

FOLKTALES AS RHETORICAL COMMUNICATION

by

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CHAPTER 1

ORIENTATION

1.1 Introduction

Communicating with others is a core characteristic of humans. Conveying messages is what enables us to learn about others as well as our environment, and simultaneously inform others about our environment (whether physical, cultural, or otherwise). Wood (2004: 9) defines communication as “a systemic process in which individuals interact with and through symbols to create and interpret meanings”. This implies that communication has these features; namely, it is ongoing, it involves interacting parts that are part of a system, and the symbols used to create meaning can be abstract, arbitrary and vague representations of that which they are referring to.

Often, human communication entails an element of persuasion: an effort to get others to see something from our point of view. Aristotle was one of the first philosophers to define rhetoric, with his definition being the most influential today (Lucaites, Condit & Caudill, 1999). Rhetoric, according to Aristotle, is “...the faculty (power) of discovering in the particular case what are the available means of persuasion” (Cooper, 1960, English version of *Retorika*, 1.2: 7). Cathcart (1991) asserts that “rhetoric is used...to refer to a communicator’s intentional use of language and other symbols to influence or persuade selected receivers to act, believe, or feel the way the communicator desires in problematic situations”.

Foss (1989: 4) states, “Rhetoric means the use of symbols to influence thought and action”. She views rhetoric as communication, claiming it as simply an old term for the word communication. Foss (*ibid.*) believes that rhetoric does not only include written and spoken discourse, but that symbols assume a variety of forms; any message, regardless of the form it takes or the channel of communication it uses, is rhetoric, and is appropriate to study in rhetorical criticism.

The persuasive element of communication is not only used to persuade others, that is, those not part of our culture or sub-grouping, but also new members of the culture

or sub-grouping. One such example of messages conveyed via narrative is folktales. These timeless stories often use the simplest of narrative structures, (e.g. the content and form of a story) to convey their message.

The study attempts to determine the significance of African folktales in children's lives. It will endeavour to discover just how relevant folktales are to children today and what messages they convey. Folktales are known for their salient features of portraying important moral lessons within their stories, which the young ones can heed and use in life. Today, children are exposed to many forms of communication mediums including the internet, television, radio, social media and blogs and these do not always carry positive messages. Consequently, there is a need for children to be exposed to positive stories with meaning and which aid in sustaining proper cultural values and morals.

Folktales, which are a form of communication, are about creating meaning especially in the lives of children. To support this, Wood (2004: 9) states that communication is a process in which people interact with and through symbols to create meaning. She adds that communication is ongoing, involves interacting parts that are part of a system and the symbols used to create meaning can be abstract and unclear. It is therefore, up to the readers or recipients to create their own meanings. This element keeps the audience active instead of passive, where they are merely receivers of information. Not only is audience participation an integral part of African storytelling, but when the audience is familiar with the stories they are told, they actively participate (Berry 1991).

This study argues that folktales are a form of rhetorical communication, which implies they carry a message aimed at persuading someone. The study uses rhetorical criticism as the theoretical framework. Cathcart (1991) describes rhetorical criticism as, "that special form of communication which examines how communication is accomplished and whether it is worthwhile...Criticism is thus the counterpart of creativity." Rhetorical criticism consists of the following approaches: metaphorical, neo-Aristotelian, narrative, feminist, fantasy-theme, and dramatism. This study will make use of the narrative approach of rhetorical criticism, as this approach is ideal for analysing artefacts.

The selected folktales were taken from the book, '*African Folktales: A Barefoot Collection*' by Gcina Mhlophe and Rachel Griffin. Africa has a rich cultural heritage and a strong storytelling tradition; hence, African folktales were used in the study. The cultures relayed through storytelling carry popular wisdom, previously passed on by word of mouth since ancient times, and has given rise to many stories, still told today. In this instance, the focus is on folktales in written form.

In Africa, stories come alive through retelling; however, due to technological developments, folktales are replaced by newer and modern forms of stories that come in the form of television, radio, blogs, music, eBooks and the internet. Many of these new forms of tales do not carry the wisdom that folktales possess; hence, the importance of going back and looking at these treasured stories filled with rich culture and heritage, passed on by elders.

1.2 Research problem and objectives

Due to rapidly advancing technology and growing changes in societal institutions such as family and education, cultural values and norms become lost in the process. Therefore, there is a rising need for society to remain in tune with its cultural roots and heritage and for children to be socialised in a manner that will ensure this and it can be achieved by making African folktales, which are stories that embody culture, more prevalent in children's lives. It is crucial to determine whether folktales are indeed beneficial and educational to children.

The research question asked in this study is whether we should consider folktales as rhetorical communication. The primary objective that flows from this research question is to explore whether African folktales contain messages of a persuasive nature. In order to achieve the primary objective, a sample of African folktales will be analysed to determine whether the content of the messages is beneficial and educational, positive or negative, or purely entertaining.

1.3 Research design and methodology

The study utilised a qualitative content analysis research methodology, which employed the narrative approach of rhetorical criticism as the framework.

Fisher and Filloy's (1982: 360) four-step process of testing one's interpretation of a dramatic or literary work was used. Step 1 entails determining the message, or "overall conclusions fostered by the work". During step 2, the critic tests the message by evaluating the reliability of the narrator, the words and actions of the other characters, and the descriptions of the scenes in the story. As part of step 3, the analyst considers the outcomes of the story as a means of asking, "Whether the story rings true as a story in itself". Finally, the critic tests "whether the message accurately portrays the world we live in and whether it provides a reliable guide to our beliefs, attitudes, values and/or actions".

In addition, Foss's (1989 & 2004) Narrative approaches to rhetorical criticism was also utilised in the study as a means of gaining in-depth and detailed information on the subject. Foss outlines and discusses the steps involved in narrative criticism and they include:

- Analysis of the substance of the narrative
- Analysis of the form of the narrative
- Criteria for assessing narrative substance and form.

Foss also pays attention to aspects such as:

- Setting
- Characters
- Narrator
- Events
- Temporal relations
- Causal relations
- Audience
- Theme

The study made use of Fisher and Filloy's (1982) approach of analysis because until as recently as 25 years ago, adequate literature about a narrative approach to rhetorical criticism did not exist. Walter Fisher and Richard Filloy determined the need for a method for the interpretation of the dramatic or literary work in their critical

1982 essay (Rowland 2005: 139). The study chose to use Foss's (1989 & 2004) works as she has made an immense contribution in the communication and rhetoric fields. She offers accessible, simplistic and realistic methods for conventional theories and methods for studying rhetoric, which are quite useful in this instance.

The study made use of non-probability sampling in the form of an availability sample (Wimmer & Dominick, 2011: 92). The purpose of the study is to determine whether persuasive messages occur in African folktales in general and therefore there was no distinction made between folktales from different African cultural groupings. From the anthology *African Tales: A Barefoot Collection*, seven folktales were selected. Qualitative research consists of a small sample, as the purpose is not generalisation.

1.4 Value of the study

The communicative power of folktales in conveying messages is widely accepted. This study seeks to explore whether folktales are considered as a form of rhetorical communication. This holds significance for professional communicators, especially in circumstances of a persuasive nature, including, political communication, education, and marketing. The study is also valuable as a means of determining the significance of folktales in the world we live in. Do we still cherish folktale as sources of culture and valuable life lessons to children?

Today, there is a significant decline in society's moral compass, coupled with rapidly advancing technological developments that affect every facet of humanity, particularly African culture. Africa is becoming more westernised and this could result in a loss of identity for our people, especially the young generation. This study finds it crucial for children to be socialised and educated about their cultural heritage, identity and traditions, as this will make it hard for them to be completely absorbed into the Western way of things. To achieve this, folktales should be accessible to children, whether in oral or written form. However, currently there has been a move away from the oral side of folktales to the written form, which has become more prevalent.

The study was faced with no limitations, due to the fact that only a sample of seven African stories were analysed, which was representative of African tales. These tales

were chosen because they epitomize diverse African cultures from different countries such as Namibia, Lesotho, Sudan, Ethiopia, Swaziland, Ghana and Malawi. The researcher trusted that the analysis of these tales would grant it a broad or more diverse overview of the subject, in a manner that encapsulates all African children.

The study attempted to determine whether folktales can be considered as a form of rhetorical communication and if they contain messages of a persuasive nature. From the analysed stories, it is evident that folktales are indeed a form of rhetorical communication, as they have persuasive elements that make their recipients accept a particular worldview. However, some folktales focus merely on the entertainment aspect.

1.5 Ethical considerations

Neumann (2000: 90, 91) asserts that ethical issues are the concerns, dilemmas, and conflicts that arise over the proper way to conduct research. Neumann (*ibid.*) that ethics begin and end with the researcher, which is relevant in the case of this particular study as it does not involve any other subjects, apart from the researcher. The interpretive nature of the research therefore also poses the biggest challenge to the reliability of the study. Wimmer and Dominick (2011: 170-171) suggest sound operational definitions, including detailed descriptions of categories and units of analysis, in order to improve the reliability of qualitative content analysis.

1.6 Research Programme

This research consists of eight chapters. The first chapter is an introduction of the study and the research as a whole. The second chapter reviews 'rhetoric' and 'rhetorical criticism', which need comprehension as theories of communication in the context of the study. The third chapter is the literature review that discusses the terms 'children's literature' and 'folktales'. The fourth chapter deals with the Narrative Approach of Rhetorical Criticism, while the fifth chapter comprises of the Narrative Approach methodologies of Fisher and Filloy (1982) and Foss (1989 & 2004), among others. The sixth chapter contains the synopsis of the selected artefacts. The seventh chapter details the analysis of the chosen artefacts from the book *African Folktales: A Barefoot Collection*, employing Fisher and Filloy's (1982) methodology.

The eighth chapter includes the analysis of folktales using both Foss's (1989 & 2004) methods of narrative rhetorical criticism. Finally, the last section discusses the findings derived from the research and from the study as a whole, outlines the limitations of the research, and references future research opportunities.

1.7 Conclusion

This chapter has provided an overview of the structure of this study, with key concepts to expound on in later chapters. The next chapter is an exploration of the concepts 'rhetoric' and 'rhetorical criticism', and their role and significance in the context of this research.

CHAPTER 2

RHETORICAL CRITICISM

2.1 Introduction

This chapter is a prelude to the research. It provides an orientation and outline of the terms **rhetoric** and **rhetorical criticism**, which need comprehension as theories of communication in the context of the study.

Rhetoric involves planned, focused and persuasive communication and is essential to rhetorical criticism. Rhetorical criticism is the analysis of the language used when persuading recipients and it primarily involves analysing the use of rhetoric. Consequently, these two concepts go hand in hand.

Therefore, for the purpose of this research, the artefacts that will be analysed are a selection of African folktales from the book *African Tales: A Barefoot Collection*. It will be ascertained how these stories influence or impact on children who are the recipients. Questions regarding whether the stories informed, instructed, or entertained will be answered.

Below is an outline of rhetorical criticism, which includes its historical orientation, nature, objectives, and strategies. A description of the term rhetoric, its characteristics, and pre-modern and modern definitions is available. This literature was mainly informed by the work of the following authors and theorists: Steward (1935), Young *et al.* (1970), Cathcart (1991), De Wet (1991), Foss (1989; 1996), and Borchers (2006). The researcher is in agreement with their views and theories.

2.2 Historical orientation

According to De Wet (1991: 61), rhetorical criticism that saw its emergence in the United States in 1915 initially appeared to be a field without boundaries that lacked a body of literature on a path to be followed. The critic's only course of action was to study a speech, or any form of persuasive discourse, which was presented persuasively, whether in written or oral form. However, journals on rhetoric were published, followed by books. De Wet (1991: 62) asserts that Wichelns' claims that

criticism of oratory in the 19th century dealt mainly with the intricacies of style and if the speech was literature. Wichelns was however, influenced by Aristotle's ideas in rhetoric and maintained that rhetorical criticism was concerned primarily with the effect of a speech.

De Wet (1991: 62) states that Wichelns' ideas came to fruition within Speech Criticism. His ideas include a classical, mainly Aristotelian, set of categories for the description and analysis of speeches. This criticism emphasises the oral nature of speechmaking and the mutual communication between speaker and audience. The nature of the audience and the occasion plays a role in the quality of the discourse and the speech, which in turn influences the audience and possibly the course of history.

In 399 B.C., when Socrates appeared before the Athenian court that later sentenced him to death, he began his defence with these words (Young *et al.*, 1970: 2):

How you, O Athenians, have been affected by my accusers, I cannot tell; but I know that they almost made me forget who I was – so persuasively did they speak; and yet they have hardly uttered a word of truth. But of the many falsehoods told by them, there was one which quite amazed me – I mean when they said that you should be upon your guard and not allow yourselves to be deceived by the force of my eloquence. To say this, when they were certain to be detected as soon as I opened my lips and proved myself to be anything but a great speaker, did indeed appear to me most shameless – unless by the force of eloquence they mean the force of truth; for if such is their meaning, I admit that I am eloquent. But in how different a way from theirs! Well, as I was saying, they have scarcely spoken the truth at all; from me you shall hear the whole truth, but not delivered after their manner in a set oration duly ornamented with fine words and phrases. No, by heaven! I shall use the words and arguments, which occur to me at the moment, for I am confident in the justice of my cause...

Plato, Apology, trans. Benjamin Jowett

According to Young *et al.* (1970: 2), the above passage from Plato's apology reveals two extremes between which the art of rhetoric varied during its development. Rhetorical theory at certain instances emphasised thought, truth, and wisdom – the content of the discourse and the character of the man. While in other instances, it emphasised eloquence and form – language and the techniques of effective presentation. Young *et al.* (1970: 2) state that Plato saw rhetoric as not mere verbal expertise, the art of linguistic cosmetology, but as the expression of truth that had power because it appealed to man's rationality.

According to Young *et al.* (1970: 3), Plato saw rhetoric as the art of rational discourse rather than the art of eloquent expression. Aristotle, on the other hand, insisted that even though, ideally, rational discourse alone should be enough to persuade men, experience shows us that it often fails: "It is not sufficient to know what one ought to say, but one must also know how to say it". The rhetorical tradition possesses both moral and theoretical dimensions. Plato's assertion that honest eloquence results from truth and spontaneity was to a certain extent a reaction to the use of rhetorical deceit by the Sophists as a means of deceiving and manipulating people. Aristotle considered rhetoric a tool, likened to a knife, morally neutral and capable of being used for good or bad (Young *et al.*, 1970: 3).

2.3 The nature of rhetorical criticism

Various theorists have defined rhetorical criticism, like rhetoric, in many ways. Steward (1935) asserts that rhetorical criticism is "the study of man's past attempt to change behaviour of fellow man, primarily through verbal symbols". Foss (1996) supports Steward's view on rhetorical criticism and symbol use. Foss (*ibid.*) defines criticism as "the process of systematically investigating and explaining symbolic acts and artefacts for the purpose of understanding rhetorical processes".

Foss (*ibid.*) depicts two assumptions that she follows; firstly, she does not assume that the role of the rhetorical critic is to judge the effectiveness of the speaker or discourse: their purpose is actually to understand. Secondly, she does not believe that the critic must possess the knowledge of the motives of the communicator. Foss believes that despite the intention of the creator of the message, once there has been a transmission of the message, it produces an effect upon the audience.

Therefore, the aim is to discover the meanings created, not necessarily the intended meanings (Foss, 1996).

Basic to Foss's understanding is the fact that symbols envelope our daily lives. The way we see, the things we know, our experiences, and how we act is a result of our own symbol use and that of those around us. "One of the ways we can use to discover how symbols affect us is through rhetorical criticism. We engage in the process of rhetorical criticism constantly and often unconsciously" (Foss, 1989: 3). This study agrees with Foss's views, as people are constantly trying to make sense of the world and the symbols that pervade them. We see things and we naturally want to interpret the meanings of these symbols (in this instance, the meanings embedded in folktales); in the same process, we attempt to persuade others to accept our interpretation and understanding of those symbols and situations.

Cathcart (1991) states, "Rhetoric is used...to refer to a communicator's intentional use of language and other symbols to influence or persuade selected receivers to act, believe, or feel the way the communicator desires in problematic situations". Regarding criticism, he says it is "that special form of communication which examines how communication is accomplished and whether it is worthwhile...Criticism is thus the counterpart of creativity". Criticism is, therefore used to assess whether the rhetor was successful in persuading the audience to accept the solution and the strategies used to gain such acceptance. In the case of the study, the aim is to assess whether the writer or creator of the folktales managed to persuade the children, who are the recipients, to buy into a particular myth or life lesson.

Borchers (2006: 5, 8, 13) believes rhetorical criticism is the process of using rhetorical theory in order to understand and evaluate rhetorical practice, and generate future rhetorical theory. Rhetorical theory suggests ways of producing effective communication, and it provides a way to analyse communication (*ibid.*). In addition, much rhetorical theory is therefore, aimed at clarifying what effective rhetoric is.

2.3.1 Objectives of rhetorical criticism

The primary purpose of rhetorical criticism involves describing or analysing, interpreting, and evaluating a rhetorical act (Scott & Brock, 1972: 9; Campbell, 1982: 16; Andrews, 1990: 6). Croft (1965: 411) states that the central objective of critical research is evaluation. Thonssen *et al.* (1979: 19) agree with this view by arguing that rhetorical criticism seeks an answer to the question to what extent, and through what resources of rhetorical expertise has the speaker achieved at the end. Therefore, the purpose of rhetorical criticism appears to be a determination of the communicative roles of a text and the evaluation of the possible effectiveness of a text.

Croft (1965: 408) believes that audience adaptation plays an important role in this instance. According to him (*ibid.*), rhetorical criticism has a crucial function of displaying how propositions and audiences are connected: how speakers make use of methods and strategies to adapt their ideas to the ideas of their audiences. Croft (*ibid.*) adds that many aspects of modern rhetorical criticism are flawed in that it has not ignored this requisite, but has developed insufficient tools to deal with it. Audience adaptation plays a role in the awareness of societal and cultural predispositions, as evident in the following arguments,

- of fitting the speaker's basic social values to those of the listeners
- of taking into account the cultural myths or images to which the audience reacts to
- as well as the nonverbal cues to which the audience responds, for instance artefacts and space (Larson, 1998: 210-233).

Croft (1965: 409) identifies the following objectives of rhetorical criticism:

- The *historical* function: to report and interpret the way in which a speaker's social values have been related to the social values of his or her audience in the course of his or her rhetorical adaptation;
- The *evaluative* function: to evaluate the effectiveness of the rhetorical act by assessing the relevance and estimating the exceptionality of the idea-adaptation;

- The *creative* function: to re-examine, re-evaluate, and possibly modify contemporary rhetorical theory through the examination of the adaptive processes.

In addition to the above objectives provided by Croft (1965), Foss (1989: 6) provides two purposes of rhetorical criticism:

- The first purpose is to gain a better understanding of rhetorical artefacts and then to utilise that understanding as a means of assisting others to appreciate it or change some feature of the society that created that artefact.
- The second purpose is to contribute to rhetorical theory or to explain how some aspect of rhetoric operates.

2.3.2 Rhetorical strategies

Young *et al.* (1970: 6) contend that existing conventions about rhetoric have been shaped by people's changing notions of what they (people) are like. The classical tradition believes that people are often persuaded by passions, but their basic and unique characteristic is their ability to reason. This tradition also argues that Aristotle emphasised this characteristic when he defined man as a rational animal.

According to Young *et al.* (1970: 6, 7, 8), the following are rhetorical strategies:

- The Pavlovian Strategy

According to this strategy, people are not rational beings. People are depicted as creatures characterised by many habits that are shaped and controlled by a skilled manipulator, according to Pavlovian psychology. The teaching machine that has been born from this view is a device that trains the learner to respond properly to a given stimulus.

- The Freudian Strategy

Here humans' misconceptions and the acts based on them are seen as caused in part by experiences in their early years that they have suppressed in their unconscious minds. The analyst has the task of uncovering these hidden memories, which will help loosen the patient's hold on his or her delusions. Assuming that once one sees the real reasons for his or her beliefs, he or she will give them up.

- The Rogerian Strategy

This strategy rests on a number of different assumptions. It assumes that a person stands firm on their beliefs about who they are and what the world is like because other beliefs are a threat to their identity and integrity. Therefore, in order for them to change their beliefs, the first requirement is the elimination of this sense of threat. The Rogerian view asserts that people have free will, but their ability to contemplate alternative positions is limited if they feel threatened. This rhetorical strategy seeks to reduce a reader's sense of threat in order for them to be able to consider alternatives to their own beliefs. The aim is not to force the will of another person on others, but to establish and maintain communication as an end in itself.

According to Young *et al.* (1970: 8), these rhetorical strategies reveal a certain truth about people; we can be rational, manipulated, deceived, and increasingly be threatened. However, many forces are at work to shape new conceptions of rhetoric.

2.4 Rhetoric

There have been many definitions of rhetoric, some negative, others positive. Aristotle was one of the first theorists to define rhetoric and his definition remains the most influential (Lucaites, Condit & Caudill, 1999). Rhetoric, according to Aristotle, is "...the faculty (power) of discovering in the particular case what are the available means of persuasion" (Cooper, 1960 in the English version of *Retorika*, 1.2: 7). In Aristotle's day, rhetoric was seen as intentional, strategic, and oral in nature. Scott (in White, 1980: 49) defines rhetoric in more or less the same way by stating that rhetoric is communicative behaviour that is intentional and occurs in public circumstances. In addition, Borchers (2006: 6) states that rhetoric did not occur in the normal, everyday communication of individuals, but instead it took place in formal settings for particular purposes.

Rhetoric therefore begins with one's impulse to communicate, to share some experience with others. One then proceeds to identify his/her audience and decide upon the strategy he/she will use to present his/her ideas, written or verbal (Young *et al.*, 1970: 9). Rhetoric may serve many purposes; however, it is fundamentally a means of achieving social cooperation: the writer needs to engage cooperatively in some activity with the reader.

