

**SEPEDI TRICKSTERS: REFLECTIONS OF THE
HUMAN EGO**

By

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TABLE OF CONTENTS	ii
Declaration	iv
Dedication	v
Acknowledgements	vi
Abstract	vii
CHAPTER1: BACKGROUND TO THE STUDY	
1.1. Background to the problem	1
1.2. Motivation of the study	3
1.3. Statement of the problem	3
1.4. Aims and objectives	5
1.5. Assumptions	5
1.6. Definitions of concepts	5
1.6.1. Ego	6
1.6.2. Trickster tale	7
1.6.3. Psyche	9
1.6.4. Folklore	10
1.6.5. Folktales	11
1.7. Research design methodology	12
1.7.1. Introduction	12
1.7.2. Qualitative research methodology	12
1.7.3. Data collection methods	12
a. Population and sampling	12
b. Instruments	13
c. Data analysis	13
I. Transcripts	13
II. Data coding and labelling	13
III. Analysis	14
1.7.4. Conclusion	15
1.8. Theoretical Framework	15
2. CHAPTER 2: LITERATURE REVIEW	
2.1. Introduction	21
2.1.1. World perception of trickster tales	21
2.1.2. Trickster In The African Content	22
2.1.3. Trickster Studies in South African context	23
2.1.4. Current perception of trickster tales	27
2.2. Conclusion	28
3. CHAPTER 3: THEMATIC ANALYSIS OF TRICKSTER TALES	
3.1. Introduction	29
3.1.1. Fulfilment of personal desires	29
3.1.2. Master deceiver	38
3.1.3. Trickster killing for personal satisfaction	43

3.1.4. Tricksters showing how self destructive evil intentions can be	45
3.1.5. Symbol of cleverness	53
3.2. Conclusion	61
4. CHAPTER 4: THEMATIC ANALYSIS OF TRICKSTER TALES	
4.1. Introduction	62
4.1.1. Trickster as mirror for social protest	62
4.1.2. Tricksters as lessons for survival	67
4.1.3. Tricksters as forms of entertainment	69
4.2. Conclusion	70
5. CHAPTER 5: CONCLUSION	
5.1. Introduction	72
5.1.1. Major observations	72
5.1.2. General observations	73
5.1.3. Major recommendations	74
5.1.4. General recommendations	75
5.2. Conclusion	76
REFERENCES	77

Declaration

I, the undersigned, hereby declare that

Sepedi Tricksters: Reflections of the human Ego is my own original work, that all the sources that I have used or quoted have been acknowledged by means of complete references, and that I have not previously in its entirety or in part submitted it at any University for a degree.

_____)

DATE

Dedication

This dissertation is dedicated to my wife, Nomthandazo, my children: Kamogelo, Banele and Oratile. I would also like to dedicate this dissertation to my parents, Madimetsha Paul Maja and Kgomotlokwa Dorcus Maja.

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ABSTRACT

The purpose of this study is to investigate whether human conduct and behaviour can be “seen” through the actions of trickster tales. This study focuses on how Bapedi people’s actions can be manifested in the actions of these tales

A variety of trickster tales will be used in trying to investigate the above claim. There will be some folktales that will be sampled from a variety of existing Literature. The sampled folktales will be brought together for analysis at the end of this study.

The other folktales will be gathered from respondents. A number of respondents will be sampled through the snowballing technique. Each respondent will be interviewed through the face to face interview to gather more information in as far as folktales are concerned especially trickster tales. Gender sensitivity will be taken into cognizance when sampling the respondents in order to make the study more representative.

Interviewees will be sampled from youth to senior citizens. Information gathered will thereafter be brought together with those collected from existing literature for creation of manuscripts. These manuscripts will thereafter be analysed through content analysis technique.

CHAPTER 1: BACKGROUND TO THE STUDY

1.1. Background to the problem

Folktales are among the most important and treasured genres among Africans. The storytelling route would move from one generation to the next orally. These tales represent human emotions, feelings and ambitions. Human beings, both young and old can learn a lot from these tales. Canonici (1994:2) points out that:

Simple folktales form part of the culture memory of the nation. They reveal the philosophy of life and the social and religious framework of the people who fondly retell them from one generation to another. Thus they share with myth the transmission of life principles and values, as they indicate the approach of life, before, during and after one's personal stint on earth, and one's relationship with the supernatural world.

This simply means that there are lessons to be learned from these tales as they assist human beings in their development of attitudes and perceptions towards life. Tricksters are the most common tales in African folklore. The trickster uses power, wit and observation to trick victims and most of the time to gain advantage. Oftentimes the trickster devises a plan that leads to the downfall of the targeted victim. The popular tricksters are the Hare and Tortoise. The bigger animals especially lions, elephants and baboons are most of the time victims of these tricks.

One should also bear in mind that these tricksters do not just exist in isolation. They have societal value. They also serve to explain how society is ordered, and thus account for human actions and behaviour. As a result, tricksters assume human qualities. They represent human actions. Also, tricksters may look foolish and senseless to many, but serve an important purpose and role in traditional and contemporary narratives. Human beings can express their concerns, feelings, wishes and desires through trickster tales. These tales carry important information and knowledge that society uses to manage its affairs, and to deal

with the complex problems that it faces. A number of impending challenges such as how to heal some illnesses, to “heal the land”; and how to cope with the very complexities of human interactions confront them on a daily basis. Furthermore, they have to contend with how to lead a good life, how to share wealth, and how to live with other fellow citizens in harmony. Tricksters, therefore, come handy to lift their spirits, and to reinforce good social morals. With their humorous sting, the tricksters free and liberate members from their entrapment using irony that cuts the skin when the audience realises that they are actually laughing at themselves.

Tricksters are normally physically small and weak. The trickster is most of the time pitted against bigger and mightier opponents who want to harm, destroy and cause destruction. The trickster, however, uses wit to make up for his/her small size. The trickster does not use physical power to defeat the most powerful opponents, but instead use intelligence and observation, and usually it is the trickster who usually has the last laugh after all the encounters. In other words; these tales teach us that violence is not the only mighty sword. Canonici (1995:105) has the same opinion when he says that:

The trickster, however, is given to cheating, lying and dishonesty in order to create the false impression (or illusion) of his good intentions in order to mislead. He is no frank and sincere, and he does not try to earn his keep in a conscientious manner. The whole exercise of trickery involves the creation of an illusion through fraud and deception.

Trickster tales give societies hope, pride and a sense of belonging. These tales show that the weak can conquer the strong, thus giving hope to the poor, the weak and voiceless people in society.

1.2. Motivation of the study

As a school teacher, I noticed that the teaching of folklore receives little or no attention. Notwithstanding this problem, the moral fiber of our society seems to be debased. This research is motivated by negative attitudes towards folktales, especially among African people, most of whom see no value in these tales, seeing these tales as a mere pastime. These negative perceptions were not done any good by the new dispensation, especially on African children who have to find models outside their culture. There is a need to conduct research on folktales with special reference to trickster tales in order to rediscover the indigenous experiences of yesteryears, and how these experiences can contribute towards a better understanding of the modern world and its challenges. An exploration of these tricksters as a model of human actions will therefore be conducted with a view to rediscover strategies indigenous communities developed to admonish, educate, and mirror their own world. This study seeks to demonstrate that trickster tales represent the human world imbued with emotions, feelings and ambitions.

1.3. Statement of the problem

The world, South Africa not excluded, has many individuals who deceive others and want to achieve success and wealth overnight. Society falls into these traps and ignore all advice to refrain from these individual folktales expressions, of indigenous knowledge holds an answer as to why these actions happen, and how these wayward ways can be recognised. Indolence and corruption are condemnable behaviour that have plagued societies over ages. Societies continue, to date, to come to terms with efforts to undermine societal values, mores and norms, while on the other hand wishing to model behaviour in such a manner that future generations derive positive images from living examples and animated models. Trickster tales come in handy to socialise and model behaviour. It is against this backdrop that this research hopes to analyse trickster tales as instruments to critique human behaviour and conduct. The research will

therefore analyse the role of trickster tales in society, and explain how society uses animal symbolism to critique and condemn human behaviour.

Research into folktales has been largely structural; (Makgamatha 1990; Marivate 1973; Canonici 1994; Guma 1967). Their approach, in a nutshell, focuses on the structure of these folktales. This is evident in Makgamatha's M.A.'s dissertation titled: *Characteristics of the Northern Sotho folktales: Their form and structure* (1999). This dissertation explores the structure, content and form of folktales. For example, it looks at the introduction, the body and the ending of these tales. Following his structural analysis, Makgamatha published other anthologies, namely *Keleketla* (1990) and *Maitišong* (1990), which show his structural influence. These publications are good archetypes of structural analysis. Makgamatha adopts a Proppian narratological scheme to explain folktales in his study. It should be noted, however, that Makgamatha has laid a foundation in Sepedi narrotology and the development of the field of folklore Studies. His pioneering works laid the basis of the current programme in the Department of Cultural and Political Studies at the University of Limpopo.

Narratologically, the order of events follows the same pattern; the trickster entices the victim and the victim gets tricked. The above assertion is evidenced in the tale 'Mabutle le Tau' from Makgamatha's *Keleketla* (1990-1-5) wherein the hare tricks the lion into climbing onto the roof of the hut they were erecting, and thereafter nails the lion's tail and freely helps himself to the fatty meat they were cooking.

Canonici, on the other hand, in his PhD thesis entitled: *Trickster and Trickery in Zulu folktales* (1995) looks at the effects of these tricks, their roles and to some extent the structure. In his M.A. dissertation entitled: *CLS Nyembezi's use of traditional folktales in his IGODA series of school readers* (1985) merely analyses Nyembezi's folktales. Just like Makgamatha, Canonici does not answer what this research intends to explore. This research intends to look at the tricksters as the mirror of the society, that is how and why they live, the way they live and behave. These researchers have, however, been able to link the structure of the tale with

ordering of society. Their weakness is that the structural models they follow tend to fail to comprehend and interpret African societies. Their cultures constrain them from fully understanding African life and its nuances. For example, Propp's morphology of the tale as a classical examples are wholly applicable to the Russian tales. On applying it to African tales, most of these functions will be impractical.

1.4 Aim and Objectives

This research intends to explore the ways in which Bapedi use tricksters to model behaviour and to correct unbecoming conduct. To achieve this aim, the following objectives have been identified:

- To identify tricksters and critique their actions and traits in order to understand human experiences and conduct.
- To investigate how human beings manifest themselves in the behaviours and life styles of these tricksters
- To investigate how the actions of the tricksters mirror society's thoughts and understanding of life.

1.5 Assumptions

This study assumes that there is a relationship between human life and the animal characters in trickster tales, and that understanding animal metaphors will lead to better understanding of human actions.

1.6. Definitions of concepts

Definition of concepts is necessary and important. Definitions help in making the research clearer and understandable, as they simplify some terms that may sound foreign to both the reader and the researcher. Without a clear definition of concepts, the researcher will not be able to explain what is being investigated in a meaningful and objective way.

1.6.1 Ego

The ego is very careful and cautious, as well as rational, logical and tolerant. It mediates between the id and the superego. Mwamwenda (1996:325) notes that the ego engages in a realistic process of planning as it seeks ways and means of responding to the pressing demands of the id.

Ego refers to an individual's ability to think and act. Rycroft, (1972: 38) views Ego as structural and topographical concept referring to the organised parts of the Psychic Apparatus, in contrast to the unorganised id. The ego is that part of the id which has been modified by direct influence of the external world. The ego represents what may be called reason and common sense, in contrast to the id, which contains passions ... in its relation to the id it is like a man on horseback, who has to hold in check the superior strength of the horse, with this difference, that the rider tries to do so with his own strength while the ego uses borrowed forces.

The ego can be viewed as the rational part of the human psyche and mind. The id acts without thinking of the consequences, while the ego behaves and acts according to the wishes of external pressures. The ego is very conscious, sensitive and rational, while on the other hand the id is interested in satisfying oneself irrespective of what the external pressures are. The id acts on the spur of the moment, while the ego analyses before making any decision. The ego is prevalent in human beings, because they are creatures who act to induce certain reaction from others. They want to see their actions having an effect and impact in others. Seeing people reacting after some action makes the ego feel satisfied.

Colman (2006: 240) agrees when he stated, "In colloquial usage, the word is used to denote a person's sense of self-esteem (acting the job boosted her ego) or self-importance (The managing director has a big ego)". Colman (2006:239) goes further to point out that, "The ego is not simply the conscious mind, as

stated in popularised accounts of Freud's theory in a neurosis, the ego generates defence mechanisms, and this ego function I) largely unconscious."

1.6.2 Trickster tale

Trickster tale is a type of a tale in which one character (animal) is tricked into falling victim to a trick devised by the other. The unsuspecting and trusting victim falls prey to the well planned and organised trick. The main aim of the trick is to ridicule the victim.

This perception is further argued by Gwinn, Norton and Goetz (1990:921) when they state:

In most African cycles the trickster is underdog figure smaller in stature and strength than his opponents (thus gaining the audience's sympathy) but much cleverer and always well in control of the situation. He is ruthless, greedy, and glutton and often outwits his opponent through a calculating suaveness combined with sheer lack of scruples.

This emphasises that the trickster is always full of evil intentions. The tricksters think of themselves and less about others. Leach and Fried (1950:1124) write:

. . . trickster is nearly always on the side of evil" Gwinn, Norton and Goetz (1990:921) have the following to say about the trickster: ". . . an anecdote of deceit, magic and violence perpetuated by an animal-human with special or magical powers.

The emphasis here is that the trickster, more often than not, wants to see others suffering, especially through deceit. The trickster derives pleasure from seeing others suffer.

Canonici (1985:50) maintains that:

The trickster is a universal character in African folktales. He is self-centred and callous in directing events to his own advantage. He tricks the innocent-looking buck as well as the powerful lion with the same indifference. The only animal he is unable to trick is the wise tortoise.

Trickster tales take pride in reinforcing cultural values and beliefs among people and communities. Their actions have a truth of human character that is why they are able to change and turn around any society any time because of their actions. Abrahams (1968:193) has this to say about the trickster: "He is always presented as a creature with human characteristics, but one who lacks exactly those features which would qualify him as a member of the tribe."

