

**THE STRUCTURAL ANALYSIS AND INTERPRETATION OF SESOTHO FOLKTALE:  
MOKOKO LE PHAKWE**

**BY**

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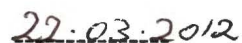
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## DECLARATION

I, M.S. Nthako, hereby declare that the dissertation, The Structural Analysis and Interpretation of Sesotho Folktale, ***Mokoko le Phakwe*** is my own work and that all sources that I have used or quoted have, to the best of my knowledge, been acknowledged by means of complete reference.

A handwritten signature in dark ink, appearing to read 'M.S. Nthako', is written over a horizontal dashed line.

Signature

A handwritten date '22.03.2012' is written over a horizontal dashed line.

date

(Student number: 1995697321)

(ii)

## **DEDICATION**

This dissertation is dedicated to my husband Steven Nthako and my three sons Thabo, Thabang and Lehlohonolo Nthako for support, understanding, caring and always there when needed the most.

### (III)

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I wish all those who have been by my side all the best and I pray God to bless them in everything they do. As it has been written that blessed is the hand that gives. Thank you.



#### (IV)

#### ABSTRACT

Folktales are literally 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 situations and mostly oral traditions before they were written down.

According to the South African folklore journal, 'African folktales are in their very nature plain, and primitive in their 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'. The central aim of this study is to indicate through Vladimir Propp's Morphological Analysis of Russian Folktales (1927) that African folktales, in this case Sesotho folktales, have much to look for with regard to Sesotho folktales, called '*Mokoko le Phakwe*' (The Cock & the Hawk). The analysis of this folktale 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 highlight the importance of oral literature to our daily lives, to highlight how Sesotho folktales can play a major role in the interpretation of socio-economic situations in the lives of African people even today.

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## CHAPTER ONE

### 1.1 INTRODUCTION

According to Rosenberg (1997), a folktale is a story that, in its plot, is pure fiction and has no particular location in either time or space. However, despite its elements of fantasy, a folktale is actually a symbolic way of presenting the different means by which human beings cope with the world in which they live. Folktales concern people, either royalty or common folk, or animals that speak and act like people. Folktales have different subjects. They focus on the behaviour of the individual and are not usually concerned with the human beings' relationships to divinity. However, some folktales were originally myths, and others fiction, while others function as both simultaneously.

Rosenberg (1997), further indicates that many folktales reveal that good and evil are part of human nature. They dramatize the dual nature of human psyche by giving good and evil traits two opposite characters. Folktales stress the importance of relationships and the need to make an effort to pursue them. Only with determination and perseverance do the characters achieve their goals. They are universally appealing because they are very entertaining. Trickster tales, such as 'The Craftsman's Wife' emphasize the cleverness of the protagonist. They also have lasting appeal because of other ways in which they enrich our lives. Sometimes they respond to questions that young people have always 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, hope and thrive as an independent person?" They give us the encouragement and the tools that will help us forge our own path, and they give us reason to hope that we will find happiness at some point along the way. This research is based on the folktale called '*Mokoko le Phakwe*' with the English translation being '*Mokoko le Phakwe*', from Jacottet's collection of Sesotho folktale called '*Ditshomo tsa Basotho*'.

## **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 fiction characters and situations 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 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. 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 role in interpretation of socio – economic situations in the history and life of the Basotho today.

## **1.3 PURPOSE OF STUDY**

The central aim of this study is to indicate through Vladimir Propp's Morphological Analysis of Russian Folktales (1927), that African Folktales, 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

character, hard work, discipline, show honour and respect in order to live in harmony with other people.

This research study 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 the depth in that there is an underlying message from which people can learn about African values and social norms. In the folktale called '*Mokoko le Phakwe*' which has socio-economic significance to real life, the cock borrows a needle from the hawk to mend a blanket for his kids. Unfortunately the needle gets lost and the cock has to pay for it through his kids who will be eaten by the hawk. To this day the cock still owes the hawk and they have been enemies since then. In this folktale people will realise while borrowing is a normal social phenomenon, it comes with serious economic obligations and responsibilities.

## **1.5 SIGNIFICANCE OF THE STUDY**

Folktales are heard and remembered, and are 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 where people told stories and did not have not have things to use like Bible, history books novels, or short stories. Before such literary forms were devised, they have entertained themselves, instructed young generation, and kept their records with the many-faceted folktale.

They aim at providing amusement as we retell and put emphasis on them in order to pass the message down to the children. Folktales are simply entertaining with real significance; they are windows into our black culture where we reveal our values and morals. More significant part is that these stories offer each one of us an opportunity to participate in our community and become connected to each other.

The present study will reveal how talented black illiterate people are, even those who cannot read and write because through folktales we deliver a message of teaching each other the true life reflection. The language used is so attracting and understandable as it is our own mother tongue language. The children become exposed to folktales as they gain proverbs concerning the past to the present situation. They become cleverly aware on how we should live as human beings but in that unfamiliar planet.

## **1.6 RESEARCH METHODOLOGY**

The study draws on the qualitative research paradigm which relies on descriptive forms of facts and gives an interpretation of the folktale content. The information is obtained from library sources, such as dissertations, books, theses and journals.

## **1.7 LITERATURE REVIEW**

According to Makhamatha (1987) (107), many scholars of folklore have different approaches to the structural analysis of folkloristic interns in general, and the folktale in particular. In fact, there is some disagreement as to what structure and analysis actually are or should be. However, we do not intend to answer these questions or to resolve these differences in this dissertation, although certain approaches will be preferred to others for the study of the structure of the Northern Sotho '*nonwane*'.

In yet another analysis of Propp (1968), and Dundes (1962), an attempt is made to discover the linear or sequential structure of the folktale. It also reveals that although the dramatis personae may vary, the action of the tale remains constant, and the action episodes follow one another in a fixed sequence. This structural analysis is thus based on the written text, and neglects the context as the tale is told.

## **1.8. ORGANISATION OF THE STUDY**

This study is organised into five chapters:

**Chapter one:** *Introduction and the purpose of the research*

**Chapter two:** *Theories of oral literature including literature review*

**Chapter three:** *Structural analysis of the folktale 'Mokoko le Phakwe'*

**Chapter four:** *The analysis and interpretation of the folktale: 'Mokoko le  
Phakwe'*

**Chapter five:** *Summary and conclusion*

## CHAPTER TWO

### 2.1 INTRODUCTION

The purpose of this chapter is to review literature that has been published by different authors. This study will employ two the Paradigmatic structured approach to depict how these folktales can be used to interpret the socio-economic aspects of the real life in the society. In the past the folktales were used to teach children about preserving their health, taking them off the dangerous things and teaching them about norms and values of different societies. According to the functionalists, they regard the written materials of tales as meaningless when they are placed in the storage. The reader of the folktales must present them to the audience in such a way that they bring an educative message to himself and his listeners. The following sources were consulted:

### 2.2 RUSSELL (1993)

According to Russell (1993), (Introductory) 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. Its comparative nature gives it strength, credibility and originality. Oral literature world-wide lends itself to comparative study, not only within, specific geographic communities, but also on a global scale.

According to Russell (1993)(4), says 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 *ditshomo* is that the moral is not explained, yet it is clearly brought out by the story. The period of the *ditshomo* may be called the literary period for when they were produced, Sesotho had not been reduced in writing. It is pleasant to know that these works have now been brought into literary period by publication. But it's not only the bard that has left us their creations. There were story-tellers, too. Gimm, who collected the old beautiful fairy-tale and fables of



Germanic people has his counter-part in Jacottet, who collected the old Basotho fairy-tales and preserved them for us. Jacottet was only the collector and assembler of these tales.

