

A Sociological Analysis of Traditional Communication in Algerian Folk Tales: A Case study of the Orphans' Cow

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Abstract

This study examines the sociological dimensions of traditional oral communication in Algerian folk tales, focusing on The Orphans' Cow as a case study. Insights from linguistic anthropology, folklore theory, and structural analysis reveal how such tales serve not only as cultural narratives but also as vehicles for transmitting moral values, collective memory, and social cohesion. The story conveys enduring themes of resilience, familial loyalty, compassion, and moral justice, highlighting traditional responses to hardship, envy, and displacement. The symbolic elements of the maternal cow and the protective sibling bond underscore the tale's pedagogical function in shaping ethical consciousness and preserving cultural identity. In a context shaped by colonial legacy and modern media disruption, the tale exemplifies the enduring power of folk storytelling as a means of informal education and value formation in Algerian society.

Keywords: Algerian folklore, sociological analysis, oral tradition, cultural transmission, The Orphans' Cow, folk tales, collective memory.

Introduction

Algerian folklore is rich in tales and stories, which reflect the educational and cultural characteristics of the Algerian society, especially from an anthropological perspective. Structural analysis reveals that these tales are closely intertwined with the history of the society and its basic identity elements, which have been preserved in collective memory. The latter, reinforced by the unity of thought and commonality of reference, contributes to maintain the senses of belonging and connection among individuals in the process. The system of human values and concepts is nourished by the past of peoples and intercultural and human experiences, filled with various forms of sadness and joy, defeat and victory. In turn, this system is passed down from generation to generation, nourished throughout its historical path to achieve certain goals at specific stages. Using their gift of imagination people find refuge within the framework of the folk tale in their quest to build a better world. The folk tale, along with the fairy tale and other forms of tales, contribute significantly to the uniqueness of a society's cultural and popular heritage.

The folk tale is an oral communicative and interactive process that assumes the presence of a speaker, a listener, an active factor triggering it as a social or personal incident, as well as a narrative environment suitable for conveying a specific system of symbols and signs that is compatible with

the narration circumstance. As a result, control over the subject of the tale becomes appropriate to the type of values, principles, or judgments that are intended to be communicated.

The modern technological revolution has played a relatively negative role in influencing the folk tale status because it has displaced it from the traditional, intimate, human communication relationship that members of society have long been accustomed to in social spaces and institutions, especially the family, in which this tale nests and continues to live and perform its educational and social function.

1. The Folk Tale: Definitions and Etymology

What is a folk tale (French “conte”; Arabic “Hikaya”)?

According to the Online Etymology Dictionary the word ‘tale’ originated from Old English *tal* meaning “piece of information, story, narrative, fable; statement or relation of events alleged to be true,” but holds the meanings of “deposition, accusation, reproach, blame;” and in the broadest sense refers to “talk, that which is told” as well as “the action of telling.” The Modern English sense focuses on giving “an account of things in their due order.”

The French term ‘conte’ has been documented since 1080 AD and was derived from the Latin word ‘conter’, which in turn comes from the Latin counting language ‘enumerer’, as in enumerating the episodes of a story. Historically, its use was often imprecise, varying between ‘the telling of true things’, and in the Renaissance, both ‘the telling of true things’ and ‘the telling of untrue things’. A tale is told orally and is known based on its oral transmission, which makes it part of oral folklore. It is a ‘story’ unlike proverbs, riddles, and songs (Simonsen, 1984, p.9).

For Ibn Manzur, the prominent Arab lexicographer, the word ‘Hikaya’ is similar in meaning to mimicry or simulation (p. 954). This entails that someone who tells a tale is essentially reporting it by imitating the original (as cited in Younis, 2005, p.235).

Considering its universal characteristics, the Academic Dictionary of 1794 defined the tale as “a narrative or telling of some adventures, whether real or fantastic, serious or comic, but it is more closely related to fable and humour” (as cited in Simonsen, 1984, p.9). It is ‘traditional’, according to Hansen (2017), in the sense that the different types of traditional narratives or stories have been passed down from one teller to another in a sufficiently long form and in a manner that characterizes traditional oral narratives throughout the world.