Trickster character is pivotal and significant in most sectors of human life. For instance; aesthetical, cultural and traditional sectors among different ethnical grouping of nationals of the world. It was also not founded on one cultural or traditional grouping, but rather on different cultural groupings. Konrad (1994:17) posits that: "The trickster figure is a popular phenomenon whose presence Spans continent as well as Centuries".

Leach and Fried (1950:1123) state that "Tricksters are found in the unwritten literature of peoples all over the world, and usually many tales or cycles are devoted to their exploits". A trickster is a universal figure that serves an important role in societies of the world. Their exploits have a bearing either negative or positive on our daily lives. The universe studies these tales and gain an insight into them. The trickster defines our successes and or failures. Gwinn, Moron and Goetz (1990:921) agree that ". . . the trickster may be said to serve as a sort of scapegoat figure onto which are projected simultaneously the fears, failures, and unattained ideals of source culture." The trickster explains the origin and the behaviour of different cultural groupings.

Walker (1998:7) postulates that "tricksters are those engaging characters who use all kinds of cunning tactics to overcome the seemingly insurmountable odds that are always stacked against them."

Tricksters, are therefore, a means through which a community's political, cultural and social environment is portrayed. These stories tell how the world came into being, the relationship between and among human beings and their environment, and lessons to be learned from the experiences.

On talking about tricksters Abrahams (1968:193) indicates that their "undertakings are audacious, rebellious, egotistical, and always perfumed with the idea of giving freedom to personal action in the face of group restrictions."

The above definitions emphasise the fact that trickster tales present tricksters who are interested in tricking unsuspecting fellow beings. These tricksters are less worried and concerned about what the consequences of their tricks would be.

1.6.3. Psyche

The psyche deals with the human mind and thinking. The conscious and unconscious mind is looked into here. This is actually conceived as the conscious and unconscious as well as the soul. Colman (2006:614) defines psycho as "The human mind or soul" and further points out that "the psyche . . . Symbolises the human soul, suffering hardships and struggle in life but re-emerging after death in new and better existence like a caterpillar reborn as butterfly." These definitions explain that the psyche deals with physical and spiritual state of being, indicating therefore that the psyche deals with all sectors of human life.

Hook, Watts and Cockcroft (2002:123) note that "Psyche is a term used by all dynamic theorists. It signifies the idea that the mind functions as the centre of thought, motion, and behaviour at both conscious and unconscious level, adjusting or mediating the body's responses to the social and physical environment. The psyche does not only concern itself with the human being in total, but also the environment and the society around that particular being".

1.6.4. Folklore

Folklore exists universally among all the peoples of the world that is those who lived before and those who live now. Leach (1949:400) postulates that: Branch of cultural ethnology. The data of 'folklore is a folklore are the myths, legends, traditions,, narratives superstitions, religions, rituals, customs, dances and explanations of nature and man, acceptable to individual ethnic groups in each part of the world at any historical moment. The data referred to by leach above has a particular role to play in human life. For example they help in defining and describing existence that is why the situation is as it is, and why human beings behave as they do.

Leach (1949:399) goes further to say that 'folklore is that part of people's culture which is preserved, consciously or unconsciously, in beliefs and practices, customs and observances of general currency, in arts and crafts which express the temper and genius of a group rather than of an individual. Folklore helps one to appreciate one's self, one's surrounding, one's culture and customs, and one gets to know more about one's self and one's origin. Oosthuizen (1977:5) is of the view that folklore is part of the arts of society analysed. Also a form of aesthetic expression, it is as important as the graphic and plastic arts, music, dance and drama".

Folklore has societal value and appreciation. Folklore is not owned by one individual, but rather by the whole society that subscribes to one or similar culture, customs and beliefs. Leach (1949:402) argues that 'Folklore consists of materials that are handed on traditionally from generation to generation without a reliable ascription to an inventor or author'. This simply means that no one individual can lay a claim on these materials because they are societal materials, that have been in existence for many years. This perception is further supported by Dorson (1971:1) who perceives folklore as a study of old customs, usages and superstition.

1.6.5. Folktales

Folktales are stories or tales that are narrated orally from one generation to the next. The elderly and the knowledgeable would pass on their knowledge to the young ones through the mouth. Folktales are distinguished from myths and legends because they are fiction, unlike myths and legends which are based on facts. Bascom (1965: 4) states:

Folktales are prose narratives which are regarded as fiction. They are not considered as dogma or history, they may or may not have happened, and they are not to be taken seriously. Nevertheless, although it is often said that they are told only for amusement, they have other important functions, as the class of moral folktales should have suggested. Folktales may be set in any time and any place and in this sense they are almost timeless and placeless. They have been called “nursery tales” but in many societies they are not restricted to children. They have also been known as “fairy tales” but this is inappropriate both because narratives about fairies are usually regarded as true, and because fairies, ogres, and even deities may appear but folktales usually recount the adventures of animal or human characters.

Guma (1967:2), on the other hand, states that “folktales are popular stories handed down by tradition from one generation which were told for the sake teaching a story.” In other words, their aim is to preserve and pass on society’s values and customs.

This claim emphasises that folktales are narrated orally and transmitted to others (listeners) through the word of mouth. The major reason of narrating these tales is to teach and impart a story that will have an effect in the listener’s life and will also effect a certain change in behavioural pattern of that particular person.

1.7. RESEARCH DESIGN AND METHODOLOGY

1.7.1. INTRODUCTION

This sub-section seeks to fully explain and elaborate on the nature of the methods of research that will be followed in this study. An outline of the approach chosen for this study and data collection and analysis techniques will be done. A look into the sampling techniques will also be done here.

1.7.2 QUALITATIVE RESEARCH METHODOLOGY

The research method used in this study to answer research questions is qualitative approach. The main reason for opting for qualitative research approach rather than quantitative approach is because this approach is mainly exploratory in nature, and that the research is interpretive. The present study seeks to explore the nature of folktales and to interpret their meaning.

Maree (2010:78) claims that “qualitative research is based on naturalistic approach that seeks to understand phenomenon in context (or real-world settings) and in general, the researcher does not attempt to manipulate the phenomenon of interest. In other words, research is carried out in real-life situation and not in an experimental (test-retest) situation. Consequently, unobtrusive data gathering techniques, such as interviews and observations, are dominant in the naturalist (interpretive) paradigm.” This approach is very relevant to this study because it relies mainly on the physical visit of the natural habitat of the respondents. It again relies on the interpretation of verbal data.

1.7.3 Data collection methods

(a) Population and sampling

Purposive sampling technique was used. Bless, *Hogson-Smith & Kagee* (2007:106) postulates that “purposive sampling method is based on the judgement of a researcher regarding the characteristics of a representative sample.” Informants range is very much wide. However 10 informants will be selected from five municipalities that make up Capricorn District of Limpopo

Province of South Africa through quota sampling technique. These respondents are then subjected to interview, thereafter, asked to refer the researcher to other people knowledgeable about the subject matter. Following the snowballing technique, the number of respondents will gradually grow. These respondents will be helpful in the data collection stage and in the data analysis stage. In the data analysis stage, they will be used to corroborate evidence collected, and to triangulate in order as to maximise validity.

(b) Instruments

This study will primarily use document review and interviews. With document review, published anthologies of folktales will be examined and subjected to the analysis in accordance with the theme of this dissertation. In addition, published monographs, journal articles as well as unpublished research will be used to add value to the arguments raised in this dissertation.

Interviews will be done as explained supra, and an interview guide will be developed to ensure that there is consistency in the questions asked, as well as ensuring that all areas of the topic are covered.

(c) Data Analysis

(i) Transcripts

Information gathered from both archival documents and informants were brought together for analysis. Transcripts were developed from the audiotapes to ensure that data is observable and manageable.

(ii) Data coding and Labeling

Informants' names were used while analysing data while normal reference will be used for tales collected from archives.

(iii) Analysis

Content analysis was used. Welman and Kruger (2004: 195) state that “a special application of systematic observation occurs in the content analysis of personal document and mass media material. This may also be done with open-ended questions as well as with unstructured interviews in order to report in a quantitative way in addition to making qualitative analysis of the essence of the content of such an interview.”

After interviews were conducted, the collected tales and the existing (recorded) ones were brought together for analysis. These folktales were thereafter classified into themes (categories). The folktales were categorised according to the following thematic divisions:

- Fulfilment of human desires
- Master deceiver
- Killing for personal satisfaction
- Show how self-destructive evil intentions can be
- Symbol of cleverness
- Mirror of social protests
- Lessons for survival, and
- Forms of entertainment

After classifying these folktales, there was intense analysis of each theme (category). The theory that was employed in this analysis was the model theory. This theory suggests that actions can represent behaviour. This view is supported by Bless Hogson-Smith & Kagee (2007:15) when they say that “in model-building one object or phenomenon, the well known one, serves as the model. Here certain properties of the object have been singled out, represented in their pure, simplified form and then studied in the absence of actual object.”

1.7.4. CONCLUSION

In this chapter an attempt was made to supply a background to the problem under inquiry. Research objectives were clearly outlined in detail. The different research questions of the study were also clearly outlined. The approach used, methods of data collection, sampling techniques and data analysis techniques were explained.

1.8. THEORETICAL FRAMEWORK

The theory that underpins this study is psychoanalysis. The major thrust of this approach is that man's unconsciousness has direct influence over his behaviour. This is a theory that has Sigmund Freud as its main proponent. It was developed in the 1890s in Vienna by Sigmund Freud.

Psychoanalysis is a body of knowledge developed by Sigmund Freud and his followers devoted to the study of human psychological functioning and behaviour. It has three applications:

- (a) A method of investigation of the mind
- (b) A systematic body of knowledge about human behaviour.
- (c) A method of treatment of psychological or emotional illness.

Rycroft (1972:129) declares that "the key defining concepts are (a) free association, which replaced hypnosis, (b) Interpretation, which replaced suggestions, and (c) Transference." Carrol (1995:289) points out that "psychoanalysis would shed light on aspects of the human mind that had remained in the dark for (literally) eons and would enable us to understand experiences and ideas that had shocked the human imagination and caused psychic pain."

According to Nicholas (2004:3), psychoanalytical therapy involves exploration of the unconscious to bring into consciousness inner conflicts that may originate in the earliest infantile experiences. He goes on to say that Freud also

demonstrated the importance of the unconscious in human motivation. The unconscious determines our thinking, feeling and actions, yet we have no immediate awareness of it.

Morris, (1973:12) believes that “much of our behaviour, is governed by hidden motives and unconscious wishes.” Similarly, Morgan and King (1975:522) state that “according to psychoanalytic theory, anxiety is due to the presence in us all of certain threatening sexual or aggressive urges, wishes, or motivations springing from the id tricksters, which also have the ability to demonstrate that some of the acts are a direct result of the human ego.” This research looks into the relationship and the influence of tricksters as an extension of the human ego.

Marx and Cronan-Hillix (1988:293) stipulates that “psychoanalysis, like Gestalt psychology, tends to incline towards a synthetic, as contrasted with an analytic, approach. The unconsciousness can be reduced to human function, behaviour and activity. The unconscious determines the content and the gist of folklore.” Segal (1996:425) has the following to say about psychoanalysis: “Freudian psychoanalysts hold that the roots of folklore are to be found in repressed conflicts pertaining to actual individual life experiences.” This assertion supports the view that folk narrations have direct link with the human experience.

Psychoanalytic theory is relevant to this research in that it looks at one’s mind, perception and imagination. The dreams and imaginations, in one’s mind are and can be better read and interpreted through this psychoanalytic theory. One’s mind can be better propped through the theory. The theory will help the research to clearly demonstrate how dreams or memories can manifest real life situations.

The following are the elements of psychoanalysis that are relevant to this study:

- perceptions
- visions
- dreams

- fears
- wishes
- desires, and
- the unconscious

The above elements naturally form an integral part of the human being. They are an innate quality of human beings. These traits (elements) can be demonstrated in the actions of tricksters through this research. Freud is one of the pioneers of psychoanalytic theory. He practised in Vienna between 1856 and 1939. These are the years wherein he became a renowned psychoanalyst. His theories were mainly concerned with unconsciousness. He differentiated between the unconscious and the pre-conscious. The unconscious, according to him, includes impulses and desires which are denied access to the consciousness. The pre-conscious, on the other hand, includes memories and desires which are temporarily outside consciousness and can gain access to the consciousness. His theories revolved around instincts and *libido*.

However, in the 1920s Freud formulated a revised theory concerning the nature of the mind in order to show that mental activity is dynamic and not structural. He then came up with the id, the ego and the superego.

The *id* is pleasure controlled. It perceives logic and moral standards as being very irrelevant. According to Freud, the *id* is created at birth and is instinct-based. He also explains that the *id* does not conform to social requirements and is also amoral. He further says that the *id* seeks immediate gratification and is not aware of right or wrong and is very much impulsive, primitive and irrational. He gives an example of a small child who cannot control his situation as a good typical example.

Contrary to the *id*, the ego conforms to social requirements that have been established. In other words, the ego is interested in social acceptability. The ego represents people's common sense and reason. In addition to that, the ego

suppresses irrationality. The super ego is highly moral. Moral values are internalised and become part of one's life. The super ego controls both the id and the ego. The super Ego is the stern guardian of behaviour. The super ego punishes evil thoughts. The super ego controls the impulses in the id through the use of, for example, seniors around the child such as parents, teachers and close associates. The super ego incorporates and builds acceptable behavioural patterns into the growing child.

There are, however, some of Freud's colleagues and scholars who were very critical of his theories. They were called Neo-Freudians. There were many psychoanalysts who attacked Freud and of course there were also those who supported his theories. Binkly (1969:85) points out that Freud's attackers claim that he was unscientific, especially in his treatment of sexuality. This claim simply means that his attackers believed his theories could not be scientifically proven.

Some of Freud's attackers (critics) are: Jung, Fromm, Adler, Horny, Kardiner, Sullivan etc. They believed in societal influence of an individual's behaviour, except Fromm who believed that an individual's response to society can change the society and not the other way. This study focuses only on a few of some of his students namely: Jung, Adler and Fromm. The major focus will, however, be on Jung. Adler, for example is opposed to Freud's emphasis upon sexuality as the basis of neuroses. He argues that people are motivated by the drive for power. He further claims that inadequate life styles cause neuroses. His theory places more emphasis on the ego.

