

**STRUCTURAL ANALYSIS, SIGNIFICANCE AND INTERPRETATION OF
SESOTHO FOLKTALE: PHOKOJWE**

BY

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(I)

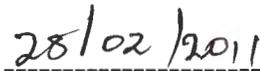
DECLARATION

I, *LYNETTE SELLWANE MOKOENA*, hereby declare that the dissertation, **The Structural Analysis, Significance and Interpretation of Sesotho Folktale 'Phokojwe'**, is my work and that all sources that I have used or quoted have, to the best of my knowledge, been acknowledged by means of complete references.



Signature

(Student Number: 1993371739)



Date

(II)

DEDICATION

I dedicated this study project to my husband, my three children and my friends all of whom supported me until I completed this work

(iii)

ACKNOWLEDGEMENT

I would like to express my sincere gratitude to my supervisor, Dr E.N. Maletse for assisting me through to the completion of my studies, for his efforts and time in showing me the direction and to focus on my work.

Special gratitude goes to my husband and children without whom I would have not realize my dream. I sincerely thank them for their unwavering support throughout my entire period of study. To them I say: 'Ha ho tume di melala, le nketjwane le yena ke motho'

I would also like to acknowledge Mrs Molibe Dipontsha, who stood firm and supported me through encouragement and motivation to march on even during moments of despair: "Le ka moso mme."

To my friend, Mrs Msibi Vangile who stood by my side during my toiling period of study and nurtured me with encouraging words: "Thuto ha e tsofallwe"

(iv)

ABSTRACT

This study project focuses on one Sesotho folktale called "Phokojwe", (The jackal). All characters are animals and the subject is about water preservation and its challenges. This folktales will be considered within the Syntagmatic Structural approach, where the text is described in chronological order as reported by the story teller, and within the Paradigmatic structured approach, where patterns underlying the Folkloristic text is not a requested structure, but where elements are regrouped in a more analytical manner to manifest latent content within the text. It is this latent content that this study will employ to depict how this folktale can be used to interpret the socio-political situation in real life

This research study further intends to argue that Sesotho folktales are not bound to time and space; they can be employed to interpret the current economic and social happenings. They have depth in that there is an underlying message from which people can learn about African values and social norms. In this folktale, 'Phokojwe', the significance of democracy is depicted, the practice of preserving water is the central subject, voluntarism, human weakness and bribery prevail.

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CHAPTER 1

1. Introduction and the purpose of the research

1.1. Introduction

The oral and literature of the Basotho is a survival of an indefinite past from which it was handed down from generation to generation by word of mouth. Being oral, it was the most alive out of print and in the bookless world of ancients, for print tends to freeze a story and give its stability. It was a repeated re-telling, with individual variations here and there, which establish confidence in the rightness of what was said and how it was said. It was made of various genres but our focus is in folktale, which is a popular story handed down by tradition from generation to generation. The animals played different vital roles and they emphasised leadership in politic presence to be recognised in the folktales. The notion and morality in African culture and modern religion are indicated in the folktales.

1.2. Background to the problem

Folktales are literary forms that reveal the soul of any society; they express its wishes, desires, hopes and beliefs about the world. They are often ancient, have fictitious characters and situation and mostly oral traditions before they were written down. According to the South-African Folklore Journal, South African folklore is in its very nature plain and primitive in its simplicity; not adorned with the wealth of places and precious stones to be met with in the folklore of more civilized nations, but descriptive in great measure of the events of everyday life, among those in a low state of civilization; and with the exception of evidence of moral qualities, and of such imagery as is connected with the phenomena of nature, very little that is grand or magnificent must be looked for in it." According to Rosenberg (1970), all traditional folktale focus on plot rather than on character development and they omit descriptive passages. They occur somewhere on earth where the supernatural is accepted as part of life. Folktale characters have neither a past nor a future. They have no psychological depth and are characterized by how they treat others. They all must deal with difficulties and interesting challenges and they learn that they can affect

much of what happens to them by how they choose to respond. The study will highlight the importance of oral literature to our real daily lives, to highlight how Sesotho folktales can play a major role in interpretation of socio-political situations in the history and life of the Basotho today.

1.3. Aim of study

Our current socio-political situations are characterised by greed, bribery, corruption and fights. Our natural environment is threatened by global warming resulting into extreme weather conditions, poor and ordinary people hardly benefit from our young democracy. The central aim of this study is to indicate through Vladimir Propp's *Morphological Analysis of Russian Folktales* (1927) that African Folktales, especially Sesotho folktales in particular, were brought to global stage for consideration. The African (Sesotho) folktales will be considered within the Syntagmatic Structural approach, where the text is described in chronological order as reported by the story teller, and within the Paradigmatic structured approach, where patterns underlying the Folkloristic text is not a requested structure, but where elements are regrouped in a more analytical manner to manifest latent content within the text. It is this latent content that this study will employ to depict how this folktale can be used to interpret the socio-political situation in real life.

1.4. Rationale

The fundamental reasoning concerning the folktales or oral literature by some literary Critics and writers are as follows: According to Vladimir Propp (1927), after the initial situation "once upon a time"; "*Ba re e ne re*" in Sesotho, there are thirty one functions in a folktale. However, he further stipulates four theorems which characterize a folktale: Firstly, the function of characters serve as stable, constant elements in a tale, independent of how and by whom they are fulfilled. Secondly, the number of functions known to the tale is limited, thirdly, the sequence of functions is always identical, and lastly all tales are of one type in regard to their structure. Eno Belinga defies oral literature as the aesthetic use of non written language and, on the other hand, the totality of knowledge and the activities related to it. Chinua Achebe could write a short story based on proverb, the writer shares the idea that Africa would die if it had no tradition, no history or cultural background upon which it can stand. Like

Kamate and Bâ strive to convince the world of the importance of the African tradition and orature. To them the written is just a support but not essential. The rationale therefore is to examine the structure together with content of Sesotho folktale, 'The Jackal' to see if it is possible to use folktales to explain and teach people about our current socio – political situations. This research study intends to argue that Sesotho folktales are not bound to time and space; they can be employed to interpret the current political and social happenings. They have depth in that there is an underlying message form which people can learn about African values and social norms. In the folktale called 'Jackal' which has socio-political significance to real life, the significance of democracy is depicted, the practice of preserving water is the central theme, voluntarism, human weakness, bribery and loyalty prevail. People are in need of freedom and they gathered together in trying to reach their destinations. They do find that amongst them there are those who disagreed with them and decide to take their own direction, but at the end they want to benefit over other's hard working and sweating. In this Folktale is then people will realise that jackal is not just an animal but a human being too.

1.5. Significance of the study

Folktales are heard and remembered, and subject to various alterations in the cause of retellings. The principal kinds of folktales are myths, and they are preferably used to deliver certain message to the people. The role of folktale is whereby people were storytellers, where they had nothing to use like Bible, history books, novels, or short stories. Before such literary forms were devised, they entertained themselves, instructed young generation, and kept their records with many-faceted folktale. They aimed at providing amusement as we emphasis them in order to pass the message down to our children. Folktales are simply entertaining with real significance; they are windows into our black culture whereby we revealed our values and morals. More significant is that these stories offer each one of us an opportunity to participate to our community and connect to each other.

The present study will reveal how talented we are as black illiterate people, because through folktales we deliver a message of teaching each other the true life reflection. The languages used are so attracting and understandable as it is our own mother

tongue languages. The children became exposed to folktales as they gained proverbs concerning the past to the present situation. They became cleverly aware on how should live as human being but in a form of animal planet.

1.6. Research methodology

The research method used in this study is qualitative research method which relies on descriptive form of facts and gives an interpretation of the folktale content. Information is obtained from library sources, such as dissertations, books, theses and journals.

1.7. Approaches and schools of thought

Makhamatha (1987) states that the purposes of studying the folktales rely on many approaches mainly diachronic and synchronic which have subdivision of school of thought under each. She gathered the information concerning these approaches from different authors and writers of oral literatures like of Propp (1968), Linda Dorson (1972), Okpewo 1983), Sigmund Freud (1925) and many more.

The first *approach of Diachronic*, according to Makhamatha (1987) is whereby the folklorist in nineteenth century who used this approach did not consider the structure and functions of its material. *The evolutionists* the first subdivision of diachronic is largely inspired by Charles Darwin's theory which is about the origins and the survival of biological species. Other scholars saw in traditional prose narrative the remnants of an earlier world-view about man and his environment. They began with the premise that all men evolved along one evolutionary path through the stage of savagery, barbarism and civilisation, and those vestigial remains, relics of primitive belief and custom survived in the course of the evolution. According to those scholars, folklore is the study of these survivals.

The second subdivision of diachronic approach is *Diffusionists* which is contrary to evolutionists who contended that cultures at identical though independent developmental stages would show remarkable similarities, the Diffusionists maintained that cultural similarities could only result from historical contact and contiguity between peoples. Dorson (1972) sees the diffusionism as a method rather than a theory or school of thought. According to the premises of this so-called Finnish historical-geographical method, a tale that has been found in hundreds of oral variants must have originated in one time and one place by an act of conscious invention. Subsequently this tale must have travelled in ever-widening arcs from its point of creation. Makhamatha (1987)

The third subdivision of the diachronic approach is *psychoanalysts* who in general have to do with the simple wishes and fears of the people in folklore, such as preservation of health, the warding off of danger and death, the hopes of fortune. Sigmund Freud, however, claiming that myth revealed the psyche of the childhood of the race, regards all forms of traditional literature as an expression and sublimation of repressed sexual desire. It borrowed the method of solar mythologists. All they did was to change the symbols used by the latter. The psychoanalysts, especially Freud, have substituted the sexual symbolism in myth and folktales for the nineteenth century symbolism of heavenly phenomena. Makhamatha (1987)

The second approach is *synchronic* which its exponents study folklore in its present form, as a phenomenon in contemporary society, without investigating its origins in the past and its geographical distribution. The main schools of thought which use this approach are *the Functionalist School of Thought* and *the Structuralist School of Thought*. Makhamatha (1987)

In *Functionalists School of Thought*, according to Dorson 1972, said a tale is not a dictated text with interlinear translation, but a living recitation delivered to a responsive audience for such cultural purpose as the reinforcement of custom and taboo, release of aggressions through fantasy, pedagogical explanations of the natural world, and application of pressure for conventional behaviour. It clarified that

the text of the folktale is meaningless without its living presentation, that is, its being objectified before a responding audience. The functionalists maintain that a social motive lies behind every folktale. The text of a folktale can give picture of the society from which the folktale comes. In *Structuralist School of Thought* there are four approaches discussed. Which are the Syntagmatic Approach (Propp / Dundes), The Paradigmatic Approach (Levis-Strauss), the Oral-Artistic Approach (Finnegan / Scheub) and the Oral-Formulaic Approach (Olrick) Makhamatha (1987)

In *the Syntagmatic approach* of Propp who is the true father-figure of the morphological approach, which he purposely introduced to complement the taxonomy of Antti Aarne which classified folktale by dramatis personae. Propp found this typology by content to be not sufficient, as the same action in variant tales could be performed by various characters; but the action remained constant, while the action episodes followed one another in a fixed pattern. The action episodes which are sequential arrangement constituted the morphology of the tale. Propp (1968) called 'functions', and he enumerated thirty-two functions. By morphology of tale, therefore, Propp meant the description of the folktale according to its component to each other and to the whole. Makhamathe (1987)

Exponents of this approach, therefore, describe the structure or formal organisation of the folktale following the chronological order of the linear sequence of its element as report by the informant. This analysis is also termed 'Syntagmatic' structural analysis, borrowing from the notion of syntax in linguistics. In applying the Proppian model to the American Indian folktale, Alan Dundes adopted some of the terminology and theory of the linguistic Kenneth L. Pike (1971). He called Propps function a 'motifeme' instead, and defined the folktale as a sequence of motifeme. According to Dundes (1965:208) a motifeme slot may contain various motifs, and he termed those specific alternative motifs for any given motifemic slot 'allomotifs'. While Propps only stresses the importance of text, Dundes also underlines the importance of context in the folktales. Dundes examines the folktale on three levels: Makhamatha (1987)

Texture- linguistic features like rhyme, alliteration etc. Text –the sequential structure of the tale; and Context the literary and sociological elements conditioning a given tale in its text and performance. Dundes rightly argues that the Syntagmatic structure of folktale must ultimately be related to other aspects of the culture in which they are found, for example, the social structure. It is clear that the Syntagmatic approach tends to be both empirical and inductive, while the paradigmatic approach, as will be shown below, is speculative and deductive that is, the elements are taken out of the given order and regrouped in one or more analytic schemes. Makhamatha (1987)

The Paradigmatic Approach of French anthropologist Claude Lévi-Strauss. In his paper, 'The Structural Study of Myth', Lévi-Strauss (1955) advances this method of structural analysis based on linguistic theory. He contends that myths are like language, and derive their meanings only in relation to one another. For the linguistic units 'phonemes' and 'morphemes', Lévi-Strauss proposed 'mythemes' for units of myth. Lévi-Strauss also advances that myth, like language, exhibits a tendency towards binary differentiations between ideas and values. This theory led to the search for 'general laws' which account for 'relations' between varieties of units (Okpewo, 1983:37).

