

Interpretations of a Sudanese Folktale

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Abstract

The aim of this study is to investigate the role of Sudanese folktales in bridging the cultural gap between the older generations and the newer ones. Folktales can teach without stating directly, can work as a culturally unifying vehicle keeping certain social groups from disintegration or falling apart, and they can entertain as well. So the study explores the nuances of Sudanese indigenous folktales. It takes a Sudanese folktale, as a case study. The folktale is representative of a rich and colorful heritage of oral literature that still awaiting for discovery and exploration. The study shows that the richness of such heritage along with the beauty and diversity of this culture is evident but little or no efforts are exerted in order to preserve this artistic and human product. Unfortunately, these stories are 'dying-out' because there is no documentation for them as part of a general tendency of the public institutions which simply 'ignore' such roles. Folktales connect people and teach them about their ancestors. The choice of the case study, a folktale from a small tribe in Southern Sudan, is not arbitrary as the story itself raises the question of cultural diversity and the importance of respecting the minorities otherwise conflicts and civil wars will pervade instead of peace, love and harmony. The paper throws light on a type of genre which is rich yet neglected; naturally diverse in a society with so many different social groups. Last but not least, it calls for immediate attention by ringing the bells before it is too late.

Keywords: folktales, diversity, oral, the Sudan, literary, African, tribe, oral

1. Introduction

The diversity of the Sudanese culture is responsible for a very rich and creative oral literature. In a vast country like Sudan which lies in the heart of the black continent where a mixture of Afro- Arab tribes exists, it is quite common to find a fusion of cultural exchange of a rare quality. Oral literature in Sudan is the product of that variegated and colorful ethnographic history because so many tribes live in this country and naturally with so many folktales, since every tribe has its own heritage and flavor of folktales. Most of these stories are transferred orally from one generation to the other. As for the Arabic tribes in Sudan, they share a common type of folktales called "Ahaji" in the Sudanic languages. The influence of the Arabs is quite obvious in these stories since names like Mohamed, Fatima, Basheer...etc. are recurrent in folktales. Some of these folktales can be called 'fables' because they have animals and/or imaginary characters (Abdalla Altayeb: 1990). Though most of them are fanciful, illogical, and swarming with legends and ghouls, they mostly have happy-endings (Abdeen Abdelamajeed: 1964).

In spite of the fact that so many folktales exist in Sudan, only one Sudanese scholar tried to collect some of them in a book which contains only twenty one folktales. It is obvious that the writer has changed some taboo words as stated in the introduction but most of the folktales are authentic and it seems that the writer has exerted great effort. This is the only written source of folktales in the Sudan. Nothing else is documented or known about the oral tradition of the indigenous tribes in the west and south of Sudan, though the oral tradition is quite common. The present study seeks to draw the attention to the fact that oral literature is the most neglected aspect of Sudanese culture. For the time being no one is engaged in the business of preserving this rich cultural heritage and in the meantime "things fall apart" as the country's division has become another inescapable and painful fact.

2. Methodology of the Study

The current study follows a descriptive analytical method. It begins by an introduction stating a general background about the diversity of the Sudanese cultural background, followed by a theoretical framework that handles both history and diversity of Sudan as well as folktale as a genre.

After that, a Sudanese folktale is presented as a case study. Then a section devoted to analysis and interpretations of the folktale in question, followed by a conclusion. Finally, a list of references is included, followed by an appendix with the results of a questionnaire, carried earlier on the subject of the folktales is provided as part of the overall study.

3. Theoretical Framework

3.1 Defining a folktale

Let's begin this study by stating Oxford Concise Dictionary of Literary Terms' definition of the word 'folktale' as a story passed on by word of mouth rather than by writing, and thus partly modified by successive re-tellings before being written down or recorded,(Chris Baldik: 2001, P.99). Presumably, most folktales become written after sometime if someone cares to do so especially in our age of the rapid flux and fast technology. Yet, in some countries like Sudan this genre is in danger of being lost forever. In the past these folktales are passed on orally via grandmothers to their grandchildren in times where television and other similar means of entertainment were not in mode. Until early 1970s, electric power was not introduced into more than two thirds of the country so electronics influence up to that time was very mild. In fact one can safely say that television's influence as a distractor on children took lace only in the 21st century presumably ten or fifteen years ago. In fact some parts of the Sudan still use the traditional methods of power supply with power-cuts every now and then particularly in Summer-time. Yet, the vast movement and emigration from countryside to towns have created a new situation in which 'the grandmother' as a narrator is replaced by other means of entertainment and information. Even the traditional playing methods of lying under the light of the moon would be no longer useful in towns. Children in rural areas used to devise their games, they were effective story-tellers when they sit in rounds and tell what their grandmothers had passed to them orally. The surrounding atmosphere was a vehicle for folktales. Little by little, the displaced grandmother ceased to function as a narrator or even a unifying element that help bringing the extended family together. Television and other means of entertainment assumed this role.