The individual is aware of the situation and the setup is himself/herself. The individual can read the interpretations without any problem. Honk, Watt, and Cockcroft (2202:73) argue that: "Consciousness relies upon connections with the world of language reality. Thinking from the conscious system maintains the relations between words and meaning." This statement emphasises that the conscious is able to listen to most types of meanings, especially latent or hidden meanings which are normally difficult to listen to and make meaning out of them. This study revolves around latent meanings as demonstrated by the trickster

tales analysed here. These meanings need intelligent interpretations in order to make intelligent meanings out of them.

The individual's actions are activated by certain experiences. The actions here are in a dormant stage and need a relevant action to activate them. Irrespective of the psychoanalyst, differing opinions, the approaches of most theorists have similar behavioural patterns demonstrated by trickster tales, especially those theories by Jung and Freud. Jung's unconsciousness is a dormant stage of certain actions. Behaviours of some of actions by the tricksters evoke activities resulting from those actions. These actions will be demonstrated in this study through the psychoanalysis theory.

The present research is grounded and directed by these theories, namely: *Topographic theory* which its point of focus is the interpretation of dreams, and the *structural theory*, which seeks to break the mind into, the ego, and the superego. These two theories have the greatest influence on the research work as has been pointed out previously.

Human beings' daily lives as demonstrated in the tricksters are modelled around the human ego. The tricksters thus, demonstrate clearly that there is a relation between how and the way people lead their daily lives and the human ego. This research will try to investigate this assertion. This view is further supported by Segal (1996:425) who proclaims that Freudian psychoanalysts hold that the roots of folklore are to be found in repressed conflicts pertaining to actual individuals in life experiences. He goes further to say that in their thinking, humans have a species-specific genetic heritage which, because of the unfolding of inmate traits depending on time-appropriate interaction with the intra familial environment, is essentially biosocial.

He further stipulates that the unconscious is empty of content, but endowed with an innate structuring faculty which brings logical order to sensory perceptions. The unconscious is reduced to a specifically human function; the structuring function of the unconsciousness determines the content of folklore.

Folk narratives are fantasies that have been created during the process of oral transmission and that allow for vicarious gratification of unconscious wishes. Carrol (1992-290) explains that the final interpretation of the dream uses these associations and memories to account for the dream's manifest content. The emphasis here is that; dreams and visions act as substitutions of reality. One's wishes are easily realised through the folk narratives. Generally more authors would narrate and write folktales for mere entertainment. Others would furnish validation of universal symbolism and say nothing about the interpretation of same. This research however seeks to furnish convincing interpretations of folk narratives with special reference to trickster tales.

Jung (1920's) differed slightly with Sigmund Freud, hence their total disassociation and complete end of their friendship in the 1914¹⁸. Freud saw sexual energy as concentrating on body zones at different stages for an example oral, *anal, phallic, latency and genital*. Jung on the other hand deemphasised sex in his therapeutic analysis and he changed the concept of libido. They were both, however, not aware that they were in fact in agreement when coming to the issue of the role played by sex in folk narratives.

CHAPTER 2: LITERATURE REVIEW

2.1. Introduction

This chapter is key in this study because it scans the field of investigation, determining what has already been done, and identifying gaps and prospects. It is for this reason, that a literature review is the very backbone of a study. The chapter investigates and studies what has already been done in order to conceptualise the present investigation. This chapter informs and gives the researcher direction of the study. It will also outline the opinions of Africans about trickster tales.

In addition, it will also examine works on the South African scene that deal with trickster stories.

2.1.1 World perception of Trickster Folktales

Segal (1996:423) claims that “ *Men have studied Folklores since at least as long ago as the fourth century B.C.* The interest in folktales has been in existence for many centuries long before the birth of Christ. The interest however seems to be in the decline in the 20th century”.

The well-known and foremost folklorists who studied and wrote extensively in this field, are among others Euhemeris and Grimm in and around (1812), Dorson, Deslong Champs(1938), Kühn (1843), Muller (1888) and also Steilthaal (1856).

The tricksters known around the world are very much common. The actions of these cunning animals are quite similar worldwide. The mode of narration is also very similar. The following are the most common tricksters in the world: the Hare and the Baboon, with the Hare being the most popular. There is also the Rabbit, the Turtle, the Fox, the Monkey and the Spider. These tricksters appear many times in worldwide literature on folktales. The major purpose of these tricksters is to outwit the mighty and the aggressive. These tricksters generally play tricks and intentionally disobey the normal rules and regulations that govern them.

The turtle is very small and very clever and witty. It uses wit to outsmart its superiors. The turtle is a very popular trickster among the Amazon. The United States of America has the Rabbit as *Brer* the Rabbit. In the Caribbean they have the rabbit as *Lapin*. The Fox also appeared in many Folktales around the world. Most of these tales come from Japan. In Japan, the Fox is popularly known as *Kitsume*. This *Kitsume* has been there for over 1500 years in Japan. They have been there since around 800AD. Like all other tricksters, *Kitsume* is very much mischievous, evil, destructive and disobedient. It can sometimes become very helpful.

There is also the monkey which is very much popular in India. These monkeys enjoy tricking and playing around with crocodiles. These monkeys usually come out tops, while on the other hand the crocodiles in most cases come out losers. The spider is largely popular among Native Americans. It is referred to as the *Iktomi*. It is generally lazy, dishonest and also foolish. Coyote is another trickster that is more popular in Native American traditions. Coyote presents itself in many different forms, for examples; it may appear as, the buffalo, the hawk and also the deer. There are many things Native Americans learn from this trickster. It teaches them how to identify mischief and how to develop.

In many cultural traditions, the trickster is the hero in that particular culture, for example in countries like Greece. The same cannot be said of Countries like, Russia, Southern Unites States and British Columbia. Coyote for instance in Native American culture presents itself as the creator.

2.1.2. Trickster in the African context

Just like the rest of the world, Africans widely use animals as tricksters. The most common and widely used in Africa is the hare. Tricksters in the African context are widely used for jokes, entertainment and also for laughter. The hare is small but, cunning, tricky, clever and very witty. The hare in most cases outwits the mighty and the strong. Its victims most of the time is the big elephants, the baboons and the lions. There are lessons one may learn from the activities of the hare. The hare's activities may be educative, may be destructive,

may teach a certain lesson and may also play a major role in opposing and highlighting oppressive systems that are usually inherent in African nations. The trickster in African traditions can play many roles such as human beings, spirits and gods.

Just like in other parts of the world, there is the Rabbit in African traditions. In Nigeria for instance, the rabbit is known as Zomo. In a nutshell, one day Zomo had the urge to get married. There was one obstacle though. He had to clear the field first before marriage. Zomo succeeds in clearing the field by outwitting the Hippo who unaware and unintentionally helps a great deal with clearing the field. Zomo uses the rope to tie the Hippo and himself and by so doing clearing the field by pulling forwards and backwards. Zomo's actions are in many respects undoubtedly similar to those of the hare. The spider in Ghana is known as Anansi. In Africa in general it is known as Ananse, Asante, Ashante and Ashanti. These stories became more popular in African traditions around the 1990s. Some of the popular African writers who wrote in the 1990s are scholars like, Henry Louis Gates, T.S. Elliot and Ezra Pound. Gates, for instances, wrote about the monkey who outwits the Lion continually through the mere use of language.

2.1.3 Trickster studies in South African context

Considerable interest in folktales became more evident in the nineteenth century. Most researchers' books, and journals started to mushroom. This view is supported by Thompson (1966) who writes:

Though tales were reported sporadically during the next two centuries by travellers and explorers, it was not till the second quarter of the nineteenth century that any considerable body of this folklore became available.

Folktales get their mandates from the societies. Folktales are not just white elephants. They do not just exist in isolation. They mirror the societies in which they are created. Researches and studies on folklores being mirrors of

societies have been conducted and documented. Studies that already exist look at trickster tales from different approaches other than the intended research. There are many publications and journals on this subject (Canonici (1989, 1992, 1993, 1994 and Makgamatha, 1990-1993). Makgamatha was, however, more interested in the study of the content, form and characteristics of these tales. Earlier source is Callaway's (1868) Zulu Nursery Tales, which tells of *Hlakanyana* cycle. Callaway's *Hlakanyana* story was taken further by Werner A. (1993). This topic was also attended to by Hammond (1974-1992). Other scholars who wrote on tricksters are Kuiper (1987), Scheubb (1975) and Cope (1978).

The trickster has been highly researched and documented. Canonici (1985: 6) has the following to say:

The trickster has been widely studied by anthropologists and folklorists because it is a popular figure in the oral traditions and represents inherently opposing clusters of concepts.

Some studies look into the trickster and his trickery. These studies further look at the role these tricksters play in a society, their comic exploits, the successes and failures of these tricks, the characteristics, themes, roles, the content, the form, etc. The aim of the present study is, however, to look at tricksters as extension of human ego, whether this claim can be seen in trickster tales or not. Canonici (1985) seems to agree when he says:

Folktales are an artistic reflection of the people's culture, history, way of life, attitudes to persons and events, springing from the observation of nature and of animal and human behaviour, in order to create a "culture of feelings" on which adult decisions are based.

Canonici (1985: 12) further says:

The use of animal metaphors is generalising and distancing technique widely recognised in literatures from many parts of the world. Generalization occurs because animal characters are used as stereotypes of behaviour, feelings, attitudes, etc. that can be

observed in human behaviour in general without pointing a finger at anybody in particular.

Scheubb, (1975: 88) supports the above claim when he says:

The *Ntsomi* is an organic extension of the culture from which it springs; it is the image of the perfect society, preserved through the years and daily renewed in performance. The performer is the intellectual of this society, she desires to project an image that is at once a reaffirmation of her own inherited ideals, an extension of her culture, and most important – a thing of beauty.

Canonici, (1985: 99) states that the main educational value of folktales arises from their frame of reference, which is the culture from which (they) spring. A Folktale is in fact steeped in life and it mirrors the society in which it is created. This is however, no prosaic or pedantic reminder of what is already known, but it is an idealization which portrays – in front of the eyes of the audience – a perfect society, preserved through the years and daily renewed in performance. There is, however, no special reference that was made about the trickster tales. Research conducted did not look specifically at trickster tales as extensions of the human ego and psyche. The gist of the matter in this research is the study of the relationship that exists between trickster tales and the human ego.

Trickster tales are very popular among African communities, especially in South Africa. The trickster is very self-centred, doing things to his own advantage and to the detriment of the victim. The most common tricksters are: *Mmutla* (the hare), *khudu* (tortoise), and *phukubje* (the jackal). Most of these tricksters if not all are directly related to human life. They always say something about the daily lives of human beings. Canonici (1985: 54) says:

By far the greatest majority of folktales in IGODA series have human characters, interacting with human beings or with animals, or with *amazimuzimu* (cannibals), or with orgres and giants, or fighting battles against superior fantastic elements.

Canonici (1985:50) in his M. A. thesis declares that:

The trickster is a universal character in African folktales. He is self centred and callous in directing events to his own advantage. He tricks the innocent – looking buck as well as the powerful lion with the same indifferences. The only animal he is unable to trick is the wise tortoise.

The emphasis here is that every action that the trickster takes, benefits itself only, and no one else. The trickster would apply or rather do whatever it wishes in order to achieve and satisfy personal ego.

The above assertion is further supported by Canonici (1985:51) who proclaims that the trickster character gets up to many forms of mischief which are mostly a moral and sometimes unnatural and immoral.

Canocini, (1994: 8-9) says:

In both cultures the trickster uses his cunning and power of observation to trick his victims, for his own advantage, normally by means of a plan/device or by deception (or both). However, in a strange contradiction way, the trickster also fulfils a positive function as a helper, innovator and organiser.

He further concludes:

Therefore whoever is deceived must initially feel that the trick's offer is to his advantage and can thus expect a positive outcome from the 'contract' stipulated with him. The trickster, however, immediately turns the tables, and the fraud is uncovered, often too late for hapless victim. This is why, in spite of the merriment derived at the performance of trickster tale, the connotations accompanying Iqili (trickster) in Zulu oral traditions are negative. On page 19 in the same article, Canonici further stipulates that, the trickster is endowed with a keen intelligence, which he constantly

uses for his own advantage. He is so bright that he can talk from the day of his birth. He is a careful observer of the weak points of his intended victims which he can exploit.

There are always reasons why one has to opt for tricks. Canonici (1994: 11) identifies the following as some of the reasons why one can opt for tricks: basic need for food, devices from saving himself from death, curiosity, machinations to obtain sexual pleasures, and delight in imitation and is acquiring of formulae which afford him a degree of creativity and ingenuity.

The trickster may be regarded as both creator god and innocent fool, evil destroyer and childlike prankster as a transformer, an intellectual, as good user of language, as master deceiver, trickster with malicious intent and personal gains with oppressive and corrupt intentions, as a symbol of cleverness, a trick, as a lesson, etc.

2.1.4 Current perception of Trickster Folktales

The number of African scholars who write about trickster folktales, especially South African writers is gradually becoming very minimal. There are fewer writers of this genre. In the nineteenth century we had writers such as, Makgamatha , who had books like, Maitšong, Keleketla and wrote extensively in his M. A. and doctoral degrees. Makopo, Makwala, Serudu, Molokomme, Phala, and Mampuru are some of the examples of those writers who had interest and wrote more about folktales. Since the dawn of the 20th century there has been a great decline in the writing and research of this genre. One thinks of Motloutsi as one example of writers who continued to write about folktales even in this decline in interest. The interest from scholars and researchers who research on folktales is also declining. There are of course a few scholars who still show interest in researching on these tales. There are currently scholars such as Mamphwe who did a Master degree on Folktales under the title: The reflection of Folktales themes in Makuya's short stories: A Zwi Faneli and Dzimbara. Besides these scholars there are just journals that have interest in folktales.

The approach to the study and research of these trickster tales vary from content, structure, characteristics, interpretations and analysis. There is no focus on the tricksters as a reflection of the human ego. There is therefore a need for a research on trickster tales as reflections of the human ego. This research specifically looks into the trickster tales as a reflection of the human ego.