### **2.3 DUNCAN (1998)**

According to Duncan (1998) (1), A vigorous oral tradition has existed throughout South Africa history and in many ways represents our truly original contribution to world literature. In spite of this, oral literature is largely absent from accounts of literary history in this country. While the particular oppressions of South Africa political life have certainly contributed to the exclusion of oral forms (which are largely associated with black societies), the suppressions of the oral in favour of the printed text is a feature of literately studies worldwide, and appears to be related to the critical practices that have been dominant in universities and schools for most of this century.

### **2.4 PHILLIP (1988)**

According to Phillip (1988) (2), long before people could not read and 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 twist to the plot here. From these ever- changing tales myths and legends were born.

#### **2.4.1. MYTHS**

According to Philip (1998) (2-3), a myth is a traditional story that isn't based on something that has 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 myths 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 Africans who still believe in this ancient religion. Most have been influenced by outside

beliefs and are now either Christians or Muslims. Ancient African myths 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 19<sup>th</sup> century and early 20<sup>th</sup> century. Many of the characters of African myths and legends survive in African art. African carvings show the gods and people of myth from right across the continent.

#### **2.4.2. LEGENDS**

Philip (1998) (2), says 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. Guma.(1967) (2), explains legend as historical story on narrative that contains a nucleus of historical act, 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 and elaborated by various elements derived from myths.

#### **2.5 GUMA (1967)**

According to Guma (1967) (1-2), the oral literature and traditional 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 up of various genres as follows: myths, legends, fables, folktale, proverbs and folk-song. Some of these were unwritten forms of the artistic possessions of the past, later collected and reduced to writing by missionaries and some of their converts

Guma (1967) (4), says Southern Sotho mythology deals with a variety of subjects, all revolving around man, on who 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 there 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, however, there does not seem 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 say they originate from a place called Ntswana-tsatsi, literally translated where the sun rises, or the place of the rising of the sun. It is said to have been surrounded by all reeds, and to this day 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

Guma (1967) (9), says that there are two popular legendary figures in southern Sotho folk-lore. They are the boy hero *Sankatana*, and the man eater, *Dimo*. There is an interesting analogy that some informants draw between the story of *Sankatana* and that of Christ. A few old men in Roma valley, Lesotho insist of it. According to them, the snake in the Garden of Eden is *Khodumodumo*, in which they also equate within; the sole woman survivor who bore *Senkatana*, is the Virgin Mary, and *Senkatana* himself, the slayer of *Khodumodumo*, representing sin, is Jesus Christ.

### **2.5.1. FABLES**

Guma (1967) (11), says 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

possessions are attributed to them for purpose of moral instruction. Such instruction flows from particular story and usually takes the form of proverb, the latter being a summary or a condensed form of the former. Thus proverbs: *pela ene e hloke mohatla ke 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 saying: *dithoto ke lefa la ba bohlale* (fools are stepping stones of wise) is also true, 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 fables seem to be an elaborated form of proverb. Thus the saying *o se no kgahlwa ke none e hlotsa* (appearance are deceptive), seems to be elaborated and explained in such a story as that of Masilo and Sojane. Likewise, *bohlale bo ja monga bona* (pride goes after a fall), seems to be elaborated in the story of the boastful blesbok and the tortoise.

### 2.5.2. FOLK-TALES

Guma (1967) (13), says 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 the story in which a character is involved in a number of incidents or happenings which he occasionally enumerates in summary 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 a folk-tale may be either being people, animals or both. They include familiar names such as *Dimo* and *Masilo*. The latter may even appear as a chief. The stories themselves are usually short, though a few may be slightly longer. The latter may seem to be a series of joined episodes woven round

one central figure, usually the hare. Each entity is an end in itself, in that there is no sustained rise in tension towards the final climax. The origin is probably due to the desire or habit of some narrators to lengthen their stories by combining them, rather than tell them separately.

## **2.6. STYLE USED IN ORAL LITERATURE**

### **2.6.1. REPITATION**

Isidore (1992) (71), says this is one of the fundamental characteristic features of oral literature. It has both aesthetic and utilitarian value: in other words, it is a device that only gives a touch of beauty or attractiveness to a piece of oral expression but also performance. In fundamental way, the repetition of a phrase, line, or a passage does have a certain sing-song quality to it; if the repetition occurs between intervals in say, a song tale, the audience is often delighted to identify with it and to accompany the performer in going over a passage that has now become familiar.

### **2.6.2. PARALLELISM**

Isidore (1992) (78-79), 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 a 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 a little more than a simple repetition. But they may be so distinct that it takes a certain amount of 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 phrases are used but simply transposed in consecutive line. The first may be called lexical parallelism or chiasmus.

## **2.7. TONALITY AND IDEOPHONES**

Isidore (1992) (88-89), because 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 purpose were served by the tonal counterpoint. Isidore (1992) (92), the ideophone 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. Ideophones are like normal word to which meaning are readily assigned. They are simply sounds used in conveying a vivid impression

### **2.7.1. DIGRESSION**

Isidore (1992)(96-97), 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 closely or remotely connected with the main subject.

### **2.7.2. IMAGERY**

Isidore (1992) (100), 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 through printed word and they are both united, fundamentally also, in the use of word 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.

### **2.7.3. ALLUSION**

Isidore (1992) (100), says this technique shows how 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 where 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 forms of compressed metaphors which are more commonly called proverbs. Also it occurs as standardized phrase of identification or epithets, again with an origin in folktales. Again it enjoys its truly fertile usage in songs and chants.

### **2.7.4. SYMBOLISM**

Isidore (1992) (101-102), 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 less familiar object or event. It is also a particular useful means of conveying certain important truth or lessons about human life and the problems of existence. They are used in wisdom literature such as riddles and proverbs.

## **2.8. THE SYNTAGMATIC APPROACH**

According to Makhamatha (1987) (28-30), Vladimir Propp is the true father-figure of the morphological approach, which he purposely introduced to complement the taxonomy of Antti Aarne which classified folktales by *dramatis personae*. Propp found this typology by content to be sufficient, as the same action in variant tales could be performed by various characters: but the actions remained constant, while the action episodes followed one another in a fixed pattern. These action episodes whose sequential arrangement constituted the morphology of the tale. Propp (1968) called 'functions', and the enumerated thirty-two functions.

By morphology of the tale, therefore, Propp meant the description of the folktale according to its component parts and the relationship of these components to each other and to the whole

Exponents of this approach, therefore, describe the structure of the folktale following the chronological of the linear sequence of its elements as reported by the informant.

This analysis is also called syntagmatic structural analysis. According to Makhamatha (1987) (29), Alan Dundes adopted some of the terminology and theory of the linguist Pike (1971). He called Propp's function a 'Motifeme' and define the folktales as a sequence if motifemes.

Motifemric slot may contain different motifs and he calls these motifs allomotifs.

Dundes underlines the importance of the context in the folktale on three levels:

Texture - linguistic features like rhyme, alliteration, etc.

Text - the sequence structure of the tale.

Context- the literary and sociological elements conditioning a given tale in its text and performance

He also argues that the syntagmatic structure of folktales must be related to other aspects of culture in which they are found. It is clear that the syntagmatic approach tends to be both empirical and inductive, while paradigmatic approach is speculative and deductive, that is, the elements are taken out of the given order and regrouped in one or more analytic schema.

## **2.9. The Paradigmatic Approach**

The champion of the paradigmatic structural analysis is the French anthropologist Claude Lévi-Strauss in this paper, "the Structural Study of myth", Lévi-Strauss (1955) advances this method of structural analysis based on linguistic theory. He contends that myth is like language, and both are



made up of constituent units. These units 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 a varieties of units Okpewho (1983) (37).