3.2 The Sudan: Overview

Of course we cannot speak of Sudan as a cultural entity because it is a vast country with so diverse ethnic groups and cultural backgrounds but we can speak of a dominant Arabic ethnic groups in tribes that most of their heritage is similar. In fact the early movement of the Arabs in northern Africa gave the country a diverse mixture of races in every part of the country except in the South where the ethnic groups stayed untouched and led to an area purely inhabited by the original natives. This occurred as a result of the policies of the joint English-Egyptian colonialism. , the jungle in the south, together with the widespread diseases spread by cattle and the policy of blocked zones caused the isolation of that part of the country. The following list gives only the major groups which constitute Sudanese Tribes (Seligman: 1966).Evidently, before the country's separation into two states in 2011.

3.2.1 Northern Sudan Tribes

The Nubians include:

Mahas, Halfaween, Sakut and Danagla

Arabic Tribes include:

Shaigia, Rubatab, Manaseir and Jaalain

3.2.2 Eastern Sudan Tribes

Beja include:

Hadandoa, Beni Amir, Artiga, Halanga, Bushareein.

Arabic Tribes include:

Shokrya, Bataheein, Lahaweein, Ababda, Kunuz and Rashaida.

3.2.3 Central Sudan Tribes

Indigenous groups include:

Funj, Auduk, Maban, Gumuez and Kadalo.

Arabic tribes include:

Jummueya, Hasania, Halaweein, Arakyeen, Rufayeen, Musalamya, Kenana and Sabha.

3.2.4 Western Sudan Tribes

Indigenous groups include:

Nuba, Fur, Masalit, Dajo, Zagahwa, Guraan, Tunjur, Fallata, and Fulani.

Arabic tribes include:

Bagara: Misiria, Rizigat, Beni Halba, Maalia, Almaidoub, Awlad Hemaïd, and Habania.

Abala: Kababeish, Hammar, Juamma, Salamat, and Mejanin.

3.2.5 Southern Sudan Tribes

Dinka, Shilluk, Nuer, Anuak, Farteit, Baria, Azande, Acholi, Latouka, Mandi, Mundari, Toposa, and Kakua.

In spite of this diversity, most governments came from the dominant North for the country knew military regimes, assuming Islamic-oriented governments since independence in 1956. The country fell victim of prolonged civil wars during most of the remainder of the 20th century. This happened due to the domination of the Arabs and Muslims of the North over the non-Muslims, non-Arab South Sudan. The year 1972 witnessed the end of the first civil war, but it soon broke out again in 1983 following President Nimeri's application of Islamic laws in the country. According to *The World Fact-Book*, the civil war resulted in the displacement and deaths of more than six million persons over a period of two decades. Peace talks gained momentum in 2002-04 with the signing of several accords; a final Naivasha peace treaty of January 2005 granted the southern rebels autonomy for six years, after which a referendum for independence is scheduled to be held. Another conflict broke out in the western region of Darfur in 2003 has resulted in at least 200,000 deaths and nearly 2 million displaced. The country also has faced waves of refugees from the neighboring countries, especially Ethiopia and Chad.