2.2. CONCLUSION

This chapter clearly stipulates how other nations and countries perceive folktales. This chapter has clearly demonstrated their attitudes and perceptions towards the folktales in general and trickster tales in particular.

This chapter has demonstrated how the whole world perceives trickster tales. It further outlined how Africa thinks about trickster tales. It goes on to demonstrate how South Africans perceived and still perceive trickster tales. This chapter, again, clearly portrays the overall current perceptions of these tales.

CHAPTER 3: THEMATIC ANALYSIS OF TRICKSTER TALES

3.1. INTRODUCTION

This chapter outlines the trickster as that whose actions aim at fulfilling personal desires, as master deceiver, as killing for personal satisfaction, showing how destructive evil intentions can be and also as a symbol of cleverness

3.1.1 Fulfilment of personal desires

It is very good to achieve, but the path to achievement is always not smooth. The way we achieve and the rate at which we achieve differ from one person to the next due to different contexts, circumstances and situations. Others achieve quicker while others achieve slowly. The most important factor is that all of these people will achieve at some stage in their lives. This claim is supported by folktale Mashilo le Mashilwane by Makopo (1985). In this folktale we come across two brothers, namely; Mashilo and Mashilwane. These brothers had their own livestock. Mashilwane's livestock was very healthy and multiplying in great numbers as compared to his brother's. Mashilwane's progress and successes did not go down well with Mashilo and as a result he became jealous. Evil ideas developed in Mashilo's mind, "Mashilo o tlelwa ke megopolo ye mebe"

"Nkano!"

"E mo tlela bakeng sa lehufa"

"Nkano!"

"A phetha ka gore a bolaye Mashilwane"

"Nkano!"

"Eupša a se tsebe gore a mmolaye bjang"

"Nkano!"

"It comes to him as a result of jealousy"

"Nkano!"

"He concluded that he will kill Mashilwane"

"Nkano!"

“But he did not know how to kill him”

“Nkano!”

Mashilo eventually comes up with a plan. He throws Mashilwane into the spring while claiming to be assisting him to drink water. He does all these bad things just because he wants to see everything good belonging to him and to no one else. Mashilo's behaviour is more common among human beings. This is a common psychological problem among human beings. Most of the time people tend to do things not for the benefit of fellow citizens, as evidenced by this folktale, but instead do things for personal gains. Not everyone is a saint in this universe. Most people may look and act loving and honest, while the truth is that they are unfriendly and ruthless. The sleeping lion is not a dead lion, it can jump and devour everything that passes by.

In this tale Mashilo does not have any real intention of helping Mashilwane to drink water from the spring as he claims, but instead has bad and malicious intentions. He is, instead, interested in helping himself out. Mashilo was interested in fulfilling his desire of being wealthy one day even if it meant at the expense of his brother's life.

It is not wrong to have friends, relatives and people we love around us. It is of course necessary for people to be very cautious of the people around them. If you slumber around people close to you thinking they are also slumbering, you might be wrong, because you may not know what their next step would be. It is therefore advisable as human beings, to be always alert and cautious so that once disappointment strikes, it finds you ready for it. Most people would do whatever it takes to satisfy their own needs. If it takes to hurt, injure or even kill to fulfil their desires, then let it be, as dramatized in this folktale.

Most people in real life are less concerned about what happens to their fellow brothers and sisters. Everyone wants to see good things happening to and for themselves and never for their neighbour. Politicians are good examples in this regard. Most politicians spend huge sums of money on themselves and not on

people who put them into power. They do not care whether other people starve or not. They are deliberately involved in corruption and mismanagement of funds due to greed. Some of them would organise hit squads to kill their own brothers and sisters in order for them to stay clear of any challenges and oppositions.

When these politicians are canvassing for votes they would speak *manna* from heaven for their fellow brothers and sisters, but once they assume office they think of themselves alone and no one else. There is always that great disparity in terms of wealth between the politicians and ordinary citizens, especially public servants. Ordinary citizens become poorer daily while on the other hand politicians get wealthier.

The need to fulfil personal desires is also seen in Tau le Mmutla Makopo (1995). In this Nonwane the Lion kills the Buffalo (Nare) after the trickery by the hare: "*Nare le yona ya tla ya raga meno a tau. E rile e sa re ke a boeletša, tau ya ragoga ya e swara, ya e bolaya.*" Buffalo also came and kicked the Lion's teeth. When it tried to repeat, the lion jumped and caught it and killed it.

Seeing that meat was in abundance and that they had no shelter for the meat, the hare lured the Lion into agreeing to the building of a house. The Lion agreed to the hare's suggestion. The hare tricked the lion into climbing on top of the house as they were building the shelter. They also cooked appetising meat: "*Ka nako yeo ke ge ba apeile nama ya nare, e tšhutšhuma, manoni a petloga ka pitšeng, ba bile ba fela pelo ya gore nama e butšwa neng.*" "By that time they were cooking buffalo meat, boiling, fats mingling in the pot, they were eager to see the meat ready for consumption."

When the lion was on top of the house, his tail tangled down. The hare then told the lion that his tail had ticks and needed some cleaning. The lion agreed. The hare then picked up some thorns and nailed the lion's tail to the rafters (roof). After having done that, the hare went straight to the meat to help himself. The lion tried to move, but could not. The hare enjoyed the meat while the nailed lion could not move nor join the hare in the eating. The main cause of the problem in

this *nonwane* is the meat. The hare does these tricks in order to satisfy his personal desire which is eating the meat alone.

The hare here wanted to eat and benefit from the whole exercise and indeed the hare succeeds in his endeavours. Human beings in real life can do whatever it takes to achieve what they want. More and more people are losing lives on a daily basis because of money. Pickpocketers for instant go all out to steal from unsuspecting citizens because of money, in the case of the hare because of meat. Banking institutions, petrol garages, ATMs, small and big supermarkets are being attacked frequently just because some individuals want to fulfil their personal desires.

This folktale demonstrates that people who are crooks never stop doing it, whether they make big fortune or not, they just continue doing it. The hare deceives the lion, the Nare and all the other animals. The hare does not deceive one animal and then gets satisfied. In real life crooks never give up nor get satisfied. Real crooks like the hare never give up easily. The more they succeed the more they are spurred to further efforts.

The lesson people should learn from this tale is that no one should trust anyone whole-heartedly, especially with one's own life because this may backfire. The emphasis here is that people should always be on the alert.

Similarly, in *Tau ya motswetši* by Mampuru(1994) the frog takes care of the Lion's cubs, but is not remunerated by the lion, the reason being; that the Lion wants only to receive and benefit from the frog. Human beings also have a problem with giving, but rather enjoy receiving. The frog is rendering the most demanding service of nursing the Lion's cub while he goes hunting, but when he returns with some meat from hunting he does not give the frog anything. The Lion claims the frog has much food in the water and therefore does not need any food from him. The Lion forgets that the frog spends most of the time at the Lion's home taking care of the cubs and as a result does not have time looking for food in the water.

The frog got fed up of the whole set up. The frog's actions that followed shows clearly that people have desires to have their personal needs fulfilled and satisfied. After having killed one cub one day, the frog lies to the Lion saying that the little cub got ill and died as a result. As if that was not enough, the frog eats all the remaining cubs. This surely shows how evil and greed can sometimes possess individuals. The Lion loses all his cubs to death at the hands of the frog who wanted to have his selfish desires, food in this case, fulfilled. This is a good account of the extent to which people can go in order to see to it that what they desire comes their way even if it means using malicious ways.

In Mosetsana le Moselapše by Molokomme (1992) Moselapše tricks Mosima into giving him all her ornaments in order to gain access to all the benefits that would otherwise go to Mosima. Moselapše indeed succeeds in his quest for better things. Moselapše gets allocated the best room by Mokgadi while on the other hand Mosima gets a below average room; “E rile ge nako ya go robala e fihla, Mokgadi a re go Mosima, wena Moselapše, o tla robala ka mola, a mo šupa ntlo ye nngwe yeo lebati la yona le bego le sa tswalelege gabotse. A nama a re go Moselapše, samma, wena o tla robala ka mo le ngwana. Ngwako woo Moselapše o robaditšwego go wona o be o na le maswi a mehutahuta. “When the time to sleep came, Mokgadi said to Mosima, you the ogre you will sleep there, pointing at the house whose door is not closing properly. Then she said to the ogre, my brethren, you will sleep with the child. The house in which the ogre was sleeping had different types of milk.

The need for sexual satisfaction and gratification is on top of human being's priority list, especially men. People need this type of gratification for various reasons. Some for good course, some for bad intentions. Some people need this type of need to show love to their partners, some need it to fulfil their lusts, other need it to show and demonstrate bravery and authority over others, while others use this type of need as a token of entertainment.

In Ngwanenyana le Noga Maria by Mahlatji for instance, the young girl who has just been married gets impregnated by a bean that developed a male sexual organ:

Thotse yela e ile ge e metše, gwa mela lentswe kua godimo ga thotse yela. Ngwanenyana a ima. (When the bean had germinated, it developed a tuber on top of it. The girl conceived).

This in essence means that there was sexual intercourse that happened between the girl and the bean. The bean stands for a male figure who has a male sexual organ. After having sex with the bean, the bean seed continued to have sex with the girl and the girl would scream every time they had sex. The girl simply showed that she was not happy with these continued sexual relations. The bean however continued irrespective of the girl's negative attitude towards sex, wanting its own ego fulfilled and satisfied.

The young girl was eventually helped by a certain man from the community who crashed that melon seed into pieces and threw it away:

Go fihla ge monna yola, ngwanenyana a goelesa. Monna yola a etšwa ka kua a hwetša lerotse lela a le pharogantšha namile ba le latlha ka ntle.

Until when that man, that girl screamed, that man got hold of the melon and broke it into pieces and they threw it outside.

Similarly, in nonwane; Manoni le Bana narrated by Mantho Sophy the need for human desires is further demonstrated. In this nonwane, there are some kids who want something from Manoni. They pinch Manoni too much in order to release some fats for themselves. They do not care about the pain Manoni will be going through as it can be seen from this excerpt: "*Ba mo soba kudu, ba tseba ge ba mo soba o yo tšwa makhura*". They pinch him too much knowing that when they do so, fats will come out. The need to fulfil personal desires is further seen in Monna le Noga by Seleka Mamaabo. In this tale, there is a man who

wants wealth at all costs. This man realises that the snakeman (mareman) has enough wealth that can sustain one for life. This man then marries his daughter to the snakeman (mareman) in order to enable himself to access the wealth. Firstly this man would receive a certain portion of the wealth in the form of Lobola. The man in actual fact does not have the welfare of his child at heart, but instead wants to benefit from the whole transaction.

The snake-man (mareman) ends up marrying the man's daughter to the delight of everyone:

Ya ba mokgoši o a lla batho ba a kgobokana.

Mokgoši o a lla ba a phephela ba phephela, ba phephela.

Motho wo wa go tšea ngwanenyana yo.

Then the ululation took off and people gathered.

The ululation took off and they danced, they danced, they danced.

This person is going to marry this girl.

In Ngwanenyana le Madimo by Makopo (1995) the cannibals (*madimo*) came across a girl while hunting. The mere sight of this girl arouses sexual desires in the cannibals' veins. They felt the need for sex immediately. The cannibals then decided to kidnap the girl and have her taken to their place of residence which was a cave:

“Ba kwana gore ba mo sware ba ye go dula naye ka leweng, ba mmontšhe gore mohlang tlala e wele go se dijo, ba kgone go mo ja.” They agreed to kidnap her and stay with her in the cave, so that they can show her that when there is poverty and no food, they can be able to eat her.”

The cannibals indeed succeed in their endeavours. Women and young girls are most of the time the victims of kidnapping situations. They are soft targets to kidnapers. In this nonwane the cannibals utilise the weaknesses of the girl and capture the girl. Rapists target young girls and women in their activities. Serial killers target the young girls and women in their activities too.

In *Mokgadi le Ledimo Lejabatho* by Makopo (1995) there is the need to fulfil sexual needs. This tale tells of a man who had two daughters, namely Mmaphuthi le Mmankwe. These girls did not want to be married because they said they did not want to experience the hardships that are inherent in marriage. These girls turned down offers from boys who proposed them.

One girl namely; Mmaphuthi was however eventually forced to marry a certain man by her parents. When she was walking to her new husband's place of residence, she started bleeding profusely on her feet after being injured by the thorns along the road. When she showed her husband the blood, instead of wiping the blood off, the man licked the blood. This act really surprised this girl:

Se se ilego sa mo makatša ke ge monna yola a sa
phumole madi, eupša a latswa ka leleme!

What surprised her was when that man did not wipe the
blood, but instead licked it with his tongue!"

The Cannibal in this instance failed dismally in getting what he wanted from the girl because she outwitted him and ran away from him for good. In real life kidnapers lose on the grip of their catch sometimes.

The need for food is very basic. In African culture, especially in Bapedi culture to have enough fields, children and wives signifies wealth. Men with such possessions become very respected in their communities. The fatty foods are the most liked and preferred form of food. In the tale *Tau le Mmutla* by Makopo (1995) the Lion and the Hare cook fatty meat as they were building their house:

Ka nako yeo ke ge ba apeile nama ya nare, e tšhutšhuma, manoni a petloga ka
pitšeng, ba bile ba fela pelo gore nama e butšwa neng.

By that time they were cooking buffalo meat, as it was boiling and fats mingling in the pot, they were eager to see it ready for consumption

This is further supported by the African perception that when an African bridegroom becomes fat it is believed she is happy; “o iketlile/ba mo fepa gabotse.” “She is relaxed/she is well fed.”

In Ga se rena ditšhwene by Makopo (1995) there is a Jackal that is bent on satisfying his personal needs for food. It is not wrong to fulfil this need, however, but the mode to fulfil this need may be wrong. It is natural to feel hungry, but wrong to fulfil this need at the expense of fellow others. Human beings would rather make sure that fellow human beings lose lives in order to achieve this need. Street kids would kill each other for the sake of food. Husbands lose lives at the hands of their wives because of their hard earned wealth and sometimes vice-versa. In the above nonwane the Jackal is very hungry. The Jackal’s hunger makes him plan how to catch the young tigers. The Jackal eventually manages to catch the young tigers. The Jackal attacks them, kills them and eats them all. The parents of the young tigers question the Jackal about the whereabouts of their young ones:

“Tama morwarre... nke o re nyakiše hle. Ka baka la tlala re be re sa tšwele re ile go sela. Re tlogetše bana ka segoleng. Bjale re makatšwa ke ge ba se gona. Seo se re tšhošago ke gore moo re ba tlogetšego go gašane marapo...”