Lévi-Strauss' analysis of "The Story of Asdiwal" (Leach, 1968, (Ed.) pp. 1-43) reveals that the myth evolves on various levels, namely,

- 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

Thus the paradigmatic approach relies on sorting out and rearranging the narrative features in the folktale to reveal the inherent structure of binary oppositions. It seeks to desire the pattern of the conceptual framework of the folktale.

## **2.10. The structure of the folktale**

According to Makhamatha folklore has different approaches to the structural analysis of folkloristic items in general and the folktale. There is some disagreement as to what structure and structural analysis actually is or should be. However, we do not intend to answer these questions or to resolve these differences in this dissertation, although certain will preferred to others for the study of the structure of the northern Sotho Nonwane.

According to Makhamatha, Harold Scheub's (1975), analysis of the folktale reveals the constant action in the folktale but also emphasizes the dynamic creativity of the storyteller for liberty to arrange and rearrange the actions in the actions in the folktales. In his analytic theory the folktale is not as a record but as a performance, that is, a production by the storyteller.

Another type of analysis by Lévi-Strauss (1976), according to Makhamatha the given folkloristic data is rearranged to fall conveniently into an abstract formula. This formula which is imposed on the folktale is based upon the premise that a myth consists of a series of binary oppositions mediated meaning the polarities minimized until they resolved at the end of the myth. He ignores that he is narrated by the storyteller sequential order and to ascertain the actual organizing principles that govern the tale.

Yet in Propp and Dundes (1962), an attempt is made to discover the structure of the folktales. They also agreed that although the *dramatis personae* differ, but the actions of the tale remain constant and the action episodes follow one another in a fixed sequence. This structural analysis based on the written text and neglects the context in which the tale is told.

#### **2.10.1. Propp's function as a unit.**

According to Makhamatha, Propp makes a synchronic and syntagmatic study of the folktales, describing the tale according to its components and indicating the relationship of those components to each other and to the whole. He suggests a new minimal unit, namely the function; unlike Thompson he recognizes that folktales contain actions of the *dramatis personae*. This function is not defined in isolation but it is placed in the process of narration, therefore Propp's function constitutes that stable, constant element of the folktale which is independent of

the actor who fulfils it and how it is fulfilled and this makes the study of the tale possible. The roles of the *dramatis personae* in the tale are only to support the functions.

Propp's definition of the functions of the *dramatis personae* does not depend on the personages who carry out those functions. His method of defining the functions is to have each function summarily defined, then abridged into a single term called "interdiction, violation, etc and finally given a coded sign in the form of a letter symbol. He also distinguishes the "species" from the "general" for each function and subdivides the former into "varieties".

Propp discovered that there were a limited number of functions of the *dramatis personae* of the Russian wonder-tales that is 32 functions. He further discovered that although all the 32 functions did not occur in any one given folktale, those which did occur do so in a fixed sequence. This discovery enables him to propose a formulaic scheme of functions which he supposes is applicable to a great variety of historically separate folktales. According to Makhamatha, Propp has made an invaluable contribution towards the structural analysis of the folktales and Dundes sums up this invaluable contribution more appropriately he gives his own interpretation of Propp's functions as *motifemes*, he is influenced by Pike's (1954), *emic* approach to the structural analysis of language and cultural patterns which attempt to discover and describe the way to which the different consistent elements are related to one another and to the pattern as a whole. In his structural analysis of language in relation to culture, Dundes adopted the analysis of folktales.

According to Makhamatha (1987), Dundes and Propp's functions refer to the same concept, namely an act of the *dramatis personae* which is defined from the point in view of its significance for the course of action of a tale as a whole.

According to Propp (1927), after the initial situation once upon a time "*Ba re e ne re*" in Sesotho, there are 31 functions in a true folktales. 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 function known to be tales 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. Let us look at some of the Sesotho folktales and test them.

In all Sesotho folktales, at least those that I have studied, the characters are the same and have one constant function throughout the tale. In the story '*Tselane le dimo*'; *Tselane*, the protagonist is the helpless victim throughout the tales until she is rescued by next of kin from her maternal side. *Dimo* became villain, persecuting *Tselane* throughout the story until he is defeated. Mediators and rescuers always come to the rescue in a miraculous way. Birds and animals as well as magic events do help victims. In tales told by women, the maternal families are the mediators or rescuers, and men are villains. e.g. *Tselane*, *Masilo le Masilonyana*, and *Mosimodi le Mosimotsana*.

According to Makhamatha (1987) (116), the northern Sotho nonwane usually begins with what Propp terms the initial situation, i.e. an introductory element of considerably varied length, which serves to give a description of particular, often emphasized prosperity Propp (1968) (27),

According to Propp (ibid) the initial situation is not a function although it is an important morphological element. Oosthuizen, however, claims that she can see no reason to see the initial situation as anything but a function.

According to her.

It has a constant place in the sequence of

Functions and a full core-image can provide  
The material for it, just as a full core-  
Images can exemplify the function of  
Interdiction, for example. The initial  
Situation therefore has the full status  
Of a function in this dissertation. (1977:94)

## **2.11. CONCLUSION**

Oral literature is a fundamental thing emphasising the past events becoming useful to the whole world, they differ in nations and its attempt but its aim and purpose are the same. They also fall into two main sections, which are prose and poetry. They help the new generation to reveal the past and show them how important they are to them. These oral literatures were the words of mouth which were used to entertain children and teach them the beliefs, morals and values of the society. They are collected in writing because non-verbal communication is a preferable way of communication and it is very crucial to the society. Africans use oral literature to warn children and adults about things that are going to happen to their lives and also teach children to listen to their parents and to have responsibility of what they are doing in life.

In this chapter, we mentioned different types of oral literature, and briefly explained the nature, function and significance of myths, legends, fables and folktales.

In this chapter it is clear Vladimir Propp is a true father-figure of the morphological approach which he purposely introduced to complete the taxonomy of anti Aarne which classified folktales by dramatis personae. Two theorists that is, Dundes and Propp work hand in hand when analyzing the theory of folktales and the structure of folktales according to Makhamatha but they differ

somewhere some how, in their approaches, for example the syntagmatic and paradigmatic approach. In this theory Propp emphasizes the importance of text while Dundes argues that the syntagmatic structure of folktales must ultimately be related to other aspects of the culture in which they are found. According to Makhamatha Propp and Dundes end up by saying that the syntagmatic tends to be both empirical and inductive while the paradigmatic approach is speculative and deductive.

Their functions of analyzing the folktales are doing the same but differ in numbers. Propp called the action episodes the functions while Dundes called Propp's functions a 'motifeme'

## CHAPTER THREE

### THE STRUCTURAL ANALYSIS OF THE FOLKTALE 'MOKOKO LE PHAKWE'

#### 3.1. INTRODUCTION

Folktales are stories told by the common people. Most folktales are told for entertainment, although they may also teach morals and values of the society. Legends, tales, fables and fairytales are all forms of the folktales. The myths and folktales are important in every world culture. A society without stories about its beginnings, its heroes, and its deepest values is like a person without a name or a family without a root. People have told folktales since languages were created, keeping them alive and vital through centuries by word of mouth. The aim of this chapter is to analyse the Sesotho Folktale 'Mokoko le Phakwe' in terms of Propp's functions and patterns as described in terms of structural approach.