Lévi-Strauss' analysis of "The Story of Asdiwel" (Leach, 1968, (Ed.) pp.1-43) reveals that the myth evolves on various levels: (a) the geographical level-the hero's movement from east to west /south to north (b) the economic level-famine/repletion (c) the sociological level-male/female, mother/daughter. (d) the cosmological level-heaven/earth highest heaven/subterranean world. Thus the paradigmatic approach relies on sorting out and rearranging the narrative features in the folktale to reveal the inherent structure of binary opposition. It seeks to describe the pattern or to conceptual framework of the folktale. Makhamatha (1987)

In *The Oral Artistic Approach* of scholars such as Ruth Finnegan (on African tale in general), Harold Scheub (on tale of Southern Africa), do not concern themselves only with the structure and function of folktales, but mainly with the performer and the performance or occasion, regarding the folktale as a dramatic oral art. More than any

other scholars in the field of African traditional literature, these scholars consistently emphasize the dynamic creativity and living quality of this art form. Makhamatha (1987)

A.T. Cope, in his paper, "Towards an Appreciation of Zulu Folktales as a Literary Art" (in Argyle, 1978), discusses the communal traditional constituents and the individual creative constituents in the production of a folktale. He maintains that the Zulu folktales are not like the Russians wondertales which are apparently rigidly ordered throughout. He has found that in the Zulu folktales the tradition orders the sequence of functions at the episode level, but it is the storyteller who determines the combination of sequence at the narrative level, and this is where the art of composition mainly lies. Makhamatha (1987)

According to Scheub (1975) the structural unit of the folktale, that is, its base element, is the core-image, which has as its own nucleus the core-clichés (a song, chant or saying).during performance, this core-image is expanded and fleshed out to create the tension of conflict and resolution, while the repetition of the core-cliché, placed in a linear continuum, helps to inch the plot forward and heighten suspense. An able performer will, therefore, seek to balance her performance thematically so that structure and theme become inseparable. Makhamatha (1987)

In *Oral-Formulaic Approach* the exponent of it are Milan Parry, Albert Lord, David Bynum, and Axel Olrick, look to the narrator and his performance for the key to the composition and structure of epic, ballad, and folktale. Axel Olrick contends the there are common rules (which he calls the epic laws of the folk narrative) for the composition of the folktales. In his essay, "Epic laws of folk narrative" (in Dundes.1965:129-141), Olrick advances the following important laws:

- i) A tale begins with a leisurely introduction, proceeds beyond the climax to a point of rest or stability and does not end abruptly.
- ii) Repetitions, which is mostly threefold (or four-fold in some countries), is everywhere present, to give the tale suspense and also flesh it out and afford it body

- iii) Generally there are only two people active in a scene at a time.
- iv) Contrasting characters encounter each other in a tale, for an example, hero and villain, good and bad.
- v) Two people appearing in the same role are often twins, and are represented as small or weak. When they become powerful they often antagonise each other.
- vi) The weakest or the worst in a group turns out to be the best; the younger brother normally becomes the victor.
- vii) There is simple characterisation, with only those qualities which affect the story directly being mentioned.
- viii) The plot is simple and never complex.
- ix) The things of the same kind are described as nearly alike as possible, with no attempt towards security variety.

According to Olrick, this laws are superorganic (or 'above' any individuals control) as the folk narrator can only blindly obey them. They thus limit the freedom of composition of oral literature, as the narrator has to adhere to known characteristics details. Kaarle Krohn (1971) agree with Olrick about the validity and application of these laws to folk literature, "More characteristics for folk literature are skeletal presentation, repetition and singleness of direction that does not drop back to make up for missing, prerequisite data". Makhamatha (1987)

1.8. Organization of the study

This study is organised into five chapters:

- 1. **Chapter one:** *Introduction and the purpose of the research*
- 2. **Chapter two:** *Theories of oral literature (literature review)*
- 3. **Chapter three:** *Structural analysis of the folktale 'Phokojwe'*
- 4. **Chapter four:** *The interpretation of the folktale: "Phokojwe"*
- 5. **Chapter five:** *Conclusion and summary*

CHAPTER 2

2. Theories of oral literature

2.1. Introduction

According to different theories oral literature is something revealing the past to be recognised in present days. They are including stories, drama, riddles, histories, myths and legends, songs, proverbs, and other expressions frequently employed to educate and entertain children. Oral histories, myths, and proverbs additionally serve to remind whole community of their ancestors' heroic deeds, their past, and the precedents for their customs and traditions. Essential to oral literature is a concern for presentation and public speaking. Folktale teller use call-response techniques. Praises are made by poet and singing accompanied by music. Finnegan (1970)

Modern African literatures have been influenced to a remarkable degree by the continent's long tradition of oral artistry. Before the speed of literary in the 20th century, text were preserved in memory and performed or recited. These tradition texts served many of the same purposes that written texts serve in literate society for an example to entertain, instruct and commemorate. In addition Africa's oral literature's forms those of prose, verse and proverb, and text vary in length from the epic, which might be performed over the course of several days, to single sentence formulations such as the proverb. The collective body of oral text is variously described as folklore, verbal art, oral literature, or more recently orators. Guma (1967)

For most among prose forms in African literature is myth. Like myth everywhere, African myths typically explain the creation of the universe, the activities of the gods at the beginning of creation, the essence of all creatures, and the nature of their interrelationships. Other importance is the legend, intended to enhance listener's understanding of the constitution of the universe. Legends, which deal with events that occurred after the era of the gods, describe such heroic human feats as establishing dynasties or single handedly preventing disaster. The African legend has much in common with the epic, in that both focus on heroism. However, unlike epic, legends are less elaborate and are not performed on special occasions or in

formal setting. Instead, these prose works are shared in the context of every life. Philip (1998)

The folktale, another prose form, is usually told for night-time entertainment. Folktales feature human being and animals, either separately or together. They are also employed for social commentary, instruction and also serve as potent means of affirming group values and discouraging antisocial behaviour. A popular type is the trickster tale, which features a small but wily animal that employs its cunning to protect itself against much larger and more powerful animals. However epic is not prevalent in Africa are extended celebration of heroic figures in DRC. Isidore (1992) Several African cultures possess a rich collection of witticism, including proverbs and riddles. In African societies effective speech and social success depend on a good command of proverbs. Oral literatures continue to play important role in African people even today. They are useful resources for reconstructions of traditional life. The tradition regions of Africa based on oral tradition rather than sacred text and have changed in the process of being transmitted. Duncan (1998). This chapter is emphasising all the different theories concerning oral literature review:

2.2. Russell H (1993)

Oral literature is essentially about the past, the present and the future. It represents a window into the world view of a particular society, its values and beliefs. The oral texts combine literature, history, music, medicine, religion and other things. Oral literature world wide lends itself to comparative study, not only with specific geographic communities, but also on a global scale. Wisdom and experience are cast into a form that is easily understood by children and enjoyed by both big and small. The beauty of the Litshomo is that the moral is not explained, yet it is clearly brought out by the story. The period of the Litshomo may then be called the literary period for when they were produced, Sesotho had not been reduced to writing. It is pleasant to know that these works have now also been brought into the literary period by their publication. But it is not only the bards that have left us their creations. There were story-tellers, too. Grimm, who collected the old beautiful fairy-tale and fables of Germanic people has his counter- part in E Jacottet, who collected the old Basotho fairy-tales and preserved them for us. Jacottet was only the collector and assembler of these tales. Russell (1993)

These fairy-tales are more than mere stories, and they are the forms in which the wisdom of the old people was cast. The different qualities, both good and bad, are personified. In fables the animals take place of persons, each according to their nature and character. The lion, for instance, is the “*mohale*”, the jackal the “*sethoto*”, the tortoise stand for “*bohlale*”. Wisdom and experience are cast into a form that is easily understood by children and enjoyed by both big and small. The beauty of the *litshomo* is that the moral is not explained, yet it is clearly brought out by the story. The period of the *litshomo* and *lithoko* may then be called the literary period for when they were produced, Sesotho had not been reduced to writing. It is pleasant to know that these works have now also been brought into the literary period by their publication. Russell (1993)

2.3. Duncan Brown (1998)

Vigorous oral literature, has existed throughout South African history, and in many ways represents our truly original contribution to world literature. Oral literature is largely absent from accounts of literary history in the country. While the particular oppression of South African political life have certainly contributed to the exclusion of oral form which are largely associates with black societies, suppression of the oral in favour of the printed text is a feature of literary studies worldwide, and appears to be related to the critical practices that have been dominant in universities and schools for most of this century. Duncan Brown (1998)

2.4. Philip. A (1998)

Long before people could read or write, stories were passed on by word of mouth. Every time they were told, they changed a little, with a new character added here and a twist to the plot there. From these ever-changing tales, myths and legends were born. A myth is a traditional story that isn't based on something that really happened and is usually about superhuman beings. Myths are made up, but often help to explain local customs or natural phenomena. Once, black African myth and legends were part of the wide variety of religions that spread right across the continent. Each society had its own stories and beliefs with its gods and heroes. Today there are very few African who still believe in this ancient religion. Most have

been influenced by outside beliefs and are now either Christians or Muslims. Ancient African myth and legends survive, but often as old stories rather than as living beliefs. Some of these were written down by white missionaries- people who travelled to Africa to convert Africans to Christianity- and explore in the late 19th and early 20th century. Many of the characters of African myths and legends survive in African art. African carving shows the gods and people of myth from right across the continent. A legend is very like a myth. The difference is that a legend might be based on an event that really happened, or a person who really existed. That's not to say that the story hasn't changed over the years. Philip (1998)

2.5. (Guma S.M: (1967)

The oral and traditional literature of Southern Sotho is a survival of an indefinite past from which it was handed down from generation to generation by word of mouth. Being oral, it was most alive out of print and in the bookless world of the ancients, for print tends to freeze a story and give it stability. It was repeated re-telling, with individual variations here and there, that established confidence in the rightness of what was said and how it was said. It was made out of various genre which are as follows; Myths, legends, fables, folktales, riddles, proverbs and folk-songs. Some of these unwritten forms of the artistic possession of the past were later collected and reduced to writing by missionaries and some of their converts. Guma (1967)

Southern Sotho mythology deal with a variety of subjects, all were revolving around man, on whom the created universe is centred. In view of the fact that the most outstanding events in human life are birth, marriage and death, it is not surprising to find that they are myths that deal with the origin of death, the human institution of marriage, as well as those that seek to explain how certain food- stuffs came to be generally known and accepted. Strangely enough, how ever, there thus not seen to be any myth or story that explains the creation either of man himself or the world in which he lives and moves. These gaps may perhaps be due to the fact that according to tradition, the Basotho says they originate from the place called *Ntswana-tsatsi*, i.e. where the sun rises, or the place of the rising of the sun. It is said to have been surrounded by tall reeds, and to this day, in consequence thereof, a

reed or its substitute is usually erected outside a hut in which there is a new-born baby. To the vast majority of the Basotho, *Ntswana-tsatsi* is a mythical place whose exact geographical location is unknown, except for the fact that it is said to be somewhere in the East, in the direction from which the sun rises. In view of this widespread belief, it is rather interesting to note that according to Ellenberger and Macgregor, this place lies mid-way between Frankfort and Vrede in Orange Free State, and just across the border of Lesotho. Guma (1967)

Tradition also mention the first Mosotho on earth, presumably the first to emerge from "*Lehlakeng, Ntswana-Tsatsi*", i.e. from the reed-bed at Ntswana-Tsatsi. His name was *Tlake*, sometimes called *Mopedi-Moholo*, and his surname was *Mosito*. Further, there are two extant lines of his praises that have come down to us, and which are generally well-known among the Basotho. Guma (1967)

The next group of myths is that which Drinkwater calls "romantic myths, stories concerned with sex love and the relation between men and women". This group reveals the deeper thoughts of the community and the direction of its mental and spiritual life. Despite their apparent simplicity and childishness, these stories are basic commentaries on the various facets of complication human nature. Thus in the story of a child who was born with a moon on his chest, the woman weakness of jealousy and rivalry between two wives of the same man are brought out their nakedness. At the same time, the reaction of the community as a whole towards the *molotsana* (wicked person), is clearly brought out, in that as soon as her evil ways are discovered, she is immediately thrown out of the body politic. Further, the bitter fruits of polygamy, *sethepu*, are equally depicted in this story as they are in that of "*Moleso wa Dikgomo*". Another type mirrors human love between a man and a woman, including the complications that may arise in later life. The various facets of human behaviour in such cases- keenness at the beginning, which later gives way to laxity and indifference; readiness to make solemn and binding promises, only to break them in course of time; the revenge that the wrong party may resort to, and the resultant misery that may follow, enveloping the innocent – all these and more clearly brought out in this type of story. A good example here is the story of *Bulane*

and *Tselane*, which also feature the Sotho custom of marrying one's first cousin. Guma (1967)