“Hellow my brother ... help us search please. Because of hunger we were out hunting. We left children in the nest. We are surprised they are nowhere to be found. What frightens us is that where we left them there are bones scattered all over ...”

The Jackal’s response to the tigers’ question was that he did not see them and did not even hear anything about them:

“Di a kwagala magagešo... fela nna yena ruri, maaka ga se makhura. Ga se ke bone goba ke kwe selo. Ke be ke theogetše keno go tlo timola lenyora. Gape la lehono ga le fiše le re tšhiritšhiri, gwa fetola morwa phukubje” “It is understandable brethren... but *really, lies are not fats. I did not see nor hear*

anything. I came here to quench the thirst. Today it is extremely hot, so replied the Jackal."

The Jackal does all these to close his tracks.

In *Mokgadi le Mokgatšana Makgamatha* (1990) two girls namely, Mokgadi le Mokgatšana were very much stranded after the rock barricaded their route home. They then came across the old woman who willingly offered them food and accommodation. The old woman was in actual fact a cannibal. The little girls thought that they had found a good Samaritan in the old woman. To show the trust and the love the old woman has on the girls, she gave them the task to sort out groundnuts while she went out looking for snuff. The intention was however not the way everyone thought. The real intention of going to look for snuff was in actual fact to organise more cannibals to come and eat the children. The children were however saved by a big bird which alerted them of this evil intent by the old woman. The bird hid the children in its wings and flew away with them.

3.1.2. Master deceiver

In *Mmutla o fetša bana ba Tau*; Phala (1992) human behaviour is clearly demonstrated. In this tale the hare promises to nurse the Lion's cubs when he goes hunting. The hare becomes more honest and trustworthy to the Lion to an extent that sometimes the Lion would leave his cubs with the hare for some days.

Every time the Lion returns home, he would bring along meat for the hare and also requests the hare to bring the cubs one by one for breast feeding. Seeing that the Lion was very much trusting, the hare decides to eat the cubs. Each time the Lion wants to see the cubs after hunting, the hare would bring them in turns, and some of them would be brought more than once to be counted in the places of the eaten ones.

After having eaten all the cubs the hare had nothing to show when the Lion wanted to see his cubs. The hare then shifted the blame to the baboons. The hare told the Lion that the baboons ate the cubs. The Lion got very angry and killed all the baboons. The plan to kill the baboons was devised by the hare. This

tale emphasises the fact that nowadays it is very rare to come across a hand that really wants to give as it has been the case with the hare who pretended and claimed to be helpful before the eyes of the Lion. The view and the opinion fellow human beings have or bring forward may not be a true reflection of the intended intention. Another moral dilemma here is that it could be very dangerous to take whatever is presented without really scrutinising and synchronising the presentation first, because it could be a deadly and destructive.

The tale *Tau le Mmutla* by Makopo (1995) further supports the above claim. In this tale the hare deceives and tricks the Buffalo into falling prey to the Lion. The hare tricks the Buffalo into kicking the Lion's teeth who eventually grabbed and killed him. The hare does all these in order to satisfy his ego, which is enjoying the meat. The hare further tricks the lion into climbing the house and having his tail nailed to the house while he enjoys the stew they were preparing alone while the lion was watching helplessly. Some people enjoy it when they see other people suffering while they enjoy life. They care less, as long as they lead a good life, they donot care what happens to the next person.

Just like most human beings do in their daily lives, the hare continues to perfect the art of deceiving others in order to satisfy the self ego. The hare does not think of anyone else, but for personal gratification.

In *Mmutla le Tau* narrated by Moreroa Lucy and *Mmutla le Tau* by Khumalo Tebogo the hare's tricks are well demonstrated. The common factor among these two tales is that, the hare ties the Lion to the roof of the house and eventually eats the meat they organised together alone. The hare then laughs at the suffering Lion. These sentiments are also shared in *Tau le Mmutla* by Makopo (1995) and *Mokgekolo le Tau* by Šoka Selina.

In *Mmutla le Tšhwene* narrated by Moreroa Lucy the baboon invites the hare to undertake a trip to his in-laws to which the hare agrees. Unfortunately, along the way, the hare deceives the baboon into throwing his porridge. The hare had pretended to have thrown his, before the eyes of the baboon, while in actual fact the only thing the hare threw away was a stone and not the porridge. The

baboon consequently became hungry and got no assistance from the hare. The hare just stood back and laughed off at the baboon's stupidity.

In *Mmutla le Tau* narrated by Moreroa Lucy, the hungry Lion wants to deceive the hare. The Lion does not want to know what the hare's reaction would be on hearing this unpleasant news. On hearing of the eminent death, the hare then devised a plan. The hare encourages the Lion into agreeing to the suggestion that they erect a kraal made of twigs, then dig a hole that the Lion will use to get inside and expose his teeth only. The Lion agreed to the hare's suggestion and plan, and the plan was followed. The hare then called the animals to come and witness the teeth on the ground:

Helenke Helenke maphoofolo

Boang ka moka le te le bone meno a medile fase

Helenke Helenke animals

Come all of you and see a set of teeth that has grown on the ground

Tale, *Tau le Mmutla* by Makopo (1995) shares similar sentiments, wherein the Buffalo was the victim.

In *Temo ya mašemong* narrated by Sekele Ramadimetja, the young girl is deceived by a bird. The bird supplies the young girl and her friends with milk while it flies away. The trick by the bird is similar to those carried out by the hare in the aforementioned tales. The sole purpose is to deceive. Most of the time human beings undertake some action the main intention being that of satisfying their ego. Their actions are ego driven.

Similarly, in nonwane *Mmutla le Tau* narrated by Makube Tumelo there is a hungry lion that wants to devour the hare. The hare then devises a plan that would deceive the lion. The hare promises the lion that he will organise a horse for meat. The hare said that he would tie the horse's tail to that of the lion and thereafter whip the horse using a stick.

Unfortunately after being whipped, the horse runs very fast and thereby dragging the lion along. The hare remains behind very safe and unhurt, while on the other hand the lion is being dragged helplessly.

There are a lot of pyramid schemes in this country. The sole purpose of these schemes is to deceive the public. They want to make a lot of money at the expense of fellow human beings. The mushrooming loan institutions are not fair to many people because these institutions charge exorbitant interests. They do all these to gain at the expense of their fellow brothers and sisters. They achieve all these, by deceiving people.

People win tenders, but do not complete and sometimes do not start the project. They use the monies for the projects, and the community for themselves. People's plight is not put to the fore. People are being tricked into signing contracts over the phone by sweet talking individuals. This is done because people seek wealth. They do not care about what happens in the way to achievement. If it calls some people to suffer and sometimes die then let it be.

Similarly, it is very good to be clever and witty. It is still very much good to utilise one's wit to good use. It is however unfair to use one's wit to mislead and deceive other people as it is the case with the hare in Tšhwene le Mmutla Mampuru (1994). In this nonwane the hare uses wit to overpower, deceive and mislead other animals;

“... o be o fenyā diphoofole tše ntši ka lebaka la matšato le maleatlana ao o bego o a šomiša go wiša dinatla tša go swana le bo tau le bo tlou ka kgoto.”

“He overpowered many animals because hyperativeness and trickery he used to overpower giants like the lion and the elephant.”

Similarly, in *Tau ya motswetši* by Mampuru (1995) the frog kills the lion's cubs in order to satisfy his need, getting to eat enough meat in this instance; “sa bolaya tawana e tee, sa bua gabotse gomme nama ye nngwe sa ja mola ya go šala se

ile sa e tšea sa iša bodibeng moo se dulago gona.” “It killed one cub, skinned it well and ate some meat while the remaining one it took to the pool where it stays.” Trustworthiness, honesty, truthfulness and fairness are highly cherished and treasured by societies. People need to be honest among themselves and towards other fellow citizens. The trickster however plays a contrary role. The trickster is a cheat and liar. Most of the time the trickster offers his services with the intention to help, but inwardly knows fully well that he has sinister and evil intentions. In *Mmutla o fetša bana ba tau* Phala (1992) the hare volunteers to take care of the lion’s cubs while the Lion goes hunting, and unfortunately eats all the cubs and shifts the blame to the baboon.

In *Ga se rena ditšhwene* by Makopo (1995) the Jackal kills the young tigers for food. The Jackal knows fully well that this type of act will undoubtedly land him in a difficult situation. The Jackal knows that the senior tigers would want to kill him on realising this. This act and fear led to the Jackal shifting the blame to the baboons. The Jackal succeeded in shifting the blame and this led to the indefinite hatred that exists even today between the baboons and tigers. The Jackal here uses the might of intelligence, wit and cleverness. This is much evident in real life situations wherein the weak always suffer as a result of the selfish and egocentric actions by the strong.

As most people do, the trickery by the trickster continues. In *Phukubje le Pudi* narrated by Masalane Kwena, the Jackal promises the goat eternal friendship if the goat can make sure that he does not drown. The trusting goat abides and helps the Jackal, but unfortunately ends up being the one drowning instead of the Jackal.

In *Mmutla le Tšhwene* narrated by Mpebe Elias, the hare deceives the baboon with ease. The hare deceives the baboon by claiming to have killed a living snake whilst the snake “killed” was in actual fact dead. This trickery came into existence after they have had an argument as to who is the cleverest. In order to prove that he is also clever, the baboon also promised that killing the living snake

would not be a problem. As a result a date was set, the venue was also organised. The attempt by the baboon was unfortunately very deadly in that the snake bit the hell out of the baboon. The hare emerged victorious.

Mmutla le Phukhubje narrated by Makube Tumelo shows the wagon driver being deceived by the hare. The hare pretends to be dead. The intention is to get the fish out of the wagon because of hunger. The hare succeeds twice in deceiving the wagon driver and getting a lot of fish. Similarly in *Mmutla le Tšhwene* by Masalane Noko the same trickery come into picture again.

3.1.3. Tricksters killing for personal satisfaction

Killing is bad, but in *Mmutla o fetša Bana ba Tau* by Phala (1992) the hare makes sure that the baboons are killed because of selfishness. The killing of baboons does not satisfy nor benefit anyone else except the hare. The hare kills all the cubs for self-benefit.

There are many creative things that people can do, but unfortunately they do not do such things. Human beings instead take a lot of time thinking of what evil deed they can do to fellow humans . In ancient times people used to fear animals, especially the dangerous ones like the lion, elephants, etc. But nowadays human beings fear fellow human beings. Nowadays the situation has changed drastically. Human beings would rather run towards animals for safety and protection than run to human beings. the nonwane *Matome le Matobole* by Makwala (n/d) bears testimony to the above assertion. In this tale there are two orphaned children namely: Matome and Matobole. Their parents left them a lot of wealth in the form of cattle. Before their mother died, she told them to go and stay with their uncle after her death. They indeed went and stay with their uncle after their mother's death.

Their uncle however becomes very jealous of their wealth and as a result decided to murder Matobole. The first plan to kill Matobole failed. In this plan they poisoned his milk. In the second plan they intended to physically kill him (Matobole) at night. They would use a chain made of beads to identify him as he

was sleeping with their son. The plan unfortunately backfired as they accidentally killed their own son. This really shows how cruel people can be.

In real life people can go to the extent of sacrificing their own blood in order to achieve things they think are better like wealth for instance. People who are regulars to the witchdoctors can bear testimony to this claim. Sometimes witchdoctors would instruct their patients or clients to kill their own children and bring their parts e.g. livers, private parts, fingers, hands, etc in exchange for better health or wealth.

In the nonwane Mashilo le Mashilwane by Makopo (1995) killing for personal satisfaction is clearly demonstrated. Bakeng sa go mo goga, Mashilo a kgoromeletša Mashilwane ka bodibeng.

Instead of pulling Mashilwane out, Mashilo pushed Mashilwane further into the pool.

“Nkano!”

Mashilwane a goelela, gwa se thuše selo.

Mashilwane screamed, but that did not help.

“Nkano!”

Ya ba gona ge ngwana wa batho a betilwe ke meetse.

Then as a result the boy drowned.

Nkano

Mashilo a thabela lehu la ngwanabo.

Mashilo celebrated at the death of his younger brother.

Mashilwane ended up dying at the hands of his own brother just because he wanted his cattle. Mashilwane trusted his brother Mashilo, but unfortunately Mashilo had other intentions. Unfortunately in this tale Mashilo ends up dying after a well organised plan by his father. The revenge was of course very sweet. But unfortunately in many instances the murderers go scot free. Most fortunate once would live for a longer time enjoying life at the expense of fellow brother or sister's blood.

In Temo ya mašamong by Sekele Ramadimetja, Tselatsela's father kills her after she let loose the bird that was supplying them with milk. The question of the ego here comes into the picture again.

In Mmutla le Tau narrated by Moreroa Lucy, the Lion kills all the animals mercilessly and ruthlessly. The reason for this mass murdering and killing was because the Lion wanted meat badly. This prompted the Lion to kill irrespective of the circumstances. Tau le Mmutla by Makopo (1995) supports this assertion when the Buffalo was killed and the meat thereof eaten.

Similarly, in nonwane; Manoni le Bana narrated by Manthose Sophy, Manoni loses his life at the hands of the children after they had over pinched him. All they wanted from him was more fat. They cared less as to what could happen if they over pinch him. The following is what they did to Manoni:

Tšatši le lengwe ile ba mo soba kudu ba mmolaya. (On that day they pinched him too much and killed him)

Similarly, in Mokgekolo le Ngwana by Mashiane Johanna, a certain grandmother eats the baby she was supposed to babysit:

Bjale ke ge ba ekwa gore mokgekolo yola o jele ngwana. Then they heard that the grandmother ate the child. In Mmutla le Tšhwene Mpebe Elias, the hare indirectly kills the baboon through the snake. The hare wanted to satisfy his ego by demonstrating to the baboon that he is the cleverest.