Foss (1989: 4) states, "Rhetoric means the use of symbols to influence thought and action". Foss (*ibid.*) views rhetoric as communication and argues it is simply an old term for communication; she also believes that rhetoric does not only include written and spoken discourse, but symbols that assume a variety of forms. Any message, regardless of the form it takes or the channel of communication it uses, is rhetoric and is appropriate to study in rhetorical criticism.

Foss's (1989: 4) definition of rhetoric as the use of symbols to influence thought and action suggests that a major function of rhetoric is persuasion. Rhetoric acts as an invitation for us to change our lives in some way. However, Foss (*ibid.*) believes rhetoric persuades not only through the deliberate, strategic choices that rhetors make as they create symbols to accomplish goals, but it also by creating our reality or generating our knowledge about the world. Rhetoric is the process by which knowledge comes to be; reality or knowledge of what the world consists of is the result of communicating about it. Foss (*ibid.*) asserts that the notion that reality is created through rhetoric means that reality is not fixed and that it changes according to the symbols we use to talk about it.

Lucaites *et al.* (1999: 20) refer to Farrell (2005), who revisits Aristotle's suggestion that rhetoric is a higher order practice that involves "the entire process of forming, expressing, and judging public thought in real life". These authors (*ibid.*) argue that such inferences are important, for they suggest that rhetoric is an ethical practice that exceeds mere questions of individual and utilitarian effectiveness, and is measured by the degree to which it achieves *phronesis*, or applied knowledge, in dealing with public matters. Thus, rhetoric is a function of practical and shared decision-making.

Poulakos reconstructed sophistic rhetoric to mean "the art which seeks to capture in opportune moments that which is appropriate and attempts to suggest that which is possible" (Lucaites *et al.*, 1999: 20-21). Poulakos asserted that the Sophists thought of rhetoric is an art that operated through the word to produce both belief or proof and aesthetic pleasure (*ibid.*).

According to Borchers (2006: 5), rhetoric includes words, images, and gestures presented to an audience for some kind of purpose. Rhetoric can include the content of those words, images, and gestures, as well as the style or form in which the words are presented. In the case of this study, the focus is on the content of the words used in the selected folktales.

2.4.1 The characteristics of rhetoric, according to Borchers (2006: 9), are as follows:

- Rhetoric is symbolic.
- Rhetoric involves an audience.
- Rhetoric establishes what is probably true. Rhetorical theory is inventive and analytic.

Roberts and Good (1993: 2) argue that rhetoric has always been much more than the art of persuasion. They assert that Cahn reminded them that rhetoric implies a theory of speaking and of language, and that it represents certain philosophical assumptions about the nature of humanity (*ibid.*).

Over the years, there has been many definitions of rhetoric. To understand this concept, we need to look at the pre-modern and modern definitions of rhetoric as listed by Booth (2004: 4).

(a) Pre-modern definitions of rhetoric

- “Rhetoric is the counterpart of dialectic. It is the faculty of discovering in any particular case all of the available means of persuasion.” (Aristotle)
- “Rhetoric is one great art comprised of five lesser arts: invention (invention), elecutio (eloquence), memoria (memory) and pronounciatio (pronunciation). It is speech designed to persuade.” (Cicero)
- “Rhetoric is the science of speaking well, the education of the Roman gentleman, both useful and a virtue.” (Quintilian)
- “Rhetoric is the art of expressing clearly, ornately (where necessary), persuasively, and fully the truths which thought has discovered acutely.” (St. Augustine)

- “Rhetoric is the application of reason to imagination for the better moving of the will. It is not solid reasoning of the kind science exhibits.” (Francis Bacon)

(b) Modern definitions of rhetoric

- “Rhetoric is the study of misunderstandings and their remedies.” (Richards, 1936)
- “Rhetoric is rooted in an essential function of language itself, a function that is wholly realistic and continually born anew: the use of language as a symbolic means of inducing cooperation in beings that by nature respond to symbols.” (Burke,1950)
- “Rhetoric is a mode of altering reality, not by the direct application of energy to objects, but by the creation of discourse which changes reality through mediation of thought and action.” (Bitzer,1968)
- “Rhetoric is the art, practice and study of (all) human communication.” (Lunsford,1995)

2.5 Conclusion

It is evident from the above literature that both rhetoric and rhetorical criticism are terms that were not only previously relevant, but still are today. This is a result of them possessing elements of language, dialect, expression, symbols and oratory. All these are crucial aspects which form part of human’s everyday lives. Without language and symbols, it would be impossible to persuade. Most situations require persuasion and as people, we need to be able to master the art of persuasion.

CHAPTER 3

LITERATURE REVIEW

3.1 Introduction

As stated in the previous chapters, the objective of the research is to explore whether African folktales contain messages of a persuasive nature for their young recipients. Before we ascertain this, the study will offer an overview of the main terms which be used; thus, in this chapter an outline of the terms '**children's literature**' and '**folktales**' will be provided.

For the purpose of the study the focus will be on the following theorists: Weekes (1935), Hellsing (1963), Jan (1974), Msimang (1986), Bettelheim (1988), Oittinen (2000), Hunt (2000), Sims and Stephens (2005), and Gamble (2013). There has been an incorporation of other theorists' views in this thesis in order to provide a broader outlook on folklores and children's literature in general.

The study makes use of the terms folklore and folktales concurrently. Folklore is the traditional beliefs and stories of a community, while folktales are part of folklore and stem from the oral tradition, passed by the folk who told them.

Initially the term folktales or folklores was associated with stories being related to children around the fireplace before bedtime as a means of whiling away time, as well as giving them wisdom on how to tackle life's issues. Recently, folklores have been mostly fashioned into literature with less oral storytelling, as described above. According to Fayose (1989), written literature was born out of the oral genre, such as folktales, myths, and legends. Fayose (*ibid.*) says folklorists were good entertainers and the tales still inspire writers in the present day.

Generally, children's literature comes in the form of educational books, novels for the young, fairy tales, and entertainment material. As stated, this study will focus on folktales as children's literature only. Therefore, the current chapter investigates both

children's literature on folktales, as well as oral folklores as used concurrently by indigenous folk versus the modern generation

3.2 Children's literature

The term children's literature is complex and many theorists and scholars have provided definitions for it. Hellsing (1963, in Oittinen, 2000: 63) states, "Children's literature is anything the child reads or hears, anything from newspapers, series, TV shows and radio presentations to what we call books". Hellsing (*ibid.*) goes on to say that by considering the child's view, we could include not just literature produced for children themselves, but the oral tradition as well.

Jan (1974: 11), on the other hand, probes the question of whether there is such a thing as literature for children. Jan (*ibid.*) states that in countries where literacy and primary education have become the norm, a large proportion of books published are, indeed, for children. However, Jan (*ibid.*) argues that although publishers print books for children, and although children read certain books, we cannot assume that a specific 'children's literature' exists. Jan (*ibid.*) asserts that children's literature does exist as a genre with special characteristics.

According to Norton (2011: 2), children's literature entices, motivates, and instructs. It opens doors to discovery and provides endless hours of adventure and enjoyment. The study agrees with the view that if literature does not constitute any of the aspects mentioned above, its creation would be in vain, as children should be able to say what lesson they learned from the specific book.

3.2.1 Concepts refuted by the study

This study disagrees with Hellsing's (1963) assertion that children's literature is anything that the child reads or hears; as children are prone to read or hear things that do not necessarily concern them or where they are not the main targets. The researcher is of the opinion that what constitutes children's literature is anything written that has been specifically targeted or aimed at children, such as books and novels, comic strips, and more. Jan supports this interpretation (1974: 11), who states that children's literature exists as a genre with special characteristics. "It has antecedents and it is continuously evolving, partly through response from its child

readers and partly through the dynamism of its creators and spreaders” (Jan 1974:11). The study believes that these special characteristics comprise material that is specifically suited for children and has attributes for them.

3.2.2 Tendencies on literature for children

According to Weekes (1935: 2), the phrase “literature for children” has had varying connotations because of varying emphasis on the matter of choice. Weekes (*ibid.*) points out the following tendencies about this literature:

- One tendency relative to selection has grown out of the assumption that what was good literature for children of one generation must be good literature for children of the next generation.
- A second strong and persistent tendency has been to select from literature that has survived the passage of time because of its intrinsic worth.
- A third tendency affecting the choice of literature for children has been the concept that all their reading must contribute directly to their moral growth.

3.2.3 Theories aligned to the thesis

Children’s literature, aside from providing entertainment and developing children’s reading experiences and language skills, is also a significant conveyor of world knowledge, ideas, values, and accepted behaviour. “Through language a child learns about customs, hierarchies and attitudes, therefore the language of literature can promote and reinforce the adoption of these customs” (Halliday, 1978 in Puurtinen, 1998: 2).

Books for children had appeared much earlier, although little literature was written for children until the last half of the 18th century. These books were lesson books, intended to instruct the child in religion, morals, and manners. According to Weekes (1935: 1), the very earliest of these books were those used for instruction in the monastery schools, religious in purpose and didactic in form.

Weekes (1935: 4, 5) asserts that literature for children should be regarded as that body of literature – whether old or new – which children can understand, interpret, enjoy and appreciate through drawing upon their experiences, both emotional and

intellectual. Weekes (*ibid.*) adds that the development of this literature is on the emotional and intellectual level of children and when it reflects the probable experiences of children and childhood, it is likely to be literature for children.

This study supports the above statement by Weekes (1935: 4, 5) as it is important that children understand, interpret, enjoy and appreciate material made for them. It is an added benefit if they can also relate to material written for them, based on their experiences. In addition, children's literature can either be old or new works, as long as the focus is on children.

Jan (1974: 13) makes an important point by stating that the development of children's literature in any particular country is dependent on the strength of its own literary tradition. Jan (*ibid.*) provides an example of the way in which the oral tradition has survived in different countries by citing how a number of the best writers in Russia took their inspiration from national folklore.

3.2.4 Jan's Categories of Books – children's literature

Jan (1974: 12) singles out four categories of books that the non-specialist adult generally regards as constituting children's literature:

1. Picture books and comic strips
2. Fairy tales and folklore
3. Fragments of masterpieces originally written for adults that, after being suitably abridged and edited, are considered suitable for children
4. 'Children's classics', which are books written especially for children but which often represent only part of the author's total output. Lewis Carroll's *Alice* books serve as an example.

This study finds Jan's categories of books constituting children's literature relevant, particularly the fairy tales and folklore category as they form the basis of the research.

We define children's literature in two different ways: as literature produced and intended for children, or literature read by children (Oittinen 1993). This rings true for the study as it supports this view of children's literature as works produced and

intended for children, as evident in the above paragraph. Therefore, in the instance of this study, the relevant literature is folktales in the written form.

Oittinen (1993) explains that children's literature is "the literature read silently by children and aloud to them". However, Hunt (2000) believes that children's literature as a genre is defined in terms of its audience as well as by its function, which is to serve the dominant culture. This study supports this view because without children being its audience, it will not constitute children's literature.

Works targeted at children should also portray a certain culture's values in order for children to be deeply rooted in their cultural values. Norton (2011: 3) supports this view, asserting that literature plays a strong role in helping us understand and value our cultural heritage. Norton (*ibid.*) further states, "Carefully selected literature can illustrate the contributions and values of many cultures".

Norton (2011: 3, 4) states that modern realistic fiction inspires children to experience relationships with the people and the environment of today. As children can learn from literature how other people handle their problems, characters in books can help children deal with similar problems, and understand other people's feelings. Norton (*ibid.*) adds that developing children's emotional intelligence is another value of literature. Norton (*ibid.*) cites Goleman's (1995) five basic elements of emotional intelligence that children need, as follows:

1. self-awareness
2. managing emotions
3. handling anxiety in appropriate ways
4. motivating oneself
5. sensitivity toward others

The study views the abovementioned elements as crucial for children, as they constitute the growth in children's lives brought about by literature. In addition to these elements, Norton (2011: 4, 357, 409) classifies children's literature as comprising of the following:

- Informational books, which transmit new knowledge about almost every topic imaginable

- Biographies and autobiographies, which inform on the people who gained knowledge or made discoveries
- Photographs and illustrations, which display the wonders of nature or depict the processes vital to master new hobbies
- Concept books, which illustrate colours, numbers, shapes and sizes, and may stimulate the cognitive development of even very young children
- Contemporary realistic fiction books, which imply that everything in a realistic story is consistent with the lives of real people in our contemporary world
- Historical fiction for children, that provides them with an understanding of their own heritage.

Cullinan and Galda (1994: 31) state that the enthusiasm for children's books has created new markets and increased production. Cullinan and Galda (*ibid.*) about 2000 children's books were published annually in the US by 1960, while there were 5000 books issued annually by 1990. Since children's books mean big business for writers, illustrators, publishers, booksellers, and literary agents, the number of books published is growing every day.

In relation to the study, today folktales become adapted and published. Many reasons have been provided for publication, which range from the belief that the tales must be "preserved" (Jenkins, 2002: 270), to protecting oral heritage. In addition, profit and gain have been often been the primary reason for publishing folktales. "Missionaries created orthographies for indigenous languages and transcribed native lore as a means towards teaching people to read the Bible; as a side line the publication of tales raised funds for their endeavours" (*ibid.*). Ntuli and Swanepoel (1993) applauded the efforts of the missionaries in capturing the African languages in writing by saying that their move not only had a significant impact on indigenous South Africans' way of life, but also affected their literature (folktales in particular), which transitioned from the oral to the written model.

3.3 Folktales and folklore

Since this research centres on folktales and children, below is a brief overview that includes a description of the following: the distinction between folktales and folklore,

the history of folktales and folklore, their traditional and cultural traits, fiction, and society's heritage, followed by a discussion of the terms folklore and folktales. There is description of the characteristics, types and patterns of folktales were, followed by one of folklore in children's lives.

The term "folklore" was coined in 1846 by an Englishman named William John Thoms, and referred to "The loving study of manners, customs, observances, superstitions, ballads, proverbs and others of the olden time". However, presently folklore generally incorporates folktales, dances, fables, customs, parables, toasts, proverbs, spirituals, trickster tales, ballads, aphorisms, and heroine tales. Sims and Stephens (2005) write:

"The term folklore refers to the knowledge we have about our world and ourselves that we don't learn in school or textbooks – we learn folklore from each other. It is the informally learned, unofficial knowledge we share with our peers, families and other groups we belong to. Also, "Folklore is informally learned, unofficial knowledge about the world, ourselves, our communities, our beliefs, our cultures and our traditions that is expressed creatively through words, music, customs, actions, behaviours and materials."

This study agrees with Sims and Stephens' (2005) contention that folklore refers to our knowledge about the world and ourselves, which we do not learn at school but from each other (family and community members). Indeed, folklores or folktales are stories that people have been sharing among themselves from generation to generation. Folktales are stories that were shared informally around the campfire as a means of entertainment. Through these stories, people learned about their family traditions and cultural ways, and they gained knowledge about adopting integrity.

3.3.1 History or origins of folklore and folktales

Cullinan and Galda (1994: 164) state that the roots of folklore exist in all societies from all times. Because of civilisation, there is a continual quest to shape a harmonious balance between the physical world and the mortal's place in it. Cullinan and Galda (*ibid.*) further argue that through creative imagination, people transform

their outer reality into a vision of life that they can control through analogy and metaphor. The lore they create becomes a rich source of literature for children.

Currently, cultural anthropologists believe that the theories that attribute the origin of folklore to the stories spread among cultures, and ones with similar themes appearing spontaneously in a number of separate places, is correct (Cullinan & Galda, 1994: 164). Opie and Opie (1980) however argue that no one theory "is likely to account for the origin of even a majority of the tales".

Gamble (2013: 141) agrees that explanations about the origins of folktales vary. Some believe folktales originated hundreds of thousands of years ago in the 'childhood of humankind', arising intuitively in different parts of the world whenever humans arrived at a particular stage in development. Others claim that they are of Aryan origin, having passed from India around the world, thus accounting for the many versions of one tale found in different countries.

3.4 Traditional and cultural aspects of folktales

Brunvand (1978) puts more emphasis on the traditional and cultural aspect of folktales forward. Brunvand (*ibid.*) states that folklore not only comprises the unrecorded traditions of a people, but also includes both the form and content of these traditions and their style of communication from person to person. Brunvand (*ibid.*) adds that folklore is the traditional, unofficial, and non-institutional part of culture. It encompasses all knowledge, understanding, values, attitudes, assumptions, feelings and beliefs transmitted in traditional forms by word of mouth or by customary examples. This study agrees with this view of the traditional, cultural, and non-formal aspect of folktales that differs from person to person. The study is of the view that we do not learn folktales at an institutional level; rather we share them informally in our homes, communities and societies.

Moreover, Sims *et al.* (2005: 1-2) assert that folklore is present in many kinds of informal communication, whether verbal (oral and written texts), customary (behaviours, rituals), or material (physical objects). These authors (*ibid.*) argue that folklore involves values, traditions and ways of thinking and behaving, with the inclusion of art form. Folktales are about people and the way they learn; they help us

learn about ourselves and enable us to create meaning in the world. The researcher is of the view that because folktales involve values and traditions, they can teach children about themselves and their world.

3.5 Functions of folklore

According to Bascom (1954: 333-349), folklore has four main functions in a culture:

- Folklore lets people escape from cruelties imposed upon them by society.
- Folklore validates culture, justifying its rituals and institutions to those who perform and observe them.
- Folklore is a pedagogical device that reinforces morals and values, and builds humour.
- Folklore is a means of applying social pressure and exercising social control.

Another primary function of folktales is to teach. African folktales serve the role of transmitting a society's heritage from one generation to the next. They are one of the most read genres of stories by children. Folktales are significant as reading materials for children because they take pleasure in reading them. This is because folktales having fast-paced, dramatic plots, and easily identifiable good and bad characters (Msimang, 1986).

This point is important as this study aims to ascertain whether folktales serve an educational purpose to children. As Msimang (1986) points out, a primary function of folktales is to teach; in addition, African folktales serve as transmitters of a society's heritage. The researcher is of the view that it is crucial that children learn something from folktales, as they cannot simply serve the purpose of entertaining them. However, facing us is the issue of what children actually are learning from the folktales, apart from a society's heritage. Children should be able to draw a worthwhile spectrum of positivity from the stories they read.

3.6 Folktales as fictional stories

Folktales are "prose narratives regarded as fiction. They are not considered as dogma or history, they may or may not have happened, and they are not taken seriously" (Bascom, 1954: 4). This study asserts that although folktales are fictitious,

they can also be realistic in that they sometimes depict actual people's lives. Folktales are universal in that tales from across Africa have much in common due to the shared way of life, which is intrinsic to the continent. Equally, most folktales –like many other texts – consist of three parts: the introduction, the body, and the conclusion (Pretorius & Mampuru, 1999: 119). This study agrees with the commonality of folktales that consist of an introduction, body, and conclusion.

According to Gamble (2013: 141), “folk tales are stories ‘of the people’ passed down from generation to generation”. These stories can be told in a simple manner, but they have deep themes embedded within them. Gamble (*ibid.*) adds that the main message of the tales is that life involves struggle and difficulties can be severe. In these stories, what confronts the readers are basic human predicaments such as jealousy, envy, abandonment, betrayal, and death (Gamble, 2013:144). The researcher is of the view that most stories should have messages or deep meanings embedded within them. It could either be a lesson on how to confront fear or one on how to be assertive in your society, thereby instilling leadership and role model acumen.

Folktales often reproduce stereotypical characters. In folk tales, characters are either good or bad and are not believable by ordinary standards. Evil is as pervasive as virtue and both are personified (Gamble, 2013: 143). Bettelheim (1988) maintains that moral choices in these stories are not made on the grounds of choosing between good and evil, but through the reader making choices about which character they want to identify with. Bettelheim (*ibid.*) claims that the question for the child is not ‘Do I want to be good?’ but ‘Who do I want to be like?’ The study does not concur with this question as it is of the opinion that the two questions confronting the child are ‘Do I want to be good?’ and ‘Which character do I want to be like?’

As evident from the above descriptions, folktales are stories of people passed down from generation to generation or prose narratives regarded as fiction. According to Cullinan and Galda (1994: 178), folktales have the following characteristics:

- Folktales are *narratives* in which heroes and heroines show virtues of ingenuity and bravery, or lovable vices such as absolute stupidity to conquer adversity. Their form is artistic yet simple due to their oral tradition as their plot

lines are clean and direct. Folktales contain little ambiguity: with the good being extremely good, while the evil is outrageously evil, and justice overcomes without compromise.

- *Characters* in folktales are described economically, with intentional stereotyping to establish character traits. Subtleness is rarely found, as folktales are more concerned with the situation than character. The stupid, the wise, the wicked, or the virtuous immediately develop as characters that will become predictable.
- *Themes* in folktales express the values of the people who created them and reflect their philosophy of life, although not stated explicitly.
- The *language* is direct, vivid dialect organised by awkward constructions. Colloquialisms add to the flavour and reflect the heritage of the tale.
- The *setting* of folktales is geographically unclear, leaving an impression of worlds complete in themselves. Stories occur at unidentified times in places defined by the minimal physical detail necessary to the events. As children accept the idea that there was a different range of possibilities in the past, the stories are believable to them.

As the study discussed the types of folktales above, it will now provide a description of the types and patterns of folktales that are available.

3.7 Types of folktales

The stories examined in the study are African. Apart from differentiating the narratives according to culture and ethnicity, they also ought to incorporate elements such as the patterns as well as types detailed below (Cullinan & Galda, 1994: 178):

- Fairy tales – like all folktales, have been structured by an inflexible sequence of episodes, but they are unique among folktales in the deeply magical character of their events. Some of these stories have their action carried forward by the intervention of a fairy godmother or a magical being. Even though these stories contain enchantment, they present a vision of life based on essential truths.
- Talking beast tales—these are those tales where animals talk with human beings or with each other. The talking animals may be good or bad, wise or

silly, just like human characters. Nursery and primary-grade children especially enjoy talking beast tales.

