



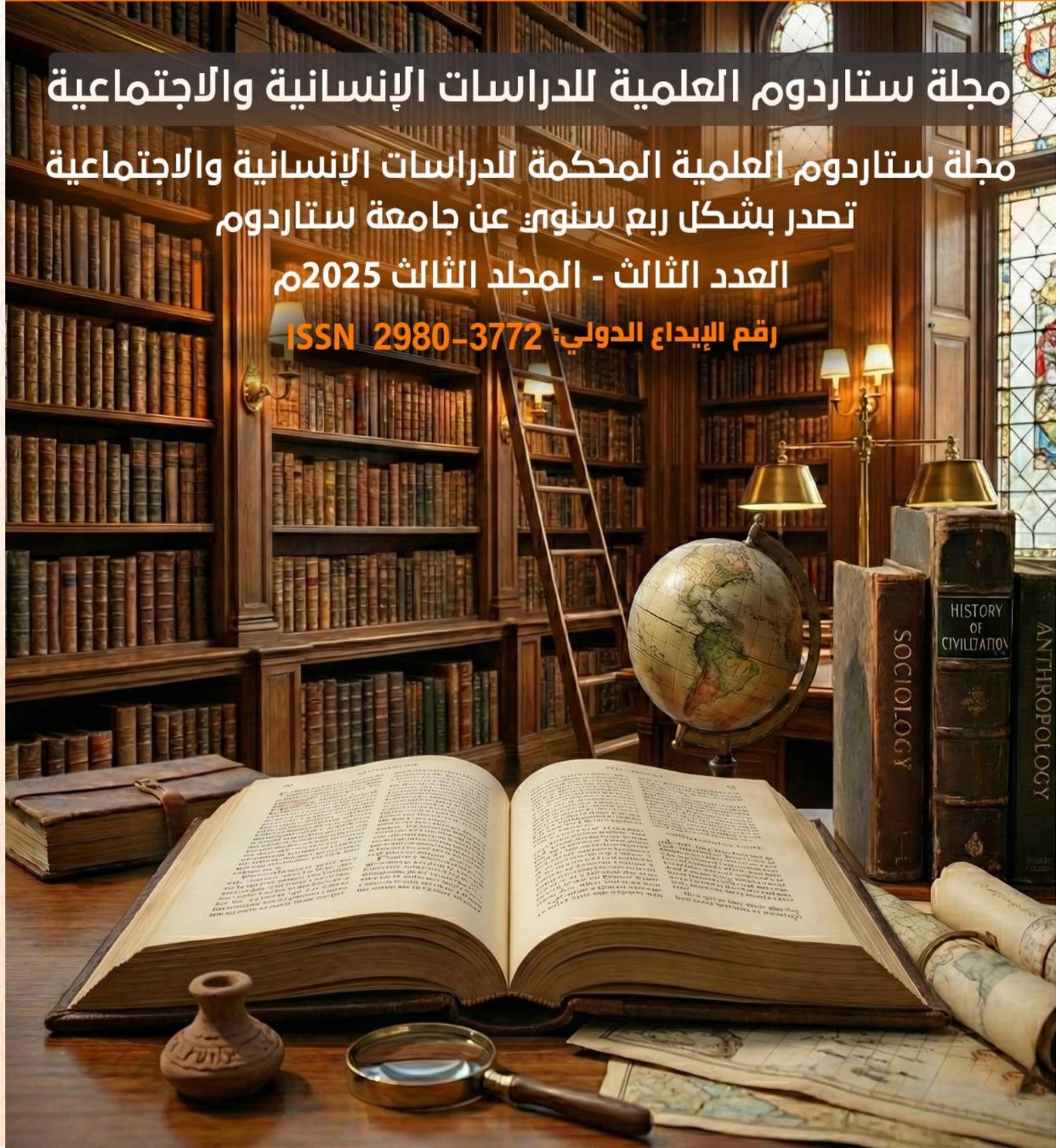
# جامعة ستاردوم

مجلة ستاردوم العلمية للدراسات الإنسانية والاجتماعية

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جميع حقوق الملكية الأدبية والفنية محفوظة  
لمجلة ستاردوم العلمية للعلوم الإنسانية والاجتماعية

**The Role of Darfur Arts Band's Folk Songs in  
Promoting a Culture of Peace and Sustaining**

**Security: A Geo-Cultural Study  
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### **Abstract**

This study examines the constructive role of folk songs performed by the Arts Ensemble of the Darfur region in promoting and sustaining a culture of peace and maintaining security in conflict-affected communities. The study employed the inductive method as its methodological framework. The findings indicate that folk songs effectively contribute to strengthening shared cultural identity, reducing tensions between groups, and fostering community dialogue on tolerance and reconciliation. These songs are also considered an effective means of peace education. The study recommends integrating them into school curricula and cultural programs. Additionally, it calls for greater institutional support for cultural initiatives, incorporation of folk songs into educational frameworks, enhanced collaboration between artists and policymakers, targeted media campaigns, and the organization of annual cultural festivals to reinforce messages of peace.

**Keywords:** folksong, Darfur Region, culture of peace, folklore, peace building.

### المستخلص:

تتناول هذه الدراسة الدور البناء للأغاني الشعبية التي تؤديها فرقة فنون إقليم دارفور في تعزيز واستدامة ثقافة السلام والحفاظ على الأمن في المجتمعات المتأثرة بالنزاع. استخدمت الدراسة المنهج الاستقراء بوصفه الإطار المنهجي للدراسة. تشير النتائج إلى أن الأغاني الشعبية تسهم بفعالية في تعزيز الهوية الثقافية المشتركة، وتقليل التوترات بين الجماعات، وتحفيز الحوار المجتمعي حول التسامح والمصالحة. كما تعتبر هذه الأغاني وسيلة فعالة لتعليم السلام، وتوصي الدراسة بدمجها في المناهج الدراسية والبرامج الثقافية. وتوصي الدراسة أيضًا بتوفير دعم مؤسسي أكبر للمبادرات الثقافية، ودمج الأغاني الشعبية في الأطر التعليمية، وتعزيز التعاون بين الفنانين وصانعي السياسات، وتنظيم حملات إعلامية موجهة، وإقامة مهرجانات ثقافية سنوية لتعزيز رسائل السلام.