3.1.4. Tricksters showing how self-destructive evil intentions can be

There are many creative, innovative and productive things human beings can do in life, but unfortunately human beings over stock their minds with evil intentions. They do not think positively even though they have that potential to think that way. Most of the time they think of how to take down those people who are progressing in life. They do all these things not taking into cognisance what the after effects of their actions could be. Of course; most of the time their actions

lead them to self-destruction. This assumption would be looked into in this sub section.

In *Mosetsana le Moselapše* by Molokomme (1992) it is clearly demonstrated how self-destructive evil intentions can be. In this tale a young girl on her way to visit her sister is robbed of her ornaments which would make her very much identifiable to her sister. This young girl is tricked or rather robbed by a man-like creature that has a tail. The creature takes the girl's place as an impostor.

The consequences of being an impostor are not that sweet. *Moselapše* (the impostor) ends up dying after pretending to be *Mosima* for the better part of this tale: "Monna yola a nama a tšea thoka a pšhatla *Moselapše* hlogo, *Moselapše* a ba a di tšena."

Then that man took a knobkirrie and crushed *Moselapše's* head. *Mosopše* dies. Similarly, in *Tšhwene le Mmutla* by Mampuru (1994) the baboon who badly wanted a revenge against the hare ends up having his thigh eaten alive by "*lehlalerwa*". The baboon eventually ends up losing his precious life to the hungry crocodile after falling from a tree that hung over the river.

The above assertion is further supported by the tale *Tau ya Motswetši* by Mampuru (1994). The lion drowns to his death in the water and dies while trying in vain to get hold of the frog in the hole dug by the frog.

The following folktale further demonstrates how evil intentions can be self-destructive. In *Mashilo and Mashilwane* by Makopo (1995) *Mashilo* falls to his untimely death into a hole dug by his father after he killed his brother *Mashilwane* because of his desire to access his wealth. *Mashilo* initially thought his actions were well executed and no one saw him. He did not know that there was a certain bird that was watching his evil actions. It is the same bird that reported his deeds to his father. Evil actions never last longer under wraps, at some stage a secret will be public knowledge as it has been the case with *Mashilo's* private actions.

Similarly, in Tau le Mmutla by Makopo (1995) the hare runs for his life after his trickery was noticed by other animals, hence the saying: you can fool some of the people some of the time, but not all the people all the time. The hare is unfortunately still running for his dear life even today as a result.

People with evil intentions most of the time have their actions poorly calculated. These intentions usually end up following and haunting them. This view is clearly demonstrated in Tau kgoši ya diphoofolo by Makwala (n/d). In this tale, the Lion is very ill and as the king of all, the animals visit him. These visits are compulsory to all animals.

One day came the hyena. The hyena has issues with the Jackal. The hyena saw his visit to the ill Lion as an opportunity to create and plant hatred between the Lion and the Jackal. The following is what the hyena told the Lion about the Jackal:

1. “Bona mo morenamogolo
2. Wena kgoši ya diphoofolo kamoka,
3. Rena diphoofolo tše ka moka,
4. Re fela re etla go go tsošetša,
5. Feela ge e le phukubje yena,
6. Ga a tsebe le go gata mo,
7. Le gona ga a re selo ka wena,
8. O a go nyatša,
9. E bile o dio go tšea bjalo ka lefeela,
10. Ga o bone le go tla go go hlola a sa tle”

See here old man,

You the king of all the animals,

We all the animals,

We often come to visit you,
As for the Jackal himself,
He never sat his foot here,
He cares less about you,
He undermines you,
He actually takes you for nothing
That is why he does not bother to come and visit you

This angered the Lion very much and as a result he had the following to say: "Mohla wo ke kopanago le yena, o tla ntseba." The day I meet him he will know me better." This utterance became sweet melody to the hyena's ears because he knew fully well that an angry Lion is very dangerous and the end product of the Lion's anger is death. Most people enjoy seeing fellow brethren at each other's throats. This is evident among people who like to gossip. Gossip's major role on earth is to see people fighting. The hyena's actions and deeds were undoubtedly that of gossips.

One day the Jackal came to visit the ill Lion just like any other animal did. The Jackal noticed that the hyena badmouthed him with Lion. When the Lion asked him where he was when other animals visited him, he said:

1. "Ke kwele gore morenamogolo Tau o a lwala,
2. Ka go tshwenywa ke tša bolwetši bjo,
3. Ka bona bokaone e le go eta,
4. Ka ya go go nyakela sehlare sa kalafo go dingaka.
5. Ge ke eta ke tsena ka mo ke etšwa,
6. Ka hwetša e le gore di itia mohlakola,

7. Ga di bolele botse.
8. Ke ile ka fihla go ya mafelelo ngaka,
9. Gomme yona ya re,
10. Morena o tshwenywa ke selo se tee,
11. Ka fao gore a fole,
12. Go nyakega letlalo la phiri,
13. Leo le sa nkgago madi,
14. Le mmofe ka lona dimpeng,
15. Ke gona o tlogo fola.

1. I heard that the old man is ill,
2. As a result of being worried by this illness
3. I saw it fit to make visits
4. To look for medication from the witchdoctors
5. As i was getting in and out
6. I noticed that it was not positive,
7. They donot tell good news
8. I arrived at the last witchdoctor,
9. He said that,
10. The honourable sir is troubled by one thing
11. In order for him to get healed,

12. The skin of hyena is needed,
13. The skin that still smells blood,
14. And tie it around his stomach,
15. He will then get cured.

The lion ordered that the Hyena be caught and killed: “Phiri šo, namang le mo sware a bolawe”“Here is the hyena, grab him and have him killed”. The hyena was indeed caught and killed. The hyena dug his own grave in that if it was not his evil intentions against the Jackal, he could still be alive. But unfortunately because of his will to have the Jackal killed, had himself killed. The hyena’s trick fails against the most superior and well planned trick by the Jackal. This tale demonstrates that people with evil intentions are not always guaranteed success.

In Ngwanenyana le Madimo by Makopo (1995) the evil intentions by cannibals backfire. The cannibals kidnap the young girl and keep her in a cave. They do not give her enough food and instruct her not to eat more than the given once.

The cannibals experience their worst day when they open the bags that carry the young girl and some meat while at a wedding in a village. One inquisitive citizen took the meat from the bag and put in bees and snakes. On opening these bags, the cannibals got bitten by these creatures, those bitten by snakes died on the spot and those bitten by bees had swollen faces and could not see.

Tseleng ge ba re re hlola gore tša bona di sa le gona ka mekotleng,
ba bulela dinose le diphepeng le dinoga! Tša se ba ralokiše. Gwa
se be botse. Ba go longwa ke dinoga bona ba felela gona fao. Ba
mabole a dinose ba thibana mahlo le ditsebe, ba šitwa le ke go
bona mo ba yago. Ya ba mosetsana wa batho o phologile!

On the way when they were trying to check whether they are still there in the bag, they opened for bees and crabs and snakes! They did not play with them. It was not nice. Those who were beaten by the snakes died right there. Those bitten by the bees got blinded

and deafened, they could not even see where they were going. That is how the girl survived!”

People with these types of evil intentions most of the time do not succeed. They are either arrested, killed, or mob murdered.

In *Ga se rena ditšhwene* by Makopo (1995) the Jackal attacks and kills the young tigers in order to satisfy his need for food. Human beings also kill for the sake of financial gains, prestige and many more.

But as we know, most of the people who do bad things to others like killing for instance end up on the losing end. After having killed the young tigers, the Jackal implicates the baboons. The Jackal teaches them (baboons) a song that would undoubtedly implicate them without questioning. The song goes like this:

“Dinkwenyana tšela tše botsana di kae? Ke moka le tla fetola la re:

“Dinkwenyana tšela tše botsana di llwe ke rena botšhwene.”

“Where are those young beautiful tigers? Then you will reply and say:

“Those young beautiful tigers have been eaten by us baboons.”

Most people use other people’s low level of intelligence to achieve what they want as the case with the Jackal in this tale. The baboons are transformed into hardened murderers by the Jackal’s wit. The trick succeeds in creating enmity that exists even today. Some individuals are good at making sure that people fight against each other. They get even happier to see them fighting indefinitely.

In *Mokgadi le Mokgatšana* by Makgamatha (1990), the evil intention is seen where the old woman (cannibal) organises other cannibals to come and eat the young girl whom she offered food and accommodation. The intention is however noticed by a certain bird which eventually rescued the girls to safety.

Similarly, in *nonwane; Manoni le Bana* narrated by Manthose Sophy, there are children who kill Manoni because they wanted fats (makhura) from him. These children also eventually get killed by the king (kgoši) on realising that they are the ones responsible for the death of Manon.

Kgoši yela ya nama ya tšea pharafini le mmentšhese le mollo ya fiša. Ya namile e fišitše bana bale le bo mmabona.

That king then took paraffin, match box and fire and burnt. He then burnt those children and their mothers.

Here is essence, these children, we more interested in seeing Manoni suffering, while they enjoyed themselves at the expense of Manoni's livelihood. The eventual suffering of Manoni bears testimony to this assertion. Their intensions however did not last long, because they also get killed by the king (kgoši).

Human beings do evil things to fellow human beings with the hope of seeing the victim suffer. But sometimes it may backfire as it may be seen in the actions demonstrated in the following tales: Tselane by Sekonyane Khomotso and Lesiba le mokgekolo by Mathapo Anthony.

In Lesiba le Mokgekolo narrated by Mathapo Anthony, the granny loses three of her grandchildren through jealousy and hatred. All these evil deeds were orchestrated by the need to enrich one's self. The granny wants to kill Lesiba just because Lesiba has wealth and this granny wants that particular wealth for herself. Unfortunately the traps against him turned against her – in that everytime she was sure to kill Lesiba, her grandchildren would die by falling into her trap. Lesiba was fortunate to have a bird that warned him every time there was a trap.

In Tselane narrated by Sekonyane Khomotso, the old woman tricks Tselane into getting out of the house by singing like her mother does every time she brings food. She succeeds in deceiving her. She puts her in the bag with the intention to have her killed. The old woman passes by a beer hall for some drinks (alcohol) with the bag carrying Tselane. Some men noticed the bag and wanted to see what was inside. They then release Tselane and put in a swarm of bees. Contrary to the old woman's intention to kill Tselane, she instead gets badly bitten by the bees. The evil intention backfires.

3.1.5 Symbol of cleverness

In Phukubje le Phiri by Makopo (1995), we get to learn about two close friends namely, jackal and hyena. They would hunt together, eat together and sleep together. One day, the jackal suggested that they go hunting separately with the hope that they would bring home a lot of food. Fortunately, they shared the same sentiments.

On the day of hunting, they indeed took different directions. The Jackal was fortunate to come across a wagon. Jackal was very happy because he felt the wagon would meet him halfway. Jackal slept on the driveway (road) of the wagon and pretended to be dead. Jackal lay still and unmoving pretending to be dead even when the wagon driver hit him with the sjambok. The wagon driver eventually took the 'dead' jackal onto the wagon. The Jackal saw a lot of fish in the wagon, and decided to unload them one by one until he was satisfied. Then he got off the wagon. The Jackal then collected all the fish and went home and got a hero's welcome from the hyena and they feasted until late at night.

Under normal circumstances it is unlikely that a witty human being, the wagon driver can be deceived by a useless and tiny jackal. It did of course happen. This folktale emphasises the fact that, if one is weak, it does not mean that one cannot think., and that if one is poor it does not mean that one cannot think, or cannot be innovative. The Jackal in this case is very small both physically and mentally as compared to human beings. If we were to measure intellectual potential of all creations on earth, human beings would occupy the top spot. But in this folktale the opposite was the case, and it so happened because through this imaginative way of presenting a tale, there is a lesson to be taught.

The lesson learned from this folktale is that. Cleverness can see you through. Most people tend to make the mistake of judging other people by looking at their financial situation or their status. The poor and the weak are most of the time looked down upon by those who have financial muscle and this can be misleading.

This is further supported by nonwane; *Tau le Mmutla* by Makopo (1995). In this tale the lion and the hare speak out their worries about starvation how affected their country. The lion tells the hare that he is very tired of this hunger and as a result wanted to eat him.

The hare could see that the Lion's utterance could be more deadly and as a result he could lose his life. The hare then tells the Lion that if he eats him (hare) he would not be satisfied because he is too tiny. He further tells the Lion that he could make a plan so that the Lion can get bigger and fatter. The big Lion could not escape the hare's wit. The Lion agreed unequivocally to the arrangement.

The hare dug a very big hole and the Lion got in exposing only his teeth. The animals would kick those teeth one after the other, and the Lion attack the one he likes the most. The animals also could not escape the hare's trickery. One must also take note that the hare was tricking some animals that are very much bigger and mightier. The hare was the first to kick the Lion's teeth and moved on unharmed. The buffalo followed and was not so lucky as the hare because he was viciously attacked and killed by the Lion. This Buffalo was tricked into his death by the smaller and undermined hare. The emphasis in this nonwane is that if you undermine and look down upon other people just because they look smaller and weaker, you might be doing a grave mistake because the same tiny and weak person has brains, visions and plans.

People forget that life has its own ups and downs. One day the mighty may go down. The help during this time of need may be from the small and weak. It is therefore not advisable to look down upon other people because when you are down it may be difficult for them to be there for you. Human beings should treat fellow brothers and sisters as equals because they also have brains to use for thinking. They can also be creative and innovative. The hare in this tale created enough abundant food for the Lion when the Lion was hungry. He however does all these through cleverness. Cleverness sees him being able to trick all the animals into falling into his trap. Cleverness has nothing to do with one's size. It is a gift from God. Our levels of intelligence differ from one person to the next.

Levels of intelligence are not measured in terms of might, size, wealth, ugliness or beauty. Everyone has that innate intellect.