Then there is the type of story in which sterling human qualities such as those of selflessness and self-sacrifice on behalf of others are depicted. Here, we find instances of those rare individuals who, in the face of national calamity, are prepared to bury the self, renounce all they have, and give themselves over to the unknown, in order that others might live. But as so often happens in life, and in keeping with scriptural writings, "He that loseth his life shall find it". An example of such a story is that of *Metsi* and *Metsana*. In some, there is a striking friendship as well as co-operation between man and animal, particularly the smaller ones, which are endowed with supernatural powers. Their role is mainly that of protecting the weak and the helpless, as in the case of the child with a moon on his chest. In other cases, however, man must first do something; perform some useful piece of work in an attempt to help himself. His work is then disturbed or undone, especially by birds and doves. But thereafter he is compensated, and the compensation takes the form of something that he has always yearned for and which more than brightens life for him. Thus the despised and childless woman, *Nyopakatala*, is helped in her plight and misery by two doves that had first eaten her seed. Similarly, in the story of the bird that gives sour milk, *mafi*, compensation takes the form of a basic service that benefits the whole family. Such stories also seem to underline the Sotho saying that *Kgomo ho tsoswa e itekang*, i.e. God helps those who help themselves. Closely connected with this, is the idea that one good turn deserves another, and that the ungrateful are quickly punished. This is clear brought out in the story of the orphan boy Mathoba. Guma (1967)

Another aspect of this co-operation between man and animal centres around those children who, for some reason or other, are born in the form of a snake and are usually called *Monyohe*. In a few cases, however, they assume a canine form. For them to be restored to their normal human form and habits, a willing girl must be found to marry them and live with them as man and wife. Secondly, this girl must, at one time or another, lose her temper or patience with her husband before he can be transformed into a normal human being. Such stories are exemplified in the

numerous version of the *Monyohe* story as well as in that of *Ramokoto* in *Mothibi's* collection. Guma (1967)

There is also the type of story that deals with man's visit to the underworld from which he usually returns safe and sound. In his search for this place, man is invariably assisted by a small animal, such as a frog. It answered his inquiries by croaking from its place under the water. This is illustrated in the story of *Linanabolele*. Unlike in Greek mythology where the underworld is radically different from that of the living, in that it is dark and gloomy place peopled by untouchable, in Southern Sotho mythology it is similar to this world. The only difference is that it is a place of plenty, in which the various commodities of life are found in abundance. The inhabitants of both worlds may even exchange visits as in the story mentioned above. In this connection, it may perhaps be added that to this day, Mosotho in real trouble from which he would like an instant escape, usually says he felt like saying, "*Lefatshe buleha ke kene*" (Earth, open up that I may go in).Guma (1967)

This seems to point to the fact that in the Sotho mind, the idea of death as the end of life was never accepted. There are several stories that point to this, such as those of *Mosimodi* and *Mosimotsane*, *Masilo* and *Masilonyane* respectively. *Masilo*, the murderer, is given away by the heart of his victim which turns itself into a little bird that goes and reports him to the relevant authorities. The basic idea here seems to be that one being cannot annihilate another in such a way that it ceased to exist altogether. Such existence is God-given and belongs to him alone whom the ancients called:

"Tlatlamatjholo Rammoloki,
Rammoloki Diatla di maroba".
(*Tlatlamatjholo* father of the Saviour,
Father of the Saviour with pierced hands);

and to whom they prayed through their ancestors. As such, then, it cannot be taken away from a created human being by another. It is only the Creator who can take it away from any of His created being. Guma (1967)

Guma (1967), states legend as historical story on narrative that contains a nucleus of historical fact, such as the name of a particular character, but whose historical existence is now so shrouded in mystery, as to be almost mythical or semi-mythical. For this reason, it may also 'be said to be distorted history', in that the memory of the historical fact in it has been distorted and elaborated by various elements derived from myths. There are two popular legendary figures in Southern Sotho folk-lore. They are the boy hero *Senkatana*, and the man eater, *Dimo*. There is an interesting analogy that some informants draw between the story of *Senkatana* and that of Christ. A few old men in *Roma* valley of Lesotho insist of it. According to them, the snake in the Garden of Eden is the *Kgodumodumo*, which they also equate with; the sole woman survivor, who bore *Senkatana*, is the Virgin Mary, and *Senkatana* himself, the slayer of the *Kgodumodumo*, i.e. sin, is Jesus Christ. This, however, does not seem to be borne out by the following consideration: Firstly, the woman survivor who bore *Senkatana* had a child, whereas Mary was a virgin. Secondly, the Basotho are said to have had no knowledge of Christ before the advent of the missionaries.

According to the story itself, *Senkatana* foiled a number of attempts to kill him. And when his enemies ultimately succeeded, it was with his apparent consent. It was probably the miraculous ways in which he foiled their various schemes, as well as the manner of his ultimate giving in, that resulted in history being so worn down about his real self, as to render him a legendary figure. An obvious mythical addition to his story is the fact that, after being killed, his heart is said to have escaped from his body and gone to the birds. In other words, he did not die. Guma (1967)

The memory of the fearful *Dimo* on the other hand, is still kept alive in some villages by elders who scare young children with the words, "*Dimo ke eo!*" (There is *Dimo*!). It is interesting to note that in some versions, the particular narrator makes him to be Nguni origin. This, however, is apparently due to the twist or slant of a particular narrator for, historically, it is Basotho rather than the Nguni who practise cannibalism. What is interesting about *Dimo* is the fact that although he is such a fearful character, he is invariably overcome by his intended victims. Some of them may already be in his bag, as in the story of *Dimo* and *Madiepetsane*. She tricks him into

eating his own mother and then escape, hotly pursued by him. She is stopped by a flooded river, and turns herself into a smooth little stone. Dimo picks it up and, demonstrate to himself what he would have done to her had she been in sight, hurls it across the river where it turns into *Madiepetsane*. Similarly, in the story of Tselane, the intended victim escape in a miraculous way and Dimo gets into trouble. The historical nucleus here seems to have contained elements of strength, cruelty and gruesomeness, coupled with certain blind spots in the same individual. It is the latter that are exploited by the weak for their own safety. Guma (1967)

In present day *Lesotho*, chief *Mohlomi*, who died a few years before the arrival of the first French missionaries in 1833, is largely regarded as a legendary figure. The historical fact that he once existed is being pushed to the back-ground and emphasis laid on the miraculous events that are accruing around his name, such as his visit to the land of dog-eaters. It was probably in view of such considerations elsewhere that Cassell wrote, "The process of legend growth and development is a continuous one, and outstanding personalities much nearer to us in time... have already attracted to themselves the nucleus, if not more, of what will become the legends of the future". Guma (1967)

In fables, as well as in the rest of Sotho folk-lore where they occur, animals speak and act like human beings. Human actions and passions are attributed to them for purposes of moral instruction. Such instruction flows from the particular story and usually takes the form of a proverb, As a result there is a close connection between certain fables and proverbs, the latter being a summary or condensed form of the former. Thus the proverbs: *Pela e ne e hloke mohatla ka ho romeletsa* (the dassie lacked a tail by sending others), is a condensation of the fables that seeks to explain why the dassie has no tail. The same is the true of saying: *Dithoto ke lefa la ba bohlae* (fools are stepping stones of wise), which neatly summarises the fable of a donkey that was rudely driven away by an ungrateful lion which it had helped to find food. In some cases, however, the fable seems to be an elaborated form of the proverb. Thus the saying: *O se no kgahlwa ke none e hlotsa* (Appearance are deceptive), seems to be elaborated and explain in such a story as that of Masilo and

Sojane. Likewise, *Bohlale bo ja mong a bona* (Pride goes before a fall), seems to be elaborated in the story of the boastful blesbok and the tortoise. Guma (1967)

The cleverest character in fables is the hare, *Mmutla*, who is lovingly referred to as *Mmutlanyana* (the clever little hare). He lives in his wits and even succeeds in foiling the lion, who is the king of the animal world. In some cases, he plays the role of a trickster. He challenges two giant animals, the hippo and the elephant to a tug-of-war which he arranges in such a way that they pull against each other without knowing it. He devours the children of monkey by first posing as their tutor. He trick and burn Hlolo, the red hare, to death in order to get his bugle. He himself, however, is not always infallible and occasionally gets into trouble. Similarly, with birds, the cleverest is usually the smallest of them all, *Motinyane* or *Motintinyane* (the grass Warbler). He too outwits the king of the birds, the eagle, *Ntsu*. On the other hand, the most despised animal is the tortoise, *Kgudu*. This is mainly due to his unusual form and appearance for which he is not responsible. And among the birds, his counter-part is the owl, *Sephooko*, who is so hated by the others that he has to hide by day and hunt by night. Guma (1967)

In these stories too, virtue is rewarded and vice punished. The despised tortoise occasionally makes his tormentors and self-appointed critics swallow their words of scorn and derision, and eat humble pie. Even clever little rabbit is so exception to this, as is proven by the version of the story of the blesbok and the tortoise which substitutes the hare for the blesbok. The tortoise also emerges victorious on two other occasions on which all the other animals had failed, including the lion. He was the only one to remember the name of a certain tree after all the others had forgotten it, just as he was the only one who succeeded in capturing the wily fox that had refused to dig a dam whose water it wanted to drink. Basically, then, although despised and ridiculed on account of his external appearance, the tortoise seems to possess basic qualities which enable him to focus attention on essentials. In the face of daily ridicule and prejudice he nevertheless uses these qualities in the service of his fellow-men. Occasionally, however, he has the last laugh. Guma (1967)

Although the animals are personified in fables, they still retain their animal traits and characteristics. The lion roars with a deep voice, and is generally recognised as the king of all the others. The fox is wily and cunning, while the hare is clever and witty. The same is true of the birds. The owl has big eyes which it does not close when it sleeps. Its voice is frightening. The eagle is strong and majestic, while the grass warbler is small and clever, and is not easily trapped. These stories show a remarkable knowledge of, and familiarity with the habits of the various animals that appear in them. At the same time, however, they seem to be a further commentary on the diverse forms of complicated human nature. Human qualities were apparently recognised in animal behaviour, including man's idiosyncrasies which are portrayed in various ways. It is probably for this reason that such animals were personified. The morals that some of the stories point to the proverbs that flow from them, seem to support this contention. It is only human beings who are capable of learning from the experience of others, and who can use proverbs to point their statements. Guma (1967)

There are a number of popular stories that seem to have been told for no purpose other than that of telling a story to provide amusement. These are folk-tales, popular imaginary inventions of the story-teller of old. Among them, is a type of story in which a person exchanges an article that he possesses for something else. Thereafter, he exchanges his new acquisition for yet another, and so on until the end of the story. Closely allied to this, is the type of story in which a character is involved in a number of incidents or happenings which he occasionally enumerates in summery form at certain intervals. He begins with the last one and works backward up to the first. A good example of such a story is that of *Raseretsana*. The characters that appear in folk-tale may be either being people, animals or both. They include familiar names such as *Dimo* and *Masilo*. The former may even appear as a chief. The stories themselves are usually short, though a few may be slight longer. The latter may seem to be series of joined episodes wove round one central figure, usually the hare. Each entity is an end in itself, in that there is no sustained rise in tension towards one final climax. Their origin is probably due to the desire or habit of some narrators to lengthen their stories by combining them, rather than tell them separately. Guma (1967)

Significances

In myths, the story of “*Ngwana ya Kgwedi Sefubeng*”, the basic significance of this story seems to be that evil can never overcome well. These two opposing forces are constantly at war with one another, each striving to gain supremacy over the other. There may be moment in when the forces of evil may appear triumphant, for evil is a tenacious fighter that is not easily overcome, as symbolised by the apparent success of the *molotsana* in the greater part of this story. She appears to have everything on her side – normal children, intelligence, and influence and complete control over her adoring husband, who carries out all her wishes. On the other hand, the minor wife appears to have everything against her. She is childless – an unbearable stigma in Africa society, the sufferer being the human in all cases, and never the man. Her husband is cold and callous toward her, and does not lift a finger to protest her. Throughout this period, the flame of goodness is very weak indeed; but it is there, and not completely blotted out. It is strengthened by the miraculous appearance of the friendly mouse at the most critical hour. These results in the ding-dong struggle for supremacy mentioned above, and end at the discovery of the *molotsana*, who is immediately expelled from the community. It may take long to find out a wicked person who is well placed in society. But the wheels of goodness grind exceedingly fine, “the eyes of the blind” are ultimately opened, and the chaff separated from the grain. Guma (1967)

In legends, the story of “*Senkatana/ Moshanyana wa Senkatana*”, whoever the real historical figure was, it is clear from these stories that he was a great man with unusual qualities. Among these, was that of selflessness, and the realisation that there is more joy in giving than in receiving. In view of this, he did not hesitate to endanger his own life in order to go and release the other –all of whom he did not even know. But for these sterling qualities in him, he could have easily remained concealed with his mother and left them to their fate. In this respect, he could very well be said to symbolise that rare type of person –an Albert Schweitzer or a Dr Van Answegen of *Masianokeng* in Basutoland, who gave up all in order to bring relief and sorely needed medical help to the suffering multitudes of the mountain fastness. But human beings can be ungrateful and extremely unkind even to their benefactors.