#### **SESOTHO FOLKTALE OF 'MOKOKO LE PHAKWE'.**

*Phakwe le mokoko ba ne ba utlwana hantle. Mohlomong phakwe a adimana ka lemao la hae ho mokoko, mokoko wa nna wa roka letata la ona, mme qetellong wa siya letata leo ka lapeng, wa ya jwaleng. Bana ba ona ba sala ba hleka, mme ba fiella lemao la phakwe kwana thotobolong. Mokoko ha o kgutla, wa re ka batla, wa be o sa fumane lemao.*

*Phakwe a romella mokoko ho batla lemao leo, empa mokoko wa araba ka hore le lahlehile. Yaba e se e le moo setswalle se senyehang, phakwe a kgaohana le mokoko ka ho re: Ke tla nne ke itefe ka bana ba hao he!*

*Ka mokgwa o jwalo phakwe ya hlola e ikakgetse hara ditsuonyana, e etswa le seheshana. Ho tloha mohlang oo lemao le ntse le batlwa, esita le hara bosiu o ka utlwa: Kukulukulu! batlang mao la phakwe! Yaba dikgoho di se di qala ho fata dihotobolong ka maoto.*

*Ke tshomo ka mathetho*

## **TRANSLATION OF THE HAWK AND THE COCK (IN ENGLISH)**

The hawk and the cock were close friends. One day the hawk lent the needle to the cock. The cock used the needle to sew the blanket for the children, at the end the cock left the needle with the children and went to the shebeen. While the children cleaned up the premises (surroundings), they threw the dirty things with the needle away. On his return, he tried to find the needle but the needle was nowhere to be found.

The hawk sent the message to the cock asking for the needle to be returned but the cock replied that the needle was lost. From that day they have been enemies and the hawk said to the cock: "From today I'll take off chickens in order to pay myself!" From that day the hawk has taken the chicken everyday as payment for his needle.

That is why we hear in the middle of the night: Kukulu-kulu go and find the needle of the hawk. Then the cock starts to dig the land with their feet. (By: Jacottet (2003) (2).

### **3.2 PROPP'S STRUCTURAL ANALYSIS**

According to Propp (1927): after the initial situation "*ba re e ne re*", meaning "once upon a time", 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 tales 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 Propp do apply but with some minor deviations. Let us look at some of the Sesotho folktales and test them.



**The functions of characters serve as a stable and constant element in a tale:**

In all Sesotho folktales, at least those that I have studied, the characters are the same and have constant function throughout the tale. In the story '*Tselane le Dimo*', *Tselane*, the protagonist is the helpless victim throughout the tales until she is rescued by her maternal next kin. *Dimo* became villain, persecuting *Tselane* throughout the story until he is defeated. Mediators and rescuers always come to the rescue in a miraculous way. Birds and animals as well as magic events do help victims. In tales told by women, the maternal families are the mediators or rescuers, and men are villain's e.g. *Tselane*, *Masilo le Masilonyana*, and *Mosimodi le Mosimotsana*

According to Moleleki (1992) (9), there is a need of food because *Mosimodi* asked *Mosimotsane* where the food was (1992) (9), *Mokoko* as the head of the family had a need for the needle in order to warm his children. He borrowed the hawk's needle, to help the family to survive. In life as individuals, we must make sure that bread is on the table every day. If you don't have, you go somewhere, where you can be helped, for example you borrow money from lenders like *matjhonisa*, loan sharks, from the bank. You must base everything on the agreement and you must be responsible for paying back the loans but if you don't, you will get punishment like what the hawk did to the cock. The cock borrows the needle from the hawk. After using the needle he leaves it with the children and the needle gets lost. When the hawk comes and wants his needle back, it is nowhere to be found and the hawk promises to take off the children every day, to pay his needle back.

If you owe somebody you must be responsible to pay him/her back because there was no way in which the hawk could kill children if the cock took responsibility of the hawk's needle. In the social life if something goes wrong in life, one would try to discern whether there is anything wrong with one's behaviour that could have caused the difficulties. Irresponsibility of the cock

involved the whole family not to live in peace and harmony with other people. They were enemies because since from that day, wherever they meet, the hawk takes off the cock's children.

At the end of the chapter, you must be able to understand that although folktales reveal the past but they are alive. To understand that as individual we have responsibility, we must economize; we must live in peace and harmony with other people.

We must respect and obey the law; if you fail your families will suffer because of us. To know that the agreement must be fulfilled, otherwise you will be punished.

In our country we are facing a serious problem like, poverty, unemployment and crime. These elements affect all South Africans, not only the world of business.

According to Jason Bantjies (2007) (15), they are the social problems, but because they have economic implications we call them "Socio-economic' issues". These social problems become economic problems, and that is what social issues is all about (2009) (15). We must know that it is fair to someone to be punished like that if he or she owes you in real life. How does our problem as parents affect our families? We must know that everything God has made is a solution to a problem but the cock does not have a solution to stop the hawk from taking his chickens everyday in order to pay himself back.

### **3.3 STRUCTURAL PATTERNS OF THE FOLKTALE " *MOKOKO LE PHAKWE*"**

According to Makhamatha (1987) the Northern Sotho *nonwane* usually begins with what Propp terms as the initial situation, for example an introductory element of considerably varied length which serves to give a description of particular often emphasized prosperity property Propp (1968).

At the beginning of the folktales, the culture binds the narrator to open the folktale in its proper way, before he/she can narrate it. The folktales usually start like this 'Ba re e ne re...'

This way of telling the folktale puts the audience on alert of what happened in the past. This is the door to open the folktale or to make them aware that the folktale starts. This introduction is the doorway to the folktales land, in other ways what happened in the past. This also shows the audience the world of miracles where birds, animals and other non-living objects speak as if they are human beings although they are not. As we enter this world we are bound to believe in all what existed in it because it's totally different from ours.

The introduction of the folktale gives it the dignity and takes the listeners from their world of origin to the story-teller.

After opening the folktales by saying: 'Ba re e ne re...'

The listeners answer by saying 'Qoi', meaning 'Yes', without any hesitation the listeners agree to accompany the narrator to the folktale's land. This 'Yes' makes a bond between the storyteller and the listeners. In our folktale, *'Mokoko le Phakwe'*, it has also an introduction 'Ba re e ne re...'

### **3.3.1. Pillar**

Each and every folktale has its own pillar. The pillar is the main point of the folktale, meaning the whole folktale is based on it. It is the idea which is the cornerstone of the folktale. Usually the pillar of the folktale has small pillars surrounding it and amalgamating with it. For example in this folktale the cock borrows the needle from the hawk because there is a need for the instrument which is the needle. Therefore the cock gets punished because he leaves the needle with the children and the children dump the needle at the dumping side unaware and the cock gets punished by the hawk every day.

### **3.3.2. Chorus**

It is a song which is being sung by the story-teller alone or with other listeners. The most important point is that this chorus is the storyteller or storyteller's words. The chorus in the folktales appears three times but in other folktales there is no chorus like in the folktales '*Mokoko le Phakwe*'. Although the chorus is important but in the folktales we have only a pillar not a chorus. The chorus is important because it relates with the folktales and it also draws the attention of the listeners. This make the storyteller aware that he is not alone in this world, the listeners may sometimes join the song.

### **3.3.3. The end of the folktale**

The Sesotho folktale at the end uses this words: ' ke tshomo ka mathetho' meaning that the folktale is at the end. With these words it shows that the storyteller and the listeners are getting out of the folktale's world.

## **3.4 STRUCTURAL ANALYSIS OF THE FOLKTALE '*MOKOKO LE PHAKWE*'**

According to Propp there are 31 structural functions in true folktales but in this folktale (*Mokoko le Phakwe*) we only find four structural functions namely; lack, interdiction, violation and punishment. The cock wanted to sew the blanket for the children and he borrowed the needle from the hawk. After sewing the blanket the cock did not return the needle because the needle was lost and the hawk punished him by taking one of his chickens everyday.

