

**THE ROLE PLAYED BY SISWATI FOLKTALES IN BUILDING  
THE CHARACTER OF BOYS: A SOCIO-FUNCTIONALIST  
APPROACH**

by

**REMAH JOYCE LUBAMBO**

Submitted in accordance with the requirements

For the degree of

**MASTER OF ARTS**

In the subject

**AFRICAN LANGUAGES**

at the

**UNIVERSITY OF SOUTH AFRICA**

**PROMOTER: DR N MASUKU**

**CO-PROMOTER: DR SR MDLULI**

**MARCH 2015**

## DECLARATION

I declare that **“THE ROLE PLAYED BY SISWATI FOLKTALE IN BUILDING THE CHARACTER OF BOYS: A FUNCTIONALIST APPROACH”** is my own work and that all the sources that I have used or quoted, have been acknowledged by means of complete references.

SIGNATURE:

A handwritten signature in black ink, appearing to read 'Tubanbo', written in a cursive style.

DATE:12/08/2015

## **DEDICATION**

This study is dedicated to my family whom I love so dearly.

## **ACKNOWLEDGEMENT**

I would like to thank the All Mighty for being with me through the hardship of studying. Without Him, all my efforts would be in vain. May His grace endure for ever?

I am indebted to my promoter Dr N Masuku for her patience, guidance and encouragement through the entire study. Without her belief in me, this study would not have been possible. I also extend my gratitude to my co-promoter Dr S R Mdluli who worked together with my promoter for the success of this study.

I am grateful to my husband Levi, my daughter Nondumiso and my son Musawenkosi for their words of encouragement and support, even when things were not going well with my studies. Thank you for the understanding you displayed whilst I was undertaking this research.

My gratitude goes to Sthembiso Ntuli for his willingness to assist during interviews.

I extend my gratitude to all my friends and colleagues in the Department of African Languages for all their support and words of encouragement.

## **ABSTRACT**

This study explored the role played by Siswati folktales in building the character of boys. It included how boys are depicted in folktales and how this depiction influences boys in real life. The study further investigated the correlation between traditional and modern boys and tried to uncover the value of folktales regarding the boys of today. The way boys are portrayed in folktales, their heroism in fighting and conquering monsters, could encourage present-day boys to fight the monsters that they come across daily. Based on the application of the lessons from folktales, the study examined how societal changes affect boys today.

## **KEY TERMS**

Character

Folktale

Depiction

Boy

## TABLE OF CONTENTS

DECLARATION.....	i
DEDICATION.....	ii
ACKNOWLEDGEMENT.....	iii
ABSTRACT.....	iv

### CHAPTER ONE

1.1 INTRODUCTION.....	1
1.2 STATEMENT OF THE RESEARCH PROBLEM.....	3
1.3 AIM OF THE STUDY.....	3
1.4 OBJECTIVES.....	3
1.5. RATIONALE FOR THE RESEARCH.....	4
1.6 DEFINITION OF TERMS.....	5
1.6.1 Folktales.....	5
1.6.2 Boy.....	6
1.6.3 Functionalist approach.....	6
1.7 SCOPE OF THE STUDY.....	7
1.8 RESEARCH DESIGN AND METHODOLOGY.....	7
1.8.1 Sampling.....	8
1.8.2 Theoretical framework.....	8
1.8.3 Ethical issues.....	9
1.9 STRUCTURE OF THE DISSERTATION.....	9
1.10 CONCLUSION.....	10

### CHAPTER TWO

<b>LITERATURE REVIEW.....</b>	<b>11</b>
2.1 INTRODUCTION.....	11
2.2 CONCLUSION.....	32

### CHAPTER THREE

<b>THEORETICAL AND METHODOLOGICAL FRAMEWORK.....</b>	<b>33</b>
3.1 INTRODUCTION.....	33

3.2	RESEARCH METHODOLOGY.....	33
3.2.1	Quantitative research.....	33
3.2.2	Qualitative research.....	34
3.3	POPULATION AND SAMPLING.....	35
3.4	DATA COLLECTION.....	35
3.4.1	Text method.....	36
3.4.2	Interviews.....	36
3.4.3	Focus group interviews.....	36
3.4.4	Individual interview.....	37
3.4.5	Questions.....	38
3.5	APPARATUS.....	38
3.5.1	Voice recorder.....	38
3.5.2	Video camera.....	38
3.6	RELIABILITY.....	39
3.7	ETHICAL ISSUES.....	39
3.8	PROponents OF FUNCTIONALISM.....	39
3.9	WHAT IS FUNCTIONALISM?.....	39
3.9.1	Social structure.....	41
3.9.2	Social system.....	41
3.9.3	Function.....	42
3.10	TYPES OF FUNCTIONALISM.....	42
3.10.1	Anthropological perspective of functionalism.....	42
3.10.2	Sociological functionalism.....	43
3.10.3	Early functionlists.....	43
3.10.4	Views of different functionalists.....	43
3.10.5	Durkheim's view of functionalism.....	43
3.10.6	Parsons view of functionalism.....	45
3.10.7	Merton's view of functionalism.....	46
3.10.8	Radcliffe-Brown's view on functionalism.....	48
3.10.9	Compte.....	49
3.11	KEY ASPECTS OF FUNCTIONALISM.....	49
3.11.1	Function.....	49
3.11.2	Interdependence.....	51
3.11.3	Concensus.....	52

3.11.4	Equilibrium .....	53
3.11.5	Evolutionary change.....	53
3.12	CRITICISM OF FUNCTIONALISM .....	54
3.12.1	Criticism of Malinowskian’s functionalism .....	55
3.13	SHORTCOMINGS OF FUNCTIONALISM .....	56
3.13.1	Value concensus.....	56
3.13.2	Dynamic equilibrium.....	57
3.13.3	Static bias.....	57
3.14	CONCLUSION.....	58
<b>CHAPTER FOUR</b>		
<b>ANALYSIS OF FOLKTALES AND COLLECTED DATA. .... 59</b>		
4.1	INTRODUCTION .....	59
4.2	TRADITIONAL ROLE OF SWATI BOYS .....	59
4.3	DISCUSSION OF FOLKTALES.....	62
4.3.1	Boy as a responsible, assertive and industrious character .....	62
4.3.2	Boy possesses supernatural powers.....	63
4.3.3	Boy as a strategist.....	65
4.3.4	Boy as protector and provider .....	67
4.3.5	Boy as the protector of the village and a hero .....	68
4.3.6	Boy as a wise, brave, confident and intelligent hero .....	70
4.3.7	Boys as characters who draw strength from their mothers .....	71
4.3.8	Intelligent character.....	73
4.3.9	Boys as reliable characters .....	75
4.3.10	Villain .....	76
4.4	ANALYSIS OF THE DATA COLLECTED .....	77
4.4.1	Interview questions and analysis of responses .....	78
4.4.2	Reason for depiction .....	82
4.4.3	Psychological impact.....	83
4.4.4	Influence on boys’ behaviour.....	84
4.4.5	Character Building.....	85
4.4.6	Boys in folktales and real life boys .....	88
4.4.7	Can folktales help modern boys? .....	89
4.4.8	How societal change affects boys .....	91



4.5	CONCLUSION.....	93
<b>CHAPTER FIVE</b>		
<b>GENERAL CONCLUSION..... 94</b>		
5.1	INTRODUCTION .....	94
5.2	GENERAL OBSERVATIONS .....	94
5.3	SPECIFIC OBSERVATIONS.....	95
5.3.1	How are boys depicted in Siswati folktales?.....	95
5.3.2	Does the depiction of boys in folktales reflect reality? .....	96
5.3.3	How does the way boys are depicted influence them psychologically? .....	96
5.3.4	Why are boys depicted in a certain way? .....	96
5.3.5	Boys' roles in traditional society and the role of modern boys.....	96
5.3.6	How are boys affected by current societal changes? .....	97
5.4	RECOMMENDATIONS.....	97
5.4.1	Different styles and strategies in the teaching of folktales.....	97
5.4.2	Formation of boys forums .....	97
5.4.3	Recognition of folktales by Education Department.....	98
5.4.4	Media intervention.....	98
5.5	CONCLUDING REMARKS .....	98
	BIBLIOGRAPHY.....	100
<b>APPENDIX..... 105</b>		
	APPENDIX 1: FULL VERSIONS OF FOLKTALES. ....	105
	APPENDIX 2: INTERVIEW DATA (SISWATI VERSION).....	123
	APPENDIX 3: INFORMED ASSENT FORM .....	148
	APPENDIX 4: LETTER OF INFORMED CONSENT FOR PARTICIPANTS IN A SEMISTRUCTURED INTERVIEW .....	149

## CHAPTER ONE

### 1.1 INTRODUCTION

Folktales are one of the indigenous prose narratives that were traditionally transmitted from one generation to the next by word of mouth. They were usually told in the evenings when the daily chores were done and all the family members were at home. They were told by different people for different purposes in different communities. In communities, such as the emaSwati communities, folktales were told for entertainment and to teach or remind children about what the narrator thought was of value to them. Raouf in Macdonald (1999:11) affirms this idea when he says:

Whenever I tell a story from my country, my goal is to share some of my cultures with my audience, to point out to them some of the morals and ethical values by which my people have lived through the centuries and how they have coped with changes.