Similarly in Mabutle le Tau narrated by Mphahlele Ramatsimele the hare tricks the Lion into climbing on the roof of the hut they were building. The hare eventually nails the Lion on to the roof, and helps himself to the meat they were cooking while the Lion was watching helplessly. The hare uses cleverness to trick the Lion. The hare in this case represents the disadvantaged and the weak in the society, while the Lion on the other hand represents the mightier and well established and well off members of the community. This state of inequality in a society creates a state of in equilibrium. The weak and poor use cleverness to balance the situation. The hare in this case used cleverness to stabilise the situation. The imbalanced situation creates a life of stress and inferiority among the weak (have knots) while the powerful (haves) enjoy being bossy:

“Tau o ra Mabutle o re:

“Yaa go topa mola, o se ke wa ba wa topa ye kgolo, e tšhutšhumang makhura”

Mabutle ge a fihla mola a re:

“A ke tope ye, tatemogolo?”

O re: “Aowa, e seng yeo!”

O a e bušetša.

Ke tope ye, tatemogolo?”

“Aowa, ke ya Dimo yeo!”

“O a e bušetša; o topa ya lerapo.

“Ke tope ye, tatemogolo?”

Aa! Yeo o ka nna wa e tšea”

O a e bušetša.

Lion said to Mabutle:

“Go there and collect the smaller meat, not the fatty one”

When Mabutle arrived there, he said:

“Can I take this one, grandfather?”

“No, he said”.

He then returned it into the pot.

“Can I take this one, grandfather?”

“No, it belongs to the Giant that one?”

“He takes it back’ and takes the bony one”

“Can I take this one, grandfather?”

“Yes, that one you can take”

“He takes it back”

The above extract clearly demonstrates how pleased the Lion is to see the hare suffering, this is seen when the Lion does not allow the hare to eat the fatty portion of the meat they were cooking, but instead allows the hare to eat the bony portion only. This sense of inequilibrium is however rectified and corrected by the cleverness shown by the hare. The lesson that is learned from this tale is that the powerful should never be allowed to have everything their own way at the expense of the poor.

In Mmutla o fetša bana ba Tau by Phala (1992) the hare who volunteered to mind the Lion’s cubs kills and devours them all while the Lion was gone hunting. When the Lion returns, the hare brings the cubs one by one and as time went by the hare brought some cubs more than ones to make up for those who have

already been eaten. The hare eventually implicates the baboons as there were no more cubs available to show the Lion. The hare said: "Ditšhwene di lle bana ba gago ka moka gomme nna tša ntahlela mola meetlweng gore ke gagolwe ke yona" "

The baboons ate all your cubs and threw me on those thorns so that I can get injured."

Baboons in most cases are associated with stupidity that is why it became very easy for the hare to have them implicated. The labelling of other people as fools or rather stupids does surface in many societies and this is very much unacceptable with regard to the hare's cleverness, Makgamatha (2000:98) postulates that:

"The hare's cleverness helps it out of many dangerous situations. Such cleverness is required in our society, especially in the field of interpersonal relations, for either outwitting others in a contest or for safe-guarding oneself in this cruel world of uncertainty."

The emphasis here is that there is nothing wrong with trickery especially if it benefits both the trickster and those around. Similarly in Mmutla morwa Masekane narrated by Mpepele (1993) the hare tricks the farm owner into believing that he is not hurt while the opposite is the case. In this tale there is a man who owns a land where he ploughs a lot of goodies like, maize, watermelons, pumpkins, oats, etc. Animals who stay closer to the man enjoy eating them without permission. One day the owner got them redhanded eating. They run away separate ways. The hare felt that he did not eat enough and as a result the hare run into the cage that was in the stem of a big tree that was in the farm.

When the owner returns chasing the other animals, the hare goes straight to the stem of the tree with a sword in his hand. The man throws the sword right into the cage and hits the hare on the thigh: "Lerumo ge le tsena ka fao phagong, la

re mmutla mo seropeng tse!” “When the sword got into the cage, it struck the hare on the thigh!”

The man could not see clearly in the cage because it was too dark. Seeing that the man hit his thigh and that it is very painful, he (the hare) decided a plan that would mislead the man into believing that he hit the tree and not his thigh. The following is what the hare said:

“Ga a hlaba nna,

O hlabile more

Ga a hlaba nna

O hlabile more”

“He did not strike me”

“He struck the tree”

“He did not strike me”

“He struck the tree”

When the farm owner struck in the cage for the second time he hit the tree and not the hare and to mislead the owner further, this is what the hare said:

“A ntlhabantlhabantlhaba...!

He struck me struck me ...!

“A ntlhabantlhabantlhaba...

He struck me struck me ...!

The hare succeeds to deceive this desperate man who by all means wanted to see the hare dead. The hare’s action is a double blow to the man in that, the hare

eats his vegetation without permission, and secondly he plays around with his anger. Most people enjoy it very much to see themselves being followed and praised. They enjoy it when other people become their automatons. They enjoy very much to play around with them. They would make it a point that they benefit in every respect to the detriment of their subordinates who do not benefit a thing. By so doing they are assured that their subordinates will depend on them for the better part of their lives hence they would be having nothing to fall back on except their superiors.

In Phukubje e bolaiša phiri by Makopo (1995) the Jackal uses cleverness to lead the hyena into trouble. The hare uses the Jackal's hunger to the fullest. In this tale the Jackal visits the Hyena and finds the Hyena very hungry. The Hyena shows the Jackal the sheep belonging to one cruel man. These sheep were well fenced and they had no way out. The Jackal and the Hyena decide to create an opening which they would use as both an entrance and exit.

As they were eating the sheep the Jackal would often move out through the opening to see whether he still fits and can still pass through the opening. "Kganthe phukubje yona e be e no nyaka go bona gore na e sa dutše e tla kgona go tšwa mo lešobeng lela le phutšwego. E be e lemoga gore ge dimpa di ka tlala kudu e ka tla ya palelwa ke go tšwa ka mo šakeng." The jackal wanted to see whether he can be able to pass through the hole that was created. He noticed that if the tummy can be too much full he may not be able to get out of the kraal."

By that time the Hyena was not worried of or rather did not suspect anything instead he concentrated on eating the fatty meat supplied by the sheep: "Ge e le phiri yona e be esa tshwenyege, e hlokometše go ja fela." "The hyena was not bothered, he concentrated only on eating."

After noticing that they have eaten enough, then the Jackal left the Hyena without the Hyena noticing and went straight to the owner's household and said: "Dinku di a fela! Dinku di a utswiwa" "Sheep are getting finished!" "Sheep are being stolen" The angry owner hit the Hyena on the head with the knobkerrie and his

dogs were biting him profusely: “Monna wa mohumi yena o be a e tseneletše a e kgebetla ka selepe, dimpša le tšona di e ngwatha marago ka meno.” The rich man was busy chopping it with an axe, the dogs also were devouring its buttocks with their teeth.

This trickery does not in any way help the Hyena. The Jackal is the one who benefits in real sense of the word. The Jackal eats enough, leaves satisfied and unhurt while on the other hand the Hyena is left brutally injured. The Jackal represents people who like to see others being hurt while they watch and laugh. The Jackal represents people who turn others into laughing stocks. This is not acceptable in any normal society that is why the Hyena promises to balance the situation towards the end of the tale when he declares that: “E ile ya ikana gore fao e tla kopanago le phukubje gona, go tla nkgga go sa bola.” “He declared that wherever he come across the Jackal, the meeting will turn deadly.”

In Mmutla le Tau narrated by Moreroa Sophy the hare outwits the Lion in this tale. The hare survives the eminent death at the hands of the Lion. This perception is further encountered in Mmutla le Tau by Moreroa Sophy where the hare ties the lion’s tail to that of the horse. The Lion gets dragged by the galloping horse. The Lion gets hurt, while on the other hand, the hare enjoys the proceedings.

Similarly, in Diphofolo tša Lešoka by Mpebe Elias, there was a gathering of all animals. The meeting was called by the Lion. The Lion wanted to establish and see which animals can be the cleverest after him. The animals were served with hot pepper. The brave and the clever one should not say **ššš** after eating. All the animals ate and all said **ššš** to show that it was bitter with the exception of the hare. The hare stood the bitterness and did not say **ššš** after eating the pepper.

In nonwane; Mmutla le Tau by Kaka Koketso. The hare sees that the Lion wants to eat it. The hare then decided on a plan that would make sure that the Lion does not kill. The hare succeeds.

3.2. CONCLUSION

This chapter clearly stipulated how trickster actions and behaviour can reflect human behaviour as analysed through the sub-themes in this chapter.

CHAPTER 4: THEMATIC ANALYSIS OF TRICKSTER TALES

4.1. INTRODUCTION

This chapter looks into the trickster as a mirror of social protests, as that which people can learn lessons for survival and as that which can entertain.

4.1.1. Trickster as a mirror for social protests

Naturally human beings have different personalities. These different personalities lead to different view on things. People would therefore have different visions and plans, and this will undoubtedly call for opposing opinions. Opposing opinions will lead to some differences. The other thing that could be one of the causes of some differences among human beings is the social hierarchy that normally exists in societies, that is the rich, the middle class and the poor for instance.

The diverse understanding of reality among people leads to some protests. It is through these protests that people air their dissatisfactions. In *Tau ya Motswetši* by Phala (1992) we are told about a very oppressive and egocentric Lion;

“E le nonwane”

“E le tau ka kgatelelo ya yona.”

“It was a tale”

“A Lion with his oppressive tendencies”

The Lion was very much oppressive and egocentric to an extent that some animals did not want to be associated with it. It was even deadlier, that is why some animals were very much afraid of him:

“Tau e be e tshwenya diphoofolo tše dingwe, ebile diphoofolo tše di sa nyake go agišana le tau gobane tau e be e tla re mohlang e hloka sa go ya maleng e etele phoofolo yeo go tšea seo phoofolo yeo e tla bego e se setše.”

Animals showed their dissatisfaction of the Lion's behaviour by isolating him. Undemocratic and oppressive nations in the world are slapped with sanctions by fellow nations to show their dissatisfaction. The intention is to have that particular country or individual repent from oppressive rule.

In *Dinonyana di kgetha kgoši ya tšona* by Makwala (n/d) for instance, birds gather together to elect their chief. Nominations for candidates were brought forward, but unfortunately none was taken unanimously (unopposed), this resulted in these birds organising a competition. The highest flying bird would be declared a chief. The little Sethee tricked other birds into becoming the highest flying bird. Sethee "beat" all other birds and as a result was to be declared the chief of the birds.

Sethee is a very small animal. his size did not please other birds. The other birds felt it would be wrong to declare Sethee the chief because of its small size and therefore cannot be led by a small bird. The birds started to undermine Sethee because of its small size. The following is what other birds felt about Sethee's victory:

Gwa tsoga ngangišano gape,
Tše dingwe tša thoma go se lweša,
Tša se hlasela tša se kitimiša.

Then the argument ensued

Others started to challenge Sethee

Then attacked and chased after him.

Human beings also do not want to be led by inferior persons especially in terms of size, popularity, and financial muscle. People are placed in senior positions because of their circumstances. People who come from poor families are often overlooked. They are not given first priority. Sethee in this tale denied the

opportunity to lead the other birds but because of his size. Sethee is not denied this opportunity. Sethee's leadership capabilities were not tested nor given a chance. People who are not known and have lesser financial background are most of the time undermined. They are not even given the chance to lead and fail. Sethee in this case could be having good leadership abilities and potentialities, but unfortunately this would not be realised because the other birds just do not want to give him a chance.

The alarming rise in corruption and nepotism is primarily caused by the biasness that is evident in and among human beings. People tend to ignore protocol and correct procedures in hiring and firing employees because of biasness. They cannot think right because their minds are polluted. They go into interviews, panels, with biased minds.

Irrespective of how Sethee won the contest, Sethee was supposed to be given a chance. No bird flew higher than Sethee and therefore Sethee is the automatic and legitimate chief. Unfortunately the organisers of the competition had an idea and picture of what type of a leader they would like to have. That is why they were not very happy to see Sethee wearing the chieftaincy cap. Similarly in *Khudu le Mmutla* by Makwala (n/d) the Jackal comes across the hare who was mocking the tortoise. The hare mocks the tortoise about the way the tortoise walks. The mockery however angered the tortoise to an extent that he challenged the hare. The tortoise tells the hare that he would not run faster than he does, and as a result he challenges the hare in an athletic competition. The tortoise was doing all these knowing fully well that the hare is much quicker than he does.

The jackal comes up with a suggestion that the date of the competition be set:

"A go kgethwe letšatši la go phadišana gore re bone gore go tla phalwa mang lebelong".

Let the dog of the competition be set so that we can see who will become the loser.

The hare and the tortoise agreed on a date and all the animals including king Lion were informed of the date of the competition. The announcement was of course made by the Jackal.

The destination was at the river and as a result all the animals waited for the winner at the river. The hare started the race at a very fast pace: “Mmutla a thoma ka mafolofolo, a kitima ka lebelo le legolo.

While running, the hare saw a field full of beans. The hare then started eating those beans and suspended the race for a while. After having over eaten he took a nap and fell asleep and that is when the tortoise bypassed the hare and went on to win the race.

Some people do not notice or rather intentionally ignore the fact that as human beings people have their own weaknesses. There is no one person who can claim to be perfect. There are weaknesses of some sort in people. In this tale, everyone knows fully well that the tortoise walks very slowly. Instead of supporting him the hare makes a mockery of him. The hare takes advantage of the tortoise’s disability and make him a laughing stock.

People who think they are better often tend to undermine those they think are have knots. They make a grievous mistake because physical disability does not necessarily mean mental disability. If one is physically challenged it does not mean that one cannot think properly. Everyone’s mental capacity is a gift from God, and as individuals people are gifted differently. A physically challenged person can sometimes think far much better than the able-bodied person. There are people who are disabled and still lead a better life. There are disabled lawyers, doctors, teachers, lecturers, engineers, professors, artists, writers etc. So people should stop thinking that being disabled means the end of the world to that particular person. In this tale, the tortoise’s inability did not deter his vision, instead it spurred him to move further in life. The tortoise knew the hare’s interests and favourite foods. That is why the tortoise challenged the hare in this race. The tortoise made a thorough research. The tortoise knew well that the hare would never by-pass the field of beans without stopping to eat. The hare on

the other hand did not have an idea of eating the beans after the race. The hare did not even think of perhaps eating just a little, but instead ate a lot of these beans and fell asleep. The “naturally” thought to be weak mind of the tortoise proved to be very superior to that of the mightier and “knowledgeable” hare.

