

Honors Literature – World History

TASK: Read the following text carefully, making all appropriate notations. Identify SOAPStone, DIDLS, PERSIAN, and other information as evidence of your research and analysis of the piece of literature. Answer the related questions on notebook paper or on this document. You may use this information for any written essay on the piece. See the text at the very bottom of these notes.

TASK: Comprehension Questions

- 1. Can oral traditions be used like other sources?**
- 2. Even if they are not entirely, do they have historical value?**
- 3. Judging from this epic, how did people of the Sudan define the qualities of a king?**
- 4. What aspects of the epic reveal contacts between this part of Africa and the wider world?**

The Great Oral Tradition and the Epic of Sundiata

Oral traditions take various forms. Some are simply the shared stories of a family or people, but in many west African societies, the mastery of oral traditions is a skill practiced by *griots*. Although today's griots are professional musicians and bards, historically they held important places at the courts of west African kingdoms. The epic of Sundiata, the great ruler of Mali, has been passed down orally for centuries. In the following excerpts from a version collected among the Mandingo (Malinke) people of Guinea by the African scholar D. T. Niane, the role of the griot and the advantages of oral traditions are outlined.

We are now coming to the great moments in the life of Sundiata. The exile will end and another sun will rise. It is the sun of Sundiata. Griots know the history of kings and kingdoms and that is why they are the best counsellors of kings. Every king wants to have a singer to perpetuate his memory, for it is the griot who rescues the memories of kings from oblivion, as men have short memories. Kings have prescribed destinies just like men, and seers who probe the future know it. They have knowledge of the future, whereas we griots are depositories of the knowledge of the past. But whoever knows the history of a country can read its future.

Other peoples use writing to record the past, but this invention has killed the faculty of memory among them. They do not feel the past any more, for writing lacks the warmth of the human voice. With them everybody thinks he knows, whereas learning should be a secret. The prophets did not write and their words have been all the more vivid as a result. What paltry learning is that which is concealed in dumb books!

The following excerpt describes the preparation for a major battle fought by Sundiata against the forces of Soumaoro, king of the Sossos, who had taken control of Mali and who is called an evil sorcerer in the epic. Note the interweaving of proverbs, the presence of aspects of Muslim and animist religion, the celebration of Sundiata's prowess, the recurring references to iron, and the high value placed on the cavalry, the key to military power in the savanna. Note how the story of Alexander the Great inspires this "African Alexander."

Every man to his own land! If it is foretold that your destiny should be fulfilled in such and such a land, men can do nothing against it. Mansa Tounkara could not keep Sundiata back because the destiny of Songolon's son was bound up with that of Mali. Neither the jeal-

ousy of a cruel stepmother, nor her wickedness could alter for a moment the course of great destiny.

The snake, man's enemy, is not long-lived, yet the serpent that lives hidden will surely die old. Djata (Sundiata) was strong enough now to face his enemies. At the age of eighteen he had the stateliness of the lion and the strength of the buffalo. His voice carried authority, his eyes were live coals, his arm was iron, he was the husband of power.

Moussa Tounkara, king of Mema, gave Sundiata half of his army. The most valiant came forward of their own free will to follow Sundiata in the great adventure. The cavalry of Mema, which he had fashioned himself, formed his iron squadron. Sundiata, dressed in the Muslim fashion of Mema, left the town at the head of his small but redoubtable army. The whole population sent their best wishes with him. He was surrounded by five messengers from Mali, and Manding Bory [Sundiata's brother] rode proudly at his side. The horsemen of Mema formed behind Djata a bristling iron squadron. The troop took the direction of Wagadou, for Djata did not have enough troops to confront Soumaoro directly, and so the king of Mema advised him to go to Wagadou and take half the men of the king, Soumaba Cissé. A swift messenger had been sent there and so the king of Wagadou came out in person to meet Sundiata and his troops. He gave Sundiata half of his cavalry and blessed the weapons. Then Manding Bory said to his brother, "Djata, do you think yourself able to face Soumaoro now?"

"No matter how small a forest may be, you can always find there sufficient fibers to tie up a man. Numbers mean nothing; it is worth that counts. With my cavalry I shall clear myself a path to Mali."

Djata gave out his orders. They would head south, skirting Soumaoro's kingdom. The first objective to be reached was Tabon, the iron-gated town in the midst of the mountains, for Sundiata had promised Fran Kamara that he would pass Tabon before returning to Mali. He hoped to find that his childhood companion had become king. It was a forced march and during the halts the divines, Singbin Mara Cissé and Mandjan Béréte, related to Sundiata the history of Alexander the Great and several other heroes, but of all of them Sundiata preferred Alexander, the king of gold and silver, who crossed the world from west to east. He wanted to outdo his prototype both in the extent of his territory and in the wealth of his treasury.

QUESTIONS Can oral traditions be used like other sources? Even if they are not entirely true, do they have historical value? Judging from this epic, how did people of the Sudan define the qualities of a king? What aspects of the epic reveal contacts between this part of Africa and the wider world?