**الكلمات المفتاحية:** الأغاني الشعبية، إقليم دارفور، ثقافة السلام، الفلكلور، بناء السلام.

## 1. Introduction

Conflict is an inherent part of social life, affecting both traditional and modern societies. No nation is free from the challenges of conflict, and the culture of violence remains prevalent in many regions. This reality necessitates the search for sustainable solutions to foster a culture of peace, one that promotes coexistence and stability. In this regard, studying the relationship between peace and conflict is crucial, as achieving peace is not merely about ending violence but requires a deep cultural transformation that reinforces values of tolerance and dialogue.

The Darfur region can be a clear example of an area deeply affected by prolonged conflict, leading to the entrenchment of a culture of war among conflicted groups. Despite efforts to end the violence, achieving lasting peace remains a significant challenge. This is where folk songs play a pivotal role as a form of cultural expression capable of influencing communities. Folk songs can convey messages of peace, promote collective identity, and foster reconciliation among conflicting groups.

This research aims to analyze the role of folk songs in building a culture of peace in Darfur, with a specific focus on the Darfur Arts Band, one of the most influential musical groups utilizing art as a means of promoting reconciliation and spreading values of tolerance. The study will employ content analysis to examine song lyrics, along with **field interviews** with artists and community members to explore how folk songs contribute to social awareness and peace building efforts.

## 2. Problem Statement and Significance

### 2.1 Problem Statement

Darfur Region communities have suffered recurring conflicts that have weakened the culture of peace and hindered effective dialogue among diverse groups. Despite its rich cultural heritage, traditional folksong has not been fully exploited as a means for reconciliation and community healing.

### 2.2 Significance

This significance of this research is that:

- Illuminates the latent potential of traditional folksong as a unifying force for peace and social cohesion.
- Offers a practical framework for applying cultural heritage to mitigate conflict and enhance national unity.
- Contributes to academic discussions on the role of folk arts in peace building processes.

### 3. Research Objectives and Questions

#### 3.1 Research Objectives

1. To determine the scientific value of applying folklore in addressing conflict and promoting peace.
2. To analyze the constructive role of Darfur Arts' Band folksong in fostering a culture of peace.
3. To propose a practical model for converting folksong messages into actionable peace-building programs.

#### 3.2 Research Questions

- What is the relationship between folksong and the culture of peace in Darfur?
- How does Darfur Arts' Band contribute to disseminating messages of peace?
- In what ways can the content of folksong be transformed into an effective peace education program?

### 4. Methodology

The researchers adopted the inductive approach as the methodological framework for the study, whereby specific cases and detailed data were analyzed to derive scientific generalizations and meaningful general conclusions.

**Primary Data:** Field interviews with local artists, folk poets, and community representatives; participant observation during cultural events.

• **Secondary Data:** A review of academic literature, governmental and NGO reports, and media publications.

• **Data analysis:** using descriptive and semantic analytical techniques to decode the embedded peace messages within the folksongs.

• **Methods of Data Collection and Reporting:** The research encounters several challenges in data collection and reporting. Most respondents do not understand, speak, or write English; therefore, their responses will be collected in Arabic and subsequently translated into English.

Additionally, the texts of folk songs are composed in local Arabic dialects. To address this, the researcher will employ transliteration, which refers to the practice of converting text from one writing system into another while preserving phonetic accuracy. In this study, transliteration will be used to systematically map Arabic script into the English writing system, either word by word or, ideally, letter by letter. The transliteration process will follow the methodology outlined in the *Sudan Notes and Records* journal

to ensure consistency and accuracy in representing local Arabic terms in English.

### **Theoretical Framework**

#### **Definition of Folksong:**

Folksong is classified within the field of folk literature, which was previously known as verbal art, oral literature, or expressive literature (El-Jawohury, 1978). Many studies have attempted to provide clear definitions for folksong, and most agree that its definitions do not differ significantly from folk poetry (El-Mahi, 1998). Folksong is considered a form of folk poetry, being the most widespread, effective, and expressive form of folk literature, and it carries all the characteristics of folk material (Thompson, S. n.d.). The term "folksong" refers to the relationship between poetic words and music, where "music" here means "singing" or "tuning." Therefore, the Romans say, "sing poetry" or "make poetry," while Arabs say "sing poetry." The terms "folksong" and "traditional song" are often used interchangeably. In Sudan, the term folksong refers to songs performed without modern musical instruments.

It is important to differentiate between folk poetry and folksong. Folk poetry is performed without singing and is known in many parts of Sudan by its distinct patterns, such as "Dawbait" for the Dawbait informant, "Shashy" for the Shashy informant, "Haday" for the "Haddi" informant, and so on. Additionally, there are different folk poetry patterns in various regions of Sudan, differing from one area to another. For example, "Dawbait" is known as "Hardalow" in the Buttana and Kababish areas, where the local name holds its own meaning and significance (Thompson, n.d.).

Merriam-Webster (n.d.) defined a folk song as "a song belonging to the folk music tradition, usually of unknown authorship, and transmitted orally through generations." On the other hand, Krappe (1930) stated that a folk song is "a composed poetic piece set to music, traditionally passed down among illiterate communities in the past and still present in popular circles today."