### **(a) Lack (the lack of the instrument)**

The villain causes harm or injury to the family member (by abduction, theft magical agent, spoiling crops, plunders in other forms, causes a disappearance, expels someone, casts spell on someone, substitutes child etc, commits' murder, imprisons or detains someone, threatens forced marriage, provides nightly

torments); alternatively, a member of family lacks something or desires something(magical potion etc). There are two parts to this stage, either or both of which may appear in the story. At this the villain causes some kind of harm, for example carrying away a victim or the desired magical object (which must then be retrieved). In the second stage, a sense of lack is identified, for example in the hero's family or within a community, whereby something is identified is lost or something becomes desirable for some reason, for example a magical object that will save people in some way. 'Lack' is a deep psychoanalytic principle which we first experience when we realise our individual separation from the world. 'Lack' leads to desire and deep longing and we look to heroes to satisfy this aching emptiness.

In social life it is common to borrow from your neighbour if you are in need of something, that is why we say (matlo ho tjha mabapi). It entirely means the relationship between the neighbours, if your neighbour has a problem, you must be the first person to come for assist.

The cock needs a needle, because there was a lack of instrument in order to help the family to survive. In this tale there was a desire to satisfy the needs or lack. That is why the cock borrowed the needle from the hawk because he was supposed to sew the blanket for the family. Even though there were no written terms and conditions it was the cock's responsibility to make sure that he brings back the hawk's needle.

### **(b) Interdiction**

An interdiction is addressed to the hero (don't go there', don't do this') the hero is warned against some action (given an 'interdiction'). A warning to the hero is also a warning to the reader about the danger of life. Will the hero heed the warning? Perhaps the reader hopes the hero will ignore the warning, giving a vicarious adventure without the danger.

The hawk was expecting the cock to bring his needle back but unfortunately the cock had lost the needle because he did not put it in a safe place after usage and then the needle was lost. The cock as the head in the family failed to take his responsibility when he left the needle on the floor and went to the tavern to have a good time, while the chickens were cleaning the house they swept off the needle and dumped it at the dumping side.

According to Thorndike (1992) defines dumping site as to throw down in a heap or unload mass. That means there is no way in which you can find something in that place, the needle was lost. In this case the interdiction is implied because the hawk was expecting the cock to take care of the needle.

When the hawk needed his needle it was not there and the hawk warned the cock that if he didn't get his needle back he would eat the cock's children everyday. Parents sometimes expect too much from the children, giving them the responsibility that the children can not handle. In life you may find that parents leave children to take care of other children younger than themselves while they go to have a good time and those children end up being victims of abuse or sometimes killed like what happened to the cock's children.

### **(c) Violation**

The interdiction is violated (villain enters the tale). The hero ignores the interdiction (warning not to do something) and goes ahead. This generally proves to be a bad move and the villain enters the story, although not necessarily confronting the hero. Perhaps they are just a lurking presence or perhaps they attack the family whilst the hero is away. This acts to further increase tension. We may want to shout at the hero 'don't do it!' but the hero cannot hear us and does it anyway.

With regard to the folktales under study, the cock violated the implied warning "Don't lose the needle" the cock became ignorant and went for a drink, the act that leads to the loss of the hawk's needle. In social life if parents have financial

problems they borrow money from matjhonisa, neighbours or sometimes borrow from the bank so they can use that money to help their families, but if they fail to pay that money back the bank will take some assets from the family in order to pay back the money that they borrowed. They may sometimes take a house, furniture or a car in the family like what happened to the cock. The family will suffer because of the irresponsibility of the parents.

#### **(d) Punishment**

Punishment now becomes practical (activated) following the cock's negligence. The hawk pays himself it needle back by taking the children of the cock and eating them. In life as a breadwinner, all family members put their trust in and betrayal thereof can lead to emotional, physical abuse and the family lives in fear and tension. The Sesotho Bible says 'Ke tla otlala bana ka baka la batswadi ba bona' Eksoda (20:5) meaning that children can get punished for what their parents did. In this folktale what the hawk did was not new, by paying himself with the cock's children.

Other folktales that are related to '*Mokoko le Phakwe*' and that have the same meaning are '*The lost needle*' in this folktale there was a hen which borrowed the needle from the eagle in order to sew the clothes for the family. After using it she just put it down and fell asleep. When she woke up the needle was gone, it was blown away by the wind.(Atkinson,N.D:1990). The other one called '*Why a hawk kills off chickens*' in this folktale the hen was married to the eagle and while the eagle was at work the hen met the cock and they fell in love (during the absence of the eagle). They ended having children and the eagle was angry he said to them he would eat their children for what they did to him. From that day the eagle take one chicken a day.( [www.sacred-text.com/afssn/fsn17htm](http://www.sacred-text.com/afssn/fsn17htm)).

The above mentioned folktales are slightly the same although their titles are not the same but they have something in common, that is need, violation, reconnaissance, communication received, trickery, beginning counteraction



unrecognized arrival, difficult task, punishment or reward. This happened because of **borrowing**. According to Thorndike (30) to borrow is to get something from another person with the understanding that it will be returned. In social life if you borrow something from your neighbour you are supposed to return it, it can be money, sugar or clothes. If you borrow money from the bank you are expected to pay it back with interest. Failing to meet the terms and conditions you agreed on would result in there being and that punishment may end-up affecting your family directly like what the hawk did to the cock. The cock borrowed the needle from the hawk but he didn't abide by the terms and conditions of borrowing, he was expected to bring the needle back after usage but the cock failed to bring it back and is suffering the consequences. If you are given something as a gift you don't have to return it but when you borrow it you have to return that particular item.

The cock's family is now suffering because of the irresponsibility of the parent(cocks) and now the relationship between the hawk and the cock is jeopardized because the cock failed to follow the terms and conditions of borrowing.

### **3.5 CONCLUSION**

In this chapter, the purpose was to analyze the Sesotho folktale, '*Mokoko le Phakwe*', according to Propp' functions and patterns describe in terms of the following approaches, that is the syntagmatics structural approach where the text is described as in chronological order as reported by the story teller, and within the paradigmatic structural approach, where patterns underlying the Folkloristic text is not a requested structure, but where elements are grouped in a more analytical manner to manifest latent content within the text. It is a latent content that this study will employ to depict how this folktale can be used to interpret the socio-economic situation in real life.



It has been observed that while there are 31 functions in a true folktale according to Propp, there is only four possible in this folktale, for example; lack, interdiction, violation and punishment. It has also been found that this folktale comply with some of structural patterns mention by Propp. It is an opening; 'Ba re e ne e re...' and closing; 'Qoi'.

## CHAPTER FOUR

### THE INTERPRETATION OF THE FOLKTALE “*MOKOKO le PHAKWE*”

#### 4.1 INTRODUCTION

The aim of this chapter is to relate the Sesotho folktale, ‘*Mokoko le Phakwe*’ to the existing financial world; within the paradigmatic structural patterns underlying the Folkloristic text. Paradigmatic structured approach, where patterns underlying the Folkloristic text are 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 studies will employ to depict how the folktale can be used to interpret the socio-economic situation in a real life, it is in particular to examine the principle of borrowing according Thorndike(1992), looking at financial intermediation of banks, loan sharks, IMF, World bank and its implications. It is also the default role played by the intention of the third parties and these will be examined around the circumstances affecting individuals, circumstances affecting national institutions like our banks and international institutions like word bank.

#### 4.2 THE FINANCIAL INTERMEDIATION

Financial intermediation is the process through which financial institutions mobilize funds from savers and makes these funds available to those requiring finance. Current Economic Operation institutions like banks, International Monitoring Funds, World Bank and loan sharks. The aim of this institution is to assist people and developing countries with money if there is need. The banks lend this surplus to the needy, which have to pay back with interest

According to Cronje at all (2006), the Private Sector Banks takes deposits from individuals and organisations with surplus funds and lends them to others with a shortage of funds. They provide financial services such as an insurance broking and administrating estate. They also facilitate foreign trade. The Post Office

Service Bank accepts deposits from the public but does not grant credit or offer cheque facilities. This is what happened in the folktale, although the hawk did not borrow the cock money, but he borrowed him the needle so that he can help his family and he expected him to bring it back, but after failing to return the needle the cock was then given an unfairly treatment because there is no intervention.