- Noodle head tales– this tale is about a character that is pure-hearted but lacks good judgement. Jagendorf (1957) describes a noodle head as a simple, blundering person who does not use good sense or learn from experience. Every cultural group has its noodle head stories and children relish good-natured fun and laugh wholeheartedly at the silly blunders of noodle head characters.
- Cumulative tales – these are characterised by their structure and are often called chain tales as part of the story is linked to the next. The initial incident reveals both central character and problem; each subsequent scene builds onto the original one. The accumulation of the story carries on to a climax and then unravels in contrary order or stops with an unexpected ending.

According to Cullinan & Galda (1994: 180, 181 & 183), there are patterns in folktales:

- Conventions – these are the cornerstone in folktales and contribute to a child’s sense of story. The story frame, the repeated use of the concept of three, and the standard pattern of the plot and characters are conventions that children identify early in their literary education. They recognise the story frames of “once upon a time” and “they lived happily ever after” and adopt them in the stories they tell.
- Motifs – these are elements that have something distinctive about them; be it a symbol, an image, a device – a thread that runs through the story to accentuate the theme. “Familiar motifs appear in stereotypic characters – gods, witches, fairies, noodle heads, or stepmothers. Children learn to predict that these stereotypic characters will behave in certain ways” (*ibid.*).
- Themes – the themes in folktales revolve around matters of widespread human concern. “The struggle between good and evil is played out time and again in folklore. There is a contrast of hate, fear, and greed with love, security, and generosity. The themes are usually developed through stereotyped characters that personify one trait” (Cullinan & Galda, 1994: 183).

3.8 Folklore in children's lives

As this study discovers the role or impact of African folktales/folklore in children's lives, this section will discuss other theorists' explanations about folklore in the lives of children in general.

Favat (1977: 38, 50) explains that the characteristics of the child and those of the fairy-tale allow for an objectively clear observation. Just as magic and animism pervade the world of the fairy tale, so do they pervade the world of the child, just as a morality of constraint prevails in the fairy tale, so does it prevail in the moral system of the child. Just as the fairy tale world and its hero become one in achieving his ends, so do children believe their world is one with them; and just as causal relationships remain unexpressed in the fairy tale, they also remain unexpressed in the child's communication.

Applebee (1979) believes that children are engaged in a search for meaning, a search for structures and patterns that will suggest order and consistency in the world around them. The patterns of meaning children find are transmitted by a range of social devices – stories are among many others (*ibid.*). Through mastery of the rules, there is a derivation of pleasure, which is an important factor in highly patterned, stereotyped formula stories such as folktales and fairy tales.

In addition to the above, Cullinan and Galda (1994: 164) assert that just as folklore aided in explaining the world to early people, so it assists young children in understanding their world today. Cullinan and Galda (*ibid.*) argue that preschool children often believe that magic accounts for the things they cannot understand and they naturally attribute human characteristics to inanimate objects.

3.8.1 Functions of folklore/folktales in children's lives

Folktales serve many functions in African society. Apart from providing entertainment, they have certain didactic qualities. They are used to educate the young, and establish social norms (Tshiwala-Amadi, 1980: 92). Adeyemi (1997:114) is of similar opinion and states that folktales “can be used to inculcate in the children of pre-school age virtues such as humility, gratitude, respect for elders and constituted authority, perseverance, conformity to societal norms, co-operation,

hospitality, truthfulness, honesty, willingness to take advice, patriotism, courage and love, loyalty to one's fatherland, hard work and the fear of God".

Cullinan and Galda (1994: 164-165) assert that countless interpretations are provided to the role of folklore. Freud sees fairy-tale characters as symbolising subconscious urges during a child's emotional development. Bettelheim (1988) has the same view as Freud; he believes that fairy tales tap deep unconscious wishes and desires – the sources of repressed emotions. Bettelheim (*ibid.*) explains that fairy tales help children deal with emotional insecurities by suggesting images – more easily dealt with – for their fantasies. Jung views the mythical figures and conflicts, as archetypes of racial memories, while Singer points out that above everything, children love a good story.

Cullinan and Galda (1994: 165) cite Yolen (1998: 15-19) who writes of the importance of folklore, suggesting four ways that they can function in children's lives:

1. Folklore offers "a landscape of allusion", presenting typical characters that children become familiar with and use to understand other literature. She argues that familiarity with folklore is "necessary for any true appreciation of today's literature" (*ibid.*).
2. Folklore provides a way of seeing another culture.
3. Folklore is a form of therapy, with the old tales allowing wishes and fears to surface safely and remain controlled.
4. Folklore provides a framework for individual belief systems, "stating in symbolic or metaphoric terms the abstract truths of our common human existence" (*ibid.*).

Cullinan and Galda (1994: 165) state that, for whatever reason, children of this era respond with enthusiasm to the folklore of long ago. The folktales, fables, myths, legends and songs that enchanted people from around the world before the written word was available still enchant people around the world today. Cullinan and Galda (*ibid.*) argue that numerous contemporary writers and illustrators choose to retell or adapt traditional tales, shaping the folktales of yesterday for today's children.

3.9 Conclusion

The above review discussed various aspects of children's literature and folktales. It explained the reason why folklore has shifted from oral to written form. Important to remember is that the main recipients of folktales / folklore are children, while adults pass on folklore in both oral and written form to the young.

From the literature review, it can be concluded that both 'literature for children' and 'folktales' are broad terms loaded with a wealth of information. It is evident that children's literature constitutes a paradigm that children can understand, interpret, enjoy and appreciate, as it can be a source of both the emotional and intellectual attributes. It is also apparent that folktales generally play a significant role in the lives of children in the form of entertainment, as generators of social morals, and as educational devices.

This section serves as a good foundation for the next chapter, which will focus on the Narrative approach to Rhetorical Criticism. The role and significance of stories in our everyday lives was examined.

CHAPTER 4

THE NARRATIVE APPROACH

4.1 Introduction

Humans are natural storytellers who continually narrate stories as part of their everyday lives. People shape their daily lives by sharing stories of who they and others are, and, as such, they interpret their past in terms of these stories. Story, in the current idiom, is a portal through which their experience of the world enters the world, and through which they interpret and make it personally meaningful (Connelly & Clandinin, 2006: 77).

The preceding outline explains the reason behind the study's use of the narrative approach. In an attempt to analyse folktales as told by elders to children, the study made a selection of seven stories from a book titled *African Tales: A Barefoot Collection* with the aim of discovering the impact of folktales and the messages they portray to children. It is befitting to state that narrative inquiry goes beyond the telling of stories; it also involves making sense of life as lived (Connelly & Clandinin, 2000).

The research offers a discussion of the varying features of the narrative form in detail as follows: the history of narrative and narrative critique, the definition of narrative, a description of narrative/s; an overview of the narrative approach; narrative in rhetorical studies; narrative form, and narrative functions.

4.2 History of the term 'narrative'

An insight into the term 'narrative' is given by Iverson (2014: 4), who believes that the systematic study of narratives on rhetorical discourse is a recent initiative. However, Aristotle and Quintilian already elevated questions such as the role of narratives in rhetorical discourse and the power of fictional narratives to move audiences, in classical thinking. Iverson (*ibid.*) states that interest grew during the 1980s, inspired by a more general turn toward narratives in history (White), psychology (Bruner), and philosophy (Ricoeur; MacIntyre).

The most fundamental and prominent contribution toward narratives was from Fisher and his idea of the narrative paradigm because it provoked much debate and discussion. However, Iverson (2014: 4) argues Lucaites and Condit did not agree with some of Fisher's basic assumptions, suggesting rather a change of direction of insights from classical rhetoric. Iverson asserts (*ibid.*) that although over the years Fisher has revised and added basic categories of narrative, the study has remained rather undeveloped in recent years. The researcher disagrees with Iverson's statement above that narrative study has remained undeveloped, as many scholars and authors have contributed immensely towards narrative inquiry over the years.

4.3 The history of narrative critique

As mentioned above, Fisher has received credit as being the foremost contributor to the narrative approach (Hauser, 1988:347). Fisher aimed to elucidate that stories are the basis of all human exchanges (Hyde, 1989:71). In other words, Fisher believed that all communication between humans occurs in the form of stories (Sellnow, 2014:60).

Further, stories are entrusted to a culture, but also maintain the aforementioned culture largely (Hauser, 1988:347). Consequently, referring to this study, the folktales or stories that will be examined embody certain African cultures; however, the significant question is whether these cultural lessons are successfully passed on to the children. Moreover, through the medium of storytelling, orators employ persuasion without being seemingly persuasive (Hauser, 1988:347; Sellnow, 2014:60). An example of the above statement is folktales, which are timeless stories that often use the simplest of narrative structures to convey their message. This study argues that folktales are a form of rhetorical communication, and they convey messages aimed at persuading someone.

Therefore, if humans construct reality through storytelling, the dominant research tradition of the study is interpretivism (Du Plooy-Cilliers *et al.*, 2014:34; Hauser, 1988:347). From this, several assumptions are made. Within the sphere of the interpretivist tradition, the assumption is that an epistemological assumption of the narrative approach would be that the researcher gains knowledge through common sense (Du Plooy-Cilliers *et al.*, 2014:34). Therefore, the analysis is dependent on the

background and schemata of the researcher. This is important to the narrative approach as a method of critique as interpretivists' value individuality in studies (Du Plooy-Cilliers *et al.*, 2014:34).

4.4 Narratives

The term "narrative" originates from the Latin verb *narrare*, which means, "to recount". From the traditional meaning, a narrative is a story generated in a positive format (Labov, 1985). Narrative as defined by Labov (1985) is a restricted unit in discourse in which its basic units are identified through syntactic and semantic qualities. Hinchman and Hinchman (1997), on the other hand, argue that narratives represent storied ways of knowing and communicating. In other words, we come to know through stories and, in the study's case; the suggestion is that children acquire their knowledge of the world, society and culture through stories in the form of folktales.

Mishler (1986) asserts that a fundamental conceptualisation of narrative is that it is one of many methods of converting knowledge into telling. Contending views of narrative are that it is the paradigmatic method, in which we share experience, or it has a narrative pattern. The conclusion is that human beings immerse themselves in narrative, telling themselves stories in an effectively continuous monologue, and tirelessly attending to and identifying in their own stories the stories of others. Jahn (2005) defines narrative as "a form of communication which presents a sequence of events caused and experienced by characters".

According to Lucaites and Condit (1986: 1), narrative has received much attention in recent years, not only in literature departments, throughout disciplines of the human sciences such as anthropology, linguistics, folklore, sociology, and clinical, cognitive and developmental psychology. Lucaites and Condit (*ibid.*) argue that this interest results from an increasing belief that narrative represents a universal medium of human consciousness. Lucaites and Condit (1986: 1) add that narrative voice permeates every genre and medium of human discourse. They range from novels and television dramas to sermons, political campaigns, advertisements, journalistic reports, historical treatise, and everyday conversations. Foss (1989: 229) asserts that narrative form is not limited to media traditionally known as stories (short stories,

novels, or films), but can be visible in conversation with friends, comic strips, painting, songs, or dance. Similarly, Jasinski (2001) believes narratives can be found in many practices, including novels, short stories, plays, films, histories, documentaries, gossip, biographies, television, and scholarly books.

As people, we are continually telling endless stories about others and ourselves hence, MacIntyre's assertion that a human being is "essentially a story-telling animal" (Foss, 1989:229). Foss (*ibid.*) argues that our appreciation for stories and our tendency to share our views on the world with others has led to the study of narrative by scholars from a wide range of disciplines. Contributions to the study of narrative have traces as far back as classical Greece and Rome, Aristotle and Quintilian. The following list constitutes modern contributions to our understanding of various aspects of the narrative:

- Fisher's work on the narrative paradigm
- Bormann's theory on symbolic convergence and fantasy-theme analysis
- The cultural perspective on communication represented by O'Donnell-Trujillo, Pacanowsky, Putman and Deetz
- Burke's notions of the dramatism and the pentad

However, for the purpose of this study, most of the focus will be on Fisher and Foss's theories.

The stories we tell consist of characters, plots, themes and settings, as stories do not occur in a void. Foss (1989: 229) therefore views narrative as a way of ordering and presenting an interpretation of the world through a description of a situation involving characters, actions, and settings that change over time. Foss (*ibid.*) asserts that narratives organise and enable us to interpret reality in a particular way through the following three steps:

- Narratives assist us to identify the central action of an experience; they help us decide what a particular experience is about.
- Narratives establish connections between the central action and the various elements in our experience or the story. They help organise the experience into a coherent one.

- We assess narratives and decide whether to accept or reject the versions of the world they present.

Narrative is widely recognised as a human universal found in all cultures and at all times in human history (White, 1980: 6). Kuypers (2005: 131) states that evidence in cave paintings and other artefacts suggest that humans have told stories for tens of thousands of years. The means of storytelling has however changed over the years from relating stories around the fire, to modern people who use all forms of communication to tell stories.

Therefore, in conclusion, the term 'narrative' carries many meanings and is used in a variety of ways by different disciplines, often synonymously with story. In addition, the narrative scholar (pays) analytic attention to how the facts were assembled in that manner. In other words, "for whom was this story constructed, how was it made, and for what purpose? What cultural discourses does it draw on? What does it accomplish?" (Riessman & Speedy, 2007: 428-429). In the case of this study, the focus will be on the themes of the stories under analysis, the audience that the stories were crafted for, the purpose of these stories, and their cultural aspects.

4.5 Overview of the narrative approach

Until as recently as 25 years ago, adequate literature about a narrative approach to rhetorical analysis did not exist. Fisher and Filloy determined the need for a method for the interpretation of the dramatic or literary work in their critical 1982 essay (Rowland, 2005:139). Although more than one approach can be viewed as narrative in nature, the focus is mainly on Fisher's approach for the purpose of this study.

According to Fisher (1987), human beings possess a narrative logic based on their competence in communication and the use of language. This form of logic, that he calls "narrative rationality", enables people to distinguish between moral and immoral, good and bad, and acceptable or unacceptable stories. Fisher (1984:1) views narrations as words and/or deeds that are of importance to those who live, create, or interpret them. Fisher (*ibid.*) goes on to say that, the narrative perspective includes the real and the fictional world – real stories and stories of the imagination.

Narratives are basic to communication and offer structure for human experience and influence people to share common explanations and understandings. Fisher (1987: 58) defines narratives as “symbolic actions-words and/or deeds that have sequence and meaning for those who live, create, or interpret them”. Aristotle, on the other hand, defines the characteristics of narrative under “plot”. He refers to plot as the “first principle” or the “soul of a tragedy”. He believed that plot is the arrangement of incidents that imitate the action with a beginning, middle and end (Fisher, 1987: 58).

Fisher asserts that the narrative approach is based on five philosophical assumptions:

1. People are in essence storytellers (Fisher, 1985:75; 1987: xi, 5, 62, 64);
2. All forms of human communication must fundamentally be viewed as stories (Fisher, 1987: xi, 49; 1989:57);
3. Individualised forms of discourse should be viewed as “good reasons”, value justification for people to act or believe in certain ways (Fisher, 1987: xi);
4. All human beings (who are not mentally impaired) possess a narrative logic which they use to assess human communication (Fisher, 1987: xi, 67);
5. The world as man knows consists of a collection of stories that people must choose, in order to experience or live life as a process of continuous recreation (Fisher, 1987:5, 65).

Fisher (1987:111) is convinced that the final decision about what to believe or do is something we achieve through the search of facts, values, the self, and the community. For this reason, it inevitably includes an intersubjective, pragmatic and rational decision (cf. Terblanche & Terblanche, 2007:105).

4.6 Narrative in rhetorical studies

Narrative is a major approach to rhetorical criticism (Burghardt, 1995: 271). Within rhetorical studies, narrative has been theorised as a rhetorical paradigm and has been used in the analysis of various case studies, from the speeches of Ronald Reagan to the rhetoric of the American Civil Rights movement (Lewis, 1987; Selby, 2008).

Narration appears in Aristotle's ancient treatise on rhetoric, and is defined as a primary component of a speech. When discussing the organisation of speeches, Aristotle states that the narrative is the part of the speech in which a speaker leads the audience "through the facts" of the speaker's subject or case (Shields, 2007: 238). The narrative section of the speech should vary according to the type of speech delivered.

Fisher (1984) argues that narrative is a fundamental paradigm of human communication. Under the narrative paradigm, we define human beings by their roles as storytellers, and narrative is a constitutive part of human nature. According to Fisher (1984: 6), rhetoric is "communicated ultimately as stories meant to give order to human experience". Moreover, we perceive narrative as an alternative to rationality as a way of understanding the world, and is more intuitive than reason as it does not involve instruction.

The concepts of the narrative approach and narratives have been discussed in detail. Below the researcher will discuss an extension of the ideas in the form of a description of narrative form and functions.

4.6.1 Narrative form

The primary components of narrative form consist of the following (Kuypers, 2005: 132-135):

- **Characters**

Every story contains characters and involves the actions of characters in relation to other characters and the environment. The main action of stories centres on one or more protagonists we refer to as heroes or heroines. The protagonist can be one of us and creates a sense of commonality with the audience – Burke (1969) refers to this as a sense of identification or consubstantiality – or they can be greater than we are and serve the function of role model. For every protagonist, there must be an antagonist, – a person that opposes the protagonist and creates conflict in order to carry the story forward. However, stories do not involve only a hero and a villain, but also include various characters including friends, acquaintances, and bystanders.

- Setting

The story does not occur in a void. It happens somewhere, in a certain setting or environment. The time and place can be anywhere and anytime. Narratives can take us anywhere that the storyteller can imagine and describe.

- Plot

It is the action of the story. The plot fulfils two functions: first, its function is to keep the attention of the audience and reinforce the theme or message within the story. To keep audiences' attention, plots build to a climax and include multiple points of conflict. Second, a good plot and good story can consist of different things. Narrative form may be easily adapted to present certain messages, rather than others, and some "true" stories are unlikely to be interesting stories for an audience.

- Theme

The theme is the message of the narrative, which can either be explicit or implied but not explicitly stated. Where the theme is not explicitly stated, it is up to the audience to interpret the message.

4.6.2 Narrative functions

The following are the functions that every story has to fulfil (Kuypers, 2005: 137, 138):

1. Epistemic and persuasive

These two concepts have a relation but fulfil different functions. Epistemology is the study of how we come to know and narrative is one such means that we use to understand the world. In addition to people using stories to understand the world, they also sometimes create tales in order to persuade others to accept a narrative worldview. Stories aim to keep the attention of audiences, creating a sense of identity between the rhetor and the audience, breaking down barriers by transporting us out of our dull existence to a different here and now, and tapping into our values and needs in order to create an emotional response. However, the key issue of persuasiveness is not the truth of the narrative, but its credibility.

2. Creating a sense of identification

The rhetorical function of narrative is to create a sense of identification between the audience and the narrator or characters in a narrative. It aims to generate the understanding among viewers, readers, or listeners that they are like him or her.

3. Breaking down barriers to understanding

Narratives serve to break down barriers to understanding by transporting us to another place or time. It deals with place, time and culture, rather than personal identity. People understand the world based on their own experiences and culture. Stories take us out of our time and culture and place us in another culture.

4. The final persuasive function of narrative is to serve as a rhetorical means of tapping into values and needs for the sake of creating a strong emotional reaction.

4.7 Conclusion

We can ascertain from the above literature that narratives or stories are enduring and prevalent elements of human nature. Stories are a portrayal of our reality – through stories, we learn about family history, society, culture, traditions, and ourselves. Narratives also enable us to either accept or reject certain views of the world.

In this study, we examine the role of folktales in children's lives. After the analysis, it will be established whether these stories contain messages of a persuasive nature. It will be determined whether their messages are beneficial or educational, positive or negative, or merely entertaining.

The following chapter will focus on narrative methodologies that will later be used as a means of analysing the selected African folktales.

CHAPTER 5

METHODOLOGY

5.1 Introduction

This chapter looks at the Narrative approach methodology. As seen in the previous chapter, the Narrative approach is mostly informed by Fisher; therefore, this study will utilise Fisher and Filloy's (1982) methodology first, and then Foss's (1989 & 2004) narrative methodologies in order to attain a wealth of information from the analysis. The researcher will include Kuypers' Narrative Critique as methodology, although we will not use it as a method of analysis.

This section will merely outline the various methodologies that will be used to analyse the selected folktales, followed by the actual analysis in subsequent chapters.

5.2 APPROACHES TO NARRATIVE RHETORICAL CRITICISM

5.2.1 Fisher and Filloy (1982: 360) outline a four-step process to test one's interpretation of a dramatic or literary work:

1. The message, the overall conclusions fostered by the work.
2. The critic tests the message by evaluating the "reliability" of the narrator, the words and actions of the other characters and the descriptions of the scenes in the story.
3. The analyst considers the outcomes of the story as a means of asking, "Whether the story rings true as a story in itself".
4. The critic should test "whether the message accurately portrays the world we live in and whether it provides a reliable guide to our beliefs, attitudes, values, and/or actions".

The following is Foss's narrative methodology that we use for analysis, in addition to Fisher and Filloy's approach mentioned above.