This is signified by the numerous attempts to kill *Senkatana* in both stories. Guma (1967)

The actions of a selfless man may be misconstrued and misinterpreted; leading to those he set out to help, raising their hands and voices against him. Jealousies on the part of a few, and misunderstanding on that of many, unusually go hand in such cases. A few selfish power-mongers, who feel that they have been robbed of the limelight, may use the untutored masses for their own selfish ends. And in such case, close relatives can be crueller than outsiders. The fact that it is So-and-so son, who has been elevated to a high position and not their own, is sufficient to drive them to extremes. This is probably what is signified by the magic cow's warning to *Senkatana*. The fact that as near relations they are in possession of family secrets renders them more treacherous than outsider who may not know them. *Senkatana's* victory over death in the first story, his triumph over all his enemies in the second, both signify the eternal truth that evil can never overcome well. A lion may allow a puppy to pull its whiskers merely to humour it. In effect, this is what happens at the end of the first story. It is clear that he still had the necessary strength and ability to foil their attempts as usual. But like a lion humouring a puppy or a mouse, he let them have their way. It is probably in view of such considerations that some of the old men of the Roma valley simply identify him with Christ. It may also be mentioned in passing that in the realm of written Southern Sotho literature, the basic significance of this story has been elaborated by S.M. Mofokeng in his play, *Senkatana*. Guma (1967)

2.6. Isidore O (1992)

Oral literature is now commonly used term for the subject. It simply means "literature delivered by word of mouth" and has turned out to be a very useful concept for those scholars interested in examining the cultural relationship between those who can read and write and those who cannot, in a more professional language, between orality and literacy. The idea is that there are certain techniques which may be used to good effect in oral. Isidore (1992)

This is a fairly broad category of tales. We are retaining the word legend because here we are dealing with accounts of personalities and events that are considered so memorable that they deserve to be talked about or recounted (Latin legend) again and again. The events may be as recent as this morning, perhaps just an hour ago, or they may be so far back in the past that the memory of them is now very vague and the details are subject to all kinds of manipulation. This is why we may safely talk about two kinds of legend: the historic legend, and the romantic (mythic) legend. The historic legend occurs mostly within memorable time- the visible present or the recent past. But its essential quality is that the narrator sticks as closely as possible to details of real life; perhaps because many people know the personalities concerned and can recall the events rather vividly. The romantic, or mythic, legend is, on the contrary, not subject to any such restrictions. Because the events are so far back in the past, story –tellers indulge their imaginations in the most fantastic details and, when questioned, frequently hide behind the excuse that ‘things are no longer what they used to be.’ Isidore (1992)

A large proportion of tales in Africa are, however, freer and more open-ended. They are not designed to record historical or pseudo-historical events as the legend does; nor do they explore the origins of a natural phenomenon or social habit as the explanatory tale does. Their interest is simply in telling a story, presenting an imaginative drama of experience involving human beings, animals, or spiritual figures either within or outside the familiar human world. Such tales are more profitably called fables, because there is in them primary emphasis on a story delightfully presented, whatever the place or period in which they are set. Isidore (1992)

Stylist used in Oral Literature

Repetition

This is one of the fundamental characteristic features of oral literature. It has both aesthetic and a utilitarian value: in other words, it is a device that not only gives a touch of beauty or attractiveness to a piece of oral expression but also serves certain practical purposes in the overall organization of the oral performance. In fundamental

way, the repetition of a phrase, a line, or a passage does have a certain sing-song quality to it; if the repetition occurs between intervals in, say, a song or tale, the audience is often delighted to identify with it and to accompany the performer in going over a passage that was now become familiar. Isidore (1992)

Parallelism

For a performer (say, of a story) to succeed, the imagination of the artist will need to do a delicate job of selecting details that may seem to be independent of one another but at bottom have a common affinity, and of bringing these together to present a convincing picture or image. The similarity may be quite strong; the details may echo one another so closely that the device is little more than a simple repetition. But they may be so distinct that it takes a certain amount intelligence to identify the closeness between them. Whatever the case may be, this device, whereby the oral artist brings together in a balanced relationship ideas and images that may seem independent of one another, is called parallelism. In song or chant in which the same words or phrase are used but simply transposed in consecutive line. The first may be called lexical parallelism or chiasmus Isidore (1992)

Tonality and Idiophones

The text of Africa oral literature is performed by the human voice, it benefits greatly from the flexibility of the voice, which is not easily represented. As the leading officiant chanted each, the others repeated the last word of the line in a tone different from that used by the leader: invariably, the leader's last was toned high, while his followers' repetition was given a middle tone throughout the chant. A lyrical effect was clearly intended, whatever other purposes were served by the tonal counterpoint. The idiophone is a stylistic technique that relies on sound means 'idea-in-sound,' in the sense that from the sound of the word one can get an idea of the nature of the event or the object referred to. Idiophones are not like normal word to which meaning are readily assigned. They are simply sounds used in conveying a vivid impression. Isidore (1992)

Digression

This is a device where the oral performer departs for a moment from the main line of the subject of a story or song either to address an object or person at the scene of performance or to comment on an issue which may be closely or remotely connected with the main subject. Isidore (1992)

Imagery

While it is true that oral literature differ fundamentally from one another in their methods of presentation, the one by word of mouth and the other though the printed word and they are both united, fundamentally also, in the use of words and in the ways in which they employ words to paint mental pictures that appeal to our feeling and understanding. These mental pictures are what we know as images. Images may be expressed directly. Isidore (1992)

Allusion

Isidore (1992) says this technique shows how a people's language grows by borrowing images and ideas from real experience or from imaginative such as folktales. Found as much as in oral as in written literature, allusion is a device whereby such an idea or image is used in a tightly compressed form; the origin or source of the allusion is hardly apparent from the context in which it occurs, but the user has assumed that the speaker of the language already know that source. Allusion come frequently in the form of compressed metaphors which are more commonly called proverbs. Also it occurs as standardised phrase of identification or epithets, again with an origin in folktales. Again it enjoys its truly fertile usage in songs and chants.

Symbolism

Isidore (1992), says this is another device which occurs as much in oral as in written literature. A symbol is a concrete or familiar object that is used in reference to, or as an explanation of, an abstract idea or a less familiar object or event. It is also a

particular useful means of conveying certain important truths or lessons about human life and the problems of existence. They are used in wisdom literature such as riddles and proverbs.

2.7. Finnegan (1970)

Africa possesses both written and unwritten tradition. The former are relatively well known, at any rate the recent writing in European languages (much work remains to be publicized on earlier Arabic and local written literature in Africa). The unwritten forms do not fit neatly into familiar categories of literate culture, they harder to record and present, and for a superficial observer they are easily to overlook than the corresponding written material. The concept of oral literature is an unfair one to most people brought up in cultures which, like those of contemporary Europe, lay stress on the idea of literacy and written tradition. Finnegan (1970)

There is no mystery about the first and most basic characteristics of oral literature-even though it is constantly overlooked in collection and analyses. This is the significance of the actual performance. Oral literature is by definition dependent on a performer who formulates it in words on a specific occasion. There is no other way in which it can be realised as a literary product. The case of oral literature is different because there is a connection between transmission and very existence a much more intimate one. An unwritten literary piece cannot easily be said to have any continued or independent existence at all. In this respect the parallel is less to written literature than to music and dance. Finnegan (1970)

The functions of folktales

Folktales are universally appealing because they are very entertaining. Trickster tales such as "the craftsman's wife" emphasize the cleverness of the protagonist. Other tales, such as "the woman with one hand", reveal the rewards of courageously leading an ethical life. Tales of love have always captured the human heart, and in the Middle Age, "Aucassin and Nicolette" was the most popular love story of its time. They also have lasting appeal because of other ways in which they enrich our lives. They respond to questions that young people have asked, such as: How can I gain

control over my own life? Given the dangers of the world in which I live, how can I succeed without the help of my parents? What must I do in order to survive and, I hope, thrive as an independent person? How can I cope with those who would use their greater physical strength or their greater power against me? What is likely to be my greatest source of personal happiness, and how can I attempt to achieve it?
Finnegan (1970)

2.8. Rosenberg (1997)

Function of myths.

Most of us love myths from the time we first encounter them. When we are children, we take them literally and let them speak to us of the wonder that fills the universe and the joy, terror, and responsibility of being alive. When we are older, we are likely to be so involved in our technological environment that we forget our awe of life and our earlier reverence for the world of nature. We forget the aspects of life over which we still have no control, until natural and human disasters fill us with terror. However, if we are fortunate, we let the beauty of the world remind us that the universe is still filled with wonder, a wonder that is visible in sunrise and sunset, the rainbow, frost on a windowpane, fog and flowers, the song of a bird, and human life – with its love and laughter, and with its possibilities. Rosenberg (1997)

Since human beings first began to think, they have wondered about the Great Unknown, and they have asked: Who am I? What is the nature of the universe in which I live? How do I relate to both the known and unknown world? How much control do I have over my own life? What must I do to survive? How can I balance my own desires with my responsibilities to my family, my community, and the power that control my world? How can I reconcile myself to the inevitability of death?
Rosenberg (1997)

Myths answer these questions in terms of our relationship to the divine world and, therefore, they provide us with moral answer. They are the source of our most important attitudes and values, the principles by which we live, and the ideals for

which we sacrifice our lives. They create meaning out of nothingness, sense out of nonsense, order out of chaos, and purpose out of aimlessness. Myths meet genuine psychological needs. They make a culture's spiritual beliefs and values concrete and understandable. They are a spiritual compass that guides us along life's journey. Rosenberg (1997)

Legends

A legend is a story from the past about a subject that was, or is believed to have been, historical. Legends concern people, place, and events. Usually the subject is a saint, a king, a hero, a famous person, or a war. A legend is always associated with a particular places and particular time in history. Every culture has its own heroic legends, which the society regards as historical accurate. Many are among the greatest stories in the world. Their heroes embody their culture's values and function as role models, depicting the attitude and behaviour that their society considers as ideal. Legends and myths address some of the same questions, but legends respond to them from a more self-centred perspective. The great heroes of legend determine who they are by how they act throughout their lives. Although they take their divinities seriously, they focus primarily on pleasing themselves and their society. Because the heroes' only route to immortality is the lasting fame of their deeds, heroic behaviour is of principal importance. Therefore, the heroes' primary goal in life is to achieve self esteem by earning the esteem of their peers and their community. Community service is so important that, if heroes act irresponsibly toward others in their society, their personal desire turn to dust. Rosenberg (1997)

The great legends perpetuate the deeds of heroes in the songs and tales that their culture's historians, bards, and poets created about them. Because a legend originates in the oral tradition, it often acquires material from myth and folklore. When legendary characters possess superhuman or divine qualities, or when supernatural being interact with them- as in the legends of Oisín Mac Finn, Rip van Winkle, Taro Urashima, and Savitri – then a legend became a myth as well. In many ways, legendary heroes are like the heroes of both myth and folktale. For example, like characters in both myth and folktale, Rostam, Sohrab, and Gunnlaugh face

overwhelming tasks that, usually, are imposed on them. In legend, these tasks are imposed by the kings who the heroes serve. Rosenberg (1997)

Moreover, like the gods of mythic heroes, the gods of legendary heroes often help them to succeed. Therefore, the legendary heroes achieve an unusual degree of success, which include the immortality conferred by lasting fame. However, unlike the heroes of myth and folktale, legendary heroes usually do not emerge triumphant in the end, despite their many great deeds. Instead, they die prematurely- either treachery, or because their excessive pride has led them to misjudge their circumstances. Great heroes are not made of pure gold. They are always as human as they are heroic, and they made mistakes. Although it is the arrogance of legendary heroes that often leads to their ultimate defeat, legend differ from myth in that this arrogance is not directed against divinity, and it is not their gods who punish them with death. Part of the psychological impact – the wonder and terror of legend, is caused by the fact that we recognize the complexity of our own lives, and we know that despite our best efforts, we too can become the victim of circumstances that we can neither foresee nor control. Rosenberg (1997)

Functions of legends

Most of us love legends. We love to hear and to read about people who have accomplished great tasks. We often hope that a special opportunity will enter our own lives so that we can prove ourselves by acting in a way that will bring us lasting fame. We know how we would like to respond to this great, nameless challenge because we know how our heroes respond. We have heard about them in the bedtime stories of our childhood. We have studied their legends in school. We have read about others in comic books, magazines, and newspapers and we have seen still others on television and movie screens. Some of us never tire of them and continue to read about them in historical fiction, drama, and epic literature. Rosenberg, Donna (1997)

Folktales

According to Rosenberg (1997), folktale is a story that, in its plot, is pure fiction and that has no particular location in either time or space. Is actually a symbolic way of presenting the different means by which human beings cope with the world in which they live. It concerns people, their loyalty or common folk and or animals that speak and act like people. They have different subjects. They focus on the behaviour of the individual and not usually concerned with the human being's relationship to divinity. Many folktales, such as 'The little frog', are told from the child's point of view and are symbolic depiction of the journey of each person makes from youth to maturity. The characters in this tales must cope with overwhelming task that are usually imposed upon them, not taken on willingly. The characters need help in order to succeed, and they receive it because they have befriended a helper-figure who appears in disguise. Therefore they achieve their goals.