The South African Reserve Bank acts as a banker to the central government, keeps the banking accounts of government departments and advances loans to the State. It also regulates private banks so that government monetary policy is adhered to, and has the sole might to issue bank notes. The repo rate represents the interest rates at which the Reserve Bank is willing to extend credit to the banks. The Land and Agricultural Bank (Land Bank) grants loans to farmers and agricultural cooperation's. The Corporation for Public Deposits (CPD) accepts surplus funds from departments, institutions and organisations in the public sector, and is owned by the Reserve Bank. It accepts short-term deposits, pays interest on them and repays the deposits on demand.

#### **4.3 THE PRINCIPLE OF BORROWING**

According to Moleleki (1992) (9), there is a need for food because Mosimodi asked Mosimotsana for food when she got home and found that her parents were not there (1992) (9). The cock as the breadwinner and head of the family has a need for the needle in order to warm his children. He borrows the hawk's needle, to help the family to survive. In our society as individuals, we must make sure that the bread is on the table every day. If you don't have, you go everywhere where you can get help, for example you borrow money from lenders like 'matjhonesa', loans, 'loan sharks', and the bank. You must rely on the agreement that you signed and you must be responsible to pay back the money you borrowed but if you don't, you will get punishment like what the hawk did to the cock. The cock borrows the needle from the hawk. After using the needle he leaves the needle with the children and the needle is lost. When the hawk comes

and wants his needle it was nowhere to be found and the hawk promised everyday to pay its needle back.

This folktale teaches us that, if you owe somebody you must take the responsibility of paying back what you owe because there was no way in which the hawk would be killing the cock's children if the cock had taken responsibility for the hawk's needle. Socially if something goes wrong in one's life, one would try to discern whether there is anything wrong with his or her behaviour that could have caused difficulties. The cock's Irresponsibility involves the whole family not to live with peace and harmony with other people. They have been enemies since from that day, wherever they met, the hawk takes cock's children.

It is common for us Africans to help each other if there is a need for something, borrowing is not a bad thing and you have to know that when you borrow something from your neighbour you have to return it so that you don't jeopardise the relationship between you and your neighbour.

According to Thorndike.B (1992) (30), borrowing is to get something from another person with the understanding that it is to be returned. In life if you borrow something from your neighbour you supposed to return it, it can be money, sugar or clothes. If you borrow money/ loan from the bank you are expected to pay it back with interests. Failing to meet the terms and conditions you agreed upon will result in a punishment and that punishment may end-up affecting your family directly like what the hawk did to the cock.

If you borrow money from your neighbour it is your responsibility to pay that money back even though the agreement is not written like at the bank where there will be a written agreement on how you will pay the money back plus the interest and there is also a period when you are expected to finish paying back the money. Borrowing seems to be a big problem for developing countries because it becomes difficult for them to pay back the money with the interest like

Sudden it is now appealing to the International Monetary Fund to reduce the money that it owes the World Bank.

#### **4.4 THE FOLKTALE WORLD**

In the folktale world however was an informal institution because there was no written agreement between the cock and the hawk, even though there was no written agreement it was the cock's responsibility to make sure that he returned the needle after using it but he failed to do so. As was the case the cock losing the needle of the hawk and not being able to replace it, there will be a punishment. As a result of default, the cock risked losing its chickens for generation after generation without appeasing the hawk. Similarly, an individual who defaults on payments in connection with a loan agreement risk being blacklisted or even losing his/her house and or other property; and, for a country, default on international loan obligations could result in financial sanctions, which could retard development and deepen poverty. According to Sandra, B, at al; this has been the case for many African countries from 1940s to early 1980s.

#### **4.5 DEFAULTING AND ITS IMPLICATIONS**

Defaulting and its Implications take place where a person, company or a country fails to pay back the loan. If you default loan sharks they will take your bank card, ID or some of your properties. Similarly, an individual who defaults on payments in connection with a loan agreement risks being blacklisted or even losing his/her house and/or other properties; and for a country, default on international loan obligations could result in financial sanctions, which could retard development and deepen poverty. As a result in '*Mokoko le Phakwe*' folktale the cock risked losing its chickens generation after generation without appeasing the hawk.

Practically, Folktales show us the importance of economy in our lives. If a person has a problem in his or her house, he or she goes and borrows something from the neighbours, it's either money or something. But the particular person who

borrowers must be able to honour agreement made. If one fails to honour the agreement, there is a punishment, and one will not live in peace because one has not honoured the agreement. If the money is from loan sharks, there will be an interest every month. On the other hand the borrower's family is going to suffer because of his/her irresponsibility. To take our children to school we borrow money from the loan sharks (matjhonisa) and banks in order to educate our children but we must take responsibility to pay that money back. We are now going to look at the implication of defaulting in terms of individual (personal loan) at national level, by the government departments and at international level that is, the International Monitoring Funds and World Bank.

#### **4.5.1. DEFAULTING AND ITS IMPLICATIONS ON INDIVIDUALS**

As neighbours, the cock and the hawk initially were friends but after the cock had lost the hawk's needle, they became enemies. If one borrows something from one's neighbour, he or she is expected to return it, but if he or she fails to return it, he or she will get punished like what the hawk is doing to the cock. The hawk kills the chickens of the cock everyday in order to pay its needle back. For example, the friendship between the cock and the hawk did not last because of the needle. In Sesotho we say ( matlo ho tjha a mabapi ). That is why the cock borrowed the needle from the hawk but now they are worse enemies. (According to Jacottet (1987) (2), (mohlomong phakwe a adimana ka lemao la hae ho mokoko; mokoko wa nna wa roka letata la ona, mme qetellong wa siya letata leo ka lapeng, wa i kela jwaleng). In terms of borrowing there are terms and conditions that the borrower must fulfil even if nothing is written down. As parents we must be responsible, for taking care of the family, making sure that there is food, shelter and clothing and that children are always in good normal situation. If something is not right or maybe a child is sick or hungry one can borrow money from one's neighbour in order to help and at the same time it's your responsibility to return it. The cock failed to be responsible as a parent because he left the

needle on the floor and then the needle was lost in that way he deserves the punishment.

If one is a father or the breadwinner it is his responsibility to make sure that his family gets food and if there is no food, he has to go to his neighbour to see whether he can be helped with the problem or not. If not he has to go and borrow money, it may be from 'matjhonesa' or the 'loan shacks'. It is also his responsibility pay back. But the cock was irresponsible because he did not return the needle after using it. Even though the cock was wrong it is not good to be punished like that because the hawk is taking one or two of the cock's children a day. It is not fair to take someone's children in order to pay oneself back; it is also illegal to take someone's particulars without his or her permission.

In life we are living in a situation where the expenditure is higher than our income. Therefore we find ourselves borrowing money from our neighbours and we have to pay back the money with interest that we agree on. If the borrower fails to pay back the money according to the agreement, the interest will rise and one ends up paying more than one was supposed to pay. Along the way one may find oneself in another financial problem that will lead him or her to go and borrow money again and he or she will end up paying another 'matjhonesa' with the money that he or she has borrowed from another 'matjhonesa.' In this case one's debts are going to increase until one cannot afford to pay all the monies and the interest. Therefore one's life is going to change because of the threats from the money lenders that will lead to one's family by taking your furniture's, curtains, television, car, etc. As society we borrow something from our neighbours if we don't have any, be it can be money, mealie meal, sugar, etc but just because we borrow, we must pay back, like we have proverbs such as 'Matlo ho tjha mabapi' (if one has any problem in his/her house, he or she must think about the neighbour for help). The cock borrowed the needle from the hawk in order to help the family and he was supposed to bring it back after using it but it

got lost while the children were cleaning the house. The hawk became angry and told the cock that he would take off his children everyday to pay his needle.