Folk songs exhibit a rich diversity in authorship, encompassing both anonymous creations passed down through oral traditions and compositions by recognized folk poets. For instance, in Morocco, the tradition of aita is preserved by performers like Mbarka Moullablal, who, despite societal challenges, continue to convey themes of societal change and personal struggles through their own poetry and melodies. <https://apnews.com>

In the Palestinian context, figures such as Nuh Ibrahim have significantly contributed to the folk music landscape. Known as the "popular poet of the

1936 revolution," Ibrahim composed songs that not only eulogized combatants but also addressed pressing cultural and political issues. His works, characterized by irony, humor, and satire, have been passed down through generations, becoming integral to Palestinian cultural heritage. [academia.edu](http://academia.edu)

These examples illustrate that while many folk songs originate anonymously, a substantial portion are the creations of identifiable poets and musicians who embed their personal and cultural narratives into their compositions.

Also, Sudanese sources confirm that folk songs can be either of unknown authorship or composed by well-known folk poets.

According to a study on inherited folk songs in Darfur, folk songs are defined as:

*"Orally transmitted among members of the community, acquiring continuity over long periods, and not necessarily of unknown authorship, (Khater,2021).*

In the Sudanese context, artist Mohamed Ahmed Awad was one of the pioneers who popularized the term "folk song" in modern times. Along with other artists, he helped establish the Folk Singing Union in 1964. ([alrakoba.net](http://alrakoba.net)).

### **Characteristics of Folksong:**

Folklorists have different views on the characteristics of folksong, but they agree on the following (El-Mahi, 1998).

1. Folksong must be a common and well-known song in society, but it should be noted that not every common song is a folksong; sometimes, a common song may not be considered a folksong.
2. Folksongs have no written text, and they are spread among illiterate people in grassroots communities.
3. Folksongs usually have an unknown author, but this does not mean that they have no author; they are created by an individual but become the collective property of the people or community.
4. Folksongs contribute to the immortality of their melody and music, which leads to a balance between folk poetry and folk music that together constitutes a folksong.
5. Folksongs are transmitted orally from one individual or group to another, and therefore, they have different forms or texts due to the process of oral transmission.
6. Folk songs have the ability to change continuously in order to adapt to new or modern patterns of life.
7. Folksongs are mostly composed in informal language or local dialects.

### **Concepts of Peace and Culture of Peace:**

The concepts of "peace" and "culture of peace" are fundamental elements for understanding social conflict and how stable societies can be built.

Peace is generally defined as a positive, non-imposed relationship between individuals or groups interacting over shared issues. It is not just the absence of violence but a state of constructive interaction and cooperation among different parties (Samson, 2001). Similarly, a culture of peace is a set of values, attitudes, and behaviors that reject violence and work to prevent conflicts by addressing the root causes of issues through dialogue and negotiation.

A culture of peace is not imposed from the outside; it is a process that evolves through the beliefs and actions adopted by individuals in the community themselves. Its development depends on history, culture, and local traditions (Adam, 1995). The culture of peace aims to promote human rights, equality, and justice, focusing on continuous dialogue between conflicting parties as a means of resolving issues (UNESCO, 2000).

The expression “Culture of Peace” implies that peace is a way of being, acting, and coexisting within society—one that can be taught, developed, and, most importantly, continuously improved. A culture of peace is, in essence, peace in action. Establishing such a culture is a long-term process that requires both institutional transformation and changes in individual behavior.

### **Concepts of Peace Promoting**

Peace promotion and sustainability encompass processes aimed at strengthening the foundations of peace within societies through dialogue, reconciliation, and cooperation among individuals and groups to prevent conflicts and ensure lasting stability (Lederach, 1997). The United Nations (2007) defines peace promotion as a set of measures and efforts aimed at addressing the root causes of conflicts, strengthening institutions, and promoting reconciliation to achieve lasting peace. From a cultural perspective, UNESCO (2018) emphasizes that peace promotion involves fostering values of peace and tolerance through arts, education, and media, helping to shift societal behaviors toward greater understanding and mutual respect. Similarly, peace sustainability is a continuous process aimed at preventing conflicts, resolving them peacefully, and building stable and just societies by promoting understanding, social justice, and sustainable development (Lederach, 1997). It also encompasses a set of processes and mechanisms designed to prevent, contain, and end conflicts while enhancing national capacities for long-term development and stability (United Nations, 1992).

### **Darfur Region: Land and People**

The Darfur region is the largest region in Sudan, located between the latitudes 10° - 16° North and the longitudes 22° - 27° East. It is bordered by Libya to the north, Chad to the west, the Central African Republic to the southwest, and Kordofan state to the east (fig1).

The Darfur region covers an area of approximately 440,000 square kilometers, making it one of the largest regions in Sudan. It is primarily characterized by an arid plateau, with desert environments in the north and savannah landscapes in the south. At the center of the region lie the volcanic Marrah Mountains, whose highest peak rises to about 3,088 meters and functions as a critical water catchment area, supporting seasonal rivers and sustaining local ecosystems (Encyclopaedia Britannica, n.d.).

The region is characterized by a diverse environment and geography, with desert areas in the north, rich savanna lands in the south, and mountain ranges such as Jebel Marra, which is one of the most fertile areas in Sudan (Flint & Wall, 2005).

Darfur is rich in natural resources, including fertile agricultural land, extensive grazing areas, and mineral deposits such as gold, which have historically attracted diverse populations and economic activities to the region. According to Sudan's Fifth Population and Housing Census (2008), the total population of the Darfur region was estimated at approximately 7.5 million people, reflecting its demographic and socio-economic significance within Sudan (Central Bureau of Statistics [Sudan], 2008; United Nations Population Fund [UNFPA], 2009).