Other folktales, such as those with "trickster" and "clever lass" motifs, reveal the strengths or weaknesses of human character, including the ability to outsmart adversaries who have an advantage. Sometimes, however, clever characters outsmart themselves instead of their adversaries. Other folktales are animal tale in which the animals exhibit the attitudes and behaviour of people. Anansi is so human that it is difficult to think of him as a spider. In other tales, such as 'The woman with one hand' and 'The Shepherd, who understand animal speech,' animal functions as protagonists' helpers. All traditional folktales focus on plot rather than on character development, and they omit descriptive passages. They occur somewhere on Earth where the supernatural is accepted as part of life. Rosenberg (1997)

Folktale characters have neither a past nor a future. They have no psychological depth and are characterized by how they treat others. They all must deal with difficult and interesting challenges and they learn that they can affect much of what happens to them by how they choose to respond. Many vulnerable to powers who have authority over them. For example, Aucassin is subject to the will of his parents, and the craftsman's wife is subject to King Solomon. Folktales stress the important of relationship and the need to make an effort to preserve them. Nothing of lasting

value comes easily. Only with determination and perseverance do the characters achieve their goals. Folktales can enrich our lives. We learnt that we can make a concerted effort if we want to achieve anything of value. We learnt that people are available to help us on our journey through life. We learn that the lover's ability to recognise and appreciate inner beauty transforms the loved one, just as it transform frogs into folktale princesses or princes. Finally, we learn that it is foolish to take to heart the negative views that others have of us because such view only reveal that they do not know who we are and who we will become. Rosenberg (1997)

Taken together, folktales relate us to human beings across time and space. Psychologically, they give us the encouragement and the tool that we will find happiness at some point along the way. Throughout history, the telling of folktales has also been a popular form of entertainment among farmers and labourers, merchants, sailors and other travellers, and household servant. The literary folktale was born in France in the mid-seventeenth century. Aristocratic women created them for their own social gathering and often put them into written form before presenting them. Late in the century, the French aristocrat Charles Perrault published his version of certain folktales for adults in his social circle. Rosenberg (1997)

2.9. Makhamatha M.P (1987)

Makhamatha (1987), in the structure of tale, states that many scholars of folktale have different approaches to the structural analysis of folkloristic items in general, and the folktale in particular. There is some disagreement as to what structure and structural analysis actually are or should be. However, we do not intend to answer these questions or to resolve these differences in the dissertation, although certain approaches will be preferred to others for the study of the structure of the Northern Sotho *nonwane*.

Makhamatha (1987) stated that the present study has revealed that there are, in Northern Sotho folktales, simple tales which display less functional depth with a limited number of functions intervening between numbers of a function pair such as

Lack and Lack Liquidated. On the other hand, there are some complex tales that display a greater functional depth just as the Russian wonder tales of Propp do. In these complex tales, other functions and/or their combinations or sequences may intervene between twin functions in a single move to give the move its functional depth. In *Mmuḱa le Nakana tša Montshe* (Tale number 4), for an example, each of the four moves has the function pair lack (in the form of a desire to play the fifes) and Lack Liquidated (the acquisition of the fifes through trickery) with the following intervening function sequence:

- VI Trickery - Hare tricks Duiker into burning himself to death, Crocodile, Flamingo asks Hare for his fifes
- VII Complicity - Duiker agrees to play the fire game; Hare allows Crocodile, Flamingo to play fifes.
- VIII Villainy - Hare make Duiker to burn himself to death; Crocodile disappears in the water with fifes.
- XXV Difficulty Task - Hare is offered poisoned food; Hare is made to herd cattle in a hail storm.
- XXVI Solution - Hare has his food examined by Fly for poisoning. Hare takes shelter under the udder of the cow.

Some independent function also intervene, namely, X Beginning Counteraction – Hare looks for Spider (to take him to heaven) and Fly (to examine his food for poisoning). XV Spatial Transference Between Two Kingdoms – Spider takes Hare to heaven. The function XIX Lack Liquidated occurs at the end of each move with the acquisition of the fifes by one Contender, so that the trickster becomes the dupe and then the trickster once more. Makhamatha (1987)

According to Makhamatha (1987) in other complex tale, however, although the tales may have several moves, the members of a function pair within a move follow immediately after one another, or have one or two functions intervening between them a lesser functional depth. Comparison structure of the *nonwane* of *Meetse a sa Lleng Segwagwa* (Tale Number 5):

Move I: VIIIa Lack - - A woman wants a leopard skin apron.

XIX Lack Liquidated - Her husband brings her a leopard skin apron.

Move II: VIIIa Lack - The man wants water from a fountain without frog.

XI Departure - The woman leaves home in quest of water from a fountain without frog.

XV. Guidance -A frog croaks at each fountain the woman finds.

XIX Lack Liquidated- The woman finds a fountain without frogs and draws the water.

Move III: XX Return -The woman returns home with a calabash full of water on her head.

XXI Pursuit - The woman is met by several animals that ask her what she is carrying.

XXII Rescue -Instead of being rescued, the woman is eventually killed by a lion.

If the notion that the functional complexity of the folktales presupposes their functional depth is accepted, then the examples above compel the present researcher to differ with Oosthuizen's assertion that "African tales generally, have little functional complexity but great sequential complexity" On the other hand, the Northern Sotho Folktale studied in this dissertation seem to have both a great functional complexity and great sequential complexity. Makhamatha (1987)

By applying the morphology of Propp's in the *nonwane* the Northern Sotho folktale by analysing then structure of *Masilo le Masilwane*, Makhamatha (1987) states that the tale starts with an open formula, like all others collected from informants. However, the opening and closing formulas are not structural elements in themselves, but stylistic devices employed by the storyteller. These formulas, therefore, do not form part of the morphology of the tale. The first important morphological element in this tale is Propp's Initial Situation (1968:28). Although there is no enumeration of the

member of a family in this situation, the relationship of the *dramatis personae*, especially what Propp call the future hero and future false hero is given. However, in the present study the terms suggested by Louw (1968:25), viz. Contender and Adversary will be adopted, as we agree that they are “terms with no overtones of right and wrong”. The future contenders, Masilo are introduced in this tale as brothers. No mention is made of their parents or other members of their family. Makhamatha (1987)

The first eight functions which follow immediately after the initial situation in this tale constitute the preparatory section of the tale, and can be grouped together as the first move. They prepare the way for a villainous act that takes place in the second move. Function VIII lack, the first in this sequence, takes place in the form of scarcity of meat. It is this lack that generates the movement of tale; it gives a beginning to the course of action. Masilo Masilwane must do something to end this state of insufficiency. The first function of Propp's *Morphology* (1968:Ch.III) is I. Absentation (B). In this tale the absence of Masilo's and Masilwane's parents can only be assumed. They could merely be away from home, or assumed dead, thus leaving Masilo and Masilwane to fend for themselves. In other versions, however they are mentioned in the initial situation, and they despatch Masilo and Masilwane in quest of meat. Makhamatha (1987)

Another function which is not mentioned in this tale is function IX Mediation (B). This is the connective incident which makes the lack known to the function contender. In this incident a misfortune may be announced and the further contender dispatched or allowed to go in search of the victim. The contender then becomes the *seeker* contender. In the *nonwane* of *Kgolomodumo* (not included in the appendix to this dissertation), for example the boy who came out of an egg learns about the monster that swallowed all the people in the village from his grandmother. However, this tale does not demand a parent-sender, for “the initiative for departure ... comes from the hero himself and not the dispatcher” (Propp, 1968:37). The significance of this connective incident lies in the fact that it causes the contender's departure from home in search of the villain or the victim. In *Masilo le Masilwane* this function is not mentioned, but can be assumed. In other versions of the *nonwane* it is the parents

who approach Masilo and Masilwane with the request or command to go and hunt because there is a lack of meat. In this vision, however, the two characters appear to have become aware of the state of insufficiency of their own. This incident causes their departure from home. Makhamatha (1987)

This function is followed by the Masilo and Masilwane to go out and hunt. This action constitutes the function X Beginning Counteraction (C). This function depicts the two contenders as seekers, although the one seeker, namely Masilwane, later becomes a victim in the hands of the future contender, Masilo, who also became a villain. This explains why the thread of the narrative is linked to Masilwane's rather than Masilo's fate, and thus makes the former the true contender or protagonist in the tale. It is not surprising that Masilo appears a seeker in the first move and then as a villain in the last move of the tale. Makhamatha (1987)

2.10. Propp V. (1927)

Russian Vladimir Propp (1895-1970) analyzed many of his country's folk tales and identified common themes within them. He broke down the stories into *morphemes* (analyzable chunks) and identified 31 *narratemes* (narrative units) that comprised the structure of many of the stories. Folk stories around the world form a web of connections and the same or similar stories can be found in many places. These old stories also have formed the basis of many more stories since and hence Propp's morphology is useful not only in understanding Russian folk tales but pretty much any other stories. Propp has been both lauded for his structural approach and criticized for his lack of sensitivity to subtle story elements such as mood and deeper context. Nevertheless, his analysis provides a useful tool in understanding stories ancient and modern and, after early influence on such luminaries as Claude Lévi-Strauss and Roland Barthes, has become a classic of folklore and structuralist analysis. Propp V. (1927)

He identified that "Five categories of elements define not only the construction of a tale, but the tale as a whole."

1. Functions of dramatis personae
2. Conjunctive elements (ex machine, announcement of misfortune, chance disclosure – mother calls hero loudly, etc.)
3. Motivations (reasons and aims of personages)
4. Forms of appearance of dramatis personae (the flying arrival of dragon, chance meeting with donor)
5. Attributive elements or accessories (witch's hut or her clay leg)

Whilst not all stories will contain all of Propp's narratemes, it is surprising to find stories that contain none, and many modern books and movies fit nicely into his categories. . Propp V. (1927)

The 31 Narratemes

Here are the 31 elements of stories that Propp identified, plus their symbol, interpretations and discussion. Note that some of these functions generally occur in pairs, such as departure and return. They may also be repeated. Few stories contain all elements, but where they do contain elements, they will very largely occur in the sequence given here.

- 0. Initial situation

1st Sphere: Introduction

Steps 1 to 7 introduce the situation and most of the main characters, setting the scene for subsequent adventure.

- 1. Absentation: Someone goes missing
- 2. Interdiction: Hero is warned
- 3. Violation of interdiction
- 4. Reconnaissance: Villain seeks something
- 5. Delivery: The villain gains information
- 6. Trickery: Villain attempts to deceive victim
- 7. Complicity: Unwitting helping of the enemy

2nd Sphere: The Body of the story

The main story starts here and extends to the departure of the hero on the main quest.

- 8. Villainy and lack: The need is identified
- 9. Mediation: Hero discovers the lack
- 10. Counteraction: Hero chooses positive action
- 11. Departure: Hero leave on mission

3rd Sphere: The Donor Sequence

In the third sphere, the hero goes in search of a method by which the solution may be reached, gaining the magical agent from the Donor. Note that this in itself may be a complete story.

- 12. Testing: Hero is challenged to prove heroic qualities
- 13. Reaction: Hero responds to test
- 14. Acquisition: Hero gains magical item
- 15. Guidance: Hero reaches destination
- 16. Struggle: Hero and villain do battle
- 17. Branding: Hero is branded
- 18. Victory: Villain is defeated
- 19. Resolution: Initial misfortune or lack is resolved

4th Sphere: The Hero's return

In the final (and often optional) phase of the storyline, the hero returns home, hopefully uneventfully and to a hero's welcome, although this may not always be the case.

- 20. Return: Hero sets out for home
- 21. Pursuit: Hero is chased

- 22. Rescue: pursuit ends
- 23. Arrival: Hero arrives unrecognized
- 24. Claim: False hero makes unfounded claims
- 25. Task: Difficult task proposed to the hero
- 26. Solution: Task 31. Wedding: Hero marries and ascends the throne
- is resolved
- 27. Recognition: Hero is recognised
- 28. Exposure: False hero is exposed
- 29. Transfiguration: Hero is given a new appearance
- 30. Punishment: Villain is punished
- 31 Wedding Hero marries and ascends the throne (is rewarded/promoted)

Occasionally, some of these functions are *inverted*, as when the hero receives something while still at home, the function of a donor occurring early. More often, a function is negated twice, so that it must be repeated three times in Western cultures. . Propp V. (1927)

Characters

He also concluded that all the characters could be resolved into 8 broad character types in the 100 tales he analyzed:

1. The villain — struggles against the hero.
2. The donor —character who makes the lack known and sends the hero off.
3. The (magical) helper — helps the hero in the quest.
4. The princess or prize — the hero deserves her throughout the story but is unable to marry her because of an unfair evil, usually because of the villain. the hero's journey is often ended when he marries the princess, thereby beating the villain.
5. Her father — gives the task to the hero, identifies the false hero, marries the hero, often sought for during the narrative. Propp noted that functionally, the princess and the father can not be clearly distinguished.
6. The dispatcher —prepares the hero or gives the hero some magical object.
7. The hero or victim/seeker hero — reacts to the donor, weds the princess.