2. Tale, Myth and Legend

Although there is an overlap between the concepts of ‘myth’, ‘tale’ and ‘legend’, it is possible to distinguish between them from a procedural point of view. A myth is related to mythology and has a religious character, while the folk tale has a social obsession as its themes are related mostly to social and family relationships, in which one attempts to explain existences and events. The tale takes its popular character from the environment and from social and cultural transformations, given that it relates news of ancient events transmitted through generations through oral narration; it is the property of popular imagination, the weaving of important incidents, characters and historical sites. In contrast, the legend is related to strange news that the mind denies, and while it is oral, the myth is written (Simonsen, 1984, p.9).

Moreover, different from the legend and from the myth, the narrative typical to a folk tale takes its material from the psychological and social reality experienced by the members of the group that circulates and reproduces it.

One of the most important features of the folk tale is the flexibility and instability of its form: it is not bound by a specific timing in which it is narrated, nor by the stereotypical phrases that precede and follow the story, and it is not linked to specific occasions. It is sufficient for only one person to listen to it, and it is not the exclusive property of professional narrators (Bourayou, 2007, p.185).

Myths, legends and folk tales are very similar in the nature of their composition. However, Ulrich, the folklore specialist, singled out two major distinctive features of folktales: poetic imagination and its discussion of the supernatural and the unnatural Hansen (2017, p.8). It is also possible to notice some differences or distinctions between the folk tale and the legend in the world of each and in the character of the hero as well as in the characters we find in them, whether good or evil (Aifaoui, 2010)

3. Classification of Folk Tales

Several classifications of folk tales are found in the literature, revealing heterogeneous and multi-divisional scientific and methodological criteria adopted especially with regard to their sources, history, and intermarriage (Abdel Hakim, 1980, pp.17-18).

Le Delarue-Tenèze, the French folk tale catalogue, based on universal norms of the Aarne-Thompson International Index, created a classification for French folk tales, which included a number of Algerian folk tales that were collected during the period of French occupation and were considered part of the French cultural heritage of overseas countries (Bourayou, 2007). This classification divided the tales into pure tales, animal tales and funny tales:

- Pure tales: these include fairy tales, realistic tales, religious tales, and the tales of the ghouls.
- Animal tales
- Funny and sarcastic tales:
 - Stories that mock the rich and powerful;
 - Stories that mock the weak and disabled;
 - Stories that mock the inhabitants of a certain region or a certain race by focusing on a social defect attributed to them, such as stupidity and stinginess;
 - Stories that mock ideal values, such as courage, generosity, piety, and chastity, and integrity, and depict corrupt priests, cuckold husbands, and unfaithful wives;
 - Scattered tales;
 - Stories of lies and tricks;
 - The cumulative tales like the one of the servants who asked the butcher to slaughter the calf. The calf which does not want to drink from the river. The river which does not want to extinguish the fire. The fire which does not want to burn the stick, the stick which does not want to hit the dog...etc.
 - Stories that focus on linguistic paradoxes and contradictions, and stories that teach causal logic to children (Bourayou, 2007, p.86).

Considering their length, folk tales are divided into long and short tales. The long ones include fables and heroics and derive their themes from myths, religion, the world of jinn and the world of animals. As for the short ones, their themes are derived from morals and famous jokes and their purpose is to preach or to be funny (Bourayou, 2007, p.88).