5.2.2 FOSS'S (1989) NARRATIVE CRITICISM METHODOLOGY

Steps involved in narrative criticism

- **Analysis of the substance of the narrative**

The following questions are suggestions the critic can use to describe and analyse the content of the narrative (Foss, 1989: 231-238):

1. Events: What are the major and minor events in the narrative? Events are actions, happenings or changes of state, some of which are more important than others in a narrative. Major events are kernels and minor events are satellites.
2. Characters: Who are the main characters in the narrative? Characters are the people, figures, or creatures that think and communicate in the narrative.
3. Setting: What is the setting depicted in the narrative? The setting is the place in which the characters think and act. How does the setting contribute to the mood of the narrative?
4. Temporal Relations: What are the temporal relationships among the events in the narrative? Do events occur in a brief period of time or over many years or even centuries?
5. Causal Relations: What cause-and-effect relationships are established in the narrative?
6. Themes: What are the major themes of the narrative? A theme is a general idea illustrated by the narrative; it is what a narrative is about.
7. Narrator: How audible is the narrator? Who is the narrator if one is clearly audible?
8. Audience: Who is the audience or narratee— the person or people to whom the narrative is addressed? A narrative may be addressed to one person, a group of people, or to the narrator. The audience can also be participants in the events recounted.

- **Analysis of the form of the narrative**

The critic can use the following questions to describe and analyse the formal dimensions of the narrative. These elements deal with the same elements of the

narrative covered in the previous section. However, in this instance, the critic's focus is on the means by which those elements are communicated (Foss, 1989: 232-235).

1. Events: Here the critic focuses on how the kernels and satellites are presented. Are they characterised by particular qualities? How fully are the kernels developed by the satellites? Are the kernels and satellites active or stative?
2. Characters: Once the main characters and their traits are identified, the critic examines how the characters are presented. Are they flat or round? A flat character has one or just a few dominating traits, while a round character possesses a variety of traits, some of them conflicting or even contradictory.
3. Setting: How is a particular setting created? What kind of terminology and metaphors does the narrator use to describe the setting?
4. Temporal Relations: Here the focus is on what the narrator has done with the order in the recounting of the events. For example, one event may precede another as they actually happened, but the narrator may not present the events in that order. Flashbacks and flash-forwards are common devices to reorder events as they are narrated.
5. Causal Relations: The critic may want to know not only what causal relations we establish in the narrative, but also how we make the connections between causes and effects. Is cause presented prior to effect or after it? How clearly and strongly are the connections made?
6. Themes: In addition to identifying the major theme of the narrative, the critic may also examine how that theme is expressed. How is the theme articulated in the narrative: is it through the depiction of characters or events or through the narrator's commentary? How prominent is the theme?
7. Narrator: Here the critic identifies the features that mark the narrator's degree of audibility. What in the narrative creates the sense of a narrator's presence? What is the point of view of the narrative?

Audience: What are the signs of the audience in the narrative? What is known about the audience's attitudes, knowledge, or situation? Is the audience perhaps transformed in some way by the telling of the narrative?

- **Evaluation of the narrative**

Foss (1989: 235, 236) contends that the analysis of the narrative is not only useful for drawing conclusions about how the narrative functions. It is also used to provide

the basis for an evaluation of the narrative in some way. Some narratives are better than others are, and the critic recognises this by making judgments about the quality of the narrative that is the object of study. The critic may choose to evaluate the narrative according to the following criteria; the first criteria deals with the content of the narrative and assesses the message that is conveyed by the substance of the narrative. The second criteria focus evaluation on the form of the narrative, the means by which the content is expressed. These are discussed in detail below.

Criteria for assessing narrative substance

1. Does the content of the narrative embody and advocate values that the critic sees as good, worthwhile, or useful?
2. What ethical standards does the narrative suggest?
3. How readily can the narrative be refuted?

Criteria for the assessment of narrative form

1. Does the narrative have a clear and significant point?
2. Is the narrative coherent? Does it hang together?
3. Does the narrative demonstrate fidelity?

5.2.3 FOSS'S (2004) NARRATIVE CRITICISM METHODOLOGY

Foss (2004) provides sample questions that offer a guide for analysis in the narrative approach:

1. Setting

- How does the setting relate to the plot and characters?
- How is the particular setting created?
- Is the setting textually prominent, highly developed and detailed, or negligible?

2. Characters

- Are some of the characters' non-human or inanimate phenomena, described, as thinking and speaking beings?
- In what actions do the characters engage?

- Do the characters have many traits, some of them conflicting or a few dominant traits that make them predictable?

3. Narrator

- Is the narrative presented directly to the audience, or is it mediated by a narrator?
- What makes the narrator intrusive or not? What kind of person is the narrator?

4. Events

- What are the major and minor events?
- How are the events presented?
- Do the events express action or a state/condition?

5. Temporal relations

- Do events occur in a brief period of time or over many years?
- What is the relationship between the natural order of events as they occurred and the order of their presentation in the telling of the narrative?
- Is the story in past or present tense?

6. Causal relations

- What cause and effect relationships are established in the narrative?
- Is the cause of events largely human action, accident, or forces of nature?
- In how much detail are the causes and effects described?

7. Audience

- Is the audience a participant in the events recounted?
- What can be inferred about the audience's attitudes, knowledge, or situation from the narrative?
- What seems to be the narrator's evaluation of the audience's knowledge, personality, and abilities?

8. Theme

- What is the major theme of the narrative?
- How is the theme articulated?
- How obvious and clear is the theme?

5.3 Narrative critique as methodology

According to Kuypers (2005:143), the researcher must approach the artefact methodically. In addition to this, the researcher must also be flexible in the analysis.

Kuypers (*ibid.*) highlights several considerations to the narrative approach when analysing an artefact. These considerations make out the two main sections of narrative analysis, namely formal and functional analysis (Cortazzi, 1993:44; Kuypers, 2005:146). Below is a parsimonious summary of the process as set out by Kuypers (2005:143):

1. The researcher must examine the formal analysis. Kuypers (2005:143) ascertains that the first consideration in a narrative analysis is to review different elements of the characters. The characters used in the story play an important role in the development of the narration and the message. The researcher must not only identify the antagonist and protagonist, but also include their depiction in the narration. Moreover, the characters can be either inanimate or human. The researcher is therefore tasked with uncovering the contribution the characters make to the narration.
2. Identify the setting of the narration. Within the setting, an astute researcher will find rhetorical elements, as the setting will have elements of familiarity to entice the target audience (Kuypers, 2005:144). However, the setting is not limited to a specific physical place. Rather the narrator may choose to create familiarity by constructing a general setting that a recipient might be acquainted with. This, for example, could be a schoolyard or a petrol station.
3. We explain the plot as the design of the narration and how it unfolds. The researcher must consider how the narration builds to a climax. In order to do this, Kuypers (2005:143) suggests that the events be recorded in the correct sequence.

From this, the researcher must elucidate as to what parts of the story support the underlying message, as well as what structures have been set in place to keep the audience enticed. In addition to the elements of consideration, as alluded to by Kuypers, other scholars have highlighted the importance of the following elements to consider in the narrative approach. These elements fall within the scope of functional analysis:

1. The narrator: the researcher must also reflect on the use of a narrator within the story. There are two main types of narration (Kuypers, 2005:145; Whitebrook, 2001:33). The first is when the story is told directly. An example of this could be a campfire story or a documentary that is being narrated. The

second type of narration happens when recipients of the message engage with the material, like a book, or experience the narration themselves directly. If the narrator tells the story directly and his/her identity is known, his/her trustworthiness might be questioned.

2. Temporal relations (Genette, 1980:33). Here we make a distinction between the time it takes to tell the story and the timespan over which the story develops. Genette (1980:33) explains that time is a fickle concept when it comes to books as time is dependent on the reader's literacy ability, amongst other considerations. Therefore, the concept of time is vested within the ability of the researcher as far as literature is involved.
3. Causal relations refer to the relationship between action within the narrative artefact and the reactions thereof (Branigan, 1992:27). In other words, the researcher must explain the phenomenon that took place to cause a certain outcome.
4. Cortazzi (1993:109) argues that a story can only truly exist when there is an audience. However, for the transmission of the story to be successful, the narrator must make accurate assumptions regarding the familiarity the audience will have with the artefact (Kuypers, 2005:145). Moreover, the story needs to be retold in a way that will suit the capability of the recipient.
5. Finally, the theme is the central idea to a story (Sellnow, 2014:59).

5.4 Conclusion

From this chapter it is evident that Narrative analysis methodologies are broad and consist of numerous ways of determining or analysing artefacts. From these methodologies will emanate a rich analysis of the selected African folktales. It will therefore be determined in the subsequent chapters, through the analysis, what role folktales play in children's lives. It is significant to discover whether these stories possess a persuasive element, are worthwhile or educational, positive or negative, or purely entertaining. Ultimately, the role, patterns and impact of these stories as a form of children's literature will be ascertained. The subsequent chapter will provide a summary of the stories, before the analysis follows, providing more insight and understanding.

CHAPTER 6

SYNOPSIS OF THE SELECTED ARTEFACTS

6.1 Introduction

This section will provide a summary of the stories chosen for analysis, which will aid with the comprehension of the study. The study selected the narratives from the book *African Tales: A Barefoot Collection* by Gcina Mhlophe and Rachel Griffin.

The following stories will be summarised; *Nolwandle, Girl of the Waves* (Namibia); *Masilo and Masilonyana* (Lesotho); *Everything Changes, Everything Passes* (Ethiopia); *The Story of the Wise Mother* (Sudan); *The Great Hunter* (Swaziland); *Ananse and the Impossible Quest* (Ghana) and *Makhosi and the Magic Horns* (Malawi). These stories offer reliable retellings of African folktales that preserve both the oral and written language genre of storytelling across the continent. The summaries of the stories emanate from the above-mentioned book.

6.2 *Nolwandle, Girl of the Waves*

Long ago, there was a young girl called Sky who lived with her parents in a remote mountainous village. Sky loved the sea so much that when she grew up she refused all the men in her village because she wanted to marry a man from the coast. One day her dream was realised when she met a man who was lost in the mountains. The man was from a fishing village on the coast and they fell in love when they set eyes on each other. The lovebirds' wedding ceremony took place in Sky's village and soon after, they went back to the man's home.

The young couple loved each other very much and Sky loved the sea and enjoyed it as she always imagined she would. She was grateful for the blessing of living near the sea, as she dreamt. However, Sky's mother-in-law wanted nothing to do with her. She thought that Sky should have stayed in the mountains and married someone from her village instead of her son. She refused to help her daughter-in-law to become acquainted to her new life, and when Sky gave birth to Nolwandle, she did not take any notice of the child either.

Sky had no one to help her look after the baby while she worked; therefore, she had to take her with when she went to work. When the heat became unbearable, she would go to the water's edge and sing to the waves, asking them to look after her baby daughter while she worked. The waves reached out and received the baby and Sky named her Nolwandle, Girl of the Waves. Sky left Nolwandle with the waves every day and when she finished working, she sang a different song for the return of her baby. The waves then brought Nolwandle back and they headed back home; this carried on until Nolwandle was three years old. One autumn morning while Nolwandle was playing in the waves as usual, the sea took her further and further away from her home shore. When her mother returned from work, she could not find Nolwandle, she sang and sang to the sea, running frantically up and down the beach, but Nolwandle was nowhere. Her husband learned of Nolwandle's loss and they were both devastated.

However, Nolwandle was still alive. The sea had carried her to an island a few hours away from home and an elderly childless couple had found her. The husband and wife were well-known and respected healers and they brought up Nolwandle as their own, with much love, and they called her Nolwandle. They taught her about healing herbs and as she grew older, they relied on her more and more. Nolwandle also helped her parents to prepare medicines for their patients. She was a fast learner and by the time, she was 15 years old, the couple had taught her everything they knew.

Nolwandle's adoptive parents, who had become old and frail, knew death was near. They told her to find her real parents, as they would soon die. Nolwandle was sad and scared, as she did not know her origins. The couple told her to trust the ocean as it had safely brought her to them years back and surely this time it would also lead her home safely. Nolwandle left one morning, carrying a large bag of herbs and all the knowledge that she had gained over the years. She stepped into the sea and the waves carried her away until it washed her up on a beach, where she saw some children playing. The children directed her to her parents' hut where she found her mother lying in bed, very sick. She searched in her bag of herbs for the right medicine and sat at her mother's bedside for three days and three nights.

Slowly, the medicine worked its magic and her mother's health returned. Nolwandle told her parents about her life and about the wonderful couple who had raised her. Sky's mother-in-law was ashamed in her old age to learn that total strangers had shown so much love to her grandchild whom she had so neglected. She silently vowed that she would change her ways and give her family all the love she could. Finally, everyone enjoyed being together as a family. Nolwandle lived for many years, using her knowledge of herbs to help the people who came to her from everywhere. She passed on her knowledge to future generations, and her fame as a healer still lives on.

6.3 *Masilo and Masilonyana*

A long time ago in the mountains of Lesotho, there lived a poor family with two sons in a small village. The older son was Masilo and the younger one Masilonyana. Things did not look good for the family as they worked hard year after year, but their crops did not yield much fruit. Fortunately, the boys were good hunters and their family relied on their hunting skills for food. Their parents and their humble beginnings had taught them the importance of working together whilst hunting. "Be there for one another, no matter how hard the times," the parents advised.

One day Masilo and Masilonyana went hunting with their dogs to a part of the country they had never been before. The boys decided to part ways, but before they did, they promised each other that regardless of what happened they could always count on one another, and they shook on it. While on his journey, Masilonyana came across a small hill and on top of the hill, he found three huge clay pots set upside down. "These are very well made and beautifully decorated pots," Masilonyana said to himself. He was curious to discover what was in the pots and he carefully pushed the first pot, but nothing happened. He pushed harder but the pot would not budge. He did the same with the second pot; still nothing happened. After resting, as he was tired from pushing the last two pots, he went to the third pot and before pushing it, he heard voices come from it. Masilonyana then pushed the pot and out crawled a strange old woman with thick hair and long dirty fingernails.

"You rude young man! Why did you disturb me from my sleep?" she scolded. Masilonyana was terrified, thinking the old woman was a witch, so he called out to

his older brother to come and help him. Luckily, Masilo was not far away, so he and his dogs came running towards the hill. His dogs attacked the old woman and killed her. Both boys shook with fear as they watched this scene. Then the old woman's fingernails suddenly grew and grew longer and out of them came a woman, then some children, and then all manner of animals: cattle, sheep, goats, chickens and ducks. They were all small at first, but they grew bigger by the second, until all were life-size. Masilonyana was so shocked by all this that his eyes looked as though they might pop out of his head. The children thanked Masilonyana for freeing them from the witch's spell. The woman then said to Masilonyana, "You are my husband, these are our children and the animals are yours too". Masilonyana was so happy and he thought the woman was the most beautiful woman any man could wish to marry, therefore he agreed to be her husband and father to her children. Masilonyana was now a rich man and he called out to his brother. His brother congratulated everyone, but he was overcome with jealousy. He wanted to take everything from his brother and be the one who went home rich, with such a beautiful wife and lovely children. He suddenly could not stand his brother anymore; he hated him. However, he decided not to show his feelings, and secretly plotted to kill Masilonyana and take everything from him.

The group then set off for the brothers' village but they grew tired from the many hours of walking, and they stopped for water, as the children were thirsty. Masilo said he knew a place that had a small spring nearby and the brothers headed off and found the spring. They took turns to fetch water for the mother and the children with calabashes they had with them. They also fetched water for the animals using a clay pot the woman had with her. This process was long, as each time one of the young men went to fetch water, he had to go into a deep rocky hole and reach down to the cool pool below. When one brother was in the hole, the other had to wait above to help him out again. It was very dangerous but they needed the water and Masilonyana trusted his brother. Little did he know of the evil thoughts that were going through Masilo's head.

On their final trip to the spring, Masilo saw an opportunity to take all that his brother had recently acquired. He picked up a big flat rock and closed the hole so that Masilonyana could not climb out. He ran away from the cries of his brother and went

back to the woman and children. He told them that a huge animal had swallowed Masilonyana in the water spring. He told the woman that she would now be his wife. As he shared the news, Masilo pretended to be sad, but triumph soared inside him. When Masilo arrived home with the livestock and the woman and children, everyone was happy for him, but heartbroken to hear of Masilonyana's death.

Back at the hole, Masilonyana cried and cried for help until his voice was hoarse. A big black snake that lived in the spring took pity on him. The snake came close and licked him all over, and then it swallowed him whole. It then slithered out of the hole and carried him home. The snake moved so fast that they arrived at the village that same night and went straight to the hut that the family used as a kitchen. In the morning, when one of the children went into the kitchen for a drink of water, she saw the big black snake with a huge stomach and shiny eyes. She ran to tell her mother and everyone woke up to see the extraordinary snake; even the neighbours and village elders came to look. However, before they could do anything, the snake began to speak:

*“Masilo is an evil man,
His jealousy can poison the whole ocean.
He tried to kill his brother for his wealth.
But I saved Masilonyana, I brought him home.
He's right here in my belly.”*

The snake then spat Masilonyana out and everyone looked at Masilo, shocked and disgusted by his behaviour and greed. Nevertheless, they rejoiced to see Masilonyana safe, and his wife and children rushed to embrace him. The family was so grateful to the snake that they offered him many things as a reward, but it refused. Masilonyana's wife then ran to the hut and brought a beautiful silky-smooth stone called Tsilwana, which was very special. She handed it to the snake and it accepted the gift. Meanwhile, Masilo was so terrified to face his family that he took his few belongings and disappeared. They never saw him in that village again. Masilonyana lived for many long years. He enjoyed being married to a loving woman and watching their children grow up, and he taught them that the most important values in life are humility and respect.

6.4 *Everything Changes, Everything Passes*

Once there was a merchant who travelled everywhere in Ethiopia, selling his wares. One day, as he was going along the road, he saw a crowd of people. Wondering what they were looking at, he hurried over to join them. The people were watching a farmer who was ploughing his field. Yoked to the plough in place of an ox was a man and the farmer was whipping him cruelly. "Go on, go on, you lazy good for nothing," he was shouting. "Pull harder!"

This pitiful sight saddened the merchant, and tears began to fall from his eyes. The man looked up and saw his distress. "Don't cry for me," he said. "Don't stop your journey on my account." The merchant was impressed by the man's courage and dignity. "This is wrong; this is cruel," he said, "that one man should put another man under a yoke as if he was an ox". However, the man said, "Listen my friend. Everything changes, everything passes, and my sufferings will pass too". Therefore, the merchant went on his way.

A few years later, his travels took him to the very same place, and he remembered the strange sight he had seen before. He asked a passer-by about the man who was pulling a plough like an ox a few years ago and whether he was still alive. The woman laughed and said, "He is. He did not die. God looked down on him and took pity on his misery. He gave him riches and honour and that very same man is now the king of the whole region." The merchant could hardly believe his ears. He wondered how the man could have risen from slave to king in such a short time. Therefore, he went to see for himself if this was true.

When the merchant got to the king's palace, he saw the man he remembered, now dressed in fine new clothes instead of old rags. He was sitting in state, surrounded by crowds of people. The merchant was so happy for him that he laughed aloud. The king heard him laugh and called out to him, "Who are you, stranger? Why are you laughing?" The merchant told him the reason behind his laugh and for his visit to the palace. The king then invited the merchant to dine with him and he gave him gifts. When they had finished eating the king said, "My son, God will bless you for remembering the poor man under the yoke." "How could I forget you?" The merchant cried. "And to see you now like this! It is marvellous! Wonderful!" "Yes," said the king,

but “everything changes, everything passes and this good fortune of mine will pass too”.

The merchant went on his way, but when a few more years had passed, he returned once more, and hurried straight to the palace of the king to see how his friend was faring. However, seated in state was another king, a man he had never ever seen. He asked the people around him who this new king was and what had happened to the former one. They told him he had died and he bowed his head and wept. He asked them to show him his grave and they did. Carved on the tombstone were these words: “Everything changes, everything passes, and even this will pass too”. The merchant went on his way with a heavy heart. Many years later, the merchant who was now much older, passed the same way again. He was eager to visit the graveyard and hurried to it. Whatever else has happened, the king’s grave will still be here, he thought. That cannot change. That cannot pass.

However, a modern city had grown up in the meantime and the graveyard had disappeared. The grass, the shady trees and the tombstones had all vanished. In place of the graveyard was now a great, sleek modern building with gleaming windows stretching up into the sky. He shook his head. “My friend was right,” he said. “Everything changes, everything passes, and one day even this great building will disappear, too.”

6.5 *The Story of the Wise Mother*

Once upon a time, somewhere in Sudan, there lived a sultan and his wife. They had only one son called Jalal and his parents were very proud of him. Jalal was clever, courageous and strong, as well as generous like his father. He grew into a kind young man whom everyone loved. One day, the sultan fell ill and Jalal did not rest trying to find a cure for his father’s illness. He brought many baseers, learned medicine men, who tried many cures but not one of them could help the old man. Every day the illness worsened until the sultan passed away. All the people were sad at the loss of their just leader.

Jalal became the new sultan in his place. Jalal’s mother loved her only son very much, she knew that he was well liked, yet she worried about his safety and so she

tried to guide him whenever she could. His mother was a very wise woman, much respected by the people of the land. One day she said to him, "Oh son, take care! Moreover, beware of so-called friends! Most of them will only be looking for your money, so you must choose your friends cautiously and wisely." The young sultan was astonished and asked how he could do that. His mother told him to choose a friend and see what happened.

Jalal's mother asked him to invite his friend for breakfast and he did so. The young man came to the palace and they gave him something to drink as the two friends sat and talked. Often they stole glances at the door, wondering why the servants were talking so long to bring in the food, as both boys were hungry. Nevertheless, the sultan's mother delayed the meal until noon, and then she sent them the food. It consisted of only three eggs, nothing else. The young men were puzzled at this, but they asked no questions. The friend took one egg, the young sultan took another and each ate his egg. Then the friend took the third egg and gave it to Jalal. The young sultan ate it, and the friend went home. Jalal then went to his mother and told her what had transpired. The mother advised him not to befriend the young man. She said, "He is a bad person, trying to deceive you into believing that he likes you more than himself. He will take your money." Therefore, he left that friend and chose another.

They did the same thing with the second friend, who was the son of the head of the guards. When they brought the eggs in, the friend ate one and Jalal ate one. Then the friend ate the third egg and went away. The sultan told his mother what happened and she advised him not to continue being friends with the young man, because he was clearly selfish and if he ever found a chance, he would take Jalal's money. She told him to choose a third friend and he looked everywhere but could not find anyone.