8. False hero — takes credit for the hero's actions or tries to marry the princess.

These roles could sometimes be distributed among various characters, as the hero kills the villain dragon, and the dragon's sisters take on the villainous role of chasing him. Conversely, one character could engage in acts as more than one role, as a father could send his son on the quest and give him a sword, acting as both dispatcher and donor. Propp (1984)

Criticism

Propp's approach has been criticized for removing all verbal considerations from the analysis, even though the folktale's form is almost always oral, and also all considerations of tone, mood, character, and, anything that differentiates one fairy tale from another. One of the most prominent critics of Propp is the famous French Structuralist Claude Lévi-Strauss, who used Propp's monograph on the morphology of the Folktale to demonstrate the superiority of the Structuralist approach, and the shortcomings of the Formalist approach. (see Levi-Strauss, Claude. "Structure and Form: Reflection on a Work by Vladimir Propp"). Defenders of Propp believe that such criticisms are largely redundant, as Propp's approach was not intended to unearth meaning in the fairy tales he examined (as may be the case with Structuralist or Psychoanalytic analysis), nor to find the elements that differentiate one tale from another, but to unearth the elemental building blocks that formed the basis of their narrative structure. Propp (1984)

2.10. Conclusion

It is clear that oral literature according to different theories is so fundamental and phenomenal. The past events are revealed to be known by those who collected the work and put them down in a written form. They were words of mouth where by different nations used them as their way for educating young people. They fall into two main sections, which are; prose and poetry. The first section comprises the myths, legends, fables, folk-tales, proverbs and riddles. The second section

compromises songs of actions and ceremonies, praises of boys' initiations, animal praises, divining bones and dithoko.

Oral literature considered as a reliable source and records of the pulse of the community with which it deals. It reflects the national thoughts and feelings, culture and customs and general outlook of life. The men and women of the past were effectively involved to oral literature for passing messages and educating the young people through them. There are forms and techniques employed by each item in oral literature, like myths which are used to form relationship between big and small nations. The uses of animals big and small are comparisons to human beings. The fables seem to be a basic commentary on complicated human nature. The Sotho clan usually identify themselves compare themselves with certain animals they venerate.

The folk- tales was told while away idle hours and with no particular ends in view. The legends are story with hero's indication and their powers over certain things, exaggerations were used to attract the viewers for listening. The riddles and proverbs considered as vital more especially Basotho tribe to stress their points when talking. The songs poetically meant for the ears than eyes, to be heard rather than read. Dithoko are the highest mark of the Southern Sotho traditional poetry and different style were used to deliver them, like of repetition, parallelism, toning, digestion, imagery, allusion and symbolism. Oral literature needed mostly in our nations because we encountered the problems of misunderstanding of things in our scholars, they needed things to be done practically with different techniques and forms. The oral literatures must be relevant to nowadays education to assist on proper education implementation. It is not enough for those who managed to compile the information to reading format, lots of work left for young people to continue. People need encouragement and motivation to lift the spirit of their culture recognitions.

CHAPTER 3

3. Structural analysis of the folktale '*Phokojwe*'

3.1. Introduction

In this chapter, a structural analysis according to Propp (1927) will be used to analyse the functions and structural patterns of the folktale, '*Phokojwe*'. The analysis will be considered within the Syntagmatic Structural approach, where the text is described in chronological order as reported by the story teller. In the first place, it will be imperative to give a full version of the story as it appears in Sesotho and the translation thereof. '*Phokojwe*' is a Sesotho folktale written by E.Jacottet in his collection and compilation in the book called "*Ditshomo tsa Basotho I*", of 1909.

The story is written in Sesotho and the translation of it followed. It is where it tried to describe authority and behaviour which must be recognised through animals. The beginning of the Sesotho Folktale have initial situation which is the opening of it: "*Ba re e ne re*" and the body of this folktale has words in the middle repeated severally like of "*Ya ba*" and "*Jwale*" and the closure of it is not like others ending with "*Ke tshomo ka mathetho*" it closed without it. The aim of this chapter is to give structural analysis of the Sesotho folktale; '*Phokojwe*', and its socio political analysis. This is a myth story as it speaks with people and involves them to technological environment. It carried both great functional complexity and sequential complexity.

3.2. Propp's structural analysis

According Propp (1927), after the initial situation "Once upon a time"; "*Ba re e ne re*" in Sesotho, there are 31 functions in a true folktale. However, he further stipulates four theorems which characterize a folktale: Firstly, The function of characters serve as stable, constant elements in a tale, independent of how and by whom they are fulfilled. Secondly, the number of functions known to the tale is limited, thirdly, the sequence of functions is always identical, and lastly all tales are of one type in regard to their structure. In studying the Sesotho folktales, which is one of the South African Languages, all these theorems of Vladimir Propp do apply but with some minor deviations.

3.2.1. The number of functions, known to the fairy tale is limited.

This assumption / theorem are very critical as it serves to accommodate other folktales from different societies, Sesotho being one of them. It simply states, in my view, that not all 31 functions identified by Propp (1927) can appear in one fairy tale, but some folktales will show a certain pattern regarding number of functions. In Sesotho folktales, the most prominent functions are Absentation, interdiction, violation, trickery, reconnaissance, villainy / lack, mediation, magical agent, spatial transference between two kingdoms, struggle, victory, chase / pursuit, rescue, recognition. All these functions can not however appear in one folktale. For instance where there is no violation of the interdiction, trickery comes as in the case of Tselane in Tselane le Dimo. Even our Folktale in this dissertation comply with the number of fictions like; Lack, delivery, mediation, interdiction, trickery and in addition dialoguing.

3.2.2. The sequence of functions is always identical.

While this is true, in Sesotho Folktales, the patterns with regard to the sequence of functions are numerous; some functions are implied while others are complementary to each other. The following patterns are common in Sesotho:

Tselane - Absentation => interdiction => violation / trickery => villainy => rescue => victory.

Mosimodi - Absentation => interdiction => violation => struggle => spatial transference => mediation => solution

Masilo - Absentation => departure=> first function of the donor (testing) => provision => return => struggle => magical agent => Solution

3.3. Structural pattern and analysis of Sesotho folktale 'Phokojwe'

This folktale of 'phokojwe' E.Jacottet has the opening words 'e ne ere', this shows that it refers to the past events. When saying these words the listeners should say 'qoi', as to agree for the presenter to continue with what to say. It is the beginning of the news and it attracting listeners to be ready to focus and listen.

Just like other folktale of Sesotho, in this folktale there is a pillar which holds or carried the main aim which is the message to be delivered. But this pillar is build by stones from the foundation to the climax. The building stone helps the folktale to grow and be broad. Those stones in this folktale are; lack and briberies. The animals lack water due to drought and decide to dig fountain/well to preserve water as their starting step. But the problem started when '*phokojwe*' refused to dug. Another step to take is to guard for prohibiting '*phokojwe*' to the fountain. The folktale grows further as '*phokojwe*' became thirsty and bribe the guards. Another to follow is for their leader to take action after two guards defeated by phokojwe trickery. Again the actions the characters support the folktale to take tries and be huge. In other folktale there are choruses chanted in the body but this one has no chorus.

Closing of the folktale end up with words '*ke tshomo ka matheto*' which means the story is finished. But in '*phokojwe*' the words are not written, but we know that they are there, even though they are not reflected. In other way it may be to figure out what happened after the mission of catching '*phokojwe*' accomplished and the problem solved.

Language and style that are used in the folktale of '*phokojwe*' not the usual one, as there are lots of repetition and these make it to entertain. The story is not written in full some words are not putted in and a presenter should do the same for not give with the full details. Dialoguing makes it to grow and take another direction. The words are in past tenses as the events happened in the past. One action integrated to another by using the conjunctions words '*jwale*' (now) and '*yaba*' (and then). Personification is used as the animals are talking and doing the work of human beings. There are functions classified in sequence in the folktale of '*phokojwe*'

3.3.1 The sequence of functions in Sesotho folktale '*Phokojwe*'

Classified as follows:

1. *Dialoguing*: The conversation of two or more people.

Conversation was made through out the folktale but in different situations.

The conversation was made between animals, when they are together to find solution towards the findings of water. Again was made between phokojwe and mountain rabbit, phokojwe and hare, when phokojwe was bribing them to get water.

Dialogue in this folktale is to build the plot to reach the climax and also to make the folktale to be coherent and highlight the important event of it in order to depict the story teller. After all the suffering of animals they end up relaxed and drink their water freely

2. *Lack*: When there is a shortage or nothing at all lack of something as a need.

In the folktale there is a lack of water and animals gathered to seek for solution towards it. They agreed and decide to work together to dig for a fountain or a well to spare water in it.

3. *Delivery*: When the villain receive the information about the victim.

The animals know that '*Phokojwe*' will try to reach the well and drink water when they are away to seek for food. They agreed to put the rock rabbit to guard the fountain. The message was delivered to animals when they returned and found their well empty that '*phokojwe*' tricked the guards and manage to drink water.

4. *Interdiction*: Prohibition of one form or another. Not allowed the intruders to a special area.

The animals decided with one word that the fountain should be guarded; as '*phokojwe*' refused to work or assist them on digging it and he must not be allowed to be nearer or to drink the water of the fountain. The guard must stay nearer in order to stop '*phokojwe*' when trying to drink water in their well or fountain.

5. *Trickery*: To bribe someone in order to get something in turn

'*Phokojwe*' uses his tricks to bribe the first guard the rock rabbit by honey and manage to drink water in a well, the second bribery was to the volunteered guard

hare by cigarette and manages to drink water in the well or fountain again. 'Phokojwe' tried the third guard tortoise by honey but failed to quench his thirsty as the tortoise not tempted by any of the given bribery.

6. *Mediation*: The misfortune or shortage is made known

The animals realised that the guard whom they agreed upon to look after a well has shortage of work skill; even the hare who volunteered has a shortage of knowledge and skill of guarding as they both failed to catch 'phokojwe'. The tiger as a leader became a mediator of the problem by using his authority to elect a tortoise to guard a well

7. *Solution*: A task is accomplished

Concerning the problem the animals encountered or faced to catch the intruder 'phokojwe' not to drink their water in a well, being solved by tiger on electing tortoise to guard. The tortoise manages and succeeded to catch 'phokojwe' and became a hero. The animal's problem were solved and they used their well freely without interference.

3.4. Conclusion

In this chapter the study gives further outlines of the structural analysis of folktale 'Phokojwe' serve as illustration. The folktale of 'Phokojwe' is so enjoyable and interesting, even if you speak it in Sesotho. As it started with the attractive word 'bare ene re' or (once upon a time), its whereby listeners will be able to pay attention to hear what the story is all about. Again by using the animals not people are another vital fact to bring people's memory to something else. In such a way they will try to figure how animal behave like human being. It is clear that this is a metaphor and the children enjoy the animation than real people. The site of education can be easily reached through this method of folktale. People must encourage the youth to read with understanding the books of folktales, as they carry a strong education inside. It

is going to be easy for the new generation to see the world in other eyes through stories of folktales. The body of this folktale has some repeated words that chanted in order to make it clear that is a telling story. Ending of the story seems as if it can continue but the listeners will end it by themselves.

Chapter four

4. The interpretation of the folktale '*Phokojwe*'

4.1. Introduction

In this chapter the study will interpret the folktale of '*phokojwe*' and focuses onto the nature conservation, consensus, voluntarism, delegation of duty, the briberies and the general meaning of the folktale. The purpose of this chapter is to indicate the social values, their significance and their moral values in people's lives. Again to alert the cultural social development involves the process of self-conception, self-determination and self sufficiency. The study will be on pragmatism which is the philosophy based on the belief that the truth, meaning, or value of ideas must be judged by their practical consequences

4.2. Interpretation of the folktale '*Phokojwe*'

The folktale of '*Phokojwe*' carries a socio-political message and education towards life. This is a Socio-Political folktale in an animal structure, because the animals were living together when the drought attack the land. The need of water became a problem, because no one can live without water. The animals must use their thinking on how to find water and preserve it for the future. But as they agreed to do something, amongst them there is someone who is lazy and disagreed with them and refuse to work with others. This refusal leads to separation and guard as a weapon to catch the lazy one as they know that he will try to reach a place in their absentia. But the majority word must rule on how to secure their water well. The chosen one to do the guard work failed, even the volunteered one, due to their weakness and without knowledge to the work. As the animals have their chosen leader Tiger, he has to use his authority to choose the guard by himself and it's whereby he put an undermined tortoise in charge of the well security. He managed to catch a thief of water and the animals did not believe what they saw there. The failer of the first guards, were prompt by briberies used by the Jackal and not recognised by the last guard. It shows that intelligence is the mare fact needed to individual.

In real life people elect leaders politically and put them to be the solvent of their problems. The democracy allowed the people to say whatever they want; their voices are heard and recognised, their votes are respected and they may be able to chase their leader away if not serving the needs of the nation. Amongst the people there are opportunists, who are waiting to use briberies to get what they don't deserve; e.g. at work, they do apply knowing that they may not be able to produce but they bribe for their benefits, at the end they blame other people instead of themselves.

The wise employers they rejected such kind of people as they are aware of their tricks but the foolish do accept briberies and be cheated easily. Other people due to shortage of work they volunteers to do any work, but they differ, as there are those who work perfectly and succeeded and those who failed as they accept sweeter things for themselves and be cheated. There are those who are ignored and not be considered as others undermined them and think they know nothing and they cannot be trusted to be given any kind of work, but as they are nominated they prove themselves by applying their skills perfectly and become heroes. These form a hierarchy containing three steps; on top is leaders with authority, middle are of work environment and bottom be the politics in democracy.