Some scholars of Algerian folk literature provide a classification of the types of tales that are linked to the specificities of the society, its history and the nature of its people. Thus, folk tales are classified into:

- Social story: It deals with topics of daily life that arouse the interest and attention of the recipient and deals with social relationships and narrates their details.
- Tales of the ancestors and some of their miracles: These deal with the tales and miracles of the ancestors who share one grandfather, as well as their immortal deeds and seeing them in dreams. Almost each family in Algeria has a guardian grandfather to whom it belongs and whose miracles, benefits and harms it acknowledges. They are also tales where events are mixed with superstition, fantasy, and exaggeration, to the point that they push the recipient to ask for more.
- The heroic tale: It narrates images of heroism, courage, and defence of the throne and tribe. Its characters are few, and the hero is the most prominent among them. His character dominates the other characters and represents the side of good that fights evil.
- Tales of the Algerian Revolution of Liberation: They appeared due to the French occupation and replaced other tales that covered all the people. Their subject was the heroism of the revolutionaries in defending their homeland and the difficulties and hardships they endured in the mountains, plains, and valleys, and in the seasons of cold and heat. These are tales that glorify the value of the hero and belittle the enemy and describe him with his bad qualities.
- Work stories: They deal with the topic of workplaces of all kinds, as well as work relationships, events, and what happens during work (Ailan, 2013, p.86).

4. The Art of Folk Tale Telling

In order for the folk tale to gain its share of acceptance, attention, and symbolism, it is better told than read as telling allows what reading does not. Telling is out loud and accompanied by an emphasis on the emotions conveyed by the tale, similar to those expressed by children when they try to explain what the tale means to them.

The narrator adds to or omits from the story in a way that makes it more meaningful to him and to his listeners whom he knows well. For this reason, the narrator subjects his understanding of the meaning of the story to the child's perception and to the influence he is exposed to and the resulting questions that arise from the emotions of pleasure, pain or fear that they express (Bettelheim, 1985, p.191).

The tale narrator or storyteller is a special person who is endowed with specific characteristics including strong memory, fluency of speech, attractiveness of style and the expressiveness of movements. Further, the narrator is responsible for the accuracy of the story he narrates about his ancestors. This does not exclude creativity which he employs in response to the changes occurring in society and out of his desire, while preserving the essence of the story. The narrator uses poetic language and chooses the best way for each phrase, employing his technical and linguistic skills to draw attention to him and make the listeners feel that they are living the story. The message must be delivered with a masterful performance and in an aesthetic narrative format using a dramatic style and additional vocal expressions for simulation. Hence, the narrator is not only the one who creates the most beautiful stories, but also the one who succeeds in conveying them to the recipients (Al-Omda, 2023, p.48). Not every person is capable of being creative or performing folkloric work. Talent and practice are required, and professionalism in it requires education as well as training (Sokolov, 2000, p.135).

5. Theoretical Approaches to Interpreting Folk Tales

Folktales have been the subject of diverse approaches, interpretive anthropological, structural, social and educational, that explain their significance and function. The anthropological approach emphasizes the interconnection between language and culture, positing that folktales serve as a reflection of the worldview, beliefs, and values of the societies from which they emerge. In contrast, the structural approach focuses on the internal organization of the narrative, analyzing fundamental components such as characters, events, and plot structures. The social approach views the folktale as a mirror of everyday life, illuminating societal norms, traditions, customs, and interpersonal dynamics. Additionally, given the pedagogical value often attributed to folktales—particularly in the moral and cognitive development of children—the educational approach explores how these narratives function as tools for instruction, shaping individual social and intellectual growth and transmitting communal experiences and values across generations.

a. Vladimir Propp (1895 –1970)

Vladimir Propp worked with folk literature using the structural approach in his book ‘Morphology of Russian Fairy Tales’, and referred to the patterns classified by Aarne Thompson from No. 300 to 749. The morphological analysis of the folk tale was considered “a description of it according to the parts that compose it and their relation to the whole” (Propp, 1968, p.19). The folk tale is also seen as an ideological phenomenon, a reflection of the world in people’s minds and not a its own reflection as it reflects the forms of production that existed in very early historical stages. Many tales preserved clear traces of tribal organization such as hunting and forms of agriculture along with traces of the social institutions that accompanied them, and early forms of thought and family relationships such as marriage. A careful comparison of the folk tale with the past leaves no room for doubt about the historical roots of most forms of folklore (Propp, 1997, pp.125-26).