Siswati, folktales were told and retold to share the culture with the new generation. They not only outlined the morals and standards valued by emaSwati, but also served to tell the youth how previous generations solved problems. This helped people to live according to the expected standards of emaSwati.

Siswati folktales reflect the cultures, beliefs, norms and philosophy of life of the emaSwati. They play a major role in teaching children the life skills that the emaSwati community holds dear.

Folktales contain universal truths and reflect the traditional values of the people. The characters and their actions, the reward and punishment in folktales provides for considerable reflection about human nature and society, within folktales are themes that reflects the highest human hopes as well as moral and material attainment. (Norton, 1994:204).

Norton concurs with Bukenya, Kabinya and Okombo (1994: 01) that folktales contain universal truths and reflect the traditional values of the people. He further emphasises that oral literature imparts to the growing person useful cognitive performative and effective life skills which enable the person to live a readable life and to be a useful member of the society.

The researcher agrees with both authors. When children listen to folktales they gain skills that may help them throughout their lives. They may learn the art of storytelling and later make a living from it. The art of voice projection, imitation and occasional singing by the narrator can also be imparted to the listeners for future use in their careers. As mentioned in the introduction, folktales are transmitted from one generation to the next by word of mouth. These skills need to be learned and passed on to the next generation.

This research will focus on Siswati folktales that depict boys as the main characters. As boys are members of families and communities, they will be discussed in this context. All that is said about boys will automatically affect the family and the community at large, illustrating how they treat and perceive boys. As bearers of their father's surnames, boys traditionally carried certain responsibilities given to them by their families and were brought to book should any of their tasks be flouted.

Boys are supposed to be hard working, brave and respectful to their seniors and animals. Herd boys are expected to endanger their lives in order to protect their cattle. Boys that endanger their cattle were punished, whereas boys that protect their cattle were rewarded (De Bruin, 2002: 208).

As people who are recognised as future family builders by the family and society, there is much to be learnt about boys. The researcher will provide various examples of Siswati folktales and will analyse what influence they had on how boys were raised and how these tales influenced cultural and social practices.

## **1.2 STATEMENT OF THE RESEARCH PROBLEM**

Folktales have been in existence from time immemorial.

This vast body of traditional literature was first shaped verbally from generation after generation, simple because oral language was then the only language. This material was recorded only in its old age. Traditional literature also differs in purpose from composed literature (Stewig, 1988:202).

Not much has been researched about boys. Most researchers neglect boys, preferring to concentrate on girls, women and family bonds. Boys in Siswati culture have a special place in society and must follow their own set of rules which are different from those of the other members of the family. There are also unique responsibilities and demands that a Swati boy is expected to carry. Boys, as characters in folktales, are depicted in a way which contributes to their identity, the family and the community in which they live. The researcher will then determine how boys are depicted in folktales and examine whether there are societal pressures that boys must adhere to in order to be fully accepted in society. The researcher will then look at the kind of problems that could be encountered by growing boys as well as the cause of these problems. There could be dire consequences if these problems were ignored.

## **1.3 AIM OF THE STUDY**

The aim of the study is to analyse the role played by folktales in building the character of boys. The researcher will investigate how boys are portrayed in folktales and if boys are impacted psychologically by this portrayal. Boys are not only members of the family but are part of the community as well. Therefore, the study will also look at the challenges boys face in the family as well as in the community as a whole.

## **1.4 OBJECTIVES**

Besides the aims, this research has to also meet the following objectives in order to answer the research questions:

- Analyse how boys are depicted in Siswati folktales.
- Investigate why they are depicted in such a way.
- Determine how the depiction of boys influences the behaviour of boys in real life.
- Evaluate whether there is a correlation between the depiction of boys in folktales and boys of today.
- Compare the roles of boys in traditional society and how these roles compare to modern times.
- Determine how current societal changes affect boys.

### **1.5. RATIONALE FOR THE RESEARCH**

For many years emphasis has been placed on girls and women, neglecting research on boys. Boys were said to be strong while girls were regarded as the weaker vessels. Consequently, girls were given lighter duties than boys. Boys were expected to be strong and to meet all the demands of being a boy. They had to be brave, strong and the heads of their families. As soon as a boy was weaned, he was distanced from his mother in order to make him a "real boy" and, in the long run, to become a real "man". If a boy liked to sit and chitchat with his mother, his sex was doubted.

This gap between mother and son has existed since ancient times. Boys tend to withdraw during difficult times and are still afraid to share their problems today because they want to be seen as being a "real boy".

The deepest issues that affect children are timeless; they cut across academic lines and lie at the heart of each genre. Consequently, not only contemporary realistic fiction but also fables and fairy tales, myths and poetry, historical poetry and modern fantasy have meaning for children of today and are able to clarify and give depth to the contemporary experiences (Sadker & Sadker, 1977: 3).

The researcher believes that this research on the depiction of boys in Siswati folktales may assist modern boys to discover their true identity and communities to change their perception of boys. The researcher hopes that this research will benefit society by

changing the standards boys are expected to maintain. The challenges that children, especially boys, face also grow into societal problems. These problems will be discussed and resolutions will be suggested at a later stage.

## **1.6 DEFINITION OF TERMS**

### **1.6.1 Folktales**

These are traditional stories which were originally transmitted orally. These stories were told for several reasons, such as imparting knowledge, skills or entertainment. The following scholars define folktales as follows:

From the deep, dark ages of man there have been tales; told and retold, they have become the traditional folklore of the nations concerned. Sometimes these tales were told as a means of recording a historical event; sometimes they were simply tales to amuse, tales of valour, adventure, magic or to instil moral. With the invention amongst civilised nation, these tales were eventually recorded, and have thus been preserved for all times (Savory, 1974:11).

(Finnegan, 1970:377 in Marivate, 1973:137) states that:

There can be no final definition of the purpose and the use of oral literature. Within a culture, stories are likely to have many functions. However, a popular belief is that stories convey a moral or are told to children to educate or to admonish them.

[Folktale is] an umbrella term used to cover different types of traditional oral prose narratives for children. They are divided into three main types, namely: myths, legends and folktales (Ntuli, 2011:17).

All three authors agree that folktales are transmitted orally and the first two also mentioned the functions of these folktales.

Mota (2009:14) describes "folktale" as the word used to refer to all kinds of folktales, while Msimang, as cited by Masuku (2005) in her doctoral thesis *Perceived oppression of woman in Zulu folklore: A feminist critique*, says that a number of names have been used to define folktales. The researcher agrees, since in Siswati folktales are divided into four types depending on the structure of the folktale. For the purpose of this study however, the word "folktale" will be used to cover all types of traditional prose narratives.

### **1.6.2 Boy**

The term "boy" is defined as a young unmarried child or youth (*South African Concise Oxford Dictionary*, 1991:117) besides being a male child. The word "boy" has different meanings in different contexts. "Boys" can be used to describe an informal group of men who socialise together. Sometimes "boy" can refer to a black or native servant of any age. The word "boy" can also refer to an immature man. For the purpose of this research project, we shall be referring to the first definition.

### **1.6.3 Functionalist approach**

Parsons describes structural functionalism as "the first general theory which aims to analyse and identify certain structural parts of a social system, such as role and social institutions that have a functional significance". He further mentions that functionalism includes two different distinct problems such as the relationship between a system and its environment (Scott, 2007:189).