The Jackal serves to keep culture and belief system as it portray the existence of another world of animal features the human world. It shows the intergenerational communication that prepares and assigns a roles and responsibilities to different generation in their communities. In education is part of our indigenous knowledge system which used to achieve our inspiration, attitudes and values through socio-political development. In countries it can be used to promote diversity and multicultural phenomenon. As in the apartheid regime there are those who used to dig to get gold and others just observe and use it without sweating. Socio-Political development must be part of integrate the dimension of life and mind, social behaviour, skills, attitude, information, belief, knowledge and different opinions. Focus is in organising things according to energy, knowledge, skills, experience, communication, self control and disciplines in order to achieve social maturity, academic success, and moral compliances as greater results.

The Jackal by Jacottet, E (1911), shows that there was no water and all animals decided to dig a fountain or a well in order to preserve water for themselves, but the jackal refuses to assist. All the animals dug the fountain or well and decided with one word that the fountain should be guarded. They agreed to use mountain rabbit as security to guard the fountain or well. The rabbit failed because he accepted the jackal's bribe of honey. The second guard who volunteered was the hare, but also failed because he accepted the jackal bribe of cigarette. Third guard was chosen by the tiger. It was the tortoise. He managed to protect the fountain despite his low social status among the other animals. All the animals were happy as they can now have water to drink. The tortoise became the hero.

4.3. Nature conservation.

The idea of environmental sensitivity is depicted by the tale, where animals discover that they can store water by digging a fountain or making a well, and that it is necessary to protect it by employing guards or security. Today in South Africa we have big dams which are also guarded. It also depicts the concept of Ubuntu, or Botho in Sesotho, a term that refers to collective interdependence and solidarity of communities, it embraces hospitality, caring about others and willing to go an extra mile for the sake of another. L.Mbigi (2005), says where communal life is regarded as important for survival. All animals worked together to dig the fountain. Mike. B. (2007), says Ubuntu is a heritage of the philosophy that comes to us through our traditional African roots: morality, humaneness, compassion, care, understanding and empathy. It is one of the sharing and hospitality, of honesty and humility. It is the ethic and interaction that occurs in the extended family. In Africa, it draws in all of the people. In the family there is a community of shared values and equality.

4.4. Consensus

It indicates moral economy, where a person is viewed and identified from within a certain cultural context by thumb rule. The jackal was never accepted for his behaviour, but the tortoise was applauded. Democratic principles have been a norm even with the African Culture, where people are nominated by consensus. The rock rabbit was elected by all the animals with one word.

4.5. Voluntarism

In our communities, volunteerism is also one of the African social principles. People will volunteer to do the work in order to help your community to reach a certain goal, and other will volunteer to work in so called "letsema" (collective work) and help in different occasions; like cleaning at schools, helping at the chief 's field, helping at other people houses and helping at hospitals. Others may risks with their lives to be security at night in dangerous zones and hare is a good example, he volunteered to guard the fountain.

4.6. Delegation of duty

It is also normal to the king or a leader to appoint someone with good qualities to serve his nation. As chief are custodian of culture, they have vision and mission to use in their nation, the tiger is the one to succeeded in performing the duty he is entrusted with. A leader must lead by example and take the right things and correct decision. Mike. B (2007), says the king represents the unity of tribe and was the personification of the law, his behaviour was expected to be exemplary, chief is not an autocrat, and must rely on councillors representing the people to assist him, must be guided by consensus if not the people will ignore his decision or his 'law', the people must always be strongly represented, and the entire community (adult) should attend court or 'hearing', The people have a responsibility to each other and collectively, to ensure that the law(values) are upheld.

4.7. The Briberies

It is also discourages people from accepting bribes as this will cause failure in performing their duties as expected. The hare and rabbit were so weak, have low moral values and were only selfish to have accepted the bribes from the traitor like the jackal. Accepting of briberies leads to failures. Other things which lead to failure are of lack of knowledge and incompetent skills toward a work. Again is to loose focus and control. The results of failure to deliver what expected causes painful things: like mistrusted, expelled, less dignified, lost and shame in the nation.

4.8. The general meaning of the folktale

The animals play a vital role by digging a well in order to store water and their mind reach the climax as they considered that if one not being part of them should not be allowed to get water. Conservation to these animals is important for their lives. The work to be secure majority agreed to put a guard and after failing to implement the one decide to volunteer to help but end up defeated. The authority used for delegating the right person for the duty.

Political briberies: Bribery is considered as a crime, but not during presidential election. Every four years we are treated to the spectacle of political bribery by National Organisations and Provincial candidates. The National candidates always offer people income-tax reductions, improvement of education, infrastructure and delivery of good services in return for their votes. Yet, everyone knows it will never happen after all, National has had control over both houses of congress and has actually fought to increase government spending. The Provincial candidates always offer people government grants, subsidies and programmes like of jobs creation in return for their votes. Unfortunately, they fail to delivers their promises. How many people feel humiliated at being bribed with their money? How many people recognize the impropriety of the entire process?

4.9. Conclusion.

The Sesotho Folktale of 'Phokojwe' has revealed some different appearance of the concept of appointment, in regard with the appointment made by people to rock rabbit; emphasis the acceptance of majority vote regarding the person or someone they love and thinking of doing the perfect work and the failure of rabbit as humiliation. When it comes to the hare, emphasis is the self appointment, work at risk, as you don't have any support from the people because you put yourself voluntarily without their concern and the failure as self-disappointment and manipulation. Again the appointment of the tortoise by tiger and the success of the tiger are huge determination and respect.

It is accepted in Sesotho Folktale that the lion is a king but the skin of a tiger vital as it symbolises the Royalty in African Culture. The Chief plays an important role in the lives of many South Africans. They are the custodian of our culture, custom and history. Today, within the democratic government, they are given special places and well recognised. South Africa with its relative new democracy has in place policies that need both the support from the inheritance and the traditional cultural rulers. This folktale needs to be captured in order to promote the principle of multiculturalism, to expand knowledge through restructured curriculum, which entails indigenous knowledge systems as prescribed by our National Curriculum System. The policy of the language in education is one of the government's benchmarks to achieve the total liberation of an African child. It stipulates that learners should be taught in the mother tongue languages. It is clear that our African folktales form a base for emotional, language and social political development of our children. Also establish the fundamental management and leadership skills.

The religious education plays vital role when it comes to folktales as the gospel delivered through stories from the Bible. It shows where Jesus was delivering the message through parables, in order to make people to believe and understand him. That is what people should do in order to help children to understand the present they must be familiar with the past and with clear understanding.

This research is based on the folktale called '*Phokojwe*' from the book of "*Ditshomo tsa Basotho 2*" written by E.Jacottet (1909). This folktale contains the existence of politics in the olden days whereby the animals were in need of water and gathered together to find the way of getting and reserving water for themselves. They decided to dig or make a fountain for themselves, but they encountered the problem of Phokojwe refusal to work with them, and they started to think of the fact of securing their fountain in order to butler proof '*phokojwe*' to drink water, but '*phokojwe*' uses his tricks to get into the fountain and drink the water.

The significance of this is that the people must work together and strive to get what they want but there will be those who want to achieve without working. Again the people are playing part of choosing their leaders and put trust on them. As the

animals chose Tiger to be their leader is because they trusted him to work for them. But they undermined tortoise and think that mountain rabbit is good for guarding and securing their fountain. But the hare volunteer to do what he don't know, thinking that he can do better than others but failed to deliver.

The related story in socio-political folktale is that of the oral text written by A.M. Sekese '*Pitso ya dinonyana*' (The gathering of the Birds), which reveals the attack on an outdated system of local chiefs in Lesotho in those early years of this century. This is whereby birds are putting their trust to Eagle as their leader and he has pride to his position, but it happens to be defeated by small bird which were not recognised and always be victimised by the bigger birds on their race. This is clear that those who are undermined are dangerous and brilliant to think to get what they want. To authorise does mean that you must be strong and have good looking but you must have effective, efficient and brilliant mind to use.

The chosen leaders must have knowledge, skill, values and attitude towards their work. They must know how to choose their assistant and qualities needed from a person to lead or secure. As others may be well knowledgeable and have all needed for leadership work but not be like hypocrites and always cool and willing to help if given an opportunity . They will be recognised after they done marvellous things that reveals who are they and the qualities they had towards the work. Others may volunteer to do the duty they don't know because of frustration to get work and they get cheated as they are in need to get something.

This shows that the Basotho tribe were creative to education through oral presentation of folktales. The new era of writing helps a lot as the collectors of these stories certainly took pride in preserving the artefacts of these oral cultures and in creating the new one that were the products of the imagination. Through folktales we will manage to shape the direction of our generation for determination to survive in the new world. Numerous features of the oral tradition folktales such as subject-matter, theme, world-view, structure, devices for characters delineation and style, were carried over into the modern tradition.

Thus it is possible to relate the beginning of the oral literature folktales in socio-political significance with the specific time or period or date. That is why we should

follow the period stretched from the beginning where oral literature were vital to peoples' lives in word of mouth, to period of dawn where the people are taught to write and manage to compile the word of mouth to a book and preserve it to be used, to period of the day where now people are able to see the importance of their imagination to teaching until this time whereby we recognise the artwork of the Basotho to bring change in our education system.

If all those periods' thoughts may be brought together, education can have meaning and be strong enough to produce the seed of our land. Historical thought are rare and have quality to shape the nation into a reasonable and respected structure or picture.

Chapter five

5. Conclusion

5.1. Introduction

This chapter is summarising the whole information from chapter one to chapter four. Again it carried the general opinion regarding to the findings of study research and the recommendations to readers.

5.2. Summary of chapters

The starting chapter carried the introduction of the study and explained how oral literature reveals the past as an important thing for the nation, as it has the strong education to build and transform the new generation with it. It was started as the word of mouth through story telling. It was preferred by the oral traditional nations as their way of delivering the message to the nations, but different theories collected the information and organised it in a written form, as to be easy to find it. The informal education used to change and strengthen the formal education through this collection called oral literature. The problem is concerning the recognitions of folktale and how do others feel about them, more especially in life of Basotho today. Aim of the study is to explain the vitality of folktales and its impact to daily lives and their rationale. The significance of the study shows the importance of folktale in our societies and the qualitative research method used. There are several approaches and schools of thought which are used to analyse and interpret different oral literatures

In the second chapter there are however different literature reviews from different theories of oral literature and their opinions based on; folktales, myths, legends, proverbs, riddles, idioms, rituals, games and their significances. All of them are taught in word of mouth in the past, but are now gathered as books to be used in order to teach and develop.

The third chapter the study folktale in its originality Basotho language shows how it was structured and even when translated it give the same structure. The functions applied in the folktales for structural view. Syntagmatic Approach is used to analyse

and interpret the study dissertation, in the fourth chapter. Lastly the study concluded to emphasize the findings and recommendations of the study of folktales.

The impact of oral literature in education is when it has something to reuse in our nation building and educational systems. This folktale shows how people should work together to get their needs and be aware of how things are when it comes to work. Even when they want those who will lead them, they ought to know what kind of people to be considered. Again when it comes to work who should be trusted to be given a certain responsibility and how to appoint a good one. As it is clear that the good looking cannot be the fact, but qualities are. The voluntary work has its own abilities due to the fact of weaknesses and strengths to a person concern. How briberies work and the way it affect people's dignity. The Authority used their skill to elect the best candidate for certain given work. How to emphasis this in our working environment? The involvement of the politics in the democratic system has certain impact.

5.3. Findings

The findings for from different source are; vitality of the oral work, restored knowledge to restructure the future, different steps to follow to perfection, independent individual, and undermined little things carried huge contents and responsibilities. Authorities are used accordingly by the leaders in order to bring solution towards a problem, like of the Tiger who was a leader of animals and came up with a solution by electing the right animal for security of a well or fountain. In real life the kings are the leaders who come up with rare solution to any problem in working places and even in political environment.

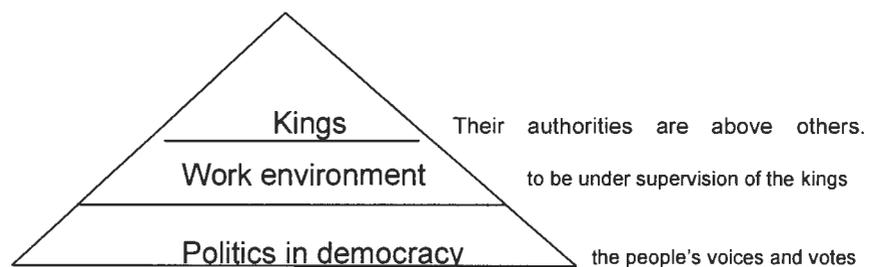
The folktale of Phokojwe in depth encouraged to need to know where and how briberies were made and how it affects people. It shows the originality of bribery and also has a social significance. It has a plot as the body and the structure which determine the characters, whereby phokojwe became a crook and a flat character, bad person through out the story. The folktales have a mere fact which is not depicted by single character but more characters in order to build the values not to believe in individualism but on communalistic. Contrast of folktale help us to pick the form in different ways and used in different situation. The folktales used to teach the

truth in different environment like in churches as they don't recognised them as weapons to life shape.

Folktales were used in the Bible, where Jesus was trying to put meaning to people in order to make them to understand, He uses parables and stories to structure clear message. In present situation these are the folktales and we must know them to get good direction of life.

