke a ni, ni asi tak nsum a si wan auwo ke. A gwan ke si mu sii a chiia ashisham gwaniyem. Atuk agyang aswom silii ke nang ka tsong dung vak ai not a ta hia ma agwan hu na chat ba. Agwam hu si tam aswom mung abu nyia ban at bai mun ngwaniyem ke mali gu. Atuk sib a si swam ngwaniyem ke dung vak ban a tan at munchan, ngwaniyem ke ntye bwo asahwat ne ni, ka si kan bai mu tawab a kat ke ka si tabat chung, ngwaniyem ke sin hwi a yai nyia gu jung gu a kut ke, ka si kaii abwom.

Abwom

Ngwaniyem abu, abu jung nung

A kat nung ke

Abu nget zom zu, bai a san

Akat ke.

Ngwaniyem ke si gyia a swan mu hwi. Abu ke, si tyong a tan at mali agwam ke. Agwan hu ndii ngwaniyem ke ani asi kyak ke sak mali gu, ka si yet absin gu. Ngwaniyem ke mun kyak ateh ani ka sin at mung abug, huwa gun sin nyia mun an ke da yok liyad mung a yin ba sanang ku bin. Afib gu be nang ba swan nyirang hu dundung ani si fak aligyia gu, ba si tabat tsiyen gu a iyad mung anbe, asi lak iyad hu. Afib be si mu fhi ali, atyok be hu sin bwok ani a si lyib be, huhwa ban nyia ‘ sang anu a’. Ba gyia a awan, ba sib u flii ya turo atyok be, atyok hu bun lyib ani ba sinyia sang anu a. Busi bu kyak kpeh ba sin hyiat ngwan agwam ke nang kans shai maliu ke ani, agwam hu nliyi ani ba sib u nyia a sang anua. Atyok hu ntak ani asi tabat anak asi iyib sang anu kyang hug u nyia gu do ani. Asi tswat sang anu da liygyi as sang anu si krak kyang ba

Ta bin sang anu si mu bai asi bin ngwan gu, atyok gu sib o tabat twoi sang anu si kaii abwom a didam dung kyang ne nang ka nyia ni.

Abow

Kah nat mali atyok

Ore ru ore ru

Asi hyrat nywam atyok ke

Asi nyaia sang anu a

Asi thiya a turo atyok be

Asi nyi a sang anu a

Atyok hu abowm ke ani a si a si tib a drog, asi vang akum ayiok ke a si wan absig atai hu a mum nywom gu ke ba si swan mali ke mung an gu.

Appendix iii

“AKAMAN”

A niyia amun agyiang an gyai ke swam, kasi nat a ta hwap anu aman agyiang an gyai kanari a ni dung nat vor atung. Kaneri si ting anu gu ke jung swanzi, swanzi si man juung gu anu gu ke. Kanari mum nat swo asahwat ne a si taka wan a bwok anat mali di dong asahwat sib o ta bat gu asi bob wok nat nat munchan hu, gu bon swo asah wat ne ni gugwo gu bon chat swo asahwat ne ni gugwo yu hy a gu sib o li.

Zung si tabat kanari, gyia kyagak si khat gu, asi tabat shiong a bo shing gum un van mu twong swam ri ani, asi drog a kaii vak a lyrim anyet, kea yin lii gu swamzi swak dung wak hu, asi bo kai abwom dung chat swan zi.

Abowom

Nyi lii nung swam sway a zi a

Mung adaia anu nug

Kan nwan dyen

Jung nung nung ke

Anyet be ntak abowm ke nib a sit a bat tung ba fak abwom ken any kanun abwom ani. Swam zi si tak nsum, a si ting anu ke jung kanari a si san anu gu ke. Anyet be ndi ga anu swam zi, ba si dam, ba sit swat gu a vong

Appendix iv

“AGASWAN MU NGHYWAN"

Atok agyiang agaswan sin ad atsitsan mali hywan asi lyid zi nyia da zo kap a huhwa zin nyia mun gu-eeh, agaswan ke si nyia kana tsong a byang hywan zi nany zin tak nyi-nyang a nib u.Atyok nhwan nu, agbag hu sin ad a ta san a kam a mu sak mali ke a sin kad ayit a wan absig nu, nhwan zi mali nang zi twoi ma angung. Agbag hu ntabat vak, absig si drog asi wan kya yak as gyia, asi kyak akon ne atyok hu san a sak ani, asi show. Gun tyiak ani asi bo bwook a mya. Zam zi gun nyia nkgang ahgai ani asi kai abwom.

Abwom Kudang Kyang bsia nyin ynag

Atiok nung hu shia ayit

Nung nshia mun deh

Agyia yak a gyia a swan

Yok ndgang anu nung ke

Ke a shed dung vak a cebia.