In addition, Sudan is presumably one of the most heterogeneous countries in Africa. The early movement of the Arabs in northern Africa gave the country a diverse mixture of races in every part of the country except in the South where the ethnic groups stayed untouched and led to an area purely inhabited by the original natives. This occurred as a result of the policies of the joint Egyptian and English colonialism. Of course, the jungle in the south, together with the widespread diseases spread by cattle and the policy of blocked zones caused the isolation of that part of the country. Nevertheless, each of these tribes has its own distinct folklore which may be shared partly with another tribe. What happens if this tribe speaks an unwritten language and the institutions that should take the responsibility of writing down this heritage does not exist or the government has no intention as such. According to *Ethnologue*, a website that has a primary concern with countries' diversity-facts, the number of languages in Sudan is 78, two of which are extinct. Add this to the painful fact that literacy rate in this country is 62% (UNESCO: 2010). It is a vast and diverse country in which the successive governments give little or no consideration to the preservation of culture or promotion of arts in general. To hammer on the same points again, let's say that oral literature in Sudan, though rich and diverse is endangered because of the following reasons:

1. No public or private institutions assigned to take the responsibility of writing down folklore. The so-called Ministry of Culture is working with the least budget and preserving culture is not a priority especially when coming to speak about minorities.
2. The individual or social efforts to write down these folktales and oral literature in general are not serious enough to meet the requirements. Let us say that there is only one book which handles only 22 folktales of the Arab-descendants tribes.
3. Academic research on Sudanese folklore and literature is mediocre and unsupported by the public institutions though there are two academic institutions that might take the initiative namely The Institute of Music and Drama which belongs to Sudan University of Science and Technology (SUST), and the Institute of African and Asian Studies which belongs to University of Khartoum (U of K).
4. These stories are not exploited in the curriculums and no attempts to adapt them for educational purposes are made.
5. The traditional role of the narrator, the grandmother in the North for example, as someone who is gifted at story-telling techniques is replaced by other means of communication. The result is that these folktales are neither written now, nor passed on orally as used in the past.

Thus, it is our role as educator to call for the preservation of this rich cultural heritage and to encourage serious academic research on this subject. According to Dr. Hae-ri Kim quoting UNESCO's Convention for the Safeguarding of Intangible Cultural Heritage (2003), folktales can play a major role in bringing people closer together and "ensuring exchange and understanding among them."

It is our role to bring into light and effect why and how collecting these folktales along with other forms of oral literature will help to stop the cultural disintegration. In fact, some minorities in Sudan feel that the Arabic dominant culture has the lion's share of concern about their heritage. These are actually missing the point because the Sudanese folklore is neglected all the same. It is enough as evidence to state that only one book is found dealing with Sudanese folktales.

3.3 Literary Folktales

When a folktale moves from the state of being an oral version to a written one, then it becomes a literary one. Most folklorists agree that folktale have no authors. They are the product of the people, accumulated and changed by time as every narrator adds a flavor to the story passed on to him, (Amie A. Doughty: 2006). According to Doughty written or literary tales are fairy tales, a general category that includes oral folktales as well as those which have authors, yet similar to the original ones,(P.8). Examples of written fairy tales or folktales are "Snowwhite and the Seven Dwarfs," " The Little Red Hen," "Cinderella," "Sleeping Beauty," and "Beauty and the Beast."Russel, D. L considers literary fairy tales as " original tales written by specific modern authors that have all the flavor of a traditional folktale," (2009). Consequently, a fairy tale is a folktale in disguise.

In Sudan, there are no serious attempts to write or gather these folktales from individual persons or at the national level. The literary folktales are only a few. The subject of this study is one of them from a small tribe in Southern Sudan before its division into two countries. Before jumping into details of our literary folktale, let's consider four of the elements of a folktale as stated by Dr. Sweethand (2015):

3.3.1 Characterization

Characters tend to be flat characters with good or bad qualities exaggerated. The hero and heroine of a fable are usually young; the hero appears as courageous, handsome and caring, whereas the heroine is fair, kind, charitable and caring. Sometimes, each or both of them have supernatural powers.

3.3.2 Setting

Places in these stories are often simple as befitting humble people and these stories take place in the past. Sometimes, the remoteness of the setting gives these stories a flavor of being timeless and placeless so as to reflect their universality.

3.3.3 Plot

The narrative story of a folktale is usually simple and interesting. Storytellers develop their own techniques of raising the listener's or reader's suspense. The plot is often full of action and it follows a pattern.

3.3.4 Themes

Folktales are not complex in their themes as they are liable to depict the dichotomy of good and evil, love and hatred, loyalty and betrayal ...etc.

To a very large extent, the above elements work safely for folktales especially those which have not undergone a change by an author or those which are written in their original form. In fact literary folktales or fairy tales with authors may be different in characterization, theme and style. This depends on the authors who write them and the techniques they adopt in writing these stories. The result is that we have some folktales with dynamic characters and others with depth of theme and no one will object to call them folktales. Like most oral literature and other forms of unwritten culture, change is inevitable when a written form takes place.