#### **4.5.2 DEFAULTING AND ITS IMPLICATIONS AT THE NATIONAL INSTITUTIONAL LEVEL**

The interpretation of this folktale '*Mokoko le Phakwe*' can also be applied at the national level/institutions, where banks lent money to business people and institutions.

If you borrow money from the bank, there are terms and conditions that need to be followed but if you fail to pay back the money or loan money lenders will seek information about why you failed to pay the money? The lender will send you a notice to remind you about your debt or ask you to provide reasons for not paying. In the meantime the interest will increase and if you still cannot afford to pay, they will take you to their lawyers and you may end up in court, or you may experience something similar to what the hawk did to the cock, where the hawk punishes the cock by killing his chickens every day. Punishment now becomes practical (activated) following the cock's negligence. He ignored the terms and conditions of borrowing. i.e. taking back what you borrowed to the owner. If waste material ends up on a dumping site, it can hardly be recovered.

Most of the government employees find themselves in a situation where their furniture, houses, cars being taken away because of the loans that they took from the bank and they can no longer afford to pay back. As a human being it is not morally good to take someone's belongings because that particular person cannot afford to pay you back but it is also one's responsibility to manage one's debts.

**Jacottet** (2003) says: ('Ka mokgwa o jwalo phakwe ya hlola e ikakgetse hara ditsuonyana, e etswa le seheshana). Sometimes if a person cannot afford to pay, his or her property can be taken away. For example his or her furniture, house, car or anything he or she owns that is valuable can be taken from him or her and



be sold by the bank for it to get their money back. The hawk pays himself back by taking the children of the cock and eating them. In life as a breadwinner, the whole family put their trust in you and any betrayal on your part can lead to emotional, of physical abuse and the family will live in fear and tension. As South African we should approach one another not as enemies but as allies in the fight against poverty and we should negotiate in order to create happiness.

According to **Joanne** et al (2006), it is very difficult for most people to manage their income and that leads them to borrow money from the banks, loan shacks and any other financial institutions. Those institutions have their policy and agreement forms that one has to sign and because of the financial problems, people sign without reading the contracts, that is what the cock did he overlooked the small print, for example like in today's language. The government officials, pensioners and other workers borrow money from the banks where their incomes are controlled. Some of the above institutions hold their cards for security purpose then their lives end up depending on loans, for example taking a loan to pay another one. If you are a head of the family, you may find a problem in the family that will push you to go and borrow money in order to help the family one must make sure that one takes the responsibility for the loan.

#### **4.5.3 DEFAULTING AND ITS IMPLICATIONS AT THE INTERNATIONAL LEVEL**

According to South African perspective (1987), the World Bank is a vital source of financial and technical assistance to developing countries around the world. According to World Bank their mission is to fight poverty with passion and for lasting results and to help people help themselves and their environment by providing resources, Sharing knowledge, building capacity and forging partnership in the public and private sector.

According to Wikipedia (2012), the free encyclopedia; the debt of developing countries is external debt incurred by the governments' political ability to repay.

“Unpayable debt” is a term used to describe external debt when the interest on the debt exceeds what the country’s politicians think they can collect from taxpayers, based on the nation’s gross domestic product, thus preventing the debt from ever being repaid.

The causes of debt are a result of many factors, including:

- Legacy of colonialism – for example, the developing countries’ debt is partly the result of the transfer to them of the debts of the colonizing states, in billions of dollars, at very high interest rates.
- Odious debt, whereby debt is incurred as developed countries loaned money to dictators or other corrupt leaders when it was known that the money would be wasted by South Africa, for example shortly after freedom from apartheid had to pay debts incurred by the apartheid regime.
- Mismanaged spending and lending by the West in the 1960s

There are similarities between what the cock did and what the developing countries are experiencing. The developing countries have incurred the debt from the previous governments. However, unlike the cock where it was difficult to find needle in a dumping place, the developing countries have a way of dealing with debt, they collect money from taxpayers.

If the developing countries fail to pay back the money that they borrowed the country will face the consequence because of the terms and conditions that they agreed upon. With regard to the folktale the mission of the hawk is to destroy cock’s life because there is no way in which the needle can be found in such place. According to Thorndike (1992), dumping place is where one unloads in a mass. In terms of borrowing there are terms and conditions that must be followed. The cock did not follow the terms and conditions therefore he got punished by the hawk.

According to **Cronje`** (2006), the financial intermediation of the International Monitoring Funds enabled India to borrow \$ 2, 85 billion from Saudi Arabia. It is also working research department, and government debt. The International Monitoring Funds measures or distinguishes countries according to the levels of their Gross Domestic Product and per capital Gross Natural Product. We have Industrial countries these countries have high of economic development, Developing countries have a large primary sector, low level of economic development and Transitional countries are the previously communist countries of Eastern Europe, they are middle level. The purpose of this organisation is to provide long-term low interest loans to developing countries that are experiencing problems with servicing their foreign debt. The loans are allocated mainly for projects which lead to the development of the country's infrastructure.

According to New African (2011), the CFA franc, which demands that each of the 14 countries member countries must deposit 65% (plus another 20% for financial liabilities, making the dizzying total of 85%) of their foreign exchange reserve in an "Operations Account" at the French Treasury in Paris. The African nations therefore have access to only 15% of their own money for national development in any given year. If they are in need of extra money, as they always are, they have to borrow from their own 20% in the France Treasury at commercial rates. Their 15% allocations is always not enough to fulfil their own national occupation. They borrow from the 20% allocation, which their are the to repay. They are staying in constant debt to their master. This punishment is likely to be the same as the cock that looses the chickens because he did not return the needle.

#### **4.6. INTERVENTION OF THE THIRD PARTY**

In the case of bank's policy acts are established in order to protect both banks and their clients. This act prevents a client from over committing himself/herself and also helping the bank from suffering a loss. According to Barclay's group, (2011), the consumer credit act is about creating a fair consumer market between consumers and business (suppliers), promoting consumer awareness. It

is not only about creating, protecting and enforcing consumer rights, but it is also about protecting consumers against unfair business practices. It is also about fair trade and ethical business conduct. This effectively creates a new standard or code of business practice and conduct based on fairness, equality and balancing the interest of business and consumers. It also creates a single overarching legal framework or national law for consumer to resolve their disputes through appropriate forum and mechanisms. This national law will apply even if there are applicable industry specific laws protecting consumers- all such consumer laws will apply and where all cannot be applied the provision that gives the consumer the greater protection or is most beneficial to the consumer will apply. The CPA will apply across the ABSA group to all business units and sectors and it gives consumers legislative rights and corresponding obligations to ABSA, as opposed to merely a code that ABSA applies. The CPA will not replace any other specific consumer protection legislation such as the National Credit Act (NCA) or other sector specific legislation applying to the ABSA group and those requirements will still apply.

According to ABSA group, categories of consumer rights of CPA are applied: customer's rights, right to privacy, right to choose, right to disclosure of information, right to fair and responsible marketing and to quality services, right to fair and honest dealing. The interests on loans fluctuate according to increase on repo rate and good conduct of accounting can help customer have lower interest. In this folktale there is no intervention because the interest paid by cock is same until to date.

According to Wikipedia (2012), there is much debate about whether the richer countries should be asked for money which has to be repaid. The Jubilee Debt Campaign gives six reasons why the third world debts should be cancelled. Firstly, several governments want to spend more money on poverty reduction but they lose that money in paying off their debts. Secondly, the lenders knew that they gave to dictators or oppressive regimes and thus, they are responsible for

their actions, not the people living in the of those regimes. For example ,South Africa has been paying off \$22 billion which was lent to stimulate the apartheid regime. Also, many lenders knew a great proportion of the money would sometime be stolen through corruption. Next, the developing projects that some loans would support were often unwisely led and failed because of the lender's incompetence.