A bsig hu si nyia ma nyia ng yia a nyia absig gu hu anyung nyia gu a, atyok husi chia eh, anyfundung hu si hyia ma tyok hu nang absig gu nung drog a kai abwom, awan kyayak a gyia awot a kwi nkwano ne abwok a myia. Agfandang si nyia mung a tyok hu, nyia gu mu drog atok agyang a nyia amyet ayit abwok a takub mante ali, a lii kyang ne nang absig hu nyia ni. Atyok hu si tak a iyad agfundang gu ne, asi drog man gyaing asi hyia ma absig hu nyia a nyat ayit asi bwah a takub mante ali, ke, asi fak absig hu kai abwom mung wan kyayok.

Abwom Kudang Kyung bsiu nyinyang

Atyok nung hu shai ayit

Nang nshia mun deh

Agyia yak a gyia aswan

Yok ndgang anu nung ke

Ke a shai dung vak a cebai.

Absig hu ntiak abwom ke ni, asi kyak kyayak hu ana gyi a, atyok hu si kan gwod mante ali mu san kyayak asi gyia.

Appendix v

“A CHAT APIO AYANG AFIYIANG”

Ngwa mam agyang , an gai Tata’ liyin ayang gu asi suan nang manga yang afiyan gu, ata” si chiong nang gwon suat ani mali baaka ngwon afup ka si suwan nan ngwan a gwam ani , man gado ayiung mang ana yiuk gu wu. Ma wa gbawat a yiung ka si dinga kwot atiyak ma kang ‘Tata’ sai a dinga phuoi ‘Tata’ yi guwa khot atiak na Anan tsot gu, ayeh gun at akwii akpang wu man chen. Asiyah ason man yieh gun at akwii akpang-wu man-chen.Asiyah ason man yieh anah. Agyan atuk nan gun shi mang chein a kwii akpan wu ani, akhu-khop abiyik a yang agiyiang si biyak yi ku kham gu azama. Gus hi da sham a zama ka, sai azmaka si tihyan atia afiyan, asifak u lip, yi di chuwa bai asi khie man angu. Yiae asi da kham gu azama ka, ka si tia atia afiyang.A khu-khop abiyik u si lip ka yi ihuwa ka hi ka si yieh ka lii chiyion tat. Akhi khop a biyik u, si yie ka kyak athiyion a yiwun, k aka tat pan-pan mana alike ka lip , da ka fuwai aah? Ka akat kayok fuwai ba. ‘Tata’ si khure kyang na ayi ka yiaa am, ka si tat kpan –kpaan manga lii, ka si liep da ka-fuwai chiyion ka, kasi fak yiyiowan, kasu fuwai. Mada fuwaiai u huwa vohahu, ‘Tata’ si lil apio gu mang kyang nan dwon a gwam ani, mang mand tam malii a-gwan, mang akpandan, mang zuwa dabba mang

A yiang atiyan uw ndii ani, asi fak yio yiah asi yieh mang gwaman gu ka, mah nat ki yio anah. Kan tat mang chien hu ani, sai akuhu – khop abiyik si yi nang awka, sai anjuma kasi shim yi kana kam. Kashi da kam hu, amah ka si thiyan an yi a afiyan, akhu khop a biyuk u, si yi da ihuwa ka li? Ka si yieh ka lii chiyion lat, asi yie man amka ka kayak ayiung ka fuwni kai lip asi swa-ayang. Ka si yih lack fuwong ka si fuwai chiyon hu nan kadup asi kaat ani mada chiyung, zuzwak kusanbwat, atiok mang a yiule gbab si khui ka har mahi. Ayiang kawu, si tak ahiyah asifhun ka a tausa

Appendix vi

“BA MAN KE”

Absia anyiuk, afiyang nang ban ad chat nkwan ayit am. Achia nyiung mam ba si shia ma atch. Achia nwai shia ma ateh hu si li chii aman, a si yirong achia bsia afeh hu nyia gu bai a li chii aman hu, gun bai a min di chii hu asi yong ayia ba kwak chiii aman hu, absig ayi ung hu si nyia mang an gu, yokasi lak, asi kwok ke chii hu anmi, ka si tabat a-nak. Absig a shia ma afeh ke ani ndi a man ke ntwoi am ai kaii abwom dungdung mun aman ke.

ABWOM

Aman ke : Hat chii nung hu,

Absig afeh: Anyuk agyiang bia nad a yit

Achia ayusang si nyia a yok

Chii hu ku hyiat

Aan ke kan nwan dyain dang kwok chiNung ku yet a swag ku dung chii ani.