4. *Scientific Setback: A Mundari Folktale by Joseph Ibuk*

Long, long ago, there reigned on this earth universal peace. God creatures small or big, young or old, strong or weak, ugly or beautiful, etc. all lived in understanding, friendship and loving harmony. Humans and animals alike visited each other freely and discussed amicably problems that touched the nature of their existence. It happened one day that Mr. Mosquito accompanied by Mr. Hare, choose to visit their dear friend. Giraffe in a far flung corner of the country. After a brief preparation, which enabled them to select safari essentials, they set off. They reached their destination after a journey that left them quite exhausted.

As soon as they entered Giraffe's courtyard they were surprised to find out that seats were already arranged for them under a beautiful shed and the Host himself was waiting for them at the edge of the compound. What was more; beer was already placed in the middle of the seats, ready for them! The host full of smiles extended a hand of welcome to them.

It did not take the visitors long to discover the reason for this surprise. Each of them soon realized that Mr. Giraffe's height was responsible for this radar work that warned him in advance of their approach. After a long time of handshaking and intimate questions about health, their own and their dear ones at home, the host and his guests finally settled down on the seats around the pot of beer. As they started drinking Mr. Giraffe's family raided the shed for their share of greetings. The exchange would have gone on at length if not for Giraffe's interruption.

Mr. Giraffe's hospitality was known far and wide and was also to be heard of in the songs and lore of his society. As soon as he thought that his wife had enough of greeting he dispatched her immediately to put a large pot of "Logudi" (green beans on the fire while he took care of the guests in the shed. When the Logudi was cooked very soft, Mrs. Giraffe came and told her husband that there was no ghee for seasoning the beans. She was then ordered to put a pan on the fire and when it was very hot, he was called. Mr. Giraffe excused himself from his guests and walked to the open kitchen. There he raised one foot and placed it on the pan. After a little while, the pan was full of fat. This done, he walked back to rejoin his friends. It was known across that land that pudding of Logudi submerged in a pool of fat or ghee was a rare treat, served only on exceptional occasions or to honored guests. After gorging themselves full Mr. Mosquito and his friend could hardly restrain themselves from making very extreme comments about the richness, delicacy and deliciousness of the lavish meal they had just eaten. They all know without saying that it was because of the fat that dripped from Giraffe's leg into the pan, which was then used for seasoning the beans. What a wonderful technology and an ever-present resource.

When the time came for the guests to leave for home, after several days of luxurious entertainment. Mr. Mosquito as head of delegation had no words with which to thank his host, for to tell the truth, he was most overwhelmed with his friend's extreme generosity. When they were parting he, on behalf of his friends, invited Mr. Giraffe to visit him in the near future. This was agreed upon by the others and so they broke off to go home with difficulty. Throughout their return journey, Mr. Mosquito and Hare talked of little else but Giraffe's hospitality and especially how he produced out of his leg for seasoning the Logudi they had enjoyed on their first day of their visit. When they arrived back in their village they bid themselves good-bye and each went his separate way home. It did not take long before Mr. Giraffe set out to reciprocate his friends' visit. Mr. Mosquito was overjoyed to receive his friend at his homestead. He immediately became busy ordering his family around to make every facility available for the comfort of the guest. When these preliminaries were over, he at once instructed his wife to put Logudi on fire. His wife complained that there was no oil or ghee for the beans but Mr. Mosquito simply advised her to obey the orders.

When the beans were cooked soft, his wife asked her husband whether she could just add salt to the whole thing and then serve it. In reply she was told to put a pan on fire. Wondering what her husband had in mind, she complied skeptically. When the pan was heated hot she called him to bring out whatever was to be baked on it. To her great surprise and alarm, he told her that he was going to put his foot on the pan in order to produce some fat for the Logudi. When she asked how that was to happen, he told her that obviously the heated pan would in turn heat the leg through his foot and the effect would produce melted fat on the pan. This, he informed her further, was simple science used widely in Giraffe's country where the subject was given a more detailed attention.