Merton's definition is relevant to Parsons although he maintains that not only the functions of a social system can be taken into consideration but also the dysfunctions. He describes functionalism "as the practise of interpreting data by establishing their consequences for the larger structure in which they are implicated". This includes not only the functions but also the dysfunctions of various components of the social systems and variables of the social system (Scott, 2007:70).

These above two definitions are considered as relevant to this study, since boys are members of the society and these definitions looked at the society as a whole. This study will also include the functions of the society in context.

## **1.7 SCOPE OF THE STUDY**

As the study of folktales is very wide, this study will focus on selected Siswati folktales which feature boys as main characters. Folktales will be selected from the following books:

- *Umsinsi* by S. Z Simelane and J.J. Thwala
- *Kwesukasukela* by M.D. Ndlela and S.M. Magagula
- *Cosicosi* by O.A. Bhiya
- *Tinkhobe* by J.J Thwala
- *Letfwese lihlobo* by P.T. Jele and J.J. Thwala
- *Umkhunsu* by JJ Thwala
- *Umfuso* by D.E Nkosi
- *Vutsela umlilo* by M. Shongwe.
- *Asikhutulisane* by J. Lumphoko.
- *Sekuhlonywetintsi* by N.S Ntuli.G. A Malindzisa.
- *Sicelankhobe* by N.P. Mabaso.
- *Luveve* by MP Mavuso
- *Inyoni yemasi* by M Ngwenya
- *Sekuhlwile* by Gubudla Malindzisa.

Since folktales are passed down from generation to generation by word of mouth, some of the unrecorded folktales will be considered in this study.

## **1.8 RESEARCH DESIGN AND METHODOLOGY**

Researchers use various kinds of designs. The popular ones are quantitative and qualitative research designs. Quantitative research design deals more with readily available information which needs to be confirmed or validated mostly with numeric data or statistics. On the other hand, qualitative research design is more adventurous,



because the researcher has to explore a phenomenon and later explain it in detail in order to provide acceptable answers to the research questions. (Leedy & Omrod, 2005:96).

Data will be collected from various sources such as the following:

- Library books
- South African journals
- Theses
- Newspapers
- Articles
- Human resources.

The researcher will collect data by conducting interviews, observations, and the participants' answers to questions. Random sampling will be done. Questionnaires will be formulated in such a way as to provide solutions to the research problem.

### **1.8.1 Sampling**

The researcher will interview people chosen from a sample group. She will also give questionnaires to a sample group whom she thinks have possible answers to the heart of the research, which is the research problem.

### **1.8.2 Theoretical framework**

The researcher will use Emile Durkheim's structural functionalism theory to analyse the data collected as it looks at both the social structure and social functions, and considers the society as a complex system which has different parts that work together to promote unity and firmness. This theory is based on the macro level of the society. It addresses the society as a whole. The norms, values, culture, customs, traditions and institutions form part of elements that function together to address the problems of the society.

Abrahamson (1978:17) considers functional theories as being "structural functional in approach". They do not only look at the surface of a phenomenon but also look at its hidden functions. This theory will help the researcher to analyse the data collected, since she will be researching boys from a societal perspective. The aspects involved in a society form part of the basis of this research.

### **1.8.3 Ethical issues**

When one is conducting research, it is important to consider certain sensitive ethical issues. To render the research ethical, human rights as stated in chapter two of the South African Constitution will be respected. The researcher will write a letter asking for permission to conduct a research at the selected schools. A letter of consent will be given to the learners for their parents to sign, granting them permission to participate in the research project. Participation will be voluntarily, no one will be forced to participate. The interviewer will explain to the participants that the research is not for personal monetary gain but that it is just a study. This will allow them to participate freely without expecting any payment.

## **1.9 STRUCTURE OF THE DISSERTATION**

The research report will be structured as follows:

Chapter 1 will present the background of folktales and the emaSwati people. It will also outline the aim and the objectives of the study as well as the rationale for undertaking this research. The definition of terms and ethical issues will also be provided in this chapter.

Chapter 2 will give a detailed literature review on the role played by folktales in building the character of boys, as described in the different sources that were consulted.

Chapter 3 presents the research design and theoretical framework. Functionalism, as the theory on which this study is grounded, is discussed extensively.

Chapter 4 is a summary of the folktales and an analysis of the boys' characters in the chosen folktales will be provided as well as the application of functionalism in the analysis of folktales. In this chapter, the data collected from the interviews will be presented and analysed.

Chapter 5 will conclude the study by providing the findings of the study and suggest recommendations for further research.

## **1.10 CONCLUSION**

The following topics were outlined in this chapter:

- The introduction and background of the research.
- The statement of the problem and the research problem were discussed and questions were posed.
- The aims of the research problem were stated.
- All terms were clarified.
- The methodology with all the processes of data collection, data analysis and data interpretation.

Certain issues, such as the literature review, methodology and theoretical framework, will be elaborated upon in chapter two and three respectively. It should therefore suffice to conclude that the discussions would be informed by a breakdown analysis of this study as indicated in paragraph nine.

## CHAPTER TWO

### LITERATURE REVIEW

#### 2.1 INTRODUCTION

The structure and layout of the dissertation was outlined in the previous chapter. In this chapter, the existing literature will be reviewed so that the researcher may establish if there are other fields to research and, more importantly, if what is being researched in this study really adds to the existing body of knowledge.

Hilda Kuper (1974), in her thesis, *An African aristocracy: Rank among the Swazi people* writes about Swazi boys who were trained to be observant, hardworking and good imitators. Older brothers demanded deference from their younger brothers and, in turn, submitted to their fathers. She further emphasised that children are thought to follow the ways of their parents. The training of boys is directed towards hardening them physically and disciplining them mentally. Kuper's ideas are relevant to this research.

This research will focus mainly on how boys are depicted in folktales in relation to how they are treated in real life regarding their education and identity, which may have an influence on their identity and acceptance as boys in the societal context. Kuper made mention of the older adult teaching the young boys in such a way as to harden them to become strong men. She was talking about real Swati boys in a real Swati context whereas this research will be looking at boys as characters in folktales, and the influence that folktales have on real boys. This research will also compare the role played by boys in society with the role played by boys in folktales. Folktales are linked to particular cultural values. Siswati folktales are linked to emaSwati norms and values that are instilled through the medium of narration.

In his thesis titled *Tsonga Folktales: Form content and Delivery-Volume 1*, Marivate (1973) reviews present day Tsonga folktales as they are told, classified and analysed. His study is based on a synchronic approach and emphasis is placed on delivery, form and content, which he describes as follows:

- Delivery – the way in which the folktale is told – the method of narration as well as circumstances surrounding the storytelling. This includes style, audience, songs and note.
- Form – this is the customary pattern used in the delivery of Xitsonga folktales.

Marivate mentions that the important thing was not only the telling of the story but the circumstances surrounding the actual telling of the story. The narrator, audience and story form a close unit. A fixed form serves as a framework within which folktales are told in Xitsonga and a fixed formula for beginning and ending a folktale narration. In a folktale narration, the audience is not passive; they punctuate every pause, sing in the middle and at the end and help to tell the tale.

In XiTsonga, women tell the folktales to children and other adults who may wish to take part. The narrations take place at night when the audience is able to participate fully in the telling of the story undisturbed by the activities of the day. The reaction of the audience has a significant influence on the outcome of the final narration. XiTsonga folktales are structured and based in a human setting. Themes are mainly about the village life of the Tsonga people where antisocial behaviour such as jealousy, disobedience and dishonesty are not tolerated, while positive behaviour and success is promoted. In XiTsonga folktales, the least important people, such as children and old people, turn out to be very helpful when everyone else fails. In his research, Marivate classified folktales by outlining the conventional classification of every prose narrative according to content. He divided prose narratives into myths, legends and folktales. Because XiTsonga folktales are structured, in his analysis, Marivate used Dundes theory of breaking down the structures of a folktale into morphological units.

Marivate is of the opinion that the narrative structure of the Tsonga folktales can be reduced to the following six main offences:

- Lack. The state of an individual or a problem, which needs to be solved.
- Lack liquidation. The state where an individual lacks something or removal of lack or a problem.
- Violation. The process of transgressing the forbidden action.

- Interdiction. An authoritative prohibition. A forbidden action.
- Escape. An attempt by the individual or forces outside the individual to extricate from his consequential circumstances, which resulted from violating an interdiction.

Marivate concurs with Finnegan (1970:377) by stating that there can be no final definition of the purpose and use of oral literature since stories have many functions, nevertheless he believes that the main function of folktales is to entertain and educate.