The importance significance of folktales is that they must be presented in clear and attractive tonality, use of body language, creation of listening skills and motives behind which will emphasis the communicating respect.

The following hierarchy shows the structure of the kings as the leaders and how they control the working environment and even the political structure in democracy they follow the same sequences of leading the country. Again the true structure of the studied Southern Sotho folktale of '*Phokojwe*' The animals are in bottom line to vote for their leader, the work of digging fountain and even of guarding it is in the middle and the elected leader Tiger is above them all. In the position of tiger authority is expected to guide and solve difficult problems amongst the animals and their working environment.



The Southern Sotho folktale followed the hierarchical way above. As they always shows the characters in different forms and how they flow the story from bottom to top. African Folktales has one and the same structure they just differ in languages and culture of that nation. The folktales stories start with the same not called opening and reach climax to for a strong body and end with coherent closure The style used in all tales are little beat the same. The insides part of folktales highlights the morals of different nation's culture and beliefs. African tales in general have functional

complexity and great sequential complexity these approved by studied folktales and the Southern Sotho folktales studied in this dissertation, as it have both of the complexities.

Oral literatures are African traditional Silos captured by different authors in books forms.

5.4. Recommendations

The folktales should be considered and be in use in order to get more information from the past to strengthen the present. It will differ according to culture and custom but the changes will appear to our nations. The new generation should be encouraged to take care of the oral literature as it has strong foundation to build and restructure morals, skills, knowledge, attitude and values.

This recommended the use of folktale to schools even at homes to the children. As oral literature motivates and educate people by things of the presents by the past. It will be easier for our generation to know the past and integrate them with the presents to build the strong nations. Our knowledge needs to be fuelled by the strong motives and courage's in order to be reasonable. Let children be given chances to ask question to understand the full structure of the oral literature. Once oral literature are recognised is whereby it will elevate the educational barriers at schools, as majority of learners repeated grade due to misunderstanding and mental problems.

Even when you want to deliver certain message to the people it will be more interesting through the uses of folktales, as it will attract the attention of the individuals. In such a way that the message will entertain, but well delivered.

The animation that are used in Medias for story telling are playing vital role to children as they make them not to forget easy what they heard and saw. This shows that the generation to come will be wiser when comes to creativity, for teaching and awareness through implementation of folktales. This is what the folktale of *phokojwe* is all about as it has creativity and teaching which attract audience. It makes others to bold it in different ways and put more messages in it.

Appendix

Southern Sotho folktale 'Phokojwe' by E.Jacottet.

E ne ere e le diphoofole kaofela, li hloka metsi moo di ka nwang teng, tsa fumana sedibanyana se eso ka se ba se fatwa. Yaba di re: Ha re fateng kaofela, re tle re tsebe ho nwa metsi a mangata. Yaba phokojwe e hana ho fata. Jwale yare ha di qeta ho fata, yaba di re: Ha ho lebelwe. Na ho tla lebela mang, phokojwe a tle a se ke a nwa, hoba o ile a hana ho fata? Yaba di re: Ha ho lebele hlolo. Yaba Phokojwe o ikela thabeng.

Yaba di a tloha moo, sedibeng. Ha di se di tlohile, Phokojwe a tla. Yaba o re ho hlolo: He hlolo e, he hlolo e! Dumela. Yaba hlolo o re: E. Yaba Phokojwe o a tla; o fihla a ntsha mokotlana, ha a fihla ho hlolo mona sedibeng. Yaba o kenya letsoho ka mokotlaneng, yaba o ntsha dinotshi; yaba o re ho hlolo: O a bona, nna ha nke be ke nyorwe; ke ja ntho e monate. Yaba o a ja; yaba hlolo o re: Ako mphe, mohanaka. Yaba o mofa ha nyenyane. Yaba o re: Kgele ke ntho e monate! Yaba o re: Ako mphe haholo, mohanaka. Yaba phokojwe o re: Tjhe, ekare ke tla o fa haholo, ka o tlama matsoho, ka a isa ka morao, wa qethoha ka seetse, ke tle ke tsebe ho o tshollela ka hanong. Jwale a qethoha. Eitse ha a qethohile, phokojwe a ya sedibeng a nwa metsi a neng a lebetswe ke hlolo. Jwale ha a qeta ho nwa, a itsamaela, a ikela thabeng.

Jwale tse ngata tsa fihla, tsa re: Hlolo, o entse jwang? Hlolo: Ha se phokojwe, ha se elwa thabeng! O ile a ntlama matsoho, a re o tla mpha ntho e monate, athe o a nthetsa hore a nwe metsi. Yaba di re: Hlolo o sethato ha o tlohetse phokojwe a nwa metsi, phokojwe a hane ho fata! Jwale tsa re: Ho ya lebela mang ya bohlale! Yaba mmutlanyana o re: Ke nna ya tla lebela. Yaba mmutlanyana o a lebela jwale. Yaba di a tsamaya. Yaba phokojwe o a tla, ha di tsamaile, yaba o re: He mmutlanyana e, he mmutlanyana e! dumela. Mmutlanyana a re: E. A re: He ntsubise kwae eo. Yaba mmutlanyana o re: Ha e yo. Jwale yaba phokojwe o a tla, a a fihla a dula fatshe pela mmutlanyana. Yaba o ntsha mokotlana, yaba o kenya letsoho kahare, yaba o ntsha dinotshi, yaba o a ja, o re: Mm! Yaba o re: Kgele, ke ja ntho e monate, mmutlanyana! Yaba mmutlanyana o re: Na ke eng? Yaba phokojwe o re: Ke kolobisa

diquhoqhoqhwana. Yaba o re: Nna ha nke be ke nyorwe ha ke ja ntho ena, mmutlanyana. Yaba o re: Kea kgolwa, lona mmutlanyana, le bolawa ke lenyora. Yaba mmutlanyana o re: Ako nkutlwise hle, mokanaka. Yaba phokojwe o mo utlwisa hanyenyane. Yaba o re: Tjhe bo! Mmutlanyana ekare ha o tla utlwe monate, ka o tlama matsoho, ka a isa kamorao, wa qethoha ka seetse, ke tle ke tsebe ho o tshollela ka hanong. Yaba mmutlanyana o re: A ko nketse jwalo mokanaka. Yaba o a motlama, a mo isa matsoho kamorao. Yaba jwale phokojwe o ikela ka sedibeng, ha a se a mo tlamile, o ya nwa metsi. Jwale ha a se a nwele, a ikela thabeng.

Jwale tsa fihla tse ding diphoofolo tse ngata. Tsa re: Mmutlanyana o entse jwang. Re ne re itse o bohlale, wa re wena o tseba ho lebela; wa re wena ha o lebela phokojwe a ke ke a nwa metsi! Jwale metsi a kae? Jwale ha re nyoruwe hakale, re tla nwa kae? Yaba mmutlanyana o re: Ke phokojwe, o ile a tla le ntho e monate, yaba o re o mpha yona; yaba o re, ekare ha a tla mpha haholo, a ntlama matsoho a isa kamorao. Yaba di re: Na jwale ho tla lebela mang? Yaba nkwe o re: Ha ho lebele kgudu. Yaba kgudu o a lebela. Yaba dia tsamaya di a aloha.

Yaba phokojwe o a tla, a fumana ho lebetswe kgudu. Yaba o re: He, he kgudu e! Yaba kgudu o a thola. Yaba o boetse o a pheta, o re: He, he, kgudu e! Yaba kgudu o a thola. Yaba phokojwe o re: Ho lebetswe sethato kajeno, ke tla fihle ke mo rahe ka leoto, ke nwe metsi. Yaba o fihla ho kgudu; yaba o re: Kgudu! Yaba kgudu o a thola. Yaba o sututsa kgudu, hore a tloha pela sediba a nwe. Yaba o se a inamela sedibeng, phokojwe. Eitse hoja a re o a nwa, kgudu a mo tshwara ka leoto. Yaba phokojwe o re: Itjhi, Itjhi wa nthoba! Yaba kgudu o a motiisa. Phokojwe a ba a ntsha mokotlana, a ba a re o sa nkgisa kgudu dinkong. Jwale yaba kgudu o tadima hosele, o fapana le mokotlana wa hae. O itse ka re o mo nea ona a re, "ke wa hao", kgudu a hana a mo tiisa.

Diphoofolo tsa ba tsa fihla. Eitse ha di fihla, a pshemola ho kgudu a baleha. Yaba di fihla di re: E, ha se moo, kgudu, o mohale; kajeno re tla tseba ho nwa metsi, ka hore o ile wa tshwara phokojwe, a se ke a nwa metsi! E.Jacottet (1909)

Translation of folktale into English "The Jackal"

Once upon a time all the streams and rivers ran so dry that the animals did not know how to get water. After a very long search, which had been quite in vain, they found a tiny spring, which only wanted to be dug deeper so as to yield plenty of water. So the beasts said to each other, "Let us dig a well, and then we shall not fear to die of thirst;" and they all consented except the jackal, which hated work of any kind, and generally got somebody to do it for him.

When they had finished their well, they held a council as to who should be made the guardian of the well, so that the jackal might not come near it, for, they said, "he would not work, therefore he shall not drink." After some talk it was decided that the rabbit should be left in charge; then all the other beasts went back to their homes. When they were out of sight the jackal arrived. "Good morning! Good morning, rabbit!" and the rabbit politely said, "Good morning!" Then the jackal unfastened the little bag that hung at his side, and pulled out of it a piece of honeycomb which he began to eat, and turning to the rabbit he remarked, "As you see, rabbit, I am not thirsty in the least, and this is nicer than any water." "Give me a bit," asked the rabbit. So the jackal handed him a very little morsel. "Oh, how good it is!" cried the rabbit; "give me a little more, dear friend!"

But the jackal answered, "If you really want me to give you some more, you must have your paws tied behind you, and lie on your back, so that I can pour it into your mouth." The rabbit did as he was bid, and when he was tied tight and popped on his back, the jackal ran to the spring and drank as much as he wanted. When he had quite finished he returned to his den. In the evening the animals all came back, and when they saw the rabbit lying with his paws tied, they said to him: "Rabbit, how did you let yourself be taken in like this?"

"It was all the fault of the jackal," replied the rabbit; "he tied me up like this, and told me he would give me something nice to eat. It was all a trick just to get at our water." Rabbit, you are no better than an idiot to have let the jackal drink our water when he would not help to find it. Who shall be our next watchman? We must have somebody a little sharper than you!" and the little hare called out, "I will be the watchman." The following morning the animals all went their various ways, leaving the little hare to guard the spring. When they were out of sight the jackal came back. "Good morning! Good morning, little hare," and the little hare politely said, "Good morning." "Can you give me a pinch of snuff?" said the jackal. "I am so sorry, but I have none," answered the little hare.

The jackal then came and sat down by the little hare, and unfastened his little bag, pulling out of it a piece of honeycomb. He licked his lips and exclaimed, "Oh, little hare, it you only knew how good it is!" "What is it?" asked the little hare. It is something that moistens my throat so deliciously," answered the jackal, "that after I have eaten it I don't feel thirsty any more, while I am sure that all you other beasts for ever want water."

"Give me a bit, dear friend," asked the little hare. "Not so fast," replied the jackal. "If you really wish to enjoy what you are eating, you must have your paws tied behind you, and lie on your back, so that I can pour it into your mouth." "You can tie them, only be quick," said the little hare, and when he was tied tight and popped on his back, the jackal went quietly down to the well, and drank as much as he wanted. When he had quite finished he returned to his den.

In the evening the animals all came back; and when they saw the little hare with his paws tied, they said to him: "Little hare, how did you let yourself be taken in like this? Didn't you boast you were very sharp? You undertook to guard our water; now show us how much is left for us to drink!" "It is all the fault of the jackal," replied the little hare. "He told me he would give me something nice to eat if I would just let him tie my hands behind my back."

Then the animals said, "Who can we trust to mount guard now?" And the panther answered, "Let it be the tortoise." The following morning the animals all went their various ways, leaving the tortoise to guard the spring. When they were out of sight the jackal came back. "Good morning, tortoise; good morning." But the tortoise took no notice. "Good morning, tortoise; good morning." But still the tortoise pretended not to hear.

Then the jackal said to himself, "Well, to-day I have only got to manage a bigger idiot than before. I shall just kick him on one side, and then go and have a drink." So he went up to the tortoise and said to him in a soft voice, 'Tortoise! Tortoise!' but the tortoise took no notice. Then the jackal kicked him out of the way, and went to the well and began to drink, but scarcely had he touched the water, than the tortoise seized him by the leg. The jackal shrieked out: "Oh, you will break my leg!" but the tortoise only held on the tighter. The jackal then took his bag and tried to make the tortoise smell the honeycomb he had inside; but the tortoise turned away his head and smelt nothing. At last the jackal said to the tortoise.

I should like to give you my bag and everything in it," but the only answer the tortoise made was to grasp the jackal's leg tighter still. So matters stood when the other animals came back. The moment he saw them, the jackal gave a violent tug, and managed to free his leg, and then took to his heels as fast as he could. And the animals all said to the tortoise, "Well done, tortoise, you have proved your courage; now we can drink from our well in peace, as you have got the better of that thieving jackal!"

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