However, later estimates indicated an increase in this number, with some sources in 2023 estimating the population of the region to be around 9.5 million people. ([aljazeera.net](http://aljazeera.net))

Historically, Darfur was an independent state for three centuries until 1916 when it was incorporated into Sudan by the British colonial administration. The region was ruled by the Fur Sultanate under the leadership of the Keira dynasty, which gradually expanded southward, absorbing farming communities that adopted Islam and became politically and administratively subordinate to the state (Flint & Wall, 2005).

Arabs began arriving in large numbers to Darfur between the 14th and 18th centuries, divided into two main groups:

- Scholars and traders who came from the east and west, contributing to the spread of Islam and Arab culture in the region.
- The Juhayna Bedouins who came from the northwest in search of water and pastures and gradually integrated into the Darfurian population.

Patterns of settlement depended on the natural environment; Arabs who settled south of Jebel Marra turned to cattle herding, becoming known as "Baggara" (cattle herders), while those who remained in the north practiced camel herding and became known as "Abbala" (camel herders).

According to (Young & Aklilu, 2005), Darfur is home to several ethnic groups, including:

- The Fur: The main ethnic group in Darfur, which historically ruled the region.
- The Daju and Tungur: Agricultural groups that have lived in Darfur for centuries.
- The Masaliet: A tribe known for its historical resistance to French colonialism in Western Darfur.
- The Arab tribes: Including the Baggara and Abbala, who rely on herding in different regions of Darfur.

Additionally, the social fabric of Darfur has been influenced by historical interactions between these groups, making the region a center of cultural and ethnic diversity in Sudan.

**Figure 1: Geographical Boundarise of Darfur Region**



Sours: [en.wikipedia.org/](http://en.wikipedia.org/).

### **The Emergence and Development of Darfur Region Arts' Band:**

In 1948, Darfur Arts Band was established by some interested Darfurian in order to preserve, document and to develop the cultural heritage of their state. The first leaders and pioneers of this band represent in great singers like Albasheer Saeed, the first Director of the band, Hassan Mohamed

Salih, Hamza Khalafallah , Ibrahim Jazibia, Abdullah Al Imam and Ahamed Hamid Kabashi. The first headquarters of this band was in Alhilar club in Alfasher town (Ahmady:2007).

### **Conflict in Darfur Region and Popular Songs as a Mechanism for Social Cohesion**

The Darfur region has witnessed numerous civil conflicts, most of which revolve around land ownership and access to natural resources. In this context, Kozy (2021) reported approximately 62 civil conflicts in Darfur, involving various social groups in differing proportions, with nomadic tribes emerging as the primary parties in most of these disputes.

It is notable that popular songs have played a significant role in these conflicts; however, the majority took a negative turn, as local poets and storytellers encouraged warring parties to achieve victories over their opponents and glorified feats that were often exaggerated or inaccurate, thereby contributing to the continuation of the conflicts. Nevertheless, some popular songs took the opposite approach, highlighting the importance of social peace and promoting peaceful coexistence among the different groups.

Among these initiatives, the Darfur Region Arts Ensemble stands out for leveraging cultural heritage to promote a culture of peace. Despite the novelty of this experience, it is considered worthy of attention and support, as it represents an effective grassroots mechanism for reducing conflicts and fostering social harmony within communities.

### **Internal and external Participations of Darfur Region Arts' Band:**

In 1949 the band lunched it first celebration by the participation of great Sudanese Woman singer Aisha El fallatya. In 1952 some of the band members, leaded by Albasheer Saeed, Hassan Mohamed Salih, Hamza Khalafallah in addition to some leaders and pioneers participate in burning the British colonizer flag. Later the member of the band Hamza Khalafallah migrated to Chad State and formed his own musical band there and contributed to informing the Western African people about the Sudanese songs (Ahmady:2007).

In 1964 the band emerged another Folk musical band with participation of the teachers at secondary schools and the educational institute in Alfasher, such as Abdel Aziz Bingawy, Mubark Hassan Khalifa, Omer Mukhtar and others. The role of the new band is to show Darfurian Folklore and Arts. This band performed an operate named “beautiful

Algeria", thus they present it in different areas of Darfur in solidarity with Algeria People. The band also supported by Al zain Hassan, the military governor to participate in national celebration held in Khartoum.

In 1965 the band reformed and other new members enrolled such as the musician Ali Ahmady, the singer Abdu-lhammeed el-shingeety, Musa Saeed, Mustafa Hussein and Albasheer Saeed. Moreover the honorable membership was given to the famous Sudanese Poets: Mubark AlMagraby and Abo-groon Abdullah Abo-groon (Ahmady: 2007).

In 1970 the band represented Sudan by an Art Mission to the State of Techad in co-operation with Abashai Racing Club so as to participate in building Ardamata Elementary School. The Mission included the following members: Abdulhammeed Alshingeety, Alhaj Hassan Altahir, Ali Omer, Mohamed Hassan, Suleiman Ahmed Hamid, Hassan Mohamed Salih, Omer al-Rasheed, Mohamed Bakheet Gagdwol, Albasheer Saeed, Hawa Ramadan, Aisha Bambo, the comedian Andosho, the dancer Marrio Gamer, the musicians: Ali Ahmady, Khleel Adam Rogal, Adam Alsanosy Abdo Osman, Ahmed Ali Fadl, Bakry Omer Mukhtar, Ahmed Abdullah Hussein in addition to the directors of the band: Abdullah Salih, Hashim Khaliefa, Ahmed Yousif and others.

The band succeeded to present a good impression about Sudanese Arts and Songs and to win a golden medal and a cup which was presented to Mr. Osman Mahmed Hussein the governor of Darfur region at that time.