One day, while Jalal was wandering in the forest, he came across the home of a poor woodcutter and his son, who was Jalal's age. Jalal greeted them and they invited him to sit and eat with them. They gave him simple food and some water in a very old pot and he really enjoyed their company. The woodcutter's son, Khalid, told Jalal many stories and showed him some tricks. Khalid showed him around the

forest and taught him some of the skills of the forester. All the while, they were talking and found a lot to laugh about. The sultan felt great pleasure and happiness, unlike any he had felt before. He went home and did not tell his mother about the woodcutter and his son. Nevertheless, he thought about them all the time, therefore he began visiting his new friends regularly. Each time he learned more about life and its difficulties and how to solve these. He still had not told them who he really was, so the friendship felt easy and they felt like any two young people getting to know each other.

Then one day, the woodcutter's son learned that the young man was in fact the sultan. Khalid said he was not suited to be Jalal's friend, but the sultan insisted: "There is no good reason why we cannot continue being friends. You and I are more alike than anyone else I have ever met." Therefore, Jalal and Khalid continued being friends. Jalal's mother noticed that when he came back from forest he was covered in dirt and had bruises on his body, and that he was also very happy. However, she kept quiet. This went on until one day when she asked Jalal about his new friend. The sultan told her everything about Khalid and the many good times they had had together. He also told his mother how wise his new friend was. Jalal's mother asked him to invite the friend over for breakfast, which he did. This time he was, however, more anxious and he wondered if he was going to have to give this friend up too. His friend was also very nervous about coming to the palace.

The same thing happened as before, the mother took her time before sending in the three eggs and the boys were both hungry. Each one took an egg and ate it and they did not eat the third egg. Khalid took the third egg, cut it with his knife and divided it into two, he then gave the sultan one half and he took the other. After that, the woodcutter's son went home, the mother asked her son how the meal had gone, and he told her. Then she said to him, "This is a true friend. Stay true to him yourself, although he is poor." Jalal followed his mother's advice. He and his mother were sure that Khalid was a good, honest, wise young man. In time, Jalal appointed him prime minister of the sultanate. They remained good friends ever after.

6.6 The Great Hunter

In the village of KwaManzi Mnyama in Swaziland, there was no better hunter than Mbhekeni. Everyone and his wife respected him and children were proud of him. People came from far and near to talk to him, to ask questions, and to listen to the stories he told about his hunting expeditions. He wore the skins of some of the animals he had hunted, and he had an arrangement of their heads in front of his house like trophies. Mbhekeni was a role model to many young hunters.

When their children had grown up and married, Mbhekeni and his wife were alone together for the first time in many years. They enjoyed their quiet life and looked forward to the birth of their grandchildren. Then, one day, they realised that they had no meat in the house. “Mbhekeni, dear father of my children. Can you please go hunting so we can have some delicious meat for supper tonight?” asked his wife, with a warm smile. Mbhekeni agreed and he went to prepare his bow and arrows. Once he was ready, he left the village and set out. He walked quickly but made sure that he did not make any noise that might draw attention to him. His well-trained eyes were scanning his surroundings, this way and that way. He was searching for game and for dangers that might be lurking nearby.

Mbhekeni had been gone for only an hour when he spotted an impala, its skin was shining and it looked noble and handsome. Its beauty immediately took Mbhekeni in. “I have hunted in these parts for years but I have never come across such a good-looking creature. This impala is very special!” he said to himself. Mbhekeni aimed his arrow like the skilled hunter that he was, let it go and hit the impala in the chest. The beautiful creature was wounded but it did not fall, it turned around and began to run, leaving a trail of blood. He then chased and chased it until they came to a big baobab tree. The impala circled the tree and disappeared. Mbhekeni followed the trail of blood to the tree, looked around and became very confused, for the animal had simply vanished.

While Mbhekeni was sitting by the baobab tree collecting his thoughts, an old man suddenly appeared in front of him. Mbhekeni had not seen or heard him coming. How did he get there? Who could he be? The old man asked Mbhekeni if he was looking for the impala he had shot earlier and Mbhekeni said he was. The old man

told him there was something he needed to see, so he led him to a hole in the trunk of the baobab tree. They went down many steps until they came to a village under the tree. The air was fresh and the place was flooded with a soft magic light. There were all kinds of birds and flowers, and fields of millet, sugar cane, and much more. Everything was growing beautifully. The houses were neatly decorated with gentle colours – golden brown, dark red, creamy white, soft grey. The patterns they created together were a joy to behold. “What a lovely place, and what unusually handsome people!” he whispered to himself. Yet they were all looking so sad. The children had long faces and the women were crying pitifully.

Mbhekeni asked the old man where they were and why everyone was so sad. The old man told him that their prince was hurt. “He was stabbed by a hunter’s arrow in the chest. He almost did not make it down here alive,” answered the old man. The other men greeted Mbhekeni with nods and made space for to sit with them. Mbhekeni asked them why one man would hunt another in such a peaceful place. The men told him that the people in the village could transform themselves into animals when they went up the big sacred tree. When they got to the land above the tree, they could experience another life as an animal of their choice. “You see, our prince went out this morning and turned into an impala. He was grazing happily when a dreaded hunter from KwaManzi Mnyama village spotted him,” added another man with tears in his eyes.

As the circle of men told Mbhekeni about their unusual way of life, the young prince lay nearby on a blanket, groaning painfully and clutching his chest. Then he opened his eyes and looked up. Mbhekeni felt as if he was looking straight through him, he wished he could disappear right there and then. Mbhekeni had never meant to cause these peace-loving people any pain. Now here he was listening in great anguish as they talked about the many times a horrible hunter from KwaManzi Mnyama village had come and killed their young men and women.

“I am the terrible hunter,” Mbhekeni confessed. “I am so very sorry, really I am! But from today your people will never have to fear me again.” He stood up to go. When he reached the entrance of the tree and could breathe the air outside and feel the sun’s rays on his skin, he fell down and cried hard for the people of the village.

Mbhekeni cried for their beloved prince, too. How could he change and not be the hunter they so feared and hated? Then he heard a big thud next to him, it was the same impala he had shot earlier, and it was dead. He knew at once that the prince was also dead. He could hear the wailing and crying of the women and children down in the village below the baobab tree.

Mbhekeni knew that the impala came back to him so that he could make amends for all the wrong he had done to them over the years. He dug a hole and removed the impala's skin with great care, folded it and put it aside. Then he buried the animal like a good friend. He marked the place with a rock in case he came near it again. By the time he had walked all the way back to the KwaManzi Mnyama village, Mbhekeni was a changed man. When he got home, he told his wife everything that had happened with a heavy heart. She struggled to imagine how such a village could exist under a baobab tree. This was very strange news to her and many of their friends who came to visit the following day.

"I have decided never to go hunting again. This is the end of my hunting days," said Mbhekeni. No one could believe it. How could this happen to the most respected hunter in the land? However, Mbhekeni kept his word. He continued to tell people stories of his hunting days, only now he reminded them that they should take care, as any impala could be a young man or woman from the village under the sacred tree. Ever since then, the people of Swaziland have regarded the impala with special respect.

6.7 Ananse and the Impossible Quest

Long ago, a king thought he was wise and powerful. One of his servants, Ananse the great spider, was beginning to annoy him because he was becoming too clever for his own good. Ananse had answers to every question and the king was growing tired of him so he devised a plan to get rid of him forever. He summoned Ananse to the palace to tell him about the special mission he had for him. Ananse came to hear about the king's special mission, and the king told him that he had to bring him two items, but he would not tell him what those items were. He told Ananse that if he succeeded he would be reward him with land and honour.

On the way back home, Ananse was in deep thought about the king's request. When he passed through the forest, he called out to all the birds of the forest and told them as a token of their friendship they should each give him a feather and leave it at his house. The birds did as Ananse requested and when he got home, he found his wife and son staring at the heap of feathers. He told them to help stick the feathers onto his body and they did. Ananse transformed into the strangest looking and colourful bird ever and flew off to the palace.

Ananse found the king and his elders sitting under a tree in the courtyard and found a spot close enough so he could hear what they were saying. The king noticed this peculiar bird and asked his elders if they knew what it was. The elders told him to ask Ananse, as he would know. The king then told his elders that he had sent Ananse on a quest to find him two items that he knew nothing about. He told them that Ananse had to go to Death's house and steal his golden slippers and broom. However, he knew Ananse would never make it alive as no one ever came out of Death's house alive.

Ananse's wife prepared food for him and he set off on his journey to Death's house. On the way, he became hungry so he decided to stop and eat the food his wife had prepared for him by the river. The river then made a growling noise and asked for Ananse's food. Ananse thought to himself that he might need a friend on his journey; therefore, he gave the river some of his food. After eating, the river made a way for Ananse and he reached Death's house. Death welcomed him, as it was very rare for him to receive guests. It was almost night-time and they both turned in. Ananse did everything to stay awake because he knew that if he would fall asleep Death would kill him. Death came to check on Ananse, "Are you still awake he asked?" Ananse said; "Yes, I can't fall asleep without a pair of golden slippers on my feet". Then Death brought him his golden slippers and left. Ananse made it through the night without falling asleep and he went to join Death for breakfast. Death was sitting on the porch. A buzzing fly was flying around him and irritating him.

Ananse quickly grabbed the golden broom behind the door and he began chasing the fly and smacking Death in the process. Ananse clutched the golden slippers and chased the fly with the golden broom until he was out of Death's sight. He then ran

as fast as his little legs could carry him until Death realised that he had tricked him. Death then set off after Ananse, as swift as the wind. Ananse could hear Death just behind him when suddenly he found himself splashing about in water and he knew he was in the river that he had crossed the day before. "Please, please!" he said. "Remember the delicious food I gave you on my way here? Well, I need your help now. Death is behind me and he'll soon catch up unless you grow into a flood and slow him down." As quick as a flash, the river became a great deep lake that spread towards Death and stopped him in his tracks.

Ananse managed to run until he got to the King's palace. When he got there, he found the king sitting under his favourite tree in the courtyard with his elders. Ananse then asked the king what the two items he wanted were. The king told him that he wanted Death's golden slippers and broom. Ananse then took the items out of his bag and the king could not believe his eyes. He was so angry, but he had to keep his word to Ananse – to give him land and honour as a reward if he brought those items to him.

6.8 *Makhosi and the Magic Horns*

A long time ago, when magic occurred more often than it does today, there lived a boy called Makhosi. He was handsome, hardworking, and his parents were proud of the way he took such good care of their large herd of animals. Most of his friends were herd boys too, and they spent their days out in the open, taking their animals to the best grazing places.

One day the land suffered a long drought, and with the drought came a strange new sickness. There was panic in the villages as more and more animals and people fell ill. First, they grew dizzy, then their muscles weakened, and their eyelids became so heavy that they could hardly keep them open. Animals dropped where they stood and refused to get up again. The people called on their most respected herbalists and healers to help them but no one could find a cure.

Makhosi's parents also fell ill. He was sad, scared, and very confused. He did not know whether he should take care of his parents or the cattle. His parents told him to leave the following morning and join his uncle as he would be safer there and he

would not catch whatever illness they had. However, Makhosi said he would go find his uncle and bring him back to the village so that he could help heal his parents, as he was a famous healer. Makhosi's parents told him to take the white bull to ride, as it would only take him one day and one night to reach his destination with the bull. "The white bull is special. It will help you with any problems you may have on the way. When you get there, tell your uncle everything and he will think of a plan," his father said.

By sunrise the next morning, Makhosi and the white bull were already far from home. The bull stepped out as if it knew where to go, and it moved at quite a fast pace too. It was amazingly strong. They kept on for hours, protected from the sun by a steady wind, but eventually the bull showed signs of tiredness. Makhosi found a lonely, leafless tree and sat under its flimsy shade. He took out dried meat sticks, mealy bread, and some water, and had some lunch. The water he shared with the bull, pouring it into an open calabash. After Makhosi had eaten, the two companions lay down for a well-deserved rest.

They must have slept for an hour or two when they heard the sound of big, heavy feet shaking the very ground they were lying on. Makhosi and the bull sprang up and looked around. A herd of buffaloes was running past them. The young boy was about to get onto the bull's back and follow them when the buffaloes stopped, turned and headed straight towards them. The strangest thing happened. The white bull spoke to Makhosi. "Please do not panic. I will have to fight that buffalo bull. He is strong, and he will kill me. When I am dead, cut off my horns and continue to your uncle's village. Whenever you need something on the way, sing a song and ask the horns to help – they are magic."

"Why don't you use their magic to defeat the buffalo bull?" cried Makhosi in despair. However, there was no time for an answer for the herd was upon them. Makhosi had to scramble up the tree for safety. The two bulls battled it out for some time, and then the white bull fell to the ground and did not move. Only a long, sorrowful bellow came from him as the buffalo herd set off again. A sad Makhosi climbed down from the tree and gently stroked the bull. It took him a while to convince himself to cut off the horns. He had barely put them in his bag when a great whirlwind circled the body of the bull and took it away. Makhosi stood still, stunned at what had just happened.

Then he turned towards the dusty path that would eventually bring him to his uncle's village.

By the end of the day, Makhosi was exhausted and he headed for a village in the distance, where he looked for a hut so he that could ask for a place to sleep. The place was almost deserted, but he found a small hut where a fire was burning and an old woman stood at the door. Makhosi greeted the old woman and told her that he was on a journey to find his uncle. He then asked her if he could spend the night at her place and the woman agreed; however, she told him that there was no food. She was as poor as he was, but her smile was so warm it went straight to his heart and Makhosi felt truly welcome.

After talking a little about his family and the long drought, he knelt down and took out the white bull's horns, clapping his hands as he sang:

"Oh, horns of mine, left to me in battle, horns of mine.

Oh, horns of mine please make food for us to eat, horns of mine!"

The magic worked. The old woman's big wooden trays were suddenly laden with steaming hot food: tender lamb ribs, steamed bread, sweet potatoes, tasty spinach and creamy milk. They ate gratefully and then fell asleep with full stomachs for the first time in many months. In the morning, Makhosi sang to the horns again and they prepared an enormous breakfast and enough food for the old woman to eat for many days. When he said goodbye, she gave him a warm blanket for the journey. He thanked her for the hospitality and set off again.

On the way, Makhosi heard a cry of despair. He followed the sound to a big cave hidden near a dry riverbed. There, he saw a young woman wailing. "My son, my poor son!" she wept. "My son was pulled into this cave by a strange-looking dwarf!" cried the woman. "We had been collecting some clay to make pots; I don't know where the dwarf appeared from or why he has taken my child." Makhosi quickly took out his magic horns and clapped his hands as he sang:

Oh, horns of mine, left to me in battle, horns of mine.

Oh, horns of mine, we ask you to return the boy, horns of mine!"

Again, the magic worked. Soon, he could hear footsteps coming from the recess of the cave. It was the dwarf, carrying the boy in his arms, who placed the boy at his mother's feet. Suddenly a great whirlwind circled around the dwarf and whisked him away. The boy threw himself into his mother's arms, who was crying tears of joy. Makhosi walked back to their hut with them and when they arrived, he sang to the horns and asked them to make big clay pots for the woman. Again, the magic worked: there suddenly appeared beautiful pots, which had bright decorations. The woman was overjoyed.

Makhosi then embarked on his journey again, but he noticed that it was taking him longer to reach his uncle's village. He missed his home and wondered about his parents but something hopeful was growing inside of him. He kept on walking until he came to the next village, which had plenty of lush green grass for the animals to eat, and crops that were growing tall in the fields. He chose one home and approached the entrance. A very rich-looking man stepped forward and looked him up and down. "What do you want here and where do you come from? Do you think I will let you inside looking like that? Your clothes are filthy and you stink!" Makhosi looked at himself and realised the long journey had taken its toll on him.

Makhosi went down to the river and had a good bath. Then he asked the horns to make him clothes and the magic worked once again. Right there, in front of him, he saw clothes made of finest cloth. This new outfit was green, gold, dark red and sky blue, and had a matching hat with gold embroidery. There were even leather sandals. A brand new leopard skin one, big enough for the horns to fit inside, replaced his old bag. Makhosi's new clothes made him look like a prince.

Makhosi went back to the rich man's hut and when he opened the door, he could not believe what he saw. Was his visitor a prince? He smiled broadly and said, "Please come in – you are welcome. Come and sit inside." His attitude had completely changed. They offered him a drink and everyone plied him with questions. Where had he come from? Was he of noble birth?

Makhosi looked at these pretentious people, gave them the name of some imaginary place, and said he was visiting a rich uncle. He kept quiet about his magic horns.

They made provision of a very comfortable place to sleep for the night. In the morning, he woke up very early. Makhosi sang quietly to the horns to make lots of food and pots full of beer, so that his hosts would have plenty to share with their neighbours too, especially those less fortunate than themselves. What the family saw stunned them and pleaded with him to stay. Makhosi refused politely and as soon as he had eaten, he went on his way. He finally arrived at his uncle's village and everyone was happy to see him.

Makhosi told his uncle everything that had happened in his village, about his sick parents, and about his journey. "There is no time to waste!" cried his uncle. "We must set out as soon as possible tomorrow morning, making sure to take those magic horns of yours with us." They set out for Makhosi's home at dawn the next morning and with the help of magic horns and his uncle's strongest oxen, they reached the village just as night was falling. The boy's parents looked weary and their smiles of greeting were tired ones, although thankfully they did not seem sicker than before.

Makhosi's uncle put together all the herbs he needed for rainmaking, then he went up the hill and stood in the moonlight. He worked for a long time, with his nephew next to him, helping and learning. By the time, he was done, heavy clouds had gathered. The next morning everyone woke up to the beautiful music of falling rain. Back at home, Makhosi took out the white bull's horns and explained to his family what had happened along the way and what magic the horns had been able to perform. The boy sat down and clapped his hands. He began to sing his magic song; this time he asked the horns to perform their biggest, most important task – to heal the villagers and animals of their strange sickness. His uncle knelt down next to him, and together they sang and sang.

While singing, Makhosi's parents rose from their beds, eyes wide open. The song grew and both parents joined in. More and more people were healed every hour. For days, the family took turns singing to the horns until every person and every beast was completely cured. Only then did Makhosi rest. In addition, it was some time before he sat with his family and friends to talk about his travels and his experiences along the way.

CHAPTER 7

ANALYSIS (PART 1)

7.1 Introduction

This chapter consists of the application of Fisher and Filloy's four-step process to the randomly selected artefacts, which entail African folktales from the book *African Tales: A Barefoot Collection* by Gcina Mhlophe. There is a division of Chapters 7 and 8 respectively, as they consist of different approaches to Narrative rhetorical criticism by various theorists. Chapter 7 comprises of the analysis of the artefacts using Fisher's and Filloy's (1982) approach to rhetorical criticism, while chapter 8 is made up of Foss's (1989 & 2004) methodology which is used to analyse the stories mentioned below. There was a need for the division of these sections so as the information flows logically and sensibly and to avoid confusion.

The chosen stories that represent Africa are the following:

- *Nolwandle, Girl of the Waves* (Namibia)
- *Masilo and Masilonyana* (Lesotho)
- *The Story of the Wise Mother* (Sudan)
- *Everything Changes, Everything Passes* (Ethiopia)
- *The Great Hunter* (Swaziland)
- *Ananse and the Impossible Quest* (Ghana)
- *Makhosi and the Magic Horns* (Malawi)

7.2 NOLWANDLE, GIRL OF THE WAVES

Fisher and Filloy (1982: 360) outline a four-step process to test one's interpretation of a dramatic or literary work.

1. "The message, the overall conclusions fostered by the work."

There are multiple messages in this story:

- The first is one of unity with nature. The story depicts humans and nature as being one with each other. This is evident in the relationship Nolwandle has with the sea and how it always protected her.

- The second message is one of family love and the all-conquering aspect of love. Sky and her husband loved each other dearly; however, her mother-in-law did not love and support her or her child. This led to Sky having to leave Nolwandle in the sea's care, as the grandmother did not help her with Nolwandle while she was working. In the end, we see Nolwandle's grandmother vow to change her ways and love her family.
2. The critic tests the message by evaluating the "reliability" of the narrator, the words and actions of the other characters, and the descriptions of the scenes in the story.

The narrator in this story is a third person omniscient narrator as she is not a character in the story and takes no part in it, but knows everything about it. The narrator appears reliable, as she is the renowned storyteller and writer of children's books, Gcina Mhlophe. We trust that she is giving her audience an accurate version of the tale.

The words and actions of the other characters appear reliable, as they are simple people who live in a small village and rely on natural remedies for good health. Sky is a typical young woman who dreams of living by the ocean. One day, her dream comes true when she meets a man from a coastal village. The newlyweds go and live in the husband's home at the coast. This makes Sky very happy as her dream has come to fruition.

The mother-in-law's character also looks reliable because she is an ordinary in-law who dislikes her new daughter-in-law. Relationships between mothers-in-law and daughters-in-law are often complicated and we see this in Sky's and her mother-in-law's case. However, their relationship changes at the end when the mother-in-law realises the error of her ways and she shows love towards Sky and Nolwandle.

The main character, Nolwandle, is a small village girl who trusts in nature and its healing faculties. She learns how to use these healing herbs from her

'adoptive' parents and starts practicing as a healer. We also see evidence of Nolwandle's faith in nature when she makes a decision to place her trust in the ocean. She believes it will carry her back to her home village where her biological parents reside.

3. The analyst considers the outcomes of the story as a means of asking, "Whether the story rings true as a story in itself".

Logically speaking, this story does not appear entirely true. If the ocean sweeps a young child away, it is very unlikely that the child would survive. However, in an African sense, the child's survival would be attributed to the ancestors and their connection to nature. On the other hand, the child's safety could also be a recognition of the protection given by God and his angels.