Appendix vii

“ZAT MANG ASOM”

Zat bin, zi si yia mang mand guna, bana nadakat ba, yat si yih guwa na chiong man- an ba kyayak na bana yaah ani. Zat ji gun- buwok akal ani, ani bwom a’bwom na mand na diean yih guwa ani.Mand na, nil ah mang angu nau bin shiah man bwong.sai zat gu ghan gu sak ba kyayak ku, abuwok anat akat. Asom si bai, asi shia kyayak ku, abuwok anat akat. Asom si bai asi shia maud na, asi yih mang anba , yi toh gum-hi , yet sin ba hahsarai. Fak aniya wa mang jen nang zat nbai mang kyayak ani, a si bwom asi lib, yi sa’a yau ha, sai ba yih sun gu hah. Sai gu sand kyayak ku, a yiah, a shai mang a liot gu ka. Fak ku si ya’ah asond, aniya, sai mand zat na si shiyung sarai, zwuan, si tabatba.

Agyan aluk, zat si heh mand guna, yih bag hut mang bwon hug u lii.Asi lil ba .bah huwot nang anet bay a piyeh and hu si libb ba, yi ihuwa bai

Man zat na, si yieh mang zat, yeh agyang anet ah an gyei sarai zit man bwong hu, guwa yah kyayak duwot nah achcing do ani. Zat si duwot mang forh yah, zi si thng. AAsom a ghut do mang bwonk hu.Asom si yi mang zat , gu biyang gu bang akwatek guba gu gwut mang bwong hu. Asom si gwat mang afu-fah guba, zat si tabat afufoh ba da liah yah a gyai a fufoh bya, asi huad asom a jib tausa. Asom si tiyong an- kat

Appendix viii

“A CHAT- APIO GWA NIYAM”

Gwaniyam agyang na shei, an gyai ‘kuma’. Ka- zi nat laak- kwnd man gwon ana yiuk ation-ka. Matuk ka na ban nat tank- lewond ani, lai- badan yak, ban add do mang anayiuk ba manga net na, bin- gu ba.

‘Kuma’ nan gya baban yak guwoh kafin a naat ma’ali. Agyan atuk, a nayiak gun a yih hyiyang ba si tuwai kyang fali, si yiyang na, kuma asi lave tuwai gu-do-hu, yi sai nag u bai man, baba yak ayang guwa hyhe-man angu. Gwon anayiwe ka si kat yiyanghiii, ‘Kuma’sin kat a yet di chat baban yiaknan gun a jian a yangu ani.

‘Kuma’ si tat akwon baban yaaka, kasi lich kyang ba, gu sin kat da bwon, baban yiak hu, gu ka bai man sum.

SONG

Baban yiak baban yiwe, masakut, bai man sum

Nchat napai nnat mang ayan-nun uhu do

Gu ka sand nung

Ya atoht, afai

Nkup nshi nat yiang hu

A kwon baban yak ka si yio, ‘Kuma’ gu shio gu lakii gu cii tio sum- hu. ‘Kuma’ cii nat chat takiii asi si chio yawe nan zi yia akwop, asi bwom abwom, yin yiak zi yi bayhng, gu kwok anat man- baban yiak dio yiakk, si yioh, gun at a bai mang chiat zi yiah zi yiah ka bying gu khonk, ‘Kuma‘ cii nat chat chiat, assi shi shio chiat zi-huot. ‘Kuma’ sib won abwon, chat zi sii yiah ku bai man anji sahowot zi sho-kafin. Zi laii.Ka sii nat mang- chen asii shi shio chen hu khot assi. Chiong anat mang chen nan gu nan shio a sakwot ani, u sii bhoh a sakhof, ask, khot chiat ji chiat ji chio zi liayt gu bwho anat mang yiak, yiak zi yie being, gu bwho anatmang akwoh baban yiakdio.

Man nan baban yiale ghu nbai man sum hu ani, asii paoik anad man ayangn ndo, ayan whu sii jiong gu yaa tort yiyangbe kat asii biyand jon. ‘Kuma’ shi di nat hu asii mim man a nan yiuk gun a buwot. Na yiuk hu sii yi mang kuma gu buwole yi yiyang hu liak, ‘Kuma’ sii lack asii nkat. Ashii da vacct buwot, a su miim man zat, zat sii fhun gu ‘Kuma’ sii sii toing asii si lyii a yangu yiyip a yangu sii lack khut ye yip hu ‘Kuma’ sii toing a nant manga yang a huop gu. Asii luyii kofa a yang ahuwep hu, an bwom. Ayiang a huwop gu sii huhwule yi yip hu, asii tah tab zat, aba kwiih , zat zi kewon gu, ngwon gwon gu ke.

Appendix ix

“BA MUMUANG ASWOM”

Absia ngwaniyem agyiang. Ka bsia shisham ami ma krang agyiang, ka si maii nyirang a si maii nyirang. A si lyad a sak nyia agam a na bwo ke, ke gyia mak hu a chia ami. Mak huhwa yet a chia a kappa si nwai the atmapsia ni guwa na bow ke. A si kyak akam boing a krok ma abin ke, anyet ba si bai chat gu dung nyirang hu ani, ban drok khab hu am ba si tang atampsi. Aswom si nyia a jung gu abin ke khab, a kam anyet ke nang ba kan mak ani ba si nyia a lii ba swom, huhwa nang kana nyia.