He established that folktales in XiTsonga have special characteristics in their form content and delivery. These conclusions were made when analysing the data collected from the main speakers of the language and not from published books.

He also highlights that the focus was not only on the story itself but also on the circumstances surrounding the actual telling of the story, the narrator, and the audience. If the story was without a narrator and the audience was in the wrong setting, it would be out of context. He further classified folktales according to the type of characters featured in the particular folktales. Folktales, in his study, were centred in a human setting where we find human beings interacting with animals and ogres.

This can be a move from a state of disequilibrium to a state of equilibrium. The movement between two poles in space and time creates a plot. A story is created when the characters try to create a state of equilibrium where disequilibrium is formed by the violation of the interdiction.

The implied interdiction in Tsonga folktales is generally the accepted standards of human behaviour or social customs. A story may also be about a character who does not comply with the accepted standards.

Every XiTsonga tale has a song that is unique to that particular story. Stories are never narrated in the same way and the singing of the song unites the narrator and the audience. The narrator sings the solo and the audience sings the chorus.

When describing the telling of a story, Marivate mentions that the audience strongly influences the outcome of the final product of a folktale narration. This outcome covers

the entertainment, education and the instilling of knowledge about cultures, customs and the set standards of a particular community. Marivate's investigation contributes to this study that is based on the function of folktales as the imparting of knowledge and culture that influences the behaviour of boys in the long run.

As mentioned previously, folktales are based in a human setting. Marivate's themes mainly concern the village life of the Tsonga people where good behaviour is expected, and antisocial behaviour is not tolerated. The researcher agrees with the above opinion, since this study also concerns Swati boys who, as members of the emaSwati community, are expected to follow the standards set for emaSwati boys by the community and to be what the community wants boys to be. The cultures of the emaSwati community are rooted in their folktales too. Good and bad behaviour is reflected in a folktale followed by rewards for those who conform to the rules and regulations, while punishment is in store for those who disobey the rules. This study will be looking at what, if any, influence folktales have on boys in the audience.

The researcher agrees with Marivate and Finnegan (1970) that folktales are told differently, with different functions in different societies. For the purpose of this study, the education and entertainment function will be a prerequisite, since boys' behaviour is influenced by what they have learnt or been told. Folktales reveal how children are reared for the benefit of the community. While the children are being entertained, they are also encouraged to learn the lessons at the end of each folktale.

Marivate's research differs slightly from the study under investigation, however, as he reviewed current Tsonga folktales as they are told, analysed and classified with strong emphasis on form, content and delivery. This study does not concentrate on the classification and analysis of a folktale, but explores how the theme of the folktale depicts the character and actions of boys. In other words, this study deals with boys as folktale characters and what the character does in the story, with some selected themes of the folktale, and with how the behaviour of the boy is influenced in a social context. The subject matter of the folktale is the channel through which the lessons are taught.

Like Marivate's findings, the research is not based on the actual story telling but on the circumstances surrounding the actual telling of the folktale, the narrator, audience and

story working together to form a close unit. The narrator and audience form part of the society who listens to the folktale for entertainment and education. The narrators are adults (mostly female) while the listeners are both girls and boys. After listening to the folktale, the listeners are equipped with knowledge about the norms and values, cultures and day-to-day alertness of that particular society. Marivate further calls attention to folktales as a general measurement for accepted standards of human behaviour or social customs. This is relevant to this study, which is about the influence of folktales on Swati boys who are members of the community. The Swati folktales reflect Swati cultures which influence Swati behaviour and equip boys with the knowledge of how to face their daily challenges.

Members of a society are expected to comply with certain expected societal standards that are imparted through the narration of a folktale. For this reason, one folktale can be adapted to different societies depending on the village life of the people. This study's main objective is to investigate how folktales influence the behaviour of Swazi boys, including their reactions towards meeting the demands of society in order to be regarded as real boys accepted by the society.

In the same way that Marivate observed that the least important people, such as children and the elderly, were depicted favourably in folktales, this study will look at boys who might not be thought important but who strive to be accepted as full members of the community with all the attributes expected from them by the community at large.

Marivate's approach differs from the approach of this study. His approach was based on a synchronic approach to the structural analysis of a folktale and dealt with the structure, delivery, form and content using scholars such as Propp (1958), Jacobs (1964) and Finnegan (1970). This study is based on the functional approach and aims to establish the social motives that lie behind folktales. It includes the study of the social function of a folktale in relation to the depiction of boys in Siswati folktales. A comparison will be made between the boys depicted in folktales and real life Swati boys.

Nyaungwa (2008) submitted a thesis on folktales titled, "*Folktale influence on the Shona novel*". In his study, he explores the influence that folktales have on Shona novels. He focuses on aspects such as development of plot (exposition, complication,



climax and resolution), setting (place, time, and social circumstances) and characters (seeking to detect whether there is any folktale influence on the characters).

Nyaungwa considers the motifs, notification and core images which occur in both folktales and novels and establishes whether these have a negative or positive impact on Shona novels. He employed the theories of Propp (1964), Dundes (1965) and Scheub (1875) to analyse the structure of a folktale.

Propp's theory was used to analyse the tale according to how the components relate to one another. He categorised the tale's components into variables and inter-variables and defined them as follows:

Variables are *dramatis personae* and items in a tale. The variables are the unchanging actions in a tale. The name of neither the *dramatis personae* change but neither action nor function change.

Functions are the unchanging actions in a tale e.g. heirs will always be transferred. Propp's theory is based on function. The functions differ from tale to tale, function remain constant regardless of who performs them.

He utilised Dundes theory to clarify syntagmatic structural analysis. Dundes is said to be Propp's disciple since his theory is based on Propp's ideas. His theory is also structural and syntagmatic.

Nyaungwa suggests that folktales must be studied in their social and cultural contexts, and that a structural and functional analysis of a folktale must be made. He divided folktales into etic and emic units. He calls the unit of the content etic and the unit of the structure emic. His motive is divided into three modes:

- Feature-distribution, which describes the action of the folktale characters
- Manifestation mode, which describes the action of the folktale characters
- Distribution mode that is concerned with the place of the feature mode within the storyline.

Nyaungwa also made an in depth classification of the traditional prose narrative as the characteristics of both novels and folktales. He classified prose narratives into myths and legends and looked at the development of a novel as an epic, romance, allegory and picaresque. In novels and folktales, the plot, setting and characterisation was discussed and their influence on folktales was investigated and commented on. Features of resemblance were singled out and differences were explained. He concluded that the early Shona novelists were influenced by the folktale genre and that the folktale still influences modern writers.

Nyaungwa's study focuses on the influence of folktales on Shona novels. He deliberates on plot, setting and characters in both novel and folktale, which is in contrast to this study, which does not consider the plot as a priority. Instead, this study considers the setting and boys as characters in a folktale and actual boys as members of the community.

Characters cannot be characters if there is no setting wherein the characters can be located. The society plays a vital role in providing a setting where all social activities take place. It was mentioned in the aims of this study that boys would not be studied in isolation but in a societal context. Their actions, customs and cultures relate to the social structures of the particular society. Like Marivate, Nyaungwa considered motif and motifems, which are not relevant to this study. However, as he indicated that his study is etic and emic, it is indirectly relevant to this study, as the analysis will be based on the structural and functional analysis of a folktale (syntagmatic structural analysis) and the pre-established categories for analysing and interpreting data.

As Nyaungwa mentions that folktales must be studied in social and cultural contexts, his investigation is relevant to this study, because boys portrayed in folktales will be studied in a social and cultural context in order to compare them to present-day real life boys. Nyaungwa also distributed his folktales into modes, feature distribution and manifestation where feature distribution describes the action of the folktale character. This distribution applies to the folktale characters of this study since boys, as folktale characters, perform actions according to the lesson at the end of the narrative. Nyaungwa describes these manifestations as elements that fulfil the actions of boys in folktales and is concerned with the boys' future actions. This is also relevant to the

study since folktales have a certain place where the action takes place just as human beings have a society where all their daily activities take place.

Nyaungwa further divided narratives into myths and legends in contrast to Marivate, who divided folktales into myths, legends and folktales. For the purpose of this study, the focus is on folktales as only one body of prose narratives.

Nyaungwa concluded by agreeing that both Shona prose narratives have common features in the plot development, setting and characterisation. This means that Shona culture influences the Shona novel.