The study of the early development of folklore is based on the forms of social material life. However, the assumption that folklore directly reflects social relationships or some other relations is a false one since folklore, particularly in its early stages, is not considered a description of life because reality is presented through the perspective of intellectual systems typical of primitive people. Their thought is so different from ours in that it is not determined solely by cause-and-consequence relations, but other relations prevail of which we have limited knowledge. Specifically, the lack of generalizations, abstractions or concepts makes it difficult, if not impossible, to compare the phenomenon of folklore with anything at all. Our distant ancestors saw the world of things not as we do, and their opinions changed from one stage to another, so it is futile to search for an existential truth behind the reality of folklore (Propp, 1997, p.10).

Vladimir Propp considers folklore in general as an ideological system whose goals and methods are determined by the worldview of the corresponding era, and through it we understand the art of the lower social classes of all peoples regardless of their stages of development, and for the peoples before the appearance of social classes, it represents their art in full. In classless socialist societies, where there are no upper and lower classes, Propp found himself wondering about the nature of folklore, which tends to be a class phenomenon that must disappear. Folklore was not invented by anyone and has no author or authors. It arises everywhere and changes in a regular manner independently of the will of the people, and there are appropriate conditions for it in historical development (Propp, 1997, pp.3-7).

b. Alexander Haggerty Krappe (1894-1947)

Krappe classified folk tales into fairy tales, funny tales, animal tales, and fables (Krappe, 1967, pp.128-131). He believes that “folk tales and songs are purely literary expressions that depict the popular genius that works under the same motives that cultivate the creative mind in the men of literature, science and art” (Krappe, 1967, p.14). He also believes that popular folklore is an individual creation, as chance is what governs the emergence of these arts. In this vein, fairy tales are an example of the most recent popular stories which, from an artistic and literary point of view, represent the most complete creations of the uneducated popular genius, spreading across land and sea. If a story originates somewhere in the world, it is likely that it will spread in the form of circles similar to those we see when we throw a stone into the water, so that linguistic borders do not constitute barriers to it, nor do they prevent the spread of the poems contained in it. Therefore, it is natural for us to conclude that distortion and change increase steadily in them with the distance that these stories travel in their migrations, especially since oral transmission subjects the stories to modification and adaptation.

The fairy tale does not originate from different and multiple sources because it is inconceivable that a story - so complex and full of primary elements with precisely arranged clicks - originated in more than one place and in more than one human mind. On the other hand, the funny tale may originate from one source and one mind because of the presence of few primary elements, and perhaps only one element. These tales originated when man first established a social system, whatever that system may be (Krappe, 1967, pp.87-96). As for animal tales, they are among the oldest stories that could be created by savage societies as well as by civilized groups. In essence, they attempted to explain or interpret the causes and reasons for the phenomena surrounding man (Krappe, 1967, pp.101-115).

c. Yuri Sokolov (1889-1941)

Sokolov considers folklore both as a reflection of and a weapon for the class struggle in society. Further, even the use of the terms ‘folk literature’ and ‘folk poetry’ resonate echoes of the class ideas of the second half of the twentieth century. The content of folklore carries the remains of ancient cultures with their early social and economic structures such as feudalism and the tribe, as human activity always reflects the experience of previous stages of human civilization. In this regard, Sokolov says, “Folklore is an echo of the past, but at the same time it is the resounding voice of the present” (Sokolov, 2000, pp. 139-141).

When conducting a class analysis of folklore, it is natural to begin by identifying its social function in the present time, elements that reflect the prevailing situation in our era, along with other elements from ancient eras that remained as echoes of the social structure. The spread of a text within one group or among groups testifies that it has achieved psychological and social functions related to its social status. Hence, the folk tale as one of the forms of folklore can be understood thoroughly within the environment where it grew, be it social, economic, cultural or natural; it is a "truth" that has its deep social significance and gains its importance from its special characteristics in form and content (Sokolov, 2000, pp. 139-141).