In 1979 some member of the band traveled to the State of Libya and they formed a new musical band there by the leadership of Ali Ahmdy, Abdul Hammmed Alshingeety, Hassan Mohamed Salih and others. The new musical band was known in Libya by "Sudanese friends' Band".

The band managed to host many other Sudanese bands and singers who visited Libya from time to time, like Kamal Keyla, Mohamed el Amin, Somia Hassan, Sidig Abass and Zeidan Ibrahim. On the other hand this band is still playing an effective role in informing about the Sudanese and Darfurain Arts there in Libya.

In addition to what mention above, Darfur Arts' Band has participated through its history in many national festivals and celebrations and other fields of development, for instant the band has participated in the compain of thirst eradication in Al-Nuhood and Al- Obeid town at the beginning of 1990<sup>th</sup>, beside its participation in building sport clubs in Al Fashir, Nyala, Zalingy, Al- Daeen, Kotum, Maleet and Al Guniana. The band also participated in the compain of the Illiteracy Eradication in Omkadada town as well as its participation in "Nafeer" for building Omkadada Hospital and

its arrangement of an arts course to build the capacity of the local singers in Al Fashir such as: Mohammed Al Faith Balola, Fathi Al Mahi, Abdul-Rahman Gedo, Mohammed Hussein Al Mahi , Al-Kordofani, Nur-Eldeen Al- Tigany beside the musicians, Mohammed Al Sidig , Muawia Mohammed Musa and Others.

Moreover, the band had participated in many other activities such as: the special broad casting program about Darfur Peace which presented in Sudanese National Radio of Omdurman as well as Darfur Peace Program in the Television of Sudan. The band also presented much participation for BBC Radio and France International Radio prepared by Ali A hmady, the master musician of the band.

The band has also been participating effectively in the competition of the national school tournament and the Galalat festival which is always arranged by the military institution at which the band managed to win the golden medal. Through its participation, the band won many Appreciations certificates from the national radio of Omdurman for its effective and influential role in the community.

#### **The recent and the future Situation of Darfur Regoin Arts' Band:**

Although Darfur Arts Band has been doing its missions for years depending on contribution of their members who willingly do their best to promote their band and to continue their mission, but now a days the band faces many problems which represent as follows(Ahmadi:2007):

1. Most of the band members were unstable; they move from place to another internally and externally seeking for work.
2. Some members empower themself and become famous as they work communally in the band, then they become independent to sing singly.
3. The lack of formal funds

According to what mentioned above, we manage to say that the Darfur Arts Band played essential role in contributing in local and national issues in many parts of the life in Darfur, therefore the band is competent to play significant future role, especially in building peace and disseminating its culture among Darfur communities.

The role of Darfur Regoin Arts' Band Folk songs in building a culture of peace and Sustaining Community Security:

Folk arts in general and particularly folksongs are among the most significant cultural tools that contribute to building social peace and strengthening social cohesion, ultimately leading to the sustainability of community security. Songs and oral traditions play a pivotal role in

promoting values of tolerance and promoting understanding between diverse communities (Ledrach, 1997).

Studies have shown that folk songs reflect social meanings that enhance national reconciliation and rebuild relationships after conflicts (International Journal of Cultural Studies, 2020). Similarly, traditional theater, by portraying societal issues, serves as an effective tool for raising awareness and fostering reconciliation, as seen in Rwanda after the genocide (Sociocultural Review, 2021). Additionally, oral traditions, such as folk poetry and storytelling, help transmit cultural values across generations, thereby reinforcing social stability (UNESCO, 2018). Moreover, collective folk dances strengthen the sense of belonging among individuals, reducing social tensions and facilitating peaceful conflict resolution (Anthropological Studies Journal, 2019). Thus, it is evident that folksongs are not merely cultural practices but strategic tools for enhancing social peace and ensuring sustainable community security.

According to El-Mahi (1998), the significance and functions of folksongs can be summarized as:

1. Folksongs can play a crucial role in transmitting knowledge and cultural heritage across different regions of the state.
2. Folksongs can participate in community development by encouraging work and production.
3. Folksongs can resist invading ideas and cultures through the morals and values they embody.
4. Folksongs can introduce the national and cultural identity of the community (its languages, religions, etc.).
5. Folksongs can achieve social control and reflect the behaviors and social traits of the community.
6. Folksongs can introduce the traditions, customs, and the social, cultural, and political history of the community.
7. Folk songs can address community issues and concerns and offer solutions to their problems.

In this study, we argue that folksongs can serve as an effective tool for disseminating the principles and elements of a culture of peace. Through our fieldwork on the Darfur Arts Band in El Fasher, where we met with the band's chief, singers, and poets, we gathered valuable data relevant to our research.

In this regard, we will analyze seven selected texts of folksongs that are performed by the Darfur Arts Band. Our approach includes presenting the original Arabic texts of these songs, followed by their transliteration and translation, to highlight their content and their messages that promote peace.

Sudan Notes and Records. (n.d.). *Sudan Notes and Records*. Retrieved April 19, 2025, from <https://www.sudanmemory.org/cms/81/>

**Table (1) : SATTS equivalents:**

A 'alif' ا	D Dāl د	U Ṭā' ط	M Mīm م
B bā' ب	Z dhāl ذ	Y Ḍā' ظ	N Nūn ن
T tā' ت	R rā' ر	" `ayn ع	?
C thā' ث	; Zany ز	G Ḡayn غ	hā' ه
J Jīm ج	S Sīn س	F Fā' ف	tā' marbūṭah ة
H ḥā' ح	: Shin ش	Q Qāf ق	W Wāw و
O khā' خ	X ṣād ص	K Kāf ك	I yā' ي
	V ḍād ض	L Lām ل	E Hamza ء

:  
-Native orthography: جامعة الدول العربية:

*JAM'a ALDWL AL ARBIA*

**Table (2): Sudan Notes and Records methods of writing**

letter in English	letter in Arabic	N	letter in English	letter in Arabic	N
d.	ض	15	A	أ	1
T	ط	16	b/p	ب/ب	2
z.	ظ	17	Th	ت	3
O	ع	18		ث	4
Gh	غ	19	J	ج	5
f/ph	ف/ف	20	h.	ح	6
G	ق	21	Kh	خ	7
k/ ca	ك	22	D	د	8
L	ل	23	Dh	ذ	9
M	م	24	R	ر	10
N	ن	25	Z	ز	11
H	هـ	26	S	س	12
W	و	27	Sh	ش	13
Y	ي	28	s.	ص	14

Source: Sudan Notes and Records Magazine.