De Bruin (2002) wrote a master's dissertation titled "*The role of children in folktales*". She investigates the roles children play as characters in Zulu folktales and the role they play as the audience. She mentions that folktales mirror society in that the actions of the characters are influenced by the society in which they are depicted. She makes an impressive analysis of the way Zulu folktales convey parenthood and looks at the lessons embedded in the folktale for all members of the family comprising men, women and children. Her research is based on the social context, cultures and other norms accepted by the Zulu people.

De Bruin indicated that family activities form the basis of Zulu society. She investigated the division of labour among family members from the wedding, births and parenting perspective. There are certain traditional expectations and guidelines for parenting in the Zulu family and many societal and family rules are to be followed. Zulu folktales portray both good and bad parenting.

Regarding the division of labour, De Bruin indicated that the father is the most important family member because he is regarded as the head of the family and has to raise his sons to be men who proudly take forward the baton of their surname. Boys have to be obedient and carry out all the duties given to them by their father or the elders. If they fail, they are severely punished. Boys are given far more responsibility than girls. Boys have to look after the cattle or chop wood. They are separated from their mothers and sisters from an early age so that they may learn from their fathers, not from their mothers.

Boys are given higher status than girls to prepare their minds for their future roles. Fathers are to train their sons to be respectful, honouring and honest when executing their duties. Bad boys were punished in folktales and good boys were rewarded.

De Bruin also investigated the present status of Zulu folktales and their effect on Zulu children. She mentioned that children cannot be studied in isolation and that influencing factors such as religion, gender, loyalty, family structures and urbanisation, whereupon the future of traditional prose narrative of the Zulus is based, should be considered. Her aim was to show how a girl in Zulu society should behave but she did not use any literacy criticism in her research. Anthropology plays a vital role in how Zulu cultures are associated with folktales. Folktales are considered to originate within the context of a particular ethnic group.

De Bruin's study is relevant to this research, as the study focuses on the role of children in folktales including how their chores are divided within the family. The current study will also focus on how folktales influence the building of boys' characters. De Bruin approached her study from a functionalist point of view. This study, like De Bruin's study, will look at how society views a boy. De Bruin made mention of the status given to boys in a Zulu family, which might be the same in a Swati boys family where boys are valued highly as genealogical carriers and future heads of families.

In her study, de Bruin highlights that boys carry a heavy and strenuous responsibility, but that there is a reward for boys who pass the training and punishment for those who default. She also included factors that may affect the behaviour of children, such as religion, gender, culture, loyalty, family structure and urbanisation. All the elements she mentions also apply to the present study including urbanisation, because when comparing modern-day boys to folktale boys, urbanisation may have an impact on the social changes. Times are changing and culture is not static; it changes to adapt to the needs of the present. Most present-day boys are influenced by urbanisation (De Bruin, 2002:211)

De Bruin's study is based on the structuralism point of view, unlike this study, which dwells on functionalism. Anthropology also played a vital role since the ethnography of

Zulu culture is associated with folktales. This also applies to this study because all Swati cultures can be traced to folktales and the ethnography of the people.

De Bruin concluded by saying that it was frustrating to conduct research in folktales because the subject is limited. She recommended that further investigation should be done on folktales to determine the influence of folktales on children and boys. Her call will be partly met, as in this study an attempt will be made to investigate how folktales influence the character of Swati boys.

In his thesis, *The role of folktales in the building of personality of the Lunda Cokwe of Angola*, Mota (2009) analyses the relationship between folktales and development. He also wishes to establish how folktales could contribute towards the development of Angola. Angola was one of the countries colonized by the Portuguese government who marginalised Bantu languages. Because the language of education was Portuguese, not the social languages of the people, the Lunda Cokwe people ended up losing their culture and identity.

After their independence, the Lunda Cokwe people started rebuilding their identity and instilling their culture by telling stories. Mota's main objective was to determine the contribution made by Lunda Cokwe folktales in building the personalities of the community. He further indicated that personality is informed by culture and in folktales.

Mota did not look at a folktale in isolation, but looked at the structure of the society in relation to the people. He discussed the structure, functions and formulas of folktales using Propp's theory (Propp, 1958:21). One of the sections focuses on Finnegan's work (1970) on oral literature in Africa while another deals with studies by other African writers concerning African oral literature. In his study, Mota included earlier studies on folktales by other writers from all over the African continent.

Mota collected data from his knowledgebase, interviews with people and the Internet. Propp's theory was used to analyse characters in the Lunda Cokwe folktales but not all the folktales conform to Propp's theory. He also included some folktales that dealt with form, functions and classification, as well as the opening and closing formula of a folktale.

Mota saw a folktale as integral to the cultural heritage of a community and its culture. He says that folktales are used to pass knowledge, culture and values to the next generation.

Mota states that folktales are told and repeated several times by adults with the aim of building personality. Some young people may also narrate the stories or folktales. Narrating folktales provides an opportunity to perform and explain the moral.

Lunda Cokwe use folktales to teach their children and generally teach their young boys in *chota* (around the fire). Most folktales told to children have moral lessons. In *tchata* women are excluded; *seculo* (specialists) teach the boys how to behave and how to face adulthood in the near future. Competent people called *iseculo* (*specialist*) interpret the folktale. The *seculo* (specialists) interpret the story, give moral lessons to the audience, and expect participation from their listeners who may agree or disagree with the interpretation. If the audience is wrong, the *Seculo* clarify the point they wish to make.

Mota summarised the folktales and linked them with the development of the people of Lunda Cokwe, thus affirming that folktales were a vehicle for the transmission of the cultural heritage of the Lunda Cokwe. Folktales had a remarkable influence on the personalities of the Lunda Cokwe.

Mota observed that the telling of folktales was the only way the Lunda Cokwe used to instil knowledge and culture. This study will also look at how knowledge and culture is instilled in Swati boys.

As teaching is part of parenting, this study will also look at the way boys are nurtured by adult men in the absence of their mothers and sisters. In Siswati, boys and men meet in a place called *esangweni* where boys are taught by means of folktales.

In his thesis entitled, *The construction of gender through the narration of a folktale* Kabaji (2005) illustrates how the Maragoll folktales teach both men and women to assume certain duties. Kabaji's main objective was to uncover gender-related themes that the ordinary Maragoli people derive from their folktales. He wanted to determine

the overt and covert attitudes and ideologies which the Maragoli folktales reflect and promote in relation to the institution of marriage by examining how the biological differences between men and women are presented. He analysed how these empower or disempowered the sexes. He further identified the power structure promoted through gender roles which manifest themselves in the Maragoli folktales. His proto-gender within the feminist theory focused on dominance and subordination between male and female.

Since the study aims to identify gender-related themes from a cultural discourse, Kabaji utilised the following theories: feminist theory, psychometric theory and discourse analysis.

The study further examines the category of "male" and "masculine" while acknowledging the male and female reproductive roles and differences. Kabaji observed men and woman from both social and cultural perspectives, counting gendered social role relationships, institutions, the division of labour and how these are brought out in folktales.

He believes that through the narration and performance of a folktale and through other cultural discourses and rituals, some concepts and values are conveyed that cannot be expressed directly. Kabaji also employed the psychoanalytical approach since folktales are works of art and are created from and about motives.

Besides psychoanalysis, Kabaji also employed discourse analysis in areas such as context analysis, narratology and textual semiotics. This method put into perspective the anthropological idea of text as culture crucifixion. Most of the time, discourse analysis is related to the structure of discourse to broader social and institutional phenomena.

Kabaji examines the folktale's cultural history and location, and traditions within the changing cultural landscape in Maragoli. He also lays the socio-cultural base on which gender constitution is examined in the tales and regards folktales as calling for the adjustment of the individual. He further investigated institutions such as marriage and the socialisation of both boys and girls.

In his Investigation, he highlighted that the folktale performance is largely influenced and defined by cultural, social, economic, geographical and historical conditions.

Kabaji's aim was to illustrate how the Maragoli folktale reflects on the duties of men and women and teaches them how to assume certain duties. He uncovers gender-related themes derived from their folktales.

Like DeBruin, Kabaji made mention of the role and place of girls and wives as revealed in the Maragoli folktales. Girls are portrayed as future wives, showing respect and submission to males and heeding certain restrictions. Kabaji believes that there is an inborn trait in the female gender which makes them disobedient, callous, jealous, deceitful and stupid, as most of the folktales portray them as such.