6. Sociological Analysis of The Orphans’ Cow Folk Tale

The story of ‘The Orphans’ Cow’ is considered one of the most famous stories in the Algerian folklore. It is told orally by narrators and is passed down to their successors through generations. Like other stories, it is linked to reality to give it a fictional, contemplative character. It is, in its entirety, a

comprehensive communicative unit with an artistic, aesthetic and educational value structure and in which communicative symbols, loaded with various meanings, play a major role. It expresses the popular conscience and the social environment of the people.

a. The Orphans' Cow

“Once upon a time, there was a woman living a happy life with her husband and her two children, Randa and her brother, and suddenly she passed away. So, their father married another woman so that she could take care of him and his children to whom she would be a second mother and so was she until she had a daughter. After she gave birth to her daughter, she started treating them badly: she was stingy with food, jealous of their beauty, and used to treat them harshly unlike her daughter whom she took care of and cared for in every possible way. However, her daughter was not as beautiful as Randa and her brother.

The two children had a cow that their mother left for them before she died. Whenever they felt hungry, they would suckle from its udder. Their stepmother was confused; although she did not give them food, they did not complain about hunger or illness, but rather became healthier and more beautiful. So, she told her daughter about the matter and advised her to follow them and do what they did. She followed them and found them suckling from the cow's udder. She wanted to suckle too, but the cow kicked her and she went to her mother crying. The stepmother became furious and told her husband that the cow must be sold to which he replied, “I can't sell the cow; it belongs to my children and their mother told him not to do so!” “You must sell it; otherwise, I'm not staying in this house,” his wife threatened. After thinking about it for a long time, the husband decided to take the cow to the market, though he was not convinced with what he was doing. So, he started calling out: ‘The orphans' cow is neither sold nor purchased!’ When people heard him say that, no one went on to buy it and disapproved of his behaviour. So, he did not sell the cow that day and went back home with it. His wife asked him to go again to the market the next week. The father did that, and as soon as he was about to leave, his wife disguised herself as a man and followed him to the market. There, she found him saying, ‘The orphans' cow is neither sold nor purchased!’ She passed by him in disguise and said to him, ‘Slaughter it, salt and sell it for profit!’ He went home and thought about those words and decided to slaughter it. The two children felt very sad, but the stepmother and her daughter enjoyed the meat and threw the bones to the two poor children. Their intense sadness took them to their mother's grave to cry. Their mother pulled out two fingers for them, one of honey and the other of butter. Once again, their stepmother noticed her stepchildren's wellbeing, and ordered her daughter to follow them and do what they were doing. However, the grave pulled out a finger of blood and another of pus for her. The stepmother became very angry and ordered her husband to get Randa and her brother out of the house or she would leave him. So, he took them to the forest, left them there and returned home.

Randa and her brother did not try to go back home because they knew that their stepmother hated them and if they went back, she would throw them out of the house again or kill them. So, they walked without a break, but the boy got tired and felt thirsty. When they reached a stream, the boy drank until he quenched his thirst, at which point his sister was surprised that he turned into a deer. Since that moment, Randa has done her best to protect her brother from the hunters.

One day, she heard the sound of horses' hooves in the forest and thought they were the hunters and hurried to hide her brother from sight, but it was too late. The horsemen saw them and caught them after a quick chase. Randa hugged her brother the deer and said to them: ‘Please don't kill him, he is my brother. Kill me instead and let him live!’ The knights got off the horses and there was a

prince among them. He said: 'How could your brother be a deer? Tell me the whole story.' Randa told the prince her story and the story of her brother from the time their mother died until her brother turned into a deer. The prince was amazed and said to himself, 'She is very beautiful and brave, and despite what she has been through, she is still hanging on to her brother to protect him. This woman is suitable for me.' So, he asked her to marry him. She answered, 'but my brother! I can't leave him;' The prince told her that her brother will stay with her wherever she goes, and promised to protect him.