In a different situation, involving neutral characters, Mrs. Mosquito would have just fallen on her back and possibly laughed for hours and hours. But now she was totally bewildered by the mad industry her husband had conceived. She sat down when unable to keep standing. She was quickly trying to scheme out how she was to persuade pseudo-scientist of a husband of his suicide master plan. In a half-controlled voice she told him about his many personal qualities which stood against the success of his dangerous experiment. Mrs. Mosquito pointed out the fact that he had just returned from a honeymoon trip and secondly, that he was evidently still weak after recovery from the malaria he had sucked from somewhere in his wide indiscriminate feeding.

All these, she said, had impaired his health such that it was impossible to imagine he had any fat left anywhere in his body, let alone his leg. The wife appealed and appealed but Mr. Mosquito simply brushed her aside telling her to shut her mouth and without further warning, he..ohoo..had gone. Mr. Giraffe went home a very sad person. He not only missed the programmed dinner but he also lost, forever, a sincere friend in the person of the deceased host. The appropriate technology which the late Mr. Mosquito had wanted to transfer to his society without due explanation had backfired and greatly setback the development of scientific consumption in that part of the world.

5. Discussion, Analysis and Interpretations

The above literary folktale is a real and creative work of art that deserves appreciation and attention. It is a folktale typical of the undiscovered wealth that could earn money and satisfaction if anyone sat down and began collecting these stories and writing them down. However, the author in this case is someone who has magnitude of imagination and the craft of a real story-teller. The story for most readers would be enjoyable, imaginative, and memorable. The characters, though animals are real and touching. According to Ayad, Shokry (1979) in a short story, the events and characters should serve the theme as a whole. This could be viewed in the light of the fact that all short stories describe life and seek to explain it through events and characters' interaction. In line with Mukhtar, Ajuba (2000), stories are about people whether they are fables with animal characters like this one or not. The Omniscient narrator in this folktale chooses to start with distancing the reader or listener in the original oral version by selecting a precise setting "long, long ago." By doing this the narrator hits two birds with the same stone. First, no the listeners or readers won't have any suspicion about the possibility of having a story with a modern theme. Second, the opening will sound conforming to most of folktales, which have setting attached with the past.

Notice how vivid the picture is as more details are given about the ideal place where 'people and animals live in peace and harmony' and share views concerning their living conditions. This, actually, means democracy and respect of the other. In the exposition we are introduced to the protagonist a Mr. Mosquito and his companion Mr. Hare as a minor character to give the sense that this is a formal delegation. Their host Mr. Giraffe is described in details but it could be seen obviously from the start that his main guest Mosquito is someone who could be surprised easily. This first impression is evident when he marvels at finding his host ready and prepared for them. He realized after some time that Giraffe's 'long throat' is responsible for this so called radar work. It is significant that the word 'radar' is used here to prepare for the approaching bewilderment at the new technology later on. Moreover, the host is portrayed as a true leader as more details about his mythic character are given, showing that in his country songs of praise are made in his honor. Notice, also how some traditions of native Sudanese are brought to light especially in the ways of greetings. Sudanese are known for their friendliness and hence the customs of long intimate handshaking and real questions about health and families are relevant to the cultural context. They are also known, far and wide for their generosity. Hospitality is assumed to be one of the traits of the Arabs in general and Muslims in particular and many contexts in Quran call for this kind of attitude. Accordingly, Mr. Giraffe supplies his friends with the best kind of food available.

It is necessary for Mr. Mosquito to see what his host does to have an open kitchen so that the immediate effect will be great. When Mr. Giraffe raises his foot and put it on the hot pan the primitive world of the astonished guest is shattered. He couldn't let go or remarks like Tom Buchanan in *The Great Gatsby* "let the civilized world go to pieces"(Fitzgerald:1926). Or like Daisy who states that they are "sophisticated". Mr. Mosquito is from a different world and the experience s shattering for him so his surprise is justified. What a new technology, what a never-ending resource! The oil dripping fresh from Mr. Giraffe's leg. At that moment our deluded guest decided to try it. It seems that Mr. Mosquito is not well-informed or rather knowledgeable, otherwise he would remember at once that every personality is a single trait which cannot be repeated. To quote Robert H. Lavenda and Emily A. Schultz (2000) "some fifty years ago, the American anthropologist Clyde Kluckhoh (1905 –1968) observed that in some ways, every individual is like all other human beings, and like no other human being. We have attributes we share with others by virtue of being members of the same biological species, with the same anatomy, physiology and range of physical and mental capacities, including the capacity for symbolic language and culture. (p.50). Personality, indeed, refers to ways of thinking, feeling, and acting that are unique to a specific individual and that might explain that individuals consistency of behavior over time and across a variety of social settings (Ibid,P.52). He thought that he could repeat something unrepeatable.