If the hare was indeed the most superior as compared to the tortoise the hare was supposed to prove it by winning the race. The failure by the hare to win the race proves otherwise.

The hare did not think deeply before entering the competition. The hare however looked at the tortoise’s disability and stature and concluded that winning the race would be very much simple for him. That conclusion however proved to be very suicidal in that it did not help the hare in anyway.

In Phogole ga ke mo rate by Mphahlele Ramatsimele, Phogole takes away the knife which the narrator cherished and was supposed to utilise, but could not. The narrator as a result hates the narrator and anything that has to do with Phogole.

In Modudu by Mphahlele Ramatsimele the parent protests against the behaviour of the child. The parent calls the child to order and also teaches the same child how to live right. The same sentiments are shared in tale; Nchunyana tša malome by Thoka Sarah.

The question of social protests is further enhanced in nonwane; Lee la Ntshwelwana by Manthose Sophy. This nonwane demonstrates how people who do not listen end up in trouble. In this nonwane, the boy’s mother tells him never to eat anything, but instead the boy does the direct opposite. This lends him in serious trouble.

In any normal society there ought to be differences and conflicts. Some conflicts tend to be very severe and very much unbearable. In South Africa for instance there was the so called apartheid. This was a means used by the government of the day to oppress others. The most oppressed were black South Africans. This

led to them reacting to these practices against them. They made use all forms of instruments and tools that would make their dissatisfaction very loud and clear.

Africans, especially South Africans used trickster tales to put forward their grievances. Their complaints and protests were against inequality, racism, sexism and colour biasness. In Mpša le Katse by Mashiane Johanna. The cat and the dog are not getting equal treatment even though they are all animals and owned by one person. The cat received preferential treatment as compared to the dog. The cat was treated with velvet clothes as compared to the dog. The cat for instance was sleeping in the house, while the dog was not allowed to: Katse ba e tshwara botse ka gore e robala ka nṽlong. The cat was taken care of because it slept in the house.

Just like Africans did during the apartheid era in South Africa, as a way of complaining; the dog started to ill-treat and abuse the cat: nampile mšha yeo ya thoma go tšheka go pala. E betha katse e loma katse ge e se no e loma nampile mošemane yola a di kgala, a dikgala tša se kgalege. Then the dog started to be very much cheeky. It beat the cat it bit the cat after having birth bitten it then that boy called them to order called them to order but they did not co-operate. This is a clear indication that it is very much difficult to control someone who feels undermined and looked down upon. In the apartheid era blacks were oppressed by whites. Blacks were however very much resistant. This nonwane in a way demonstrates how life felt like during the apartheid era.

4.1.2.Tricksters as lessons for survival

In Mmutla le Tau by Moreroa Sophy, the hare survives possible death at the hands of a very hungry Lion who needs meat desperately. The hare survives this possible death by devising a plan wherein the Lion would expose the teeth and hide the whole body in a hole and by so doing being enabled to eat more animals with ease. This claim is supported by nonwane; Tau le Mmutla by Makopo (1995) wherein the Buffalo gets killed. The hare survives again a sure death in; Mmutla le Tau by Moreroa Lucy wherein instead of the hare being killed

by the Lion, the hare helps the Lion to kill more animals through a well planned trickery.

In Temo ya mašamong narrated by Sekele Ramadimetja the bird that creates the greatest destruction in the ploughing fields, gets saved. The bird promises and also supplies Tselatsela's parents with milk and by so doing lower down their anger after being caught.

Similarly, in nonwane Mmutla le Tau by Makube Tumelo there is a Lion that makes it clear to the hare that he wants to eat it. As usual the hare devices a trick that saves his life. The hare ties the Lion's tail to that of a horse that was around. The Lion gets dragged by the horse and gets hurt. The hare here teaches the Lion the Lesson that might is not the only thing that can save people, but instead wit, intelligence and deep thinking can do that.

Obedience can also save one's life. In nonwane, Nonyane le Banenyana narrated by Phefadi Elizabeth obedient girls who were lost while looking for fire woods get carried safely home.

Similarly, in Nonyana ya Mehlolo by Manthose Samuel Steven a bird survives sure death by supplying food like artchar, bread etc to a curtain woman and her children. In order to cement its safety, the bird takes care of the young once when their mother was away.

Similarly in Lekgema le Pudi by Kaka Koketso, when the nonwane starts, the goats want to graze on the other side of the road after finishing the grass on the opposite side. They were however afraid of the giant. The giant eventually dies after a clever co-operation between the small goat and a monster. The small goat hit the giant with the horn to its death.

In Phukubje le Pudi by Masalane kwena, the Jackal survives drowning by climbing on top of the goat who drowned on behalf of the Jackal. In Mmutla le Tau by Kaka Koketso, the hare survives possible death by outwitting the Lion. Again in Mosadi le Nonyane by Kaka Khomotso, the bird that was bringing back

weed into the field survives sure death at the hands of the field (land) owner by supplying them with milk.

4.1.3. Tricksters as forms of entertainment

One of the major reasons why trickster tales are narrated is for entertainment. Trickster tales help human beings to get through their daily mishaps, frustration and stresses with ease. Their minds get fulfilled by merely listening to these narrations channelled correctly as a result of these folktales.

Nonwane, *Matšhaba Sekolo* by Sekonyane Margaret does not really furnish listeners with clear message. What is outstanding with this nonwane is the melody that rings in one's ears when it is rendered and narrated. The melodious rendition of this nonwane makes the listener to be very attentive. There is no clear and distinct message and lesson learned from this nonwane, except keeping listeners listening.

Similarly, in nonwane, *Mosadi le Khuru* by Manthose Mary the woman with a knee (khuru) accommodates her children in the knee. These children get out during the day when everyone has gone to work and help her with house chores. This nonwane ends, happily with this woman being furnished with enough place to accommodate her children.

In nonwane, *Thogwana* by Mahlatji Salome there is just a description of events from the beginning until the end. The title of the tale is very much absorbing. There is no flow of blood or loss of life or rather any form of injury in this nonwane. No one is tricked in this tale. What happens in this tale is that, *Thogwana* (small head) who has wives disappears into the river and resurfaces after a sweet singing from one of his wives. At the end everyone celebrates his coming back.

In nonwane, *mošemane le Kgomo ya Lenaka* by Manthose Sophy. The cow with a horn provides the hungry Jan with all types of foods. The food gets released every time Jan beats the horn. Jan refuses to do house chores at home. He also refuses to eat when food is prepared for him at home. This behaviour

worries everyone at home especially his parents. The parents then sent his sisters one by one to check on him. Jan had four sisters. The first one was one eyed, the second one two eyed, the third one, three eyed, and the last one four eyed.

The first three sisters could not establish anything against Jan. It was only the four eyed sister who discovered Jan's secrets. Jan however ends up being the victor in this tale in that he ends up being the happiest and the richest human being alive:

Jan a fihla kua a phetha ka mokgwa wo mmagwe a mmoditšeng.

Jan a thoma a khuma e bile a ba a le mosadi yola le bana.

When Jan arrived there he did as his mother instructed him to do.

Jan then became rich and then had that wife and children.

Similarly in nonwane, Monna le Sebara narrated by Manthose Mary there is this man who changes to lion like figure after a certain song is sung by his brother in law.

Some tales in this collection do not furnish a specific message. Their major intention is that of supplying entertainment, to the listeners. The tales basically present the chronological order of events from the beginning until the end. Nonwane Kolobe le Dinose by Motšhopi Karabo is one example. In this tale there is a pig that refuses to get into the kraal when ordered to do so by the granny. This is also seen in nonwane Mosadi le Mokgalabje by Motšhopi khutšo, Mošemane le Malose by Masalane Kwena and also Mesele le Monna by Mashiane Johanna.

4.2. CONCLUSION

This chapter demonstrated how through trickster tales social protests can be seen. The chapter has also demonstrated how lesson for survival can be learned

from these tales. This chapter has also shown that trickster tales can be used for entertainment.

CHAPTER 5: CONCLUSION

5.1. Introduction

This is a concluding chapter; concluding everything that was researched and discovered in this study. This chapter precisely looks at the findings that were discovered during this study. This chapter further looks at the recommendations that were made during this study.

5.1.1. Major Observations

The striking observation is that in this study I noticed that folktales are a fading genre, perhaps because of the social changes our country is going through. The other reason is that most the people stay in towns and townships and most of them do not have folklore specialists like grandmothers (fathers) who can impart the required information. The other reason is the impact of modern technology like computers, TV's, Radios, cellphones etc, because most children are addicted to those technologies. There is therefore no time for listening to folktales during the evenings.

During this study I have also observed that, there is a general belief that there is no link between tricksters and human life. This research has established that there is indeed a serious link between the tricksters and human life. This study has also established that there is a relationship between human life, human behaviour and human actions in trickster tales.

The behaviour of human beings in general and that of the Bapedi people in particular was seen in this study through the actions, deeds and behaviour of tricksters. I have also observed that trickster's tales equip human beings with important information like how to conduct one's self among fellow brethren.

I have also observed that tricksters demonstrate how societies can be seen through trickster actions. Throughout this study I have also observed that the

trickster is naturally a leader in that in most tales the trickster demonstrated those leadership qualities.

The other discovery is that, most youth do not have interest in folklore studies, that is probably caused by lack of understanding by the elders with regard to folktales in general and trickster tales in particular. This study has demonstrated that tricksters have meaning in our daily lives as human beings. The study further demonstrated that tricksters have societal value. These tales can also help any society anytime to grow morally sound. These tales help in correcting immoral behaviours in our societies.

There is a general belief, especially in Africa that conflicts can and must only be solved with violence. This study has shown that violent behaviour is not the only remedy to conflict resolutions. Physical power is not always the only remedy to conflicts resolution. This is clearly demonstrated by the hare who is small and weak, but most of the time comes up victorious during encounters, especially against big animals like the lion, the elephant and the baboon. The only remedy the hare uses is with and trickery.

5.1.2. General observations

1. I have observed that South African schools do not teach folklore in their respective schools. This comes as a result of the way the department of Education in the country designed and structured their curriculum.
2. During this study it was discovered most youth did not have an idea of what folktales are all about. Very few youth had an idea of what folktales are all about, especially in areas like Dendron and Mohodi.
3. Most story tellers who could narrate folktales were largely in rural areas. There was no narration that was collected from urban areas, as people there could not narrate even a single folktale.
4. The other observation was that most primary schools in and around Dendron and Mohodi area still take their time to teach learners about folktales. They have time in their timetables wherein folktale narrations is inserted and performed.

5. It was also established that some of the storytellers tend to forget the chronological order of events in their tales. It would take them a couple of minutes before they could find their footing. This also had a very negative impact on their confidence during narrations.
6. The levels of enthusiasm during interviews were balanced. Some were very much enthusiastic to tell (narrate) their tales, while on the other hand there were those who were very much less enthusiastic. Those who were less enthusiastic were low in confidence levels and also suspicious at first while on the other hand there were those who were very enthusiastic especially because they felt that I could help them with their family issues (personal problems).
7. Most respondents interviewed did not find value in the knowledge and narrations of folktales. They perceived folktales as something that was meant for ancient people only and had no bearing in their lives especially in the current technological world.
8. The most striking discovery was made when I was doing literature review. I discovered that there is less and less interest in the study of folktales, especially by authors and researchers. The number of authors and researchers on folktales is declining especially in the 20th century.
9. I also established that Tricksters assume human Qualities, they demonstrate how society is ordered and that they also shape human morals by sometimes correcting unbecoming behaviour.

5.1.3 Major Recommendations

Based on findings of this study the research wishes to make the following recommendations with regard to trickster tales as an extension of human ego.

To encourage other researchers to conduct a study on leadership as manifested through trickster actions in this study.

To make sure that oral narration of these tales are revived. The most common and favoured media among youths that can be used to encourage them to study folktales are, facebook, TV's, radios, newspapers and magazines. It would be

advisable to have a slot for folklore studios in each of the above mention means of communication.

It is also suggested that more books on Folklore studies be written. The only way to encourage more youth to enrol for folklore studies is by offering financial assistance to anyone who shows interest. This can be achieved if both the department of education and the tertiary institutions work hand in hand.

Most youth enjoy cultural activities in schools. Cultural competitions on oral narrations can be organised for schools by the department of education. To advance this further, the department needs to supply best performers with merits e.g. trophies, certificates, money etc.

The inclusion of folklore studies in the schools' curriculum especially in both the primary and secondary school can enhance the development of the study of the folktales. Most youth normally do not forget what they learnt at school. This will as a result encourage a smooth transition for school to tertiary institutions in as far as folklore studies is concerned.

Researchers, scholars and authors of books are encouraged to write and or research on topics that perceive trickster tales as custodian of good leadership in societies. This assertion was demonstrated in this study on a lighter note, and thorough research on this topic is necessary.

A topic such as trickster tales as “teachers” needs attention. This will help eradicate the view that there is nothing one can learn from the study of trickster tales. A thorough study on this topic will help in the enhancement of the study of folktales; the findings will demonstrate that there is a lot that can be learned from trickster tales.

5.1.4. General Recommendations

1. Inclusion of folklore content in the Primary and Secondary school curriculum in the country.

2. To make folklore studies a compulsory course in the junior degree studies of students at Universities.
3. To have oral narrations given a minimum of 2 hours per week in schools.
4. The department of education to supply learners who aspire to do folklore studies funding.
5. To have more slots on SABC Radios and TV's where oral narrations is performed.
6. The department of Education together with the Universities to introduce a junior degree that specifically studies folklores.
7. Experts and university lecturers and professors to conduct workshops on teacher training focusing on folklore studies.
8. The department of education to introduce folklore narrations among school learners where winners will be given incentives (merits).

5.2. Conclusion

This chapter captured the finding, observation and recommendation of this research. This chapter elaborates on the major observations and general observations as encountered during this study. This chapter also captures the major recommendations and general recommendations as they come from researcher.

The observations touch on the theme of this research which in the trickster as an extension of human ego. This chapter confirms the assertion that the trickster can indeed be perceived as an extension of human ego. This chapter also gives a summary and also concludes the whole study.

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