Besides portraying women and girls, Maragoli folktales also portray boys and men and their roles in society. Kabaji presents the superiority of boys and men as heirs of the land and people who have to win God's favour. According to Kabajii, a male child is presumed to be brave and able to take over as family leader after his father. A folktale is said to be a mirror that reflects the perfect male for other males to copy and a measuring rod against which to measure themselves. The Maragoli folktale depicts boys as heroes, responsible, rescuing members of the family, controllers of the destiny of the society and capable of changing the course of history.

Maragoli folktales are said to mimic since they recreate and represent real objects. The Maragoli folktale represents the Maragoli way of life in words and actions. All their history, cognitive strategies, norms and cultures are reflected in their folktales. He cited examples of boys in the Maragoli folktales where boys were depicted as heroes, capable of doing the impossible.

Kabaji concurs with Mofokeng by highlighting the performance of the Maragoli folktale in detail, which he names "form and drama". The performance is directed towards the sociocultural life of the Maragoli people. Part of the Maragoli folktale is geared towards preparing children to carry responsibilities as future adults.



Although this study is on boys, Kabaji's study is relevant to this study, since he includes how Maragoli folktales depict the roles that Maragoli boys and men play in society.

As mentioned previously, according to Kabaji, Maragoli folktales mimic. This is similar to this study, as in Siswati folktales the characters also represent real Swati people by their actions and words. However, Kabaji's thesis differs from this study in that Kabaji highlights the performance in detail, considering it a drama.

The performance was also geared towards the preparation of boys and girls for proper adulthood. This makes his thesis relevant to this study, since this study is also concerned with how folktales shape boys' behaviour.

The present study also explores how folktales reflect on the division of labour, how this may influence a boy's behaviour and how he gains acceptance in the community. This study will reveal how the duties that are given to Swati boys develop their identity.

Kabaji further identifies how power relations are promoted in folktales. He approaches these gender related themes from a cultural angle. This study does not look at power relations between the different sexes, but gives special attention to boys.

Like De Bruin and Mota, Kabaji combined approaches. Mota utilised a gendered social and cultural perspective. He also concentrated on the division of labour and on how this is brought out in the folktale. He further investigated institutions, marriage and the socialisation of both boys and girls. This forms a link to the present study, which also investigates how folktales show the interaction of boys with their families and society.

Mofokeng (1951) does an excellent study of Sotho folktales in his thesis: *Study of folktales*. He provides a comparative study of folktales in the three main Sotho cultures, namely: Northern Sotho, Southern Sotho and Tswana.

He did a comparative study of the motives, beliefs and customs depicted in Sotho folktales. Mofokeng saw folktales as an art form. He classified them into groups according to the subject matter and lesson embedded in a folktale, as follows:

- Mythological tales, those that tell about the origin of things
- Animal tales, where animals are the main characters
- Tales about human beings, animals, and magic
- Tales about supernatural beings, such as ogres and invisible people.

According to Mofokeng:

Folktales are products of a group of a society and have incorporated in them some of their beliefs, customs and superstition of that society. Those customs remain in the folktales long after the people have deviated from practicing and observing them ... Folktales vary in value as literacy products, some are better than others. Some folktales may have the same content but differ a little bit from folktales of another group. They are ethnographic in nature.

Mofokeng mentions that a comparative study of folktales makes it possible to differentiate between original and modified tales and enables one to see the changes that have been effected.

Mofokeng concludes by saying that folktales have to relate to children at home to create unforgettable pleasant memories. He does not refer to the value of collecting Basotho folktales only, but to the value of preserving folktales throughout the world before they disappear. He says that folktales carry the customs and cultures of each community and that these important treasures should be transmitted to children from generation to generation. As the past has a great influence on both the present and future, knowing the past can help solve many present and future problems. While his study is relevant to this study in many respects, it differs in that this study's focus is not on the classification but on the function of folktales and how characters, especially boys, are influenced by the folktale.

Mofokeng divided folktales about people into men, women, boys and girls as the main characters. This is relevant to this study, as he reveals that boys were depicted in some of his tales, examples of these tales are Masilo and Masilonyana, where Masilo killed Masilonyana because of jealousy, and Bile and Bilana, where Bile killed his brother

Bilana. As he depicts boys from different themes, his study is relevant to the present study that will also be using different Siswati folktales with different themes to establish how boys are depicted in folktales.

Mofokeng, like Nyaungwa, Kabaji, and Mota, attest that folktales are products of a society and have incorporated the cultures, beliefs, and superstitions of that particular society. This concept also applies to the current study.

In her study titled, *perceived oppression of women in Zulu folktale from a feminist approach*, Masuku (2005) analyses proverbs, folktales and praises with the aim of determining the extent to which society expects women and girls to behave in order to be accepted as members of society.

She focussed on the stereotypes attached to women and analyses how women were depicted in folktales, women's reaction to culture, and the attitudes of women towards marriage. Masuku is relevant to this study, as she also focuses on sociological aspects in folklore, albeit in the portrayal of women and the use of the feminist and Levi-Strauss approach to interpret her data. As an anthropologist and structuralist, Levi- Strauss focuses on the paradigmatic analysis of folktales which not only reveals the structural content or storyline but also focuses on the sociological aspect of folktales.

Makgamatha (1987) also tackled folktales in his thesis titled, *Characteristics of the northern Sotho folktale (form and structure)*. His aim was to investigate the form and structure of Northern Sotho folktales and to test the applicability of some of the models of structural analysis. He further sheds light on the embodiment of folk beliefs in Northern Sotho folktales. Unlike Nyaungwa, Makgamatha divides folktales into myths, legends and folktales and describes them as follows:

- Folktales are folk narratives created for amusement where animals and human beings are the characters.
- Legends are stories that are regarded as true historical history.
- Myths are stories believed by certain people as truths. They are religious in nature and include animals and deities as characters.

Makgamatha mentions that these classifications vary from one folklorist to another but found that most African scholars agree that folktales are divided into animal tales and human tales. Although Makgamatha found his classification to have shortcomings, he makes a clear distinction between motif and types of folktales.

He mentions that folktales have social and spiritual functions as well as being narrated for amusement and didactic purposes. They incorporate moral lessons, such as discipline, conformity and responsibility to the young.

Makgamatha made use of the diachronic and synchronic approach with a different school of thought discussed under each approach. The diachronic approach is concerned with the origin, development and distribution of folklorist material such as folktales and pays less attention to the structure and function of these materials. This is from the diffusionist, evolutionist and psycho-analyst school of thought.

The synchronic approach is the study of folktales as a phenomenon in contemporary society without investigating their origins and geographic distributions. The functionalist school of thought studies the role played by folktales in society, whereas the structuralist school of thought concentrates on the formal structure of a folktale and is considered a form of literary art.

The functionalist asks "What is the message in the folktale?" The focus is on the social motive that lies behind the folktale and that a folktale can give the folklorist a picture of the society from whence the folktale originates. Makgamatha uses this school of thought to investigate folktales in a social context. He wanted to understand how the folktales satisfy the social and spiritual needs of that society, how they serve as a cultural and societal reinforcement and how they contribute to the maintenance and continuity of the social group. He even discusses the understanding of the social context of a folktale and setting in the actual life of the social group in which the folktales are told. Functionalists agree that folktales reflect the kind of society in which they are told. He says that in most communities folktales are told for the following reasons:

- Amusement. In illiterate or semi-literate communities, both the narrator and the audience enjoy the fun of storytelling through maximum participation.

- Didactic function. Folktales are designed to entertain and instruct at the same time. Makgamatha views folktales as an essential way of introducing young people to the customs, beliefs and prohibitions of their society. He concluded by saying that folktales portray life as it is experienced daily since they reflect the setting of the social group in which the folktale is told.

Makgamatha also investigates the language and style of the folktale. He focuses on the manner in which the narrator tells the story and his language choice, which may include irony, imagery and dialogue. Each narrator tells the story differently, sometimes using a scanty description, repetition, songs and chants. He differentiates between universal, traditional and individual styles of narrating a folktale.

He cites Cope (1978:195) when he says that the traditional style is strictly narrative and characterised by idiophones, songs, dialogue and direct speech. The individual style is mainly a matter of mime, vocal inflection and mimicry. He looks at the stylistic formulas of the folktale, which include a word, phrase or sentence repeated regularly. These words are said to be the building blocks of a folktale. It embraces the opening and closing of a folktale. The use of the past tense in the opening and closing sets the story firmly in the remote past. The choice of words depends on the storyteller and the naming of characters and personification of animals forms part of the style of a folktale.