**The selected texts of Darfur Regoin Arts' Band Folk songs:**

**Song (1): Salamna Dai**

- **Poet:** El Safi Saleh

- **Performer:** Abduaez Adam (Ezzo).

- **The Arabic Text:**

عنوان القصيدة: سلامنا دي

شاعر الأغنية: الصافي صالح

ملحن الأغنية: الموسيقار علي أحمداي

مؤدي الأغنية: عبدالعزيز آدم (الفنان عزو الفاشر).

### نص الأغنية:

سلامنا دي ندوروا نتموا بي سترتو  
وكل زول يسوي شغل قدر قدرتو  
كلام سمح بمركي دابي من جحرتو  
\* \* \*

أنحنا نمشو قدام نقعدوا في الصدارة  
شطارة ترا خلو أخير كلام بصارة  
كل طعنة شوكاي بسلو بي طريقتو  
سلامنا دي نتموا أنحنا ناس حضارة.

#### - Transliterated Text:

Salamna de noudorow natimo bai souturto. Wa kulo zoal yakhuid gadur gadur godurto .Kalam samuh bemorgi dabie min johurto. Anhna namsho gidam nagaudo fi al sadara .Shatara tra khalo akhair kalam basara .Kulo tanet shokai beselo bai tariqto Salamna de natimo anehna nas hadara.

#### - Translated Text:

We need peace; we need to bring about peace. Everyone must do his best. Good words can drive out even the snake. We must move forward to become first. Each challenge can be overcome in its own way. We must complete our peace, for we are civilized people.

#### -The Song Analysis:

This song emphasizes the imperative of unity and collective action. It suggests that positive communication and the “good words can overcome obstacles and pave the way for a peaceful society.

**Song (2):** Afia Daret.

- **Poet:** Mohamed Saleh Abdallah
- **Performer:** Abduaeez Adam (Ezzo).
- **The Arabic Text:**

عنوان الأغنية: عافية درت

- شاعر الأغنية: محمد صالح عبدالله

- ملحن الأغنية: الموسيقار علي أحمداي

- مؤدي الأغنية: الفنان عبد العزيز آدم (عزو).

- نص الأغنية:

سلام سلام أووه سولونج

عرب وزغاوة وميدوب كلو  
 برتي زيادية الكلنكاب(حدود الزراعة) خلو  
 جوامعة وتتجر مشاكل حلو  
 عافية درت عافية كونا  
 عيشوا سوا(معاً) جلا لنجم (تعالو نأكلو)  
 جباريكم (مزارعكم الصغيرة) دى تروس(جداول الماء) علو  
 عافية درت(موسم الحصاد) عافية كونا(تحية السلام بلهجة الفور).

**-The Transliterated Text:**

Salam salam owo soloing.Salam salam Arab wa Zagawa wa Medoub kulwo.Berti wa Zeadia al kelincab khalw.Jawamia wa Tungor mashakul helwo Eashwo sawa jala lungum.Jabreekum de torwos allow.Afia daret afia kona.

**-The Translated Text:**

Peace, peace, Mr. Soloing. Peace for all Arabs, Zaghawa, and Medoub.Berti and Ziadih leave the farming boundaries; Jawamia and Tungur, resolve your problems. Live together, share your meals. May your small farms prospered. May peace prevail.

**-The Song Analysis:**

This song calls for Peace resolution between inter-ethnic groups and stresses the need for communal cooperation. It promotes the idea that unity among diverse groups is essential for achieving social stability and peace.

**Song (3): Impact of War”**

**- Poet: AlSafi Saleh**

**Performer: Abduaez Adam (Ezzo).**

**- The Arabic Text:**

- عنوان القصيدة: آثار الحرب
- شاعر الأغنية: الصافي صالح.
- ملحن الأغنية : الموسيقار علي أحمدادي.
- مؤدي الأغنية: الفنان عبد العزيز آدم(عزو).
- نص الأغنية:

حربنا دي خرابا و عندو فرفار قبيل أنحنا وحدة و بقينا نرنار(ممزقين)  
 نتك نتك بقينا كيما. من البلد نرحنا بقينا ضيفان  
 ترنج ترنج سكنا بنينا عيدان. من البرد شعبنا وبطونا جيغان

نرو نرو(صغار) عيالنا مثل سخيلان .يوقر يوقر أكلنا والباقي مصران

\* \* \*

حراة دي كعب و أصلو حريق ونيران.هيا أهل تعالو نبقوا(نصبح) أخوان  
نوقف المشاكل نطردوا الشيطان.نوحدا القبائل نعيشوا أخوان  
نهذبوا الشمال نزيدو إيمان .نعيشوا في قرانا وطننا السودان.

**- The Transliterated Text:**

Haribna dai kaub wa endo ferfar.Gibail anehna wohda wa bigeaina narnar.Netic netic bigeana keman.Tering tering sakuna banaina eadan.Min al balad nazahna begeaina defan. Min al barid shebeina wa botona gean.Naro naro eyalna metel sekhailean. Haraba de kaub wa also hreak wa neran.Heia ahel tallow nabgwo akhwan.Nawaguf al mashakul natordo al sheitan. Nahzobo al ashmael nazedo eman.Naisho sawa watana al Sudan.