Also, many of the debts were signed with unfair terms, several of the loan takers have to pay the debts in foreign currency such as dollars, which make them vulnerable to world market changes. The unfair terms can make a loan extremely expensive, many of the loan takers have already paid the sum they loaned several times, but the debt grows faster than they can repay it. Finally, many of the loans were contracted illegally, not following proper processes. This is what happened to the folktale, '**Mokoko le Phakwe**' the cock borrows the needle in order to help the family and the needle gets lost therefore the cock gets the illegal punishment but there is no intervention.

#### **4.7 CONCLUSION**

In this chapter an attempt is made to analyse and interpret the Sesotho folktale according to the syntagmatic structural approach for Sesotho folktales, with the view of identifying how the folktale can be employed to interpret the socio – economic situation in life. An idea that folktales form a major background of African knowledge and culture to help to reflect on to our lives. We will apply this analysis at individuals, national and international level. There is a link between the above and the folks world. As in '**Mokoko le Phokwe**'s, the financial intermediation also shows that credit is not bad in itself but individuals as well as nations must be monitored and helped through some process. There are helpful institutions such as the National Credit Regulator and the Debt counsellors Association which fortunately help individuals in borrowing. In today's life there are easy, simplified processes accessible to individuals and nations in borrowing money. There are no time, location and technology constraints to similar to the

‘Mokoko le Phakwe’ situation. It was easy for the cock to walk across to his neighbour’s house and borrow a needle, the only problem is that in cock’s life there were no institutions to help him maintain and monitor the security of the hawk’s needle. Basotho history also enlightens the resistance of the African tradition. Basotho used to work together in terms of seeking food and to achieve the moral deeds.

Among many things folktales teaches us as Africans that we must be responsible and manage our lives because our families may find themselves in the same situation that the cock experienced. The economy can also lead us into that situation. South Africa as a developing country and other developing countries in Africa borrow money from the International Monetary Fund they are charged if they fail to pay back the interest. It is not good for the hawk to take and kill the cock’s children everyday instead of them sitting down and negotiating on how to pay or replace the needle. There is nothing wrong about borrowing or loaning money according to the South African constitution, you cannot take someone’s life because that particular person owes you. You can be charged for murder or charged for taking the law in your hands. The oral literature may reveal the past to the present situation and can be recognised in the present days. It is a concrete and abstract the present. As Africans we live together and sharing the same culture, norms and values therefore if we encounter any problems we must negotiate until we solve the problem. As people we must make sure that we understand the terms and conditions of borrowing in order to avoid punishment like what happened to the cock. From this chapter, it is clear that one can make use of folktales to interpret socio – economic conditions at individual level, where people borrow money from their neighbours, friends, loan sharks, at national level, where people borrow money from national institution such as banks, and international level, where states borrow money from International Monitoring Fund and World Bank.

## **CHAPTER FIVE**

### **SUMMARY AND CONCLUSION.**

#### **5.1 INTRODUCTION**

Oral literature is a fundamental thing emphasizing the way past events became useful to Africans. They fall into two main sections, which are: prose and poetry. They help the new generation by revealing the past to them and showing how important they are to them. These oral literatures were the words of mouth but they are collected to be written and reading things. The first section comprises of the myths, legends, fables, folktales; proverbs and riddles while the second section composed of the songs of actions and ceremonials, the praises which are of boy's initiations, animal's praises, divining bones and of dithoko. There are techniques and forms employed by each of these items.

This work will help the community, workers, and government with the economy and better understanding of economic view. There are different views on South Africa inflation rates and the rand / dollar exchange rates according to Uys, (2005) (9), for example, the view of Tito Mboweni, governor of the African Reserve Bank, with that of other countries. This again proves that economy is a social science that studies humans and their behaviour and tries to explain it. This study will assist all the above stakeholders to manage their salaries in order to avoid unnecessary expenses. These studies help us to read the instructions carefully when we are borrowing or loaning money from the banks or financial Institution. The developing countries must also pay back the money that they borrow from the International Monetary Funds to avoid the punishment. The analyst may sometimes give different interpretation of the economy.

#### **5.2 SUMMARY OF THE CHAPTERS**

This study consist of five chapters including the following: background to the problem, purpose of the study, rationale, significance of the study, research

methodology, literature review, organization of the study, structural analysis of the folktale 'Mokoko le Phakwe', structural patterns of Sesotho folktales, structural analysis of the folktale 'Mokoko le Phakwe', structural patterns of the folktale and the interpretation of the folktale. These oral literatures were words of mouth but they are collected to be written and reading things.

**The first chapter** introduced the whole study and different roles played by the folktales in the society such as how to control their lives.

**The second chapter** indicates how folktales can interpret the socio-economic status of the real life in the society by using the following approaches: the syntagmatic approach and paradigmatic approach in order to understand the patterns of the folktales and to analyse the content of the folktales. It also comprises the songs of action and ceremonials, the praises which are the boy's initiations, animal's praises, diving bones and of dithoko. There are techniques and forms employed by each of these items and also comprise the myth, legends, fables, folktales, proverbs and riddles by using different theories.

**The third chapter** introduced the structural analysis of the folktale, '*Mokoko le Phakwe*' and it shows the Sesotho folktales and the English interpretation. It analyses the folktale, Popp's structural analysis and the functions of characters in the folktales.

**The forth chapter** indicates the interpretation of '*Mokoko le Phakwe*' and the paradigmatic approach. It indicates the uses according to Makgamatha, looking at financial intermediation, folktale word, financial intermediation of international Monitoring Funds, defaulting and its implication, individual, national, international in terms of borrowing and the intervention of the third party in order to help society to survive and how to manage their debts.

**The forth chapter** deals with the economic interpretation of the folktale 'Mokoko le Phakwe' according to paradigmatic approach, which means that demands are regrouped in a more analytical manner to manifest the latent content within text.



It looks into the economic status of individual person, institutions such as business entities and international institution, where developing countries such as African states find themselves in debts, the debts of individual persons, and institution are interpret through the use of the folktale.

### **5.3 FINDINGS**

The Sesotho folktales are not bound by time and space with regard to their learning content. This means that we can use the folktales at any time to interpret the current situation and their interpretation can also be used by other countries. The Sesotho folktales can also teach the society the morals, norms and values by moulding the behaviour of children, used in disciplining children, developing listening skills, concentration, patience and curiosity and interest. They have structure but it is not only to entertain but also to educate that Sesotho folktales can teach people independently and responsibility. Sesotho says 'Mphe-mphe ea lapisa'. This folktale can put an emphasis on the society about the rules and regulations of borrowing and how to respect terms and conditions of borrowing. Educators must encourage learners to write more folktales and to translate to other countries. Where there is a problem there must be a solution but in this folktale there is no solution to the problem of 'Mokoko le Phakwe'.

### **5.4 CONCLUDING REMARKS**

This study recommends that folktales be used by teachers at schools as one of the disciplinary measures and also encourage to write more materials of modernized folktales which will appear as reality to their lives. In the classroom situation folktales can be used to encourage learners to be independent and also be able to manage the little that she/he has rather than borrowing. Various religious groups can be encouraged to use Sesotho folktales in their ceremony, can even preach using the folktales to advice and encourage them to stop borrowing. Lastly I found that the government introduced credit act to protect us to manage our debts, but in this folktale the hawk pays himself by the cock's

children without any intervention. Teachers must use the Sesotho folktales to advise children to be responsible and teach them to manage the little they have and cope with the situations in their lives.

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