In conclusion, Makgamatha points out that it is difficult to consolidate the Propp and Levi-Strauss models since the one study the action of the dramatic personae in a fixed sequence while the other imposes an abstract formula on these actions. He ends up leaving the choice of which structural analysis of a folktale to use to the individual who analyses the folktale.

Makgamatha's study focuses on the characteristics of the Northern Sotho folktales, form and structure, and tests the applicability of some of the models of structural analysis. This differs from the present study, since the present study does not concentrate on the classification of folktales but on their function in building boys' characters in a societal context. Makgamatha becomes relevant to the study when he mentions that folktales have spiritual and social functions and that they are incorporated by young people. The present study wants to investigate what functions

and lessons embedded in a folktale influence the behaviour of boys in a Swati community.

Makgamatha's study is based on the diachronic and synchronic approaches and their respective schools of thought. The diachronic approach concerns the origin, development and distribution of folklore material and pays less attention to its structure and function, which are the main schools of thought in this approach. This study aligns itself with the synchronic approach, which focuses on the study of folktales in their present form and geographical distribution. The functionalist theory forms the basis of the present research, since the researcher wants to know the message of the folktale and the social motives behind the folktale. The theory further states that folktales can give the folklorist the background picture of the society in which the folktales are told. Functionalism allows folktales to reflect the kind of society in which the folktales are told. This study deviates from the structural approach since it is not going to go deep into the structure of a folktale with all its essential elements.

Nkonki's (1968) thesis, *The traditional prose narratives*, aims to review the traditional prose literature of the Ngqika people that includes the language of the Gcaleka Xhosa. He surveys the prose, and note some of the techniques employed to sustain this type of literature. He regards traditional lore as an unwritten body of the diffuse knowledge of the people as passed from one generation to another by word of mouth. The different genres in traditional literature explain the life of the people even though some of the literatures are not in the form of prose but are linked to the people of that place. He divides traditional lore into prose narratives, proverbs, riddles, blessings, greetings, chants, folksongs, folk speech and the poetry of their forefathers. All these were transmitted by word of mouth and absorbed by listening, watching, and participating.

Nkonki's work is based mainly on the traditional prose narrative. He classifies folktales in the same way as Makgamatha and Marivate do. However, he divides prose narratives into myths, legends, folktales and fables and describes them as follows:

- Legend. A story of long ago which is so old in the sense that it is semi-mythical. Characters are connected to the history of the people.

- Fables are folktales which have animals and animal objects that behave like humans. These stories have a didactic function with moral lessons at the end.
- Folktale. This is an ordinary story handed down from generation to generation by word of mouth. It is told for pleasure or for amusing the younger generation. These types of stories educate young people in the art of public speaking.
- Historical narrations tell about previous generations and include stories of famine, wars, migration epidemics and modes of living. These stories were narrated for the sake of propagating knowledge about historical events. They are mostly enjoyed by older people whilst folktale and fable are enjoyed by the younger generation. This kind of narration overlaps with the other prose narratives; they are inseparable.
- Folk stories are the thoughts and philosophy of the tellers expressed in their best language with character portrayal.

Nkonki took a systematic view and made a stylistic analysis of prose narratives with the aim of finding principles and methods of narration that would render prose narratives durable through generations. In his analysis, he considered the following:

- Narration style.
- Content
- Language
- Manner of narration.

Stories were told at night to impart the wisdom, traditions, and language of a certain race to young people. Good and evil were portrayed by the activities of the characters and the listeners were left to choose between desirable and undesirable qualities.

Nkonki mentions that legends and historical narrations were told by men while folktales were told by women. He emphasised that the function of folktales was to impart wisdom, traditions and language, adding that traditional prose narratives have social functions among the Ngqika people. This is relevant to the study, since the folktales the researcher aims to analyse also teach beliefs, traditions and historical events to boys in order to align them to what society expects from them.

In his thesis, *A sociological exposition of ethical issues that arise from how identities of children are constructed using narratives: a sociological study on how identities of children are constructed using narratives and photographs*, Murove (2009) highlights common ways in which children are depicted in literature. The researcher affirms Murove, even though he does not refer to folktales in particular but to narrative sources. This research is about folktales, which are part of folk narratives that may have an influence on boys' behaviour and contribute to their identity as boys.

Ramagoshi, Maree, Alexander and Molepo (2011) wrote an article titled *The abuse of children through folktales*. They looked at child abuse that has its roots in the myths and beliefs perpetuated by adults and pointed out that folktales are a mirror of social beliefs. They reflect the thoughts and real life traditions of a society and of Setswana in particular. According to them, folktales' portrayal of children provides insight into society's attitude towards children. Some of the ways that children were disciplined in folktales are regarded as child abuse today.

These authors differentiate folktales into cumulative tales, talking beast heads, humorous tales, realistic stories, religious tales, romantic tales and tales of magic. While they distinguish abusive themes in the various folktales, they also mention that folktales were used for instilling knowledge and good behaviour in children and had a moral message. These views are relevant to this study in the sense that folktales educate and influence the behaviour of children.

Kabanyane (2004), in his master's dissertation titled *The psycho-educational use of narrative therapy among Nguni speaking children*, aims to open space for Nguni speaking children who were not allowed to express their feelings freely in their culture. The Nguni include the Swazis, Zulus, Xhosas and Ndebele.

The narrative is said to address most of the problems encountered by the Nguni speaking children. Folktales, told by their mothers and grandmothers, are the first form of literature that Nguni children are exposed to before they start their formal education. These stories are based on the Nguni cultures and have didactic functions. Through the telling of stories, people's problems are exposed.



Kabanyane mentions that narrative therapy enables children to understand who they are by learning about their past. He also says that folktales (traditional stories) are vehicles of information and preserve the heritage of the people; they teach children how to behave and solve problems, to understand their role in the community, and to think logically.

Kabanyane's views are relevant to this study although it is approached from a psychological point of view and is about the influence of folktales on the behaviour of boys.

## **2.2 CONCLUSION**

This chapter dealt with the existing knowledge on the topic. Previous researchers concentrated largely on the structure, form and delivery of the folktale; only a few dealt with their content and functions. This research looks at folktales from a societal and functionalist point of view.

## **CHAPTER THREE**

### **THEORETICAL AND METHODOLOGICAL FRAMEWORK**

#### **3.1 INTRODUCTION**

The previous chapter dealt with the literature review while this chapter will focus on the research methodology adopted in this study. The various research tools used during the gathering of data will be discussed. The cornerstone of this chapter, which is the theoretical framework, will be deliberated on. The functionalist theory is the theoretical framework which will enable the researcher to unveil and support the argument.

#### **3.2 RESEARCH METHODOLOGY**

"Methodology" refers to the way in which one approaches problems and seeks answers. In social sciences, the term implies how one conducts research (Bobson, 2002 in Leedy and Omrod (2005:12) describe research methodology as the general approach the researcher takes in carrying out the research project. To some extent, this approach dictates the particular tools the researcher selects. There are a number of research methods used by researchers when conducting research. The choice of a research method depends on the aim of the study; the kind of data the researcher is intending to collect as well as the methods of data interpretation the researcher is going to use. Most researchers usually choose qualitative, quantitative or triangulation methods.

##### **3.2.1 Quantitative research**

Quantitative research is a study that relies upon variables that can be measured. The data can then be collected, organized and interpreted via statistical techniques. This kind of research method deals with numbers or ready data, which needs to be validated.

### 3.2.2 Qualitative research

Qualitative research is described by Kirk (1986:12) as:

a sociological and anthropological tradition of enquiry ... Most critically qualitative research involves sustained interaction with the people being studied in their own language, and on their own turf.

Lang and Heiss (1975:183) define qualitative research as follows:

Qualitative method as a study relies upon data collected via open ended narrative and observation. It is based on detailed descriptions of events, people and excerpts from various letters records and other documents, thus it is basically an analysis.

This study used qualitative research because data can be collected through interviews, observation, documents and library books (Leedy & Ormrod, 2005:135). The researcher will collect data from written texts and during interviews. The advantage of the interviews is that the researcher has the opportunity to interact with the participants in their own language on their own territory to gain understanding of complex situations through the participants' expressions.