His wife Mrs. Mosquito represents the voice of rationalism, the voice of opposition allegorically but her fake scientist does not believe in the existence of other voices or cultures; for him culture is homogenous. He simply brushed her away, silencing the voice of the female or 'minorities' forever. Allegorically, Mr. Mosquito stands for the former Sudanese president Jaafar Nimeri, who adopted the Islamic laws in Sudan and the story predicts his tragic end because he could not understand the composition of his society. It is obvious that this folktale has been adapted so as to comment on a dictatorial system and the fact that it is a literary folktale about a current issue at that time has added to its value. The writer's resort to allegory and symbolism is due to the fact that this story appeared in one of the regime's magazines.

Yet, we cannot believe that Mr. Mosquito has malaria in his blood for a scientific fact which states that malaria is transmitted through female Mosquitoes, unlike in the story. However, it is humorous and interesting.

6. Conclusion and Recommendation:

It is evident that Sudan enjoys a wealth of a completely diverse culture represented in this study by folktales, but unfortunately little attention is paid to the importance of writing down this oral literature. Another depressing fact is the lack of concern for this cultural heritage particularly 'the minority literature'. In addition, there are no associations or individuals who might take the initiative and preserve this human heritage. It is high time that Sudanese did something in this respect, bearing in mind that Sudan has been undergoing crucial changes in recent years.

7. Acknowledgements

The author would like to express gratitude for his former teacher at tertiary level Dr. Al-mahi Abdullah who gave this folktale as part of a lecture in 1989 at Faculty of Education, Atbara, Sudan. In fact, the author finds no words to express that he was deeply impressed by the presentation. It is noteworthy that this folktale first appeared on Sudanow, a national magazine sponsored by the government presumably around 1984 – 1986 during Nemiri's regime.

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9. Appendix

The researcher carried out the following questionnaire at Al-Neelain University (Sudan), where a diverse group of mature and fresh students study. The sample is taken from English Dept. only, and a few of the staff members participated. Total number of participants is 100.

Questionnaire (Results provided)

The information provided will be used for academic purposes only.

Name: (optional).....

Age:.....

Sex: Male Female

Tribe:

Home town:.....

Section One: Put a \sqrt or an x

1. I used to enjoy Sudanese folktales and listen to them regularly
2. In our family, we still tell these stories to children
3. Most of the folktales I heard have animal characters
4. Arabic names like Ahmed and Fatima are recurrent
5. Some of these stories are given on Radio or TV.
6. These stories are oral and to my knowledge, they are not written
7. These stories are valuable and they teach lessons
8. I have a feeling that after some time these stories will be forgotten
9. These stories preserve our traditions and customs
10. Some expressions and words are dying out because these stories are no longer told to children.

\sqrt	x
82	18
88	22
70	30
83	17
80	20
85	15
74	26
77	23
95	5
80	20

Section Two: Choose

11. In our family, these folktales are told by:
 - a. the grandmother (79)
 - b. the grandfather(10)
 - c. someone else (specify) (11)

12. We used to listen to these stories
 - a. as individuals (2)
 - b. as groups (31)
 - c. as individual and groups (67)
13. I still remember some of these stories and can write some of them down.
 - a. yes 63
 - b. no (30)
 - c. I'm not sure (7)
14. Modern technology and new ways of entertainment for children will result in the loss of folktales
 - a. yes (83)
 - b. no (11)
 - c. it is quite the opposite (6)
15. Academic institutions in Sudan are not playing their role to preserve folktales.
 - a. I agree (71)
 - b. I do not agree (12)
 - c. I don't know (17)

Section Three:

Answer these questions briefly

16. Are you in favor of collecting these stories and documenting them? Give reasons.

.....76 in favor: 24 Not in favor

17. Can you describe the experience of telling a Sudanese folktale i.e. who tells it, to whom, at what time of the day,....etc.?

.....Yes 76: No 24.....

- Folktales according to the answers provided are mostly told by the grandmother at night.
- The students are diverse groups. They descend from the same tribes mentioned earlier with almost equal numbers of male and female participants.