Other aspects of the story appear true; we learn about unconditional love from Nolwandle's 'adoptive' family. However, in her biological family, there is love between her parents, but Nolwandle's grandmother does not like Sky. This change after Nolwandle's return, when her grandmother decides to change her ways and love her family.

4. The critic should test "whether the message accurately portrays the world we live in and whether it provides a reliable guide to our beliefs, attitudes, values and/or actions".

The first message of the story is about humanity being one with nature. This portrays the world we live in accurately. When people live and coexist with nature harmoniously, everything becomes better and more balanced. In the story, Sky loved the sea and trusted that the waves would take care of her child while she was working. The sea did not disappoint her – until the day, the waves carried Nolwandle away. However, the sea still protected her as no harm came to her. A young couple found and raised her. This shows that if one loves and has faith in something, it will not disappoint you.

The second message is of love and its all-conquering element. This depicts the world we live in truly. Love is the glue that holds people and families together. Most people thrive on love and they want to feel loved. In the story, Sky and her husband's love is real and strong, although the mother-in-law dislikes Sky and her child. In the end, we see a change in the mother-in-law when she decides to love her family.

This is the element where love conquered all. She realised her behaviour was unreasonable and was the reason her grandchild got lost in the sea. Had she shown love towards Sky and Nolwandle, none of that would have occurred. Instead, she learned how complete strangers loved Nolwandle while she, the child's grandmother, had shown her no love.

The message provides a reliable guide for our beliefs, attitudes, values and actions as most of us grow up in loving families where love is valued and encouraged.

7.3 MASILO AND MASILONYANA

Fisher and Filloy (1982: 360) outline a four-step process to test one's interpretation of a dramatic or literary work.

1. "The message, the overall conclusions fostered by the work."

The overall message of the story is that family is important, and should stick together and love each other. Another message is that greed for material things is pointless and will lead to compromised values and morals. A final message is that the truth never remains hidden. In the story, Masilo was exposed for his greed and atrocious behaviour.

2. The critic tests the message by evaluating the 'reliability' of the narrator, the words and actions of the other characters, and the descriptions of the scenes in the story.

Folktales are stories told by a narrator. The narrator is third person omniscient as she is not a character in the story and takes no part in it, but knows everything about it. In this story, we assume that the narrator is giving us a reliable account of the story as the elders relayed it to her and she is a well-known storyteller. Gcina also appears reliable as she gives clear descriptions of the scenes and actions in the story. The words and actions of the characters seem believable, although some parts are a bit far-fetched. They appear reliable as the story tells us of a struggling family that is trying to survive. The family members love and support each other, and the parents teach their children valuable life lessons. The brothers have a typical sibling relationship where competition and jealousy arise at times.

3. The analyst considers the outcomes of the story as a means of asking, "Whether the story rings true as a story in itself".

The outcomes of the story make it appear true because we see how they expose Masilo for his greed and scheming behaviour. It is evident that bad behaviour will always be uncovered in some way; one cannot hide the truth forever.

In addition, the story appears true in the instance when Masilonyana suddenly became wealthy and gained a new wife and children. In life, anything can happen, even when one least expects it. Masilonyana did not anticipate that his life would change for the better on that day.

4. The critic should test "whether the message accurately portrays the world we live in and whether it provides a reliable guide to our beliefs, attitudes, values and/or actions".

The first message of the story, which centres on the themes of love and family, accurately portrays the world we live in. Family love is valued and encouraged in the world. People place great emphasis on love and sticking together as a family; after all, what are we without our family? Family is an

important institution in society because it teaches us values, attitudes and morals that help guide our behaviour in life.

7.4 EVERYTHING CHANGES, EVERYTHING PASSES

Fisher and Filloy (1982: 360) outline a four-step process to test one's interpretation of a dramatic or literary work.

1. "The message, the overall conclusions fostered by the work."

The overall message of this story is that everything changes, everything passes, and nothing stays the same or lasts forever. Another message is that people should not have contempt for those who lack wealth or status, as one day their fate might change. In addition, we see a message of hope in the story.

2. The critic tests the message by evaluating the 'reliability' of the narrator, the words and actions of the other characters, and the descriptions of the scenes in the story.

A third person omniscient narrator who is not a character in the story but knows about the characters and the narrative is telling the story. The narrator appears reliable because of her knowledge of the story, especially since it is a folktale (traditional story) passed from generation to generation. She also seems reliable because of her thorough knowledge of the merchant and the slave's experiences. We assume that her account of the characters and events are true and trustworthy because they are believable and because she is a famous storyteller. The narrator also relays the story as if she knew the characters very well or could have even been one of them.

3. The analyst considers the outcomes of the story as a means of asking, "Whether the story rings true as a story in itself".

The outcomes of the story lead us to conclude that the narrative is indeed true because in life nothing ever stays the same; things are always changing and evolving. A person may be poor today but tomorrow things can change and that very person can become rich. This is what happened to the man in the

story – he was a slave and his master had yoked him to a plough instead of an ox. However, that slave became a king and acquired riches, together with people’s respect. In life, anything is possible and it is important that we do not look down on people who have nothing, as one day their fate might change.

4. The critic should test “whether the message accurately portrays the world we live in and whether it provides a reliable guide to our beliefs, attitudes, values and/or actions”.

The message portrays the world we live in because some people look down on others who are ‘lesser than’, and maybe surprised when they later see those people prosper. In the story, no one would have guessed that the slave who was yoked to a plough would one day become a king.

7.5 THE STORY OF THE WISE MOTHER

Fisher and Filloy (1982: 360) outline a four-step process to test one’s interpretation of a dramatic or literary work.

1. “The message, the overall conclusions fostered by the work.”

The overall message of the story is that parents (a mother in this instance) are wise and it is important to follow the counsel of your parents. Another message is that true friendship is of value in life.

2. The critic tests the message by evaluating the ‘reliability’ of the narrator, the words and actions of the other characters, and the descriptions of the scenes in the story.

The narrator is third person omniscient as he/she is not a character in the story but simply knows about everything. The narrator has acquired her knowledge about the story through her elders, as it is a folktale. Folktales are stories relayed by elders and passed on from one generation to the next. The narrator’s knowledge of the story gives us the confidence to trust her and her account of the tale. She also makes use of simple words and descriptions of

the characters and events, as opposed to colourful and complex portrayals, and this makes us trust her.

3. The analyst considers the outcomes of the story as a means of asking, "Whether the story rings true as a story in itself".

At the end of the story, the young sultan finds a true and honourable friend after his mother tested each of his friends to determine who was a true friend. The story appears true because the sultan's mother wants to protect her son. In this case, the mother is wary of friends who may just want her son's money instead of his friendship. Every mother tries to protect her children in some way or another and this aspect makes this story real. Mothers usually have much wisdom; thus, it is wise for children to heed their instructions.

4. The critic should test "whether the message accurately portrays the world we live in and whether it provides a reliable guide to our beliefs, attitudes, values and/or actions".

The message accurately portrays the world we live in because parents are there to guide their children; it is one of their roles. Children should listen to their parents' wisdom as with age comes knowledge and experience. The sultan's mother simply wanted to protect her child from bad friends with bad intentions. The world consists of people who have hidden agendas and they can prove dangerous, unless one is wary.

7.6 THE GREAT HUNTER

Fisher and Filloy (1982: 360) outline a four-step process to test one's interpretation of a dramatic or literary work.

1. "The message, the overall conclusions fostered by the work."

The message of the story is that even though one can be great at what one does, one should be cautious that one's job does not hurt or compromise others. Another message is that poaching or illegal hunting of animals is wrong, as it is the cause of the extinction of many animals, such as rhinos.

2. The critic tests the message by evaluating the 'reliability' of the narrator, the words and actions of the other characters, and the descriptions of the scenes in the story.

The narrator of this story is Gcina Mhlophe, who does not appear in the story but knows about it, as she is a famous storyteller and writer of children's books. Therefore, she appears reliable because we assume she is giving the audience an honest and true account of the story as she heard it from her elders, and because of her vast knowledge on stories. However, for some the narrator might appear unreliable as other people narrated the story to her. Therefore, she could be adding additional information to make the story more interesting, or she could be omitting critical parts of the story. Therefore, it is entirely up to the recipients to decide whether they want to trust the narrator or not. Nonetheless, the researcher considers Mhlophe to be a reliable and objective narrator.

3. The analyst considers the outcomes of the story as a means of asking, "Whether the story rings true as a story in itself".

The story seems far-fetched, especially the part about the village under a Baobab tree and the people who transform themselves into animals. However, the conclusion of the story is believable as Mbhekeni decides to stop hunting animals, as they could actually be people. It is commendable when people change their ways after realising their mistakes. Mbhekeni's change of heart rings true because people should strive for change, especially if it is a change for the better.

Another aspect of truthfulness in the story is the poaching or illegal hunting of animals by Mbhekeni. This is a widespread problem in Africa. Save the Rhino reports that in just a decade, more than 7245 African rhinos have been lost to poaching. According to statistics released by the South African Department of Environmental Affairs in 2017, there were 1054 rhinos killed in South Africa in

2016 alone, meaning nearly three rhinos were killed every day (Save the Rhino).

4. The critic should test “whether the message accurately portrays the world we live in and whether it provides a reliable guide to our beliefs, attitudes, values and/or actions”.

The story accurately portrays the world we live in because many people are involved in actions that may hurt other people. Some are involved in these actions because they need an income and a way to provide for their families, but cannot find any employment and thus resort to illegal means. Others are greedy or merely too lazy to do an honest day’s work. Mbhekeni, apart from being passionate and good at hunting, did it to provide for his family. An example is people in South Africa who resort to crime because of unemployment and commit horrendous acts that hurt innocent people. A second example of the accuracy of the story’s message is the widespread problem of rhino horn smuggling in the Africa.

7.7 ANANSE AND THE IMPOSSIBLE QUEST

Fisher and Filloy (1982: 360) outline a four-step process to test one’s interpretation of a dramatic or literary work.

1. “The message, the overall conclusions fostered by the work.”

The overall message of the story is not to underestimate someone. The King thought he was smarter and he underestimated Ananse, who was crafty and outwitted the king and Death.

2. The critic tests the message by evaluating the ‘reliability’ of the narrator, the words and actions of the other characters, and the descriptions of the scenes in the story.

The narrator of this story is Gcina Mhlophe, who does not appear in the story but knows about it, as she is a famous storyteller and writer of children’s books. Therefore, she appears reliable because we assume she is giving the

audience an honest and true account of the story. Her elders relay the folktale to her and she has vast knowledge on stories. However, for some, the narrator might appear unreliable as the story was narrated to her by other people; therefore, she could be adding additional information to make the story more interesting or she could be omitting some parts of the story. It is up to the recipients to decide whether they want to trust the narrator or not. Nonetheless, the researcher considers Mhlophe to be a reliable and objective narrator.

3. The analyst considers the outcomes of the story as a means of asking, "Whether the story rings true as a story in itself".

The story appears true because of the manner in which Ananse outsmarted the king. The king knew Ananse was smart but he underestimated his intelligence and sent him to Death's house. He knew no one stood a chance when it came to meeting Death. However, Ananse was clever and devised a plan that made him emerge victorious. The aspect of truthfulness in this instance is the way the king underestimated Ananse. He ended up looking like a fool and he had to forfeit the land he had promised Ananse if he came back with the desired objects. People often underestimate each other; therefore, the lesson here is never to underestimate others, regardless of how they appear or how you feel about them.

4. The critic should test "whether the message accurately portrays the world we live in and whether it provides a reliable guide to our beliefs, attitudes, values and/or actions".

The story accurately portrays the world we live in because often people in power underestimate their subordinates or those of a lowly position. Just because one comes from a poor background does not mean they are not wise, intelligent or knowledgeable, which is what most people assume. Lack of exposure to many opportunities in life does not measure one's wisdom or intelligence. People need equal opportunities to display their abilities. Intelligent people need recognition and appreciation, as it is always

advantageous to have a wise person in your corner or in your team. Find a way to utilise their knowledge to improve your surroundings or office. The moment one underestimates another, they will end up being surprised and embarrassed.

7.8 MAKHOSI AND THE MAGIC HORNS

Fisher and Filloy (1982: 360) outline a four-step process to test one's interpretation of a dramatic or literary work.

1. "The message, the overall conclusions fostered by the work."

The overall message of the story is that we should always be hopeful, kind, helpful and have gratitude. Makhosi displayed these attributes when he had power through the magic horns; he was generous and helpful to everyone he came across and this is evident in these instances:

- He asked the horns to provide the old woman with plenty of food that would last a while.
 - He helped the young woman's son who was abducted by the dwarf and the son was safely returned through the help of his magic horns. He also asked the horns to make big clay pots for the woman.
 - Makhosi provided abundantly for the rich family so that they could share with their neighbours, particularly the less fortunate ones.
 - Finally, Makhosi used the horns to heal all the people and animals in his village, including his parents.
2. The critic tests the message by evaluating the "reliability" of the narrator, the words and actions of the other characters and the descriptions of the scenes in the story.

The magic element of the story makes it difficult to speak about or determine its reliability or truthfulness, as magic is far-fetched. However, the story appears consistent.

3. The analyst considers the outcomes of the story as a means of asking, "Whether the story rings true as a story in itself".

The story does not appear true because of the magic element within. If perhaps there were no magic involved, it would appear truer.

4. The critic should test "whether the message accurately portrays the world we live in and whether it provides a reliable guide to our beliefs, attitudes, values and/or actions".

Not currently, but back then it would be applicable to people of that age and time. Today, people are not open and welcoming and the rich man is a reflection of today's society, where we judge people based on their appearances.

CHAPTER 8

ANALYSIS (PART 2)

8.1 Introduction

This chapter is an extension of chapter 7, which makes use of Fisher and Filloy's (1982) approach to narrative criticism. However, for the purpose of the study there is a combination of Foss's (1989 & 2004) methodologies, which will be used to continue the analysis on the selected artefacts. Following the preamble of Foss's methodologies in chapter 5, this segment will apply those methods to the chosen artefacts, which are folktales from *African Tales: A Barefoot Collection*. Stories from a random selection of the aforementioned anthology will be analysed and they consist of:

- *Nolwandle, Girl of the Waves* (Namibia)
- *Masilo and Masilonyana* (Lesotho)
- *The Story of the Wise Mother* (Sudan)
- *Everything Changes, Everything Passes* (Ethiopia)
- *The Great Hunter* (Swaziland)
- *Ananse and the Impossible Quest* (Ghana)
- *Makhosi and the Magic Horns* (Malawi)

These aspects from Foss's (1989 & 2004) methodologies will be used:

- Events
- Characters
- Setting
- Temporal relations
- Causal relations
- Themes
- Narrator
- Audience

8.2 NOLWANDLE, GIRL OF THE WAVES

1. Events

The major events in the story include the time Sky met and got married to her husband, and when she went to live by the sea with him, which had been her dream. The birth of their daughter is also a major event. Another major event is the incident when Nolwandle is lost in the sea, and found by a couple who end up raising her as their own. The final main events include when Nolwandle returned to her biological parents and when she healed her ailing mother with her herbs. The minor event is when Nolwandle encounters the children playing and swimming after she arrives at her biological parents' village.

The events in the story were in chronological order. The imagery of these events, especially the main events, is clear to the point that it draws the audience into the experience with the characters. The events express both action and a state. We see human beings and nature unified; it is a state of oneness. The events also express action as the characters are involved in one or more actions throughout the story.

2. Characters

The main characters in this story are Nolwandle and Sky because the story delves into detail about them. Sky is a loving, trusting, kind and patient person; therefore, she is a flat character as she has few dominating traits and none of them conflict with each other. There is a depiction of Nolwandle as a fast learner, having determination, and being clever, brave and trusting. She is a round character, as she possesses a number of different qualities.

None of the main characters in the story is non-human or inanimate; however, one could regard the sea as a non-human character, as it possesses protective and loving traits.

Characters and their actions

The characters in this story are Sky, Nolwandle, her father, her grandmother, and the elderly couple who raised Nolwandle. All these characters engage in numerous actions, namely:

- Sky as a young girl liked to sit by the river, watching and listening to the water as it flowed towards the sea. She married her husband and moved to a coastal village with him. She then gave birth to a baby girl called Nolwandle. Sky left Nolwandle in the care of the waves while she worked every day. After work, she would go back to the sea and sing to the waves so that they would return her baby.
- Nolwandle learned everything she could about the healing herbs used by her adoptive parents. She also helped her parents prepare medicines for their patients. She then embarked on a journey to find her biological parents, with the assistance of the ocean. When she eventually found her parents, her mother was frail and Nolwandle healed her with her bag of herbs.
- Sky's husband courts and marries Sky, who moves away with him.
- Nolwandle's grandmother was not involved in any action in the story. However, because of her lack of action Nolwandle was swept away by the waves. Had she acted and helped Sky look after the baby while she went to work, none of that would have happened.
- Nolwandle's adoptive parents taught her about medicinal herbs.

Characters' traits

Below are some of the varying qualities that the different characters possess:

- Sky is loving, kind, trusting and patient. As she is a good person, she believes the world is a beautiful place and she embraces, loves and trusts nature, which shows her the same love and trust in return. Her traits are not in conflict with each other; instead, they work together in harmony.
- Nolwandle has determination, is a fast learner, clever, brave and trusting. These are all positive qualities and they are not in conflict with each other. What makes her predictable is her trust in nature. This is evident in her knowledge for medicinal herbs and that the sea swept her away but managed to survive. From these events, we can assume that Nolwandle is a trusting person when it comes to nature.

3. Setting

The first setting is a remote mountain village in Namibia where Sky used to live with her parents. The second and main setting is a village by the sea. Through the setting we can see that the characters love and value nature and are at one with it.

The narrator describes the setting as remote and mountainous. There is a river in the village that the narrator describes as flowing joyously to the sea. Another setting that the narrator mentions is the sea, which flows endlessly.

The setting relates to the plot and characters and this is apparent in the first setting, which is mountainous because Sky is from a mountainous village. The second setting relates to both plot and characters as it is by the sea and one of the major and recurring themes of the story is a love for nature. Sky has always loved the ocean and had dreams of one day seeing it. As a young girl, she loved to sit by the river during the rainy season, watching and listening to the water as it flowed towards the sea.

Because of her love for the ocean, she married a man from a coastal village and moved there with him. Sky and her husband named their child Nolwandle, which means "girl of the waves". Sky left her baby girl in the care of the waves every day while she worked, as she had no one to assist her in looking after the child. One day, the waves sweep Nolwandle away. They carried her to the other side of the sea where an elderly couple found her, and raised her as their own. It is evident that the ocean plays a large role in the characters' lives and in the narrative as a whole.

Finally, the setting is not highly developed in the story, as the descriptions by the narrator are brief and not detailed.

4. Temporal relations

There is a recount of the events in the narrative in the sequential order in which they happened. There are no flashbacks or flash forwards, it is simply a retelling of the events as they occurred. The story is in the past present tense.

Events in the story happen over brief and long periods. Events that happened over a brief period are as follows:

- Sky met her husband and they immediately were married and moved to his village.
- Shortly after this, they had a baby girl.
- When she was still an infant, the waves swept her away to the other side of the sea where she met her new parents.

Events that occurred over a long period are as follows:

- At an early age, Sky developed a love for the sea and dreamt of one day seeing it. Later in life, she met and married a man from the coast and her dream of one day seeing the ocean came true.
- Nolwandle got lost at sea. When she was 15 years old, she left her adoptive home to find her biological parents.

5. Causal relations

These are the cause and effect scenarios in the story:

- Sky's love for the sea leads her to marry a man who lives in a coastal village.
- A baby girl (Nolwandle) is born because of their love.
- Sky leaves Nolwandle in the waves every day and one day they sweep her away to the other side of the sea.
- The grandmother's dislike for her daughter-in-law and her grandchild leads Sky to leave Nolwandle with the waves, as the grandmother would not babysit. This, in turn, leads Nolwandle being carried away by the sea and be separated from her parents for years.

Cause occurs prior to effect in all these instances and the connections between cause and effect are clear. The events in the narrative are a result of mainly human action and forces of nature. Events caused by forces of nature comprise of the following:

- Sky meeting and marrying her husband from the coast. It may have been forces of nature, such as God, that brought them together and ensured that her dream of living by the sea happened.
- When Sky left her baby with the waves, they swept her away to the other side of the sea, and an elderly couple found her alive.
- When the waves sweep Nolwandle back to her biological parents.
- When Nolwandle arrived, home to find her mother ill and she healed her with her medicinal herbs. She learnt herbal healing from her adoptive parents, which was human action. However, the timing of Nolwandle's arrival at her parents' village, just in time to heal her ill mother, can be regarded as an event that was brought about by a force of nature, such as God.

Events caused by human action are:

- Sky refusing to accept marriage proposals from the men in her village, as she wanted to marry a man from the coast in order to go and live by the sea.
- The mother-in-law's dislike of Sky. She made a decision not to like Sky and this constitutes as human action. In addition, her wanting nothing to do with her granddaughter, Nolwandle, including refusing to look after her while Sky worked.
- When Sky decides to leave baby Nolwandle by the waves.
- When Nolwandle's grandmother decides to change her ways and begins showing her family love after she realised the error of her ways.
- Nolwandle's healing skills that she learnt from her adoptive parents.

6. Theme/s

The major themes in this tale are nature, love, hate and trust. The theme of nature runs throughout the story. We deduce that nature plays a prominent role in the characters' lives and we see how they love and trust in nature. We read of Sky's love and trust for the sea and this is evident when she leaves baby with the waves. The narrator weaves Sky's love of the sea into the story.

The theme of love in the story is evident when the narrator describes the love Sky and her husband share. The theme of love is prominent in the narrative. There is romantic and family love, as well as love for nature. The theme of love we see through the characters and events. Sky loved the sea so much that she wanted to marry a man who lived by the coast, so that she could go and live with him. The couple also loved each other very much and loved their child.