**-The Translated Text:**

The war is devastating. We were united but then separated. We displaced from our land and turned into strangers. Cold and hunger have become our constant companions. Our youth are weakened like fragile reeds. War burns like uncontrollable fire. Let us become together as brothers. Let us unite and drive out evil. Let us restore our dignity and rebuild our nation.

**- The song Analysis:**

This song vividly depicts the negative consequences of conflict: displacement, deprivation, and social fragmentation. It serves as a powerful call for community reunion and the healing of war-induced wounds.

**Song (4):Obrate Darfur”**

- **Poet:** Mahgoub Mustafa Jalgam

- **Performer:** The band group

- **The Arabic Text:**

- **عنوان القصيدة:** أوبريت دارفور .

- **شاعر الأغنية:** محجوب مصطفى جلقام.

- **ملحن الأغنية :** الموسيقار علي أحمداي

- **مؤدي الأغنية:** الفرقة.

- **نص الأغنية:**

من كل قطرة وكل لون دارفور عراقة تشع فنون  
مسرح قبائل كل مشهد ليهو طعم وفيهو كون  
حلبة رقيص من كل نوع وأغاني تصدح بالشجون  
ونقارة تهمس من بعيد وكسوك يرزم في جنون

وحكامه تلهب في المشاعر ، كلمة صادقة وصوت حنون  
 وهادي يفاخر بى وطن شلناهو في حدق العيون  
 و أم كيكي والكربى اللطيف خلو الوتر يرشح فنون  
 والفنجرية الملهمة تغزل من المعدوم عيون  
 و برش السعف سراميك انيق ومن الشعر قصراً مصون  
 ومن الفخار أحلى الأواني دبنقا موروث القرون.

**-Transliterated Text:**

Min kulo gatra wa min kulo loen.Masruh gabail kulo mashhud laihwo taum, wa fehwo kown.Halabt ragees wa aganni tansduh belshigoon. Wa nogara tahmis baed wa kasouk yarzim fi gonoon.Wa Hakama talhib fi masheir kilma sadga wa saout hanoon. Wa Hudai yefakhir bai waten shilnaho fi hadug al eyoon .Wa um keki wa al korbai al lateef tershuh fonoon. Wa al fungariya al molhima takhzel min al madoom eyoon.WA brish al sauf sarmeeek wa min al shair gassrun masson.Wa min al fikhar al awanni dabanga mawrooth al khgroom.

**-The Translated Text:**

From every drop and every color, Darfur shines with diverse heritage. A stage for tribes where every scene radiates its unique arts. A platform where dance and song resound with deep emotion; Drums echo far and wide as the rhythmic pulse of life. The (Hakama) ignite hearts with sincere words and gentle voices. The (Hudai) proclaim their pride in a beloved homeland. Traditional instruments ring out, evoking the beauty of art; and even the humblest elements contribute to an inherited splendor.

**-The Song Analysis:**

This Obrate reflects Darfur's rich cultural heritage. It emphasizes the interwoven traditions of music, dance, and poetry that collectively foster diversity and unity, thereby reinforcing the potential of cultural dialogue as a peace-building tool.

**Song (5): Marhub Salamna”**

- **Poet:** Mahgoub Mustafa Jalgam

- **Performer:** Ali Ahmadai.

- **The Arabic Text:**

- عنوان القصيدة: مرحب سلامنا.
- شاعر الأغنية: محجوب مصطفى جلقام.
- ملحن الأغنية : الموسيقار علي أحمداي
- مؤدي الأغنية: الفرقة
- نص الأغنية:

مرحب سلامنا حبابو عاد مرحب حباب وئامنا عاد  
 ذي الشمس تشرق و تسطع من جديد نبني البلد نرفع دعاماتو ونزيد  
 كل السواعد طاقة و إيد في أيد عم السلام لا نهب ولا رصاص ودر منام  
 دارفور تعود دارفور سلام حب وإنسجام و تبقى النموذج وكل زول يرجع تمام  
 يدق الجرس في كل صباح وفصولنا كاملات العدد والتعليم يسود في كل دار والبت تسابق في  
 الولد

والصحة كل الناس شباب ومريضنا لازم يتتجد والموية من حق الجميع تملا المواسير والرهد  
 والكهربية ذي القمر يسطع يعم كل البلد كل المزارع والحقول إنتاجا بالخيرات يسيل  
 ومريع 12 يفيض بترونا يجري براهو نيل وطريق الإنقاذ يبقى شريان يحقق الأمل القبيل  
 دارفور تنعم بالسلام وتعبر حدود المستحيل

#### **-The Transliterated Text:**

Marhub habab salamna aad .Marhub habab weamna aad. Zey alshamish  
 tashariq, tasetta min gadeed. Nabani al baled narfa daumatonazeed. Kull al  
 sawaid taga wa eyeed fi eyed. Aum al salam la nahub la rasas wader  
 manam .Darfur taood salam hub wa ensijam .Al taleem yasood fi kul  
 dar.Wa al saha kul al nass shabab. Wa almoaya tamala al mawaseer wa al  
 rahud.

#### **\_ Translated Text:**

Welcome our peace. As the sun rises, we rebuild our nation with strength.  
 Every helping hand works in unison, eye to eye. In a world free from  
 plunder and bullets, Darfur shall return to peace, filled with love and unity.  
 Education will prevail in every home, and healthcare will be accessible to  
 all. Water will flow abundantly, sustaining life.

#### **- Text Analysis:**

This song reflects the community's optimistic yearning for the return of  
 peace. It links the reestablishment of harmony with improvements in  
 education, healthcare, and infrastructure, presenting a holistic vision for a  
 peaceful future.