Aswom ke natabat kbah hu an, ka mung van ani ka si tabat abwom ang, ayia abwom ken tang atampsi a

ABWOM

Ti ti ti ka shag a

Kkan kan shi barawo

Ka si bwom ma nyia a tan tyak khab hu. A sib o mak gu mak a ka fiyang hu, asi bom at mung aswom ked a bin agyiang ka khab bu swo asahwat. Aketuk aswom si kyak a krong a sin chia asahwat ata nyat ma kwob ba tung abin gun a khab hu, gum un tak didang asahwat ani, a si nyia mumuang, nyia ma anyet be nyia yok gu a nat asan apsia gu a bai. Aawom si song a swo asahwat ne da vor ke gun nyat ani a bwod a nyia khab hu.

Ba anband nyiak akwan ka si lii jun zi nang a swom ke nswo asahwat ne nikasi kaii abwom. An baad ke, ku ti kam a buwong

Abwom

Asahwat a ke

Aswom Nyia fak an band boi a

Laa nai mung a krong asahwat ba

A yet be si tabat man kun, nyia aswom ana bwo ngwaniyem ke. Ba swom si kwom si kwan ka sit yak khap hu. Mak hu a mak gu a nghian ani a si nyia mung an gu, gun at a bai mung.

Appendix x

“A BIEN ALA”

Story teller – Tasukum

Audience – Tasinta

Story teller – Ndyiang ne

Audience – Nyi nya man nwan

Bangbang a ku bsia atyok agyi ang asi bsia a bin gum kab shwii ani. Shwii zi mun tabat tang truk ani, akaman si tabat gyia gu du, gun di ani asi fak nyi- nyung ba asi bwok a swan atsok akaman ne ba gyia gu shwii zi ani mu bin ke. Atok afyiang, asi fhn akaman ne chai do mun chan, asi nad mali mun jun bu. A bsig guu si lyip gu kyang hu ku bsuan gu fhor hu ani, absig gu si nyia and chok gu abin ken, gu shim fhor gu hu kudang at satswan absig gun ad ma bin ke ani, ka nwan asi li nang aroyet be nkad ma kasai be, ani kai abwom ananyiok gu be bu tung, gu bwak achia aman ba gyia shwii a tyok zi, ka ba taak abo bwak achia absig a bwok Nkad mali. Atyok guu si fuk nyi-nyang nang absig gun biyang gu chok abin ke am agfhandang atyok hu si mun nad aayit atok agyiang, si li absig nypbandang hu bwom asi bo bwak achia a man an anyiok gu be si bai ba si tabat gyia shwii zi. Agfhandaly si bang a hya ma atyok gu kyung hug u li absig nyia ayitke ani. Atyok hu si fwor nyia absig gun a nya anyiu bu.

Abwom ki ren ki – ren ki ren (2X)

Nyia bai zi gyia

Ki – ren ki ren ki ren

A tsat swan ke tad

Nyia bai zi byat mung gyia

Atok agyiang si bai, asi drog nad mali agfhandang gu ke absia absig a bai a li absig of wai gu bwor ni a. Asi jung gu awor nswat, huhwu gun nyia a chat a kai absig abwom, a si tubat abwom ke.

Abwom Ki ren ki ren ki ren

Nyia bai zi gyia

Ki ren ki ren ki ren

A tsatswan ke tad

Nyia bai zi byat mung gyia

A bsig gu ntak abwam ke ani, huhwa gu nyiu mung angu gu chia nyuywang ayia abwom ke yet asu aboi kyu mun nwab be. (Abwom ke kya nang gu ni bwom an gyai ananyiok gu be akaman ma bin ke). A phandang atyok si gyia aswan mun abwom ke, absig gu si kun bwak chia aman asi tip a drog tanzai, at yok gu ndi ani asi kyak kwam asin dwi aman ke hyat. Bu si kyak a man ke ba si wan ba si gyia.

Appendix xi

“ABUH MANG ASOM”

Tashikum yin, zong kwe mabin asom si bai mang adidam ye aya mand kuma ana fara mang mand abuh nia. Abah si bai mang mand kanah asi, yaah atiayale, f an buwat ansom gu bai mang asungu nah, sai asom si niyat sungu mand na

Abuh si fak aliyahyah , kasi nad, ka si, si heh mang agwni, yeh gu. Now abgban- ba a fiya.Agwam si liy asom manag abuh, kyang ku bai- ani. Ba si liyah mang agu, a si liyad na, asom ah si biyeh a chuchuk.