The theme of hate comes across strongly in the narrator's depiction of Nolwandle's grandmother. The narrator describes how she would not have anything to do with Nolwandle's mother and how she refused to help her settle into her new life. The grandmother also took no notice of Nolwandle after Sky gave birth to her. She plainly hated them and wanted nothing to do with them.

The final theme is trust, which we see through the depiction of the characters. Sky, in particular, is very trusting of the sea. She leaves her baby in the care of the waves, as she has no one to help her look after her daughter while she works. Nolwandle also trusts the sea. This is evident in her journey to find her biological parents. She trusted that the sea would take her back to her biological parents. The family that raised Nolwandle also trusted in the sea, as they believed it would take her back to her parents and her home.

7. Narrator

The narrator is very audible. She is a third person omniscient narrator as she is not a character in the story, but knows about the story. The narrator is Gcina Mhlophe, a renowned South African storyteller. Features that mark her audibility in the story include the use of pronouns such as 'he' or 'she' and the word 'they'.

She is visible or audible because we assume that she is giving us a genuine account of the story, as she knows and has been told about it and because she is an expert on stories. Her point of view is objective and unbiased as a narrator. We can only trust that this is a true account of the story without omissions or additions.

Mhlophe is not intrusive. She does not delve into the secret lives or feelings of the characters. Instead, she uses simple descriptions and does not go into extensive detail. The storyteller is a simple person who uses artless descriptions and

illustrations to convey her point. Her account is merely a vague picture, without much detail.

8. Audience

The audience of this story is young children as this is a folktale and their main target is young kids. This is also evident in the colours and illustrations depicted in the book. The audience is children because of the simplicity of the story. There are no devices such as metaphors and alliteration. The audience is young and impressionable, and lacks knowledge of the world. Therefore, the story creates a picture of how people, love, and nature all operate in unity.

8.3 *MASILO AND MASILONYANA*

1. Events

In every story, there are major and minor events and they include:

The major events include:

- The first major event is when Masilonyana comes across the three clay pots and then breaks them to find an old strange woman in the third pot, who turns out to be a witch. From the witch's fingernails, a woman, children and animals become free from her spell.
- The second major event is when the woman tells Masilonyana that she is now her wife and the children and animals are his as well. The twins, particularly Masilonyana, suddenly faces the prospect of becoming wealthy, which will change their lives for the better, as they are from a poor family.
- Another big event is the deception of Masilonyana by his brother Masilo. This occurs when he traps him into a water hole so that he could end up possessing all his newly found riches, wife and children.
- A final major event is the period when the snake brings Masilonyana home and his family, new wife and kids rejoice to have him back. In addition, the snake exposes Masilo's selfish and devious behaviour.

The minor events include the period when the brothers would go hunting and the time Masilonyana's new wife gave the snake a stone called Tsilwana as a form of gratitude for returning him home.

The events are in chronological order. The events all make sense and they weave in with one another. The events express action and a state of decay of good morals and values. Masilo's greed that led to him attempting to kill his twin brother represents moral compromise and decay. He compromised his morals and values to appease his greed and desire to be wealthy like his brother.

2. Characters

The main characters in this tale are Masilo and Masilonyana. The other characters involving action in the story are the old woman from the clay pot, Masilonyana's new wife, and the snake.

These characters engage in the following actions:

- Masilo trapped Masilonyana in the water spring hole by placing a big flat rock over it in order to trap Masilo. He did this because of the jealousy he felt towards his brother for his newfound wealth, beautiful wife and children. Masilo then lied to Masilonyana's new wife about his whereabouts, saying a huge animal had swallowed him and he had died. Masilo then took over Masilonyana's new responsibilities as husband and father, in addition to being a wealthy man with many animals.
- Masilonyana encountered clay pots after climbing up a small hill. He pushed the first, second and third pot in order to find out what was inside them. After much struggle with the last pot, an old strange woman with long thick hair and dirty fingernails crawled out of it. The old woman's fingernails grew and grew longer and out came a woman, children and all manner of animals. Masilonyana therefore freed all of them from the witch's spell. Masilonyana gained a new wife, children and wealth in the form of different animals.

His brother entrapped Masilonyana in a water spring. He met a snake in the hole that swallowed him and then took him home. Masilonyana reunited with his family and his new wife and children. Thereafter, Masilonyana became a good husband and father to his new children and raised them well, teaching them about important values in life.

- Masilonyana who broke the pot by pushing it over interrupted the witch from her deep sleep in the clay pot. However, his actions led to the freedom of a woman, children and animals from the witch's spell. There is no mention of what happens to the witch after these events occurred.
- After the woman, her children and animals became free from the spell of the witch, she was so grateful to Masilonyana for saving them. Then she told Masilonyana that he was her new husband, father to her children, and owner of all her animals.
- The snake pitied Masilonyana after his brother trapped him in a water hole. He then swallowed Masilonyana and carried him home to be with his family, and exposed the evil brother, Masilo.

The characters' traits:

- Masilo is greedy, pretentious, jealous, and full of hatred. In the beginning, he appeared to be a good brother to Masilonyana; however, his true character took over. Instead of being happy for his brother, he chose to be jealous of him and did the unthinkable to Masilonyana so that he could get his hands on his wealth and beautiful wife. Masilo had conflicting traits of good and bad, but in the end, he gave in to his bad traits. Masilo is therefore a round character, because he is not who he appears to be; he changes in the course of the story from a devoted, loving brother, to a devious and evil one. His actions surprise his brother and family.
- Masilonyana is humble, kind, respectful, loving, curious and protective of his brother and loved ones. None of his qualities conflict with each other; instead, they complement each other. Masilonyana is a flat character as he is uncomplicated, and he has no hidden agendas.

The story has inanimate characters and the old woman (witch) is inanimate because she was sleeping in a clay pot and showed no sign of life prior to Masilonyana breaking the clay pot. The snake is non-human as it is a reptile.

3. Setting

The setting of the narrative is a small village in Lesotho. Mention is made of mountains and forests where Masilo and Masilonyana often go to hunt. In these hills, Masilonyana found his new wealth and family. The setting is textually prominent because Lesotho is a country known for its beautiful and majestic mountains, with its two main mountain ranges being the Maluti and the Thaba Putsoa. However, the setting in the story is not highly developed and detailed for the narrator does not go into much detail about it, but simply makes mention of the peaks.

4. Temporal relations

Events in the narrative occur over a brief period, as opposed to years. Masilo and Masilonyana went hunting in the mountains, Masilonyana encountered three clay pots, and the third pot contained an old woman. Masilo's hunting dogs then attack and kill the strange-looking woman. Her long dirty nails grew longer and out of them came a woman, children and animals who were in the witch's trap.

The woman was so grateful to Masilonyana for saving them from the old woman's spell that she asked him to be her husband, father to her children, and owner of all the animals she possessed. Masilo grew jealous of his brother's newly acquired wealth and family and, in turn, he trapped Masilonyana in a deep hole leaving him to die. A snake then swallowed Masilonyana, returning him home to his family and everyone became aware of Masilo's crime, betrayal and greed.

All these events appear to have taken place over a short period. No reference is made of days later, months far along, or years far ahead. However, the narrator mentions words such as 'earlier', when he/she says that Masilo arrived earlier with the livestock and the woman and children. "In the morning, one of the children went into the kitchen for a drink of water". These are indications that events unfolded over a short space of time in the narrative.

The story is in the past present tense. The events occur in the successive order in which they happened. There are no flashbacks or flash forwards; it is simply a retelling of the events as they transpired.

5. Causal relations

Cause and effect relationships in the story:

- When Masilonyana pushes the clay pots, he finds an old witch in the third pot.
- The breakage of the clay pots leads to the following scenarios:
 - To the release of the witch from the pot and to her death caused by Masilo's dogs.
 - To the freedom of the woman, children and animals who were cursed by the witch.
 - To Masilonyana's new family and wealth.
 - To Masilo's greed and jealousy over his brother's good fortune.
- Masilo's greed for his brother's newfound wealth causes him to attempt to kill his bother by entrapping him in a water hole.

Cause occurs prior to effect in all these instances and the connections between cause and effect are clear. There is a description of the cause and effect relationships in detail. Largely human action, rather than forces of nature cause the events in the story. For instance, the witch's actions were her own when she bewitched the woman and her children by trapping them in her nails. Masilo's actions were also self-made as nothing possessed him or forced him to be jealous and greedy.

7. Theme/s

The major theme of the story is greed and the other themes are jealousy, envy and hatred. There is an articulation of the themes of greed, jealousy, envy and hatred through the narrator's description of the events that led to Masilo experiencing all these negative emotions and through the accounts of the sentiments, he felt at that time. For example:

"He was smiling and congratulating everyone, but his heart was filled with jealousy. He wanted to take everything from his brother and be the one who went home rich, with such a beautiful wife and lovely children. He suddenly felt that he could not stand his brother anymore. He hated him! What had Masilonyana done to deserve such bounty? He decided not to show his feelings, however."

The major theme is obvious as it is one of the overriding ones in the story. This theme is evident in the story because greed is what drives Masilo and leads him to do unmentionable things to his brother. All the themes in the story are clear; this is evident in the above quote in the second paragraph.

8. Narrator

A narrator who is third person omniscient for he/she is not a character in the story and takes no part in it, but is familiar with the tale mediates the story. The narrator is Gcina Mhlophe, a renowned South African storyteller, actor, poet, playwright, director and author.

The storyteller is a traditional person who has been the recipient of folktales, and is passing them on just as they shared to her. Mhlophe is not intrusive as a narrator as she does not interfere in the characters' lives but simply gives an account of it. In addition, she is a heterodiegetic narrator as she is not a character in the story, but hovers above it and knows everything about it (Genette, 1980).

Features that mark the narrator's audibility in the story include, for example, the use of the phrase; "A LONG, LONG time ago, a poor family with two sons lived in small village". The narrator makes use of uppercase to emphasise that the story happened years and years back. She makes the readers notice her presence and prompts them to want to know more about the story. She also appears to be knowledgeable about the subject she is relating. We assume that Mhlophe is giving us a genuine account of the story, because she does not only know about it, but because of her credentials as a well-known storyteller, which makes her appear credible.

It is evident that there is a narrator in the story as the narrative is not presented directly to the audience. The narrative's point of view appears objective and unbiased and we can only trust that there were no omissions or additions in the story. The narrator also seems objective because as a professional author and storyteller she might have researched the authenticity and reliability of the accounts in the story beforehand.

9. Audience

The audience of this story is young children as this is a folktale and their main target is young kids. This is also evident in the colours and illustrations depicted in the book. The audience is clearly children because of the author wrote and told the story in a simple manner. There are no devices, such as metaphors and alliteration, only the simple use of the English language. The audience is also young and impressionable, which is one of the reasons we should teach them worthwhile lessons at an early stage, which will help them distinguish between right and wrong behaviour. This story attempts to teach kids not to be greedy, jealous or envious, and not to hate others but instead to embrace and love one another and to accept other people's success.

8.4 EVERYTHING CHANGES, EVERYTHING PASSES

1. Events

The events in the story are only a handful as it is a short narrative and all of them seem significant. The major events include:

- The merchant's first encounter with the slave whose master used him to plough the field. What caught the merchant's eye and distressed him deeply was the sight of the man yoked to the plough in the place of an ox.
- When the two men first met, the slave could see the merchant's distress at his situation, but he told him not to cry for him and that everything changes, everything passes, and his sufferings will pass too.
- The merchant's second meeting with the slave surprises him as the slave has become king. The merchant could not believe it, so he had to see it with his eyes, and indeed the man had now become king. The new king then invited the merchant to dine with him and gave him gifts. The king's parting words to the merchant were 'Everything changes, everything passes, and this good fortune of mine will pass too'.
- Another major event is when the merchant returns to the king's town only to find that he is now deceased. He asked that they show him the late king's grave to show his respects and his tombstone read; 'Everything changes, everything passes, and even this will pass too'.

- A final occurrence of importance is when the merchant passed by the same town many years later when he was older. He visited the king's grave, but there was no longer a graveyard; instead, there was a modern city with sleek buildings. The merchant concurred that his friend was right after all - 'Everything changes, everything passes, and one day this great building will disappear too'.

The events are in chronological order and they express both action and a state of fluidity in life. The crux of the story is that everything changes and nothing stays the same.

2. Characters

The story has two main characters (the merchant and the slave who later becomes king) and the other characters are those people the merchant comes across as he travels. None of the characters is non-human or inanimate; all the characters are human.

The characters engage in the following actions:

- The merchant engaged in his travels as a businessperson.
- One day he came across a crowd who were watching a farmer ploughing his field. However, instead of an ox being yoked to a plough, it was a man. This saddened the merchant and he cried, but the man told him not to cry for him. He said that everything changes, everything passes, and all his sufferings will pass too.
- Years later the merchant travels to the same place where he met the slave, only to find that he is now king. He goes to the palace to see it with his own eyes. The king then invites the merchant to dine with him and thereafter they become friends.
- A few more years pass and the merchant returns to the same place; this time the king has passed away. He then visits his graveside to find a tombstone that read: 'Everything changes, everything passes, and even this will pass too'.

- The merchant passed by the same place again many years later when he was older and he paid a visit to his friend's graveyard, but where the graveyard used to be, was now a modern city.

The characters' traits:

- The merchant had compassion, love, resolve, and curiosity. He is a round character because he has many qualities and he is not one-dimensional. He amazes the readers by his actions when he keeps on returning to the slave's town and always enquiring about him every time. His actions are not necessarily predictable, as one would not expect him to return consistently to the same town probing the whereabouts of one man.
- The slave/king was an optimist; he had faith and was positive. He is a round character as he has many positive qualities and is not predictable. Some would expect him to give up on life because of his circumstances and accept defeat. However, he shocks the readers through his determination and faith, by believing in the midst of his troubles that his situation will one day change, which it eventually does.

Both characters do not have many traits. Because of this, they are not in conflict with one another; instead, they are aligned.

3. Setting

There are different settings in the story as the merchant travels throughout Ethiopia, but he always finds himself returning to the same town. The narrator only mentions these specific settings:

- The roadside
- The king's palace
- The graveyard
- A modern city

The setting relates to the plot and the characters because all the action in the tale happens here, in this Ethiopian town. The merchant first meets the slave in this town

and he returns to the town numerous times enquiring about the man. The man who was a slave and later became a king has always lived in this area. He died and was laid to rest there.

The setting is not textually prominent as it is an unknown town in Ethiopia. The setting is not highly developed, as the narrator does not go into detail about it. She only mentions a place by the road, the king's palace, the graveyard, and a modern city.

4. Temporal relations

All the events in the story occur over many years. The merchant passed by the same town many times over the years. The narrator mentions at the end that the merchant had aged. The story is in past present tense.

The events occur in the sequential order in which they happened. However, there is a flashback in the story when the merchant returned to the same town a few years later and he remembered the strange sight he had seen.

5. Causal relations

Cause and effect relationships in the story:

- The man moves from slavery to kingship.
- The merchant encounters the slave's hardships and the slave's situation moves him. His compassion for the slave leads to a newfound friendship.

Both human action and forces of nature cause the events in the narrative.

Events caused by human action include:

- The incident when the farmer uses the slave to plough his field. The farmer yoked the slave to the plough instead of an ox. This was cruel and inhuman of him.
- The event when the merchant finds a modern city where there used to be graveyard. These new buildings are a result of human action, as only people have the capacity and ability to construct buildings.

Events caused by forces of nature include:

- The man's journey from slavery to kingship is a result of a higher force, such as God, because people do not usually go from slave to king through human action.
- The king's death is a result of a force of nature. God may have decided that his journey on earth was over, as people are merely visitors on earth and are not here forever.

6. Theme

The major theme of the story is that everything changes and nothing in life stays the same. Another theme is that of hope. There is an expression of the major theme through the constant mention and emphasis of the phrases below:

- 'Everything changes, everything passes, and my suffering will pass too.'
- 'Everything changes, everything passes, and this good fortune of mine will pass too.'
- 'Everything changes, everything passes, and even this will pass too.'
- 'Everything changes, everything passes, and one day even this great building will disappear too.'

The story's theme is clear, simple, and to the point. The theme is also obvious as the narrator makes mention of it throughout the story. The theme of hope is evident, especially at the beginning of the story when the slave seems not broken by his current situation and tells the merchant not to cry for him. He also tells him that everything changes, everything passes, and his sufferings will pass too.

7. Narrator

A narrator, who is third person omniscient, mediates the story. She is not a character in the story and takes no part in it, but is familiar with the tale. The narrator is Gcina Mhlophe, a renowned South African storyteller, actor, poet, playwright, director and author.

The storyteller is a traditional person who has been a recipient of folktales and is passing them on to the next generation. Mhlophe is not intrusive as a narrator as she

does not interfere in the characters' lives, but simply gives an account of their story. She gives limited but sufficient descriptions of the characters that allow us to become familiar with them. She does not overshare or intrude in their lives. In addition, she is a heterodiegetic narrator, as she is not a character in the story but hovers above it and knows everything about it (Genette, 1980).

Mhlophe gives us the impression that she is trustworthy. We assume she is giving the audience a true version of the folktale, as the elders told it to her. Most importantly, we assume that she is credible as a storyteller because of her history and experience in storytelling. She is also a good storyteller because of the way she relates the story –simple and to the point. Mhlophe has clearly kept her audience in mind (i.e. children) during the entire process.

Features that mark the narrator's audibility in the story include the repeated or constant use of the following phrases to emphasise the theme or bring a point across.

- 'Everything changes, everything passes, and my suffering will pass too.'
- 'Everything changes, everything passes, and this good fortune of mine will pass too.'
- 'Everything changes, everything passes, and even this will pass too.'
- 'Everything changes, everything passes, and one day even this great building will disappear too.'

The narrator's point of view is objective and unbiased. Her elders told her the story and it has been transmitted from generation to generation, as is the case with folktales. We can only hope that the story was a true retelling, without omissions or additions.

8. Audience

The audience is not a participant in the events recounted in the story. The story's audience is young children. This is clear because of the colours and illustrations used in the book and the simple manner in which the author told and wrote the tale. The story is relayed to them, and they in turn will pass the story on in the future.

There are no devices such as metaphors and alliteration, but only the simple use of the English language.

The audience is impressionable, hence the importance of teaching children worthwhile lessons at an early stage, which will help them distinguish between right and wrong behaviour. In this instance, the lesson is that one's situation or position in life always changes. It is important not to look down on the less fortunate, but to embrace everyone regardless of their social standing.

The audience is a participant in the events because of the manner in which the narrator describes the events. The audience could feel as if they were spectators while the events took place. The audience could also be participants as they can be active recipients, and we achieve this through the narrator's use of imagery and her descriptions.

8.5 THE STORY OF THE WISE MOTHER

1. Events

The major events in the story are:

- The period when the sultan is ill and dies.
- When Jalal takes over as sultan after his father's death.
- When Jalal meets his new and true friend, Khalid.
- Finally, when his mother puts Khalid through the friendship test and Khalid succeeds, and they view him as good, honest, and wise.

The friendship tests performed by Jalal's mother, when he dines with his different friends to determine if they are good and honourable friends, can be considered as minor events. The events are in chronological order. The narrator describes the events in a clear and simple manner, which is not confusing. The events in the narrative express action as opposed to a state/condition.

2. Characters

The main characters in the tale are Jalal, his mother, and Khalid. The other characters are Jalal's father, Khalid's father, the merchant's son, and the son of the head of the guards.

Actions the characters engage in:

- The sultan did not engage in much action, apart from him falling ill and dying.
- Jalal tried to find a cure for his father's illness; he brought in many people who tried many cures. Jalal became the new sultan after his father's death. Jalal invited three of his friends to the palace for breakfast under his mother's instructions. She wanted to test which friend was true. Jalal used to play and wander in the forest and this is where he met his new friend, Khalid.
- Jalal's mother would send food for him and his friends when they were dining together. The mother also gave her son good counsel.
- Khalid told Jalal many stories and showed him tricks. He also showed him around the forest and taught him forest skills.

None of the characters in the narrative is non-human or inanimate; all the characters are human.

The characters' traits:

- The sultan (Jalal's father) was generous and wise.
- Jalal was clever, courageous, strong, generous, kind, trusting, and well liked.
- Jalal's mother was wise, respected, loving, and caring.
- Khalid was good, honest, and wise.

Jalal is the character with the most qualities and is therefore a round character. However, none of his traits conflict with each other. Instead, they complement one another. The other characters are flat characters because they are mostly predictable and possess few personality traits.

3. Setting

The setting of the story is a palace in Sudan. The setting relates to the plot and characters because they are royalty and royalty usually reside in palaces or castles.

Most of the action in the story occurs in the palace as well as in the forest where the young sultan meets a new friend, Khalid.

The setting is not textually prominent, as no specific mention is made of its name, apart from the fact that it is set in Sudan at a palace. The setting is not highly developed and detailed because the narrator does not go into detail about it. Mention is also made of the forest, where the two new friends spend most of their time together.

4. Temporal relations

The events in the tale occur over a brief period. Jalal's father suddenly becomes ill and dies, and Jalal has to take over as the new sultan, even though he is still young. The young sultan's mother puts his friends to the test to determine which friend is true and noble. The story is in the past tense and the events are recounted in the sequential order in which they happened. There are no flashbacks or flash forwards; it is simply a retelling of the events as they occurred.

5. Causal relations

The cause and effect relationships in the story are:

- The period when the sultan dies and Jalal has to take over as the new sultan.
- A nation's ruler, gains power, wealth and status, and these attract new friends. This was the case with Jalal. His newfound power meant he was attracting all manner of friends, but with the help of his mother's wisdom, he chose the right one eventually.

Both human action and forces of nature cause the events in the story. The death of Jalal's father is an event caused by forces of nature. The other events caused by human action include the times when Jalal's mother put Jalal's friends through tests. Jalal's appointment as the new sultan was also a human action because people effected the rule that states that once the ruler of a country dies, his son has to take over.