#### **Song (6): Donia al Atfal**

- **Poet:** El Safi Saleh
- **Performer:** A group of children
- **The Arabic Text:**

- عنوان القصيدة: دنيا الأطفال.
- شاعر الأغنية: الصافي صالح.
- ملحن الأغنية: الموسيقار علي أحمدادي

- مؤدي الأغنية: الفرقة.

- نص الأغنية:

رفرفي يا حمامات السلام  
و أنثري الحب وروداً  
و أجعلي الدنيا جنان  
و أغرسي السلم شتولاً  
تسقي من ماء الجنان  
نحننا أطفال السلام  
نحننا دايرين السلام  
دنيا الأطفال سلام  
دنيا الأطفال وئام  
ما بنعرف غير براءة  
غير محبة وإبتسام

**-Transliterated Text:**

Rafri humamat al salam. Wa ansori al hub worodden. Wa agali al dunya genan. Wa agresi al selum shotolen tosga min maa al genan. NEhna atfal al salam. Nehna dayreen al salam. Donya al atfal salam. Donya al atfal weaam. Ma benarif khair braa wa Khayr mahuba wa ebtisam.

**-Translated Text:**

Let the doves of peace fly, and spread the flowers of love. May the world become paradises, and may the seeds of peace be sown from it. We are the children of peace, we willing for peace. In the world of children, peace reigns; the world of children knows nothing but innocence, love, and smiles.

**-The Song Analysis:**

This song “Donia al Atfal” captures the innocence and hope of children. It serves as a poignant reminder that nurturing peace from a young age is crucial, and that the untainted vision of children can inspire societal transformation.

**Song (7): Song for Peace.**

- **Poet:** Gauffer Ahmed Jabir

- **Performer:** The band.

- **The Arabic Text:**

- عنوان القصيدة: أنشودة السلام .

- شاعر الأغنية: جعفر أحمد جابر.

- ملحن الأغنية : الموسيقار علي أحمداي

- مؤدي الأغنية: الفرقة.

- نص الأغنية:

الشعوب لو مرة نادت

بندا القومية نادت

نبنني للأوطان مقاما

تبقى شامخة وليها هامة

يبقى يتوحد مصيرا

يبقى يتوحد كلاما.

**-Transliterated Text** Al shoaub lwo marra nadet. Bi nida al gowmeia nadet.Nabni li al awtan magama.Tabga shamkha wa laiha hama.Yabga yetwahid maseera.Yabga yetwahid kalama.

**-Translated Text:**

The people call for unity, for sound of nationality. Let us build a strong homeland. Let our people be united, and our words become one.

**- The song Analysis:**

This song calls for national unity. It appeals to people to consolidate their efforts in building a nation founded on shared values and a collective vision for a peaceful future.

Lastly, we would like to say that what mentioned above are just some models of Darfur arts folksongs. The band has many song that can participate constantly in the social, economic, cultural, political activities in Darfur states, therefore the band has positive roles to play in encouraging peaceful co-existence and building a culture of peace among Darfur communities.

**Key Findings from the Research:**

**1. Folk Songs as a Tool for Peace building:** Folksongs performed by the Darfur Arts Band play an effective role in spreading messages of tolerance, reconciliation, and social solidarity.

**2. Strengthening Collective Identity:** These songs help reinforce a shared cultural identity, reducing intergroup tensions and promoting social cohesion.

**3. The Role of the Darfur Arts Band:** The band plays a crucial role in disseminating peace messages through cultural and social events, increasing community awareness.

**4. Widespread Community Acceptance:** Folk songs are widely preferred by local communities as an accessible and relatable medium compared to conventional media channels.

**5. Stimulating Community Dialogue:** Folk songs encourage discussions about peace and foster collective reflection on conflict resolution and social cohesion.

**6. Integration of Folk Songs into Education:** Incorporating peace-themed folk songs into school curricula can instill values of tolerance and cooperation in younger generations, contributing to sustainable social security.

#### **Recommendations:**

**1. Enhance Institutional Support:** allocate sustainable funding and establish programs to support cultural initiatives, including the documentation and preservation of peace-promoting folk songs.

**2. Integrate Folk Songs into Education:** develop curricula that include traditional folk songs to instill values of tolerance, dialogue, and peaceful coexistence among students.

**3. Establish Specialized Research Centers:** create dedicated research units within universities to study folklore's impact on peace building and social security.

**4. Foster Cross-Sector Collaboration:** organize regular workshops and roundtable discussions involving artists, policymakers, and community leaders to leverage folk music for peace promotion.

**5. Launch Media Campaigns:** utilize television, radio, and digital platforms to broadcast folk songs advocating peace and social security, ensuring their messages reach a broad audience.

**6. Host Annual Cultural Festivals:** organize festivals that bring together diverse musical groups to celebrate Darfur's rich cultural heritage and promote intercultural dialogue, reinforcing social security.

#### **Conclusion:**

The study concludes that the folk songs performed by the Darfur Arts Band are not merely a form of artistic expression but a strategic tool for promoting peace and sustaining social security. Their role in strengthening collective identity, fostering community dialogue, and supporting peace education highlights their significance. Therefore, greater institutional, educational, and media support is essential to maximize the potential of folk songs in building a stable and peaceful society in Darfur.

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#### **Personal Interviews:**

<b>N</b>	<b>Name</b>	<b>Position</b>	<b>Interview Date</b>
1	Ahmadi, Ali	Head of Darfur Arts' Band	10.4.2007
2	Ibrahim Abuker Saaid	Consultant of intangible cultural heritage	12.4.2007
3	Abdulazeez Adam	Darfur Arts' Band singer	10.4.2007

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