The prince took Randa to the palace and they got married. Then he brought a magician who cast a spell on her brother, so he returned to being a handsome young man as he had been before. But Randa never forgot her father, so she decided to bring him to live with her in the palace. When she and her brother went home, they found that the house is burned to the ground. People of their village told them that a fire had burned the farm and the house and left all the family into ashes."

b. Traditional Oral Communication

This story is considered a complete model of an oral communication process, in which a sender communicates with a recipient very closely. The message carries multiple loads of moral values and educational principles. Its words and phrases have different communicative connotations inherited by members of society, through which they try to convey their ideas, pass their customs and impose their rules. Words play a major role in conveying connotations in the form of direct messages or in a symbolic manner, depending on the nature of the idea itself. Linguistic anthropology also reveals the presence of linguistic communicative symbols, as there are some words and phrases used in it that are common to several local environments and others that are different, as indicated by the difference in narratives from one region to another. Because they are transmitted orally, they have preserved their linguistic environmental specificity, and for this reason, the words of the tale in the east of Algeria are not the words of the tale in the west or central parts of the country. Linguistic anthropology is interested in studying the impact of linguistic practice on social life, understanding the nature of society, its customs and beliefs by studying its speech patterns (Duranti, 2013, p.24). Dialects also differ between social classes and between different professions and trades: a certain dialect can distinguish one geographical region from another, so some linguists have called it "register" meaning to record or distinguisher of sounds (Afifi, 1995, p.120).

As pointed out by the linguist Robins, this represents one of the characteristics of dialect, which includes the speech habits of a small group of people within a larger group who speak one language. The dialect may also include different forms of speech through which the process of understanding between its members takes place (Afifi, 1995, p.125). On these foundations, traditional communication through folk tales plays a role in conveying the cultural specificity of the environments in which they exist, and thus in conveying the cultural heritage from one generation to another in a sound manner.

c. Educational and Communicative Values

Some studies of dialects acknowledge their ability to depict and build imagination, which makes their expressions sometimes superior to the classical language. Folklore scholars have also confirmed that the colloquial language used by the general public demonstrates the richness of the folk mentality and the capabilities of its creative imagination (Mokhenfer, 2018, p.196). This enables the communication message to achieve its educational goal, and gives the sender, who is endowed with linguistic and artistic characteristics, multiple tools to deliver a set of educational values to the future generations and various opportunities for understanding and awareness raising.

Under the special historical circumstances linked to colonialism, Algerian children, who have been deprived Algerian children of their right to education, represented the target audience receiving these folk tales, to counter the policy of producing illiterate adults. Each folk tale formed a traditional communication channel through which educational values and principles were planted in a narrative style wrapped in fun. The Orphans' Cow illustrates a typical vision of the educational function of the folk tale through traditional communication; a function through which it preserved the cultural and social identity in the face of a destructive colonial will. And because it is an intangible oral folk heritage, there was no possibility of accessing it or desecrating it by penetrating the collective memory that transmitted it freely and preserved it.

The Orphans' Cow story is a popular story with a comprehensive moral and educational value. Its series of events is continuous, starting with the death of the mother, followed by evil events in succession, and the tragedy is born and grows little by little, which, according to Plato, develops the emotions of fear and compassion, which represent people's emotions towards each other, especially since the tragedy is social and its heroes are children (Riabi, 2022, p.9).