6. Theme/s

The major themes of this story are wisdom and true friendship. These themes are evident in the way in which the narrator talks about the wisdom Jalal's mother possessed and how she seeks true friends for him. She does this by putting them to a test, to see if they are indeed true and honourable friends to Jalal and not simply after his money. The theme is obvious and clear because it is prevalent throughout the story.

7. Narrator

A narrator, who is third person omniscient as she is not a character in the story and takes no part in it, but is familiar with the tale, mediates the story. The narrator is Gcina Mhlophe, a renowned South African storyteller, poet, playwright, director, and author.

The storyteller is a traditional person who has been the recipient of folktales and is passing them onto the next generation. Mhlophe is not intrusive as a narrator. She does not interfere in the characters' lives but simply gives an account of them. She gives limited but sufficient descriptions of the characters, which allows us to become familiar with them, without oversharing or intruding in their lives. In addition, she is a heterodiegetic narrator as she is not a character in the story but hovers above it and knows everything about it (Genette, 1980).

Mhlophe gives us the impression that she is trustworthy. We assume she is giving the audience a true version of the folktale. Most importantly, we assume that she is credible as a storyteller because of her history and experience in storytelling. She is also a good storyteller because the way she relates the story is simple and to the point. Mhlophe has clearly kept her audience in mind during the writing process.

8. Audience

The audience is not a participant in the events of the story. However, the audience can become participants in the story through identification. Most children can identify with having good and bad friends, and everyone wants a good friend in their corner.

The audience is young, impressionable, and trusting; just like the young character Jalal who was trusting of his friends and wanted to see the good in everyone.

The audience of this story is young children, as this a folktale and they are mainly targeted at young children. This is also evident in the colours and illustrations depicted in the book. In addition to the audience being young and impressionable, the narrator paints them as needing the guidance and wisdom of their parents, just as young Jalal did.

8.6 THE GREAT HUNTER

1. Events

The major event in the story is when Mbhekeni first sees the beautiful creature (the impala), which leads him to discover the old man, the village under the baobab tree, and the people who can change into animals. The events in the story are in chronological order. However, the reader does learn of Mbhekeni's old hunting experiences, which he recounts to his admirers. The events express both action and a state of repentance and change on Mbhekeni's side.

2. Characters

Some of the characters in the tale are both human and animal. They can transform into animals if they desire. The other characters are only human, such as Mbhekeni and his wife.

The main character in the narrative is Mbhekeni, who hunted animals as part of his livelihood. Many in and around his village respected him, and they would often visit him to listen to his hunting stories. The other characters are his wife, his children, the villagers, and the people who live under the baobab tree.

Mbhekeni is passionate, respectable, loving and caring, observant, compassionate, repentant, and honourable. He possesses many traits that all have a connection in some way, and he is in no way predictable. Had it been another person in this situation, the person would have most likely carried on hunting despite learning about the baobab tree community. Some people do not want anything to stand in the way of their passion and source of income, but this was not the case for Mbhekeni. He changed his ways completely. Therefore, he is a round character.

3. Setting

The setting of this story is a Swaziland village called KwaManzi Mnyama. The setting is important to the plot and characters in that hunting has always been a big part of the Swazi life, just as it played a huge role in Mbhekeni's life.

The setting of the story as a whole – the Swazi village – is not fully developed, as they do not describe it in much detail. However, a setting that is detailed is the village below the baobab tree. The author describes this village as having fresh air and flooded with a soft magic light. It also had all kinds of birds, flowers, and fields of millet, sugar cane, and much more. The houses are said to have been neatly decorated with gentle colours – golden brown, dark red, creamy white and soft grey. The author refers to the village people as beautiful.

4. Temporal relations

The events in the narrative occur over both a brief period and over many years. The couple's children had grown up and married, and thus they were alone for the first time in many years. "They enjoyed their quiet life and looked forward to the birth of their grandchildren." This is an indication that some things in the story occurred over years. Evidently, the children grew and moved out of the family home, leaving the couple on their own.

However, the rest of the events took place over a short space of time. It all started when Mbhekeni's wife asked him to go hunting, as there was no meat left in the house. He obliged and came across the most beautiful impala he had ever seen. "I have hunted in these parts for years but I have never come across such a good-looking creature. This impala is very special!" Mbhekeni said to himself.

He then wounded the impala, which ran away. He chased it until they reached a big baobab tree. The impala circled the tree and then disappeared. An old man then appeared before him, leading him to a mysterious village beneath the baobab tree. After learning about the village and its people, who can transform themselves into animals, Mbhekeni was so troubled that he vowed never to go hunting again.

5. Causal relations

The cause and effect relationships in the story include:

- The time when Mbhekeni's wife asked him to go hunting for meat and he encountered the most beautiful creature he had ever seen, an impala.
- The impala directed him to the baobab tree and the old man.
- The old man helped him discover the village under the baobab tree and its people who could transform themselves into animals.
- The people under the baobab tree led to Mbhekeni's change of heart when it came to hunting animals.

The events in the narrative are a cause of human action because Mbhekeni hunts animals, which is something he consciously decided to do. The causes and effects are more detailed.

6. Theme/s

The themes in the tale are compassion for people and animals, the difference between right and wrong behaviour, and the importance of keeping one's word. We read how Mbhekeni gave up hunting because he felt compassion for all those people and animals he was hurting. He made a decision to choose right from wrong, and vowed never to hunt again.

7. Narrator

Gcina Mhlophe, who is a third person narrator and not a character in the story, mediates the story. She is not intrusive, as she does not delve into the secret thoughts and actions of the characters. She tells us the obvious aspects of the story and not the hidden thoughts of the characters. However, she does tell the reader about the secret village under the baobab tree where the people can transform themselves into animals. We assume that Mhlophe is a reliable narrator because of her extensive knowledge as a storyteller and writer of children's books.

8. Audience

The audience are not participants in the events encountered but merely recipients of the story. The audience is children as they are the targets of folktales. The kids are

young, impressionable, and sometimes naïve. The story imparts lessons of compassion, the difference between right and wrong behaviour, and the importance of keeping one's word.

8.7 ANANSE AND THE IMPOSSIBLE QUEST

1. Events

The major events in the story include:

- The period when the king summoned Ananse to the palace and told him to go on a special quest. If he succeeded, his reward would be land and honour.
- When Ananse called all the birds and told them, he needed one feather from each of them because he was on a special mission for the king.
- When he asked his wife and son to stick the feathers to his body and turn him into a bird.
- When he flew to the king's palace to eavesdrop on the king so he could learn about the mission the king was sending him on.
- On Ananse's journey, just as he was about to eat his food by a river, he heard the gurgling voice of the rushing water, asking for a share of his food. Ananse shared his food because he knew he might need a favour in return from the river one day.
- When Ananse paid Death a visit, how he convinced Death to lend him a pair of his golden slippers and how he ended up stealing both the slippers and the golden broom.
- Finally, the king's reaction when Ananse pulled the items from his bag. The king was angry, but had to keep his word, and he gave Ananse land and honour as his reward.

The events in the story are in chronological order. The imagery of these events, especially the main events, is clear and the audience travel on a journey with the characters. The events also express both action and a state. They express action through the actions the characters engage in, especially Ananse, as he is the main character and all the action centres on him. This expresses a state of underestimating others, which the king does with Ananse.

2. Characters

The main characters in this story are Ananse, the king, and Death because the story provides more detail about them and the action is on them.

Ananse is clever, wise, big headed and unpredictable. Thus, he is a round character. The king thinks of himself as wise and powerful. He has a few dominating traits and none of them are in conflict with each other, therefore he is a flat character. He is also a flat character because of the one-dimensional manner in which he views Ananse. Death is dangerous, but Ananse outsmarts him.

Some of the characters in the story are non-human, while others are inanimate, Ananse is a non-human character as he is a spider, the birds and the river are also not human. Death is an inanimate character, as he is merely a metaphor.

Characters and their actions

The characters in this story are Ananse, his wife and son, the king and his elders, the birds, the river, and Death. All these characters engage in numerous actions, namely:

- The king summons Ananse to the palace to tell him about the special quest he should go on.
- Ananse calls all the birds in the forest and asks each of them to fly by his house and leave a feather.
- Ananse's wife and son stick the feathers all over his body, turning him into a bird.
- Ananse flies to the royal courtyard to eavesdrop on the king and his elders.
- The king asks his elders what the strange bird is.
- His elders tell him to send for Ananse, as he is sure to know what the strange bird is.
- The king tells his elders about his clever idea of sending Ananse on a mission to Death's house to steal Death's golden slippers and golden broom for him.
- Ananse flies back home and his wife helps him unstuck his feathers and prepares some food for his journey.
- Ananse is about to eat when the river asks for a share of his food and he decides to give him some as he might need a friend later on. Then Ananse crosses the river safely.

- He gets to Death's house and Death invites him to stay the night. Ananse agrees.
- Ananse gets into the bed and lies there, pinching himself to stay awake. He hears the door open and Death asks if he is still awake. Ananse tells him he cannot sleep without a pair of golden slippers on his feet.
- Death brings Ananse the golden slippers.
- Ananse makes it through the night without falling asleep and he goes to breakfast clutching the golden slippers.
- Death is sitting on the porch in a grumpy mood, and the fly buzzing around his head makes his mood worse.
- Ananse offers to get it and he picks up the golden broom that is leaning against the wall.
- Before Death can say anything, Ananse is running around hitting the fly and catching Death with a few hearty smacks in the process.
- Ananse grasps the slippers in one hand and the broom in another, chasing the fly off the porch and around the corner, until he is out of sight.
- Once out of sight, Ananse runs as fast as his legs can carry him, away from Death's house.
- Soon afterwards, Death realises it was a trick and he runs after Ananse.
- Ananse asks for help from the river with whom he shared his meal. He asks the river to grow into a flood in order to slow down Death, and it does as Ananse asks.
- Ananse runs until he gets to the palace where he finds the king sitting in the courtyard with his elders.
- He asks the king what he had wanted him to get and the king tells Ananse that he wanted Death's golden slippers and golden broom.
- Ananse takes the two items out of his bag. The king is hopping mad but he has to keep his word to Ananse.

3. Setting

The story is set somewhere in Ghana. Apart from knowing the country, there is little detail about the setting, apart from a palace, a forest, and a river. Most of the action in the story happens at the palace.

The setting relates to the plot and characters and this is apparent in the first setting – the palace where the king resides. The second setting relates to both plot and characters as it is in the forest and the birds live in the forest. The author mentions that after Ananse crossed the river, he soon came to the great grey house where Death lived. Therefore, Death lived near a river and probably in the forest. There is little development of the settings in the story, as the descriptions by the narrator are not detailed and colourful, but brief.

4. Temporal relations

The events in the narrative are in the sequential order in which they happened. There are no flashbacks or flash forwards; it is simply a retelling of the events as they occurred. The story is in the past present tense.

Events in the story happen over several brief episodes of time and they include:

- When the king sends Ananse on an impossible quest.
- When Ananse asks all the birds in the forest to each give him a feather.
- When he flies over to the palace to eavesdrop on the king.
- When he sets off on his mission.
- When he outsmarts Death.
- When he returns to present the king with the golden slippers and golden broom.
- When the king admits defeat and has to keep his word and grant Ananse land and honour as his reward.

5. Causal relations

These are the cause and effect scenarios in the story:

- The king was tired of Ananse and thought he was too clever for his own good. He came up with a plan to get rid of Ananse by sending him on an impossible quest to Death's house.
- This quest led Ananse to ask the birds in the forest to each give him a feather so that he could turn himself into a bird in order to eavesdrop on the king and find out about the special mission.
- The special mission led Ananse to Death's house where he ended up stealing his golden slippers and golden broom.
- Because of the golden slippers and broom, the king kept his word to Ananse and granted him land and honour as his reward.

Cause is occurs prior to effect in all these instances and the connections between cause and effect are clear. The events in the narrative are a result of human action.

6. Theme/s

The themes of the story are intelligence, wisdom and contempt. We learn how important it is not to underestimate people. The King thought he was smarter and he underestimated Ananse, who was crafty and outwitted the king and Death.

7. Narrator

Gcina Mhlophe tells the story and she is a third person narrator and is not a character in the story. She is not intrusive, as she does not delve into the secret thoughts and actions of the characters. She simply tells us what is apparent. The only 'invisible' story she tells is of the secret village under the baobab tree where the people can transform themselves into animals. We assume Mhlophe is a reliable narrator because of her extensive knowledge as a storyteller and writer of children's books.

8. Audience

The audience is not a participant in the events but merely receive the story. The audience is children as the target of folktales is children. Children are young, impressionable, and sometimes naïve. However, the story imparts lessons of

compassion, the difference between right and wrong behaviour, and the importance of keeping one's word.

8.8 MAKHOSI AND THE MAGIC HORNS

1. Events

The major events in the story include:

- The drought and the sickness in the village
- When the white bull speaks to Makhosi
- The white bull's death
- When Makhosi discovers the magic the white bull's horns possess
- When Makhosi finally arrives at his uncle's village
- Their arrival home
- When his uncle mixes all his herbs in order to make it rain and when it began pouring the following morning
- When the horns heal the villagers, including Makhosi's parents and the animals, from the strange sickness

The events in the story are in chronological order. The imagery of these events, especially the main events, is clear and the audience experiences what the characters face. The events express action through the actions the characters engage in, especially Makhosi and the magic horns, which bring help to the people he encounters.

2. Characters

The main characters in this tale are Makhosi, his parents, the uncle, and the bull as the story provides ample information about them and their journey and they are at the centre of most of the action. All the characters in the story are human, and some are animals. However, one can regard the horns as one of the characters. This would make them a non-human character, although they possess magical abilities.

Makhosi is kind, loving, generous, helpful and hopeful, and possesses gratitude. He is a round character as he has many good attributes that do not clash with each other, but function together cohesively.

Characters and their actions

The characters in this story are Makhosi, his parents and uncle, the white bull, the old woman, the rich man, and the young woman and her son. All these characters engage in numerous actions, namely:

- Makhosi's parents fall ill because of an unknown sickness that engulfs their village.
- Makhosi's parents send him on a journey to his uncle's place. They give him their white bull to ride as it is a special bull and with its help, he will reach his destination soon.
- The white bull dies on the journey after the buffalo attacks it.
- Before the bull's death, it talks to Makhosi and tell him to cut off its horns once it is dead. The bull tells him to sing a song to the horns and ask them anything he needs.
- Makhosi then cuts off the bull's horns and sets off.
- Makhosi discovers the horns magic along the way during different encounters with different people.
 - He asks the horns to provide plenty of food for the kind old woman who gives him shelter.
 - He asks the horns to provide food for the rich man who shelters him and for the rich man's neighbours, especially the disadvantaged ones.
 - The horns help bring back the young woman's son who had been kidnapped by the dwarf. They also make the woman huge clay pots.
 - The horns help Makhosi and his uncle reach their destination sooner.
 - The horns finally heal his parents, the other villagers, and the animals.

Characters' traits

Below are some of the qualities that the different characters possess:

- Makhosi is kind, caring, loving, generous, helpful, hopeful, and grateful. All these attributes he learned from his parents.
- His uncle is kind and caring.
- The bull was generous and selfless.

3. Setting

Most of the action of the story happens on the road as Makhosi is looking for his uncle. However, the story takes place in a village in Malawi. The setting is not highly developed, as the narrator does not go into detail about it, apart from mentioning the numerous villages.

4. Temporal relations

The events in the narrative are in the sequential order in which they happened. There are no flashbacks or flash forwards; it is simply a retelling of the events as they occurred. The story is in the past present tense.

Events in the story happen over a brief period – Makhosi embarks on the journey to find his uncle, which takes him a few days as he stops and sleeps in various villages along the way.

5. Causal relations

These are the cause and effect scenarios in the story:

- The drought led Makhosi to go and find his uncle and embark on this journey.
- The bull's death led to Makhosi acquiring the horns and accomplishing his mission. The horns saved the entire village.

Cause occurs prior to effect in all these instances and the connections between cause and effect are clear. Largely forces of nature cause the events in the narrative; for instance, one of the major events is when the people and animals from the village fell sick and began dying. An attribute of this can be a force of nature, as this sickness seemed to come from nowhere.

6. Theme/s

The themes in the narrative include compassion, sacrifice and generosity. Throughout the story, we read of Makhosi's compassion and generosity. He displays compassion for everyone he comes across, for example, the young woman whose son he saved from the dwarf, and gave clay pots to. He did not have to save her son but, because of his compassion and good heart, he did. His generosity is evident as he always provides food for the people who shelter him.

We also see sacrifice by the white bull when he gives his life to protect Makhosi, and eventually his parents and villagers through his magic horns.

7. Narrator

Although the story has an element of magic, which makes it a bit far-fetched, the narrator is reliable because of her profile. The narrator is Gcina Mhlophe, a renowned South African storyteller. She is visible or audible because we assume she is giving us a genuine account of the story, as she knows and has been told about it, and because she knows a lot about stories. It is assumed that her point of view is objective and unbiased as a narrator that was told a story by her elders, which has been passed on from generation to generation, as is the case with folktales and we can only trust that the story was retold as is without omissions or additions.

8. Audience

The story is suitable for everyone, but more particularly children, as it involves magic. Children can learn in a positive way from this tale, because of the good attributes displayed by Makhosi. The children can become participants in the story by embracing Makhosi's journey as their own and imagining what they would do when faced with similar situations.

CHAPTER 9

9.1 RESULTS AND CONCLUSION

The study concludes that folktales are artefacts that possess persuasive elements, as they are conveyers of certain messages. Human communication entails an element of persuasion, which is an effort to get others to see something from our point of view. Aristotle defined rhetoric as “the faculty (power) of discovering in the particular case what the available means of persuasion are” (Cooper, 1960 in the English version of *Retorika*, 1.2: 7).

The research question brought forward by the study was whether folktales can be considered rhetorical communication. Certainly, folktales are a form of rhetorical communication and this is supported by Cathcart’s (1991) quote where she affirms that “rhetoric is used...to refer to a communicator’s intentional use of language and other symbols to influence or persuade selected receivers to act, believe, or feel the way the communicator desires in problematic situations”. It is evident from the analysed tales that the creators wanted the recipients – who are mainly children – to view the world in a certain way and to illuminate certain life lessons, values and morals that are important in society.

Returning to Wood’s (2004:9) assertion in the chapter 1 where she states that communication has the following features:

- It is ongoing
- It involves interacting parts that are part of a system and
- The symbols used to create meaning can be abstract, arbitrary and vague representations of that which they are referring to.

Once again, it is clear that folktales are a form of communication because they possess the above-mentioned attributes by Wood. Folktales are ongoing as they are transmitted from one generation to another and this becomes an enduring cycle. The recipients of the narratives are normally part of a certain village or community and they form part of societal institutions such as family and religion. The people interact with one another, which allows for the transmission of these tales. In the stories, the meanings are not always clearly stated but instead they can be abstract, arbitrary and vague representations of the points that are brought forward.

Most of the folktales used in the study possess these elements, for instance in Nolwandle, Girl of the Waves we learn of the intangible element of love. We see a depiction of this through various ways in the story such as:

- Sky's love for the sea and her family
- Her husband's love for his family
- Nolwandle's love for nature and her family (both biological and adoptive parents).

Some narratives are arbitrary in terms of them not making sense or appearing far-fetched, and this is evident in stories like Makhosi and the Magic Horns, Ananse and the Impossible Quest, Masilo and Masilonyana where magic is a recurring aspect and points are brought across using metaphors. In essence, it becomes up to the readers or receivers to interpret and make sense of the stories 'messages, which makes them active participants of sense creation, instead of merely passive receivers of the messages.

In addition, folktales should still play an important role in the lives of our children today, as they are transmitters of culture. Culture is something that needs to be preserved, particularly African culture as we are transforming each day and becoming more Westernised. Folktales can therefore be used as cultural preservers to ensure that African children stay in touch with their African history, heritage and identity. Folktales also serve as transmitters of proper morals and values to children, and this is significant because they assist children to conduct themselves accordingly and to make right decisions in their everyday situations.

Our African stories should be made alive through being retold to avoid them dying out. Due to the technological changes of our age, folktales are being replaced by new stories that come in the form of television, social media, radio, blogs, etc. Many of these stories do not possess the wisdom found in folktales. African folktales are therefore significant in children's lives as they can be used to teach, entertain, and assist them in understanding their culture and the world at large.

The aim of the research was to determine the significance of African folktales in children's lives. It also sought to discover the messages portrayed by folktales. In order to achieve this objective, a sample of African folktales was analysed to determine whether the content of the messages is beneficial and educational, positive or negative, or purely entertaining. Therefore, the following positive messages were drawn from the analysis of the selected African folktales:

- In the story *Nolwandle, Girl of the Waves*, we see messages of unity with nature and family love.
- In *Masilo and Masilonyana*, they highlight the importance of family, especially how members of a family need to support and love one another unconditionally.
- In *Everything Changes, Everything Passes*, the messages are of hope, and of life's fluidity.
- *The Story of the Wise Mother* carries the message that parents are wise and we should heed their counsel. The other message is that true friendship is valuable in life.
- In *The Great Hunter*, we see that the illegal poaching of animals is wrong and that people should be cautious in order to avoid inflicting harm on others.
- The message in *Ananse and the Impossible Quest* is that people should not underestimate and undermine others.
- In *Makhosi and the Magic Horns*, the message is that we should always be hopeful, kind, helpful and grateful.

The study consequently concludes that folktales are crucial in children's lives and contain powerful messages that can help mould kids into responsible individuals in the future. The content of the messages contained in these narratives is beneficial and educational, and positive, with an entertainment component. Folktales are good and vital stories, which should continue to form part of our strong African heritage and culture. It is essential that our African folktales preserved and become an enduring aspect of our lives.

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