The events follow one another with realistic logic, as the death of the mother showed the need for someone to take care of these children, and it would be none other than another woman, the stepmother, who did her duty towards them before giving birth to a girl with whom jealousy and selfishness were born. The stepmother neglected the two orphaned children and treated them badly and harshly, and because they were growing up better than her daughter and were more beautiful than her, jealousy filled with hatred crept into her soul. When she thought she figured out the secret of their beauty, which is that they were fed from the udder of the cow, but the same cow kicked her daughter and hit her in the eye, she decided to deprive them of it by selling it in the market to sever their relationship with their dead mother, symbolized by the cow. Then, her hatred increased, so she decided to get rid of them. The orphans' life became a suffering that calls for pity and sympathy because of the injustice and deprivation to which they were exposed.

With an experienced narrator, the listeners can feel discontent and resentful. Additionally, the connection between the events of the story and the functional relationships linking them give it strength in persuasion (Al-Eid, 2010, p.47). It can be noticed that the events do not end with evil being met with evil, rather the story shows that although the father mistreats his son, the son does not mistreat his father, but on the contrary, obeys him and is dutiful to him, and the same is true even with the stepmother. Although the story made her a symbol of evil, it showed that the perpetrator of evil has a punishment, and that his punishment is from God, and at the same time making her end burning in a fire in the middle of her house shows that the punishment is of the same kind as the deed.

This story shows the kind of communication that existed in traditional societies, especially in one of the building institutions of society, which is the family. It also reflects a set of high teachings, polite behaviour, principles and values. In general, tales are based on clear morals invented by ancestors for children that can be told to them every day by their grandmothers and nannies. They have long been harbouring good and useful morals that reward virtue and punish evil. The moral is simple; it shows, without unnecessary embellishment but also without ambiguity, the morality of being honest, patient, wise, hard-working, and obedient while those who are not like that have nothing but evil (Mainil, 2016, p.8). That is why Buslave and his followers see folklore as a reflection of the moral principles of the people. The same is true of the story of The Orphans' Cow for it is not a story for enjoyment because of its artistic beauty, but rather a purposeful story. Hence, folklore does not

only possess artistic perfection, but also possesses a profound message, the exploration of which constitute both the task and goal of folklore science (Propp, 1997, p.14).

This story was also based on the symbolism of a farm animal that was considered a source of food for families who suffered during past historical periods from the scourges of hunger and poverty. For this reason, Propp believes that the social symbol is the most important feature in animal tales, and without it, people would not need the folk tale.

Conclusion

The communicative role that the folk tale played in society as an oral cultural heritage is no less important than the same communicative role that the means of communication play now, with the difference in conditions and environment. The folk tale is a means of preserving the cultural heritage of society and consolidating the cultural identity of its individuals because it carries the essence of the experiences of generations. The folk tale enhances the collective memory which is rich with values and noble principles and clearly expresses the wisdom of society and its perspective on life. Its occurrence between the narrator and the listener in a special environment is always a scene of the social bond, especially between two different generations of young children and adult parents, where the communicative message is expressed in its traditional oral form with total freedom and in an artistic style characterized by brilliance and suspense. At the same time, the folk tale is not devoid of the process of recording and filtering ideas in some cases of deviation from the controls, which provides protection and immunity against all forms of deviation or distancing from the basic pillars of the basic personality. This monitoring is very difficult to carry out with the New Information and Communication Technologies. Thus, the process of cultural implantation through the folk tale, as a traditional means of communication with specific objectives, can be reformulated to suit the child's understanding and take into account his intellectual level. It can be refined to suit and conform to the general social mould through the freedom that the narrator has during the storytelling process and his resorting to imagination to build and shape the body of the tale according to what the situation requires. This enables the child or anyone who receives this heritage, to achieve harmony, adaptation and compatibility with others. The folk tale has the power of communicative influence through two elements: the first is that it carries principles and rules that have power in themselves by carrying high and noble moral values. The second is that the source of the tale is the grandparents or fathers, who represent for their children the highest model and example for every behaviour. In some ways, this explains the nature of social relations, in general, and family relations, in particular, which were cohesive in the past and are now gradually disintegrating. The analysis based on the example of The Orphans' Cow leads us to conclude that the folk tale is an indirect educational method that avoids the direct preaching method.

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