Bodgdan and Bilken (1982:29) identifies the five qualities of qualitative research as follows:

- Qualitative research has the natural setting as direct source(s) and researcher is the key instrument.
- Qualitative researchers are concerned with process rather than simply focusing on the outcomes of the product.
- It is descriptive in nature
- Qualitative research analyses the data inductively.
- Qualitative research is more concerned in meaning than numbers.

Leedy & Omrod (2005:95) say that "qualitative researchers seek a better understanding of a complex situation, their work is exploratory in nature and they may use their observations to build theory from the ground up".

Boys are members of society and folktales belong to an individual society with all the attached norms and standards of that particular society. The focus of the investigation is based on the role played by Siswati folktales in building the character of boys. Qualitative research gave more room to explore on the topic since the researcher conducted interviews with the sample she chose. The language used during the interviews was Siswati, as Siswati is the language spoken by all the participants. As they understand it better than any other language, the information will be more concrete than if they responded in another language.

### **3.3 POPULATION AND SAMPLING**

"Sampling is observing a part in order to glean information about the whole" (Corbetta, 2003:10). Leedy and Omrod (2005: 206) describe sampling as "a representative of the population about which inference is to be drawn". In this case, a sample of 12 boys was selected for individual interviews and two focus groups were conducted.

Corbette (2003:210) further states that "sampling is the procedure through which we pick out, from a set of units that make up the object of study (the population)". A limited number of cases (samples) were chosen according to:

- Cost of data collection
- Time required for the collection and processing of data
- Organization

### **3.4 DATA COLLECTION**

Data will be collected using the following methods.

### **3.4.1 Text method**

This method was used to gain written information. Various books, dissertations, folk literature and journals were consulted to gain in-depth knowledge of the role played by folktales in building the characters of boys. The focus was on literary works dealing with folktales.

### **3.4.2 Interviews**

An interview is the collection of data through direct verbal interaction between individuals. It is the appropriate research tool when (1) direct face-to-face contact with persons is imperative; (2) immediate responses are desirable; and (3) its use is feasible. One deals with a relatively small sample, adequate financial support, and availability of trained interviewers. Interviews are sometimes used to find out how the public reacts to a certain international or national event (Lang & Heiss, 1975:113).

During the interviews, the researcher had an opportunity to find out how Swati boys react to the topic under discussion and how they feel regarding folktales as a means of building boys' characters.

### **3.4.3 Focus group interviews**

Gordon (1999:78) defines a focus group as:

the method that highlights the range of behaviours, attitudes and point of views between people within a relatively short period. ... [It is] a way of encouraging people to build on each other's view, expressing similar or opposing experiences, attitudes, thoughts and feeling within clearly defined parameters.

The focus group aimed to assess the perceptions of Swati boys about folktales. The focus on this discussion was to determine how boys are depicted and how folktales contribute towards building the personality of boys.

The advantage of the focus group was that the researcher could easily obtain the participant's feelings and attitude towards folktales. Through their interaction with one another in a group, it was easy for the researcher to observe their facial expressions and attitudes. Interaction in a group promotes independence and flexibility to talk freely and spontaneously on the topic under investigation.

During the focus group discussions, participants enjoyed the flexibility to explore unanticipated issues. The discussions were recorded and then transcribed by the researcher before they were analysed. The transcribed information was categorized into sub-topics according to the questions.

Another advantage of a focus group is that members can build on each other's views or oppose one another to expand the conversation. When the conversation expands, the information also expands and the researcher collects more data than during a one-on-one interview. The researcher found this type of data collection suitable since she could access people of the same sex, same language, same culture, and same norms and standard simultaneously.

#### **3.4.4 Individual interview**

Gordon (1999:83) observes that:

an individual interview is a conversation conducted between trained qualitative researchers or an in-depth interviewer and a respondent selected according to agreed criteria (age, life stage, gender, social class, marital status, user ship profile, etc.

The purpose of having in-depth interviews was to collect relevant data that would assist in answering the research questions. The participants had to give information individually. In the group, a participant could follow what the others said instead of giving his own opinion.

### **3.4.5 Questions**

The researcher used unstructured questions when conducting interviews because they require no fixed answer and create flexibility for asking other questions that could lead to the respondent giving more information about the research topic. Unstructured interview questions serve as a guideline on what to ask in order to get data for the topic under investigation.

## **3.5 APPARATUS**

In a research, certain apparatus is used to facilitate the research. The researcher utilized the following apparatus when collecting data for the present study.

### **3.5.1 Voice recorder**

The voice recorder is one of the most important research apparatuses for contemporary researchers. In the past, researchers used to take notes during interviews. This disturbed the smooth running of the interviews and it was not possible to have reliable data since the researcher had to conduct the interviews while taking notes on what the respondents were saying. The advantage of a voice recorder is that it records all information given in a short space of time. This is the most reliable tool for conducting interviews even though too much information might make transcribing difficult and some voices might not be clearly heard, especially in a focus group.

Lang and Heiss (1975:115) mention that a tape recorder allows the interviewer more time to think on the spot and get a clearer view of the interview itself as he or she goes over the recording at a later stage.

### **3.5.2 Video camera**

A video camera was used in addition to the recorder to capture the visual aspects of the interviews. The captured photos and video clips could also serve as evidence for the research if necessary.

### **3.6 RELIABILITY**

The validity and reliability of every research is very important. For that reason, the transcripts of the research interviews will be used as evidence that the research was reliable.

### **3.7 ETHICAL ISSUES**

It is important for a researcher to consider ethical issues before embarking on a research project. The researcher applied for an ethical clearance from the department where the study took place. After the ethical clearance certificate was granted, the researcher arranged to conduct interviews. A letter of consent was prepared for participants to sign. Lang and Heiss (1999:114) suggest that the objectives of the interview must be clearly defined beforehand and all terms be defined and explained.

All participants were told that participation was voluntary and that the study is not for personal gain but merely to add to the body of information that already exists. They signed consent forms to show that they agree with the terms and conditions of the research study. Participants were urged to answer questions honestly, as there was no wrong or right answer. Privacy is one of the central ethical concerns when conducting a research. The researcher's duty is to protect the privacy of the participants by restricting access to information that reveals the participants' identities and personal information as this might jeopardize the validity of the research report. As already mentioned in the introduction, the functionalist theory will form the core theoretical framework.

### **3.8 PROPONENTS OF FUNCTIONALISM**

The functionalist theory is recognized by both anthropologists and sociologists.

### **3.9 WHAT IS FUNCTIONALISM?**

Functionalism emerged in the 19<sup>th</sup> century in response to a crisis in the social order due to industrialisation, the loss of communities and growth. Functionalism sees



society as a complex system with interdependent aspects working together to promote harmony and stability. Functionalists strongly believe that a society is held together by a consensus that everyone in the structure holds the same norms and values, all members of the society agree to work together to achieve what is best for the society as a whole (Durkheim' 1984; Merton' 1950, Parsons, 1951; Bronislaw Malinowski, 1920; Radcliff-Brown, 1950; and Augustine Comte, 1857)

Ritzer and Ryan (2011: 239) describe functionalism as:

the theoretical perspective which emphasizes the contributions made by social arrangements such as cultural values, norms, institutions and rites to the maintenance and reproduction of society and culture. It is believed that the nuclear family forms building blocks for a society; social bonds are based on common sentiments and shared moral values. In a society, people work together and an individual is not himself until he complies with status, position, pattern of his social relations including his behaviour, associated with his status.

Spencer (1864) uses body parts as a model to illustrate that members of a society need to complement one another in order to build a stable society. If one part is not functioning, it affects the whole body. This is the same as in society, if the system parts of the society do not function well, the whole system will be affected.

In his preface, Turner (1979: xi) defines functionalism as "a theory that examines social phenomenon in terms of their consequences for the broader society".

This researcher will examine both social structure and social functions. Social institutions will include family, religion, peer group, economic system, legal system, penal system, language and media. These social systems will be analysed according to the functions they perform to promote stability and integration in the society.

Abrahamson (1978:17) sees functional theories as being structural functional in approach, as they do not only look at the surface of a phenomenon but also at the hidden functions including culture, customs, traditions and institutions, that function

together to form the desired society. This theory will help the researcher to analyse the data collected since she will be investigating how boys are influenced by folktales from a societal perspective (see chapter four). Folktales are one way of imparting the culture, customs and traditions to members of a particular society. (Marivate, 1973)

For functionalism to work in a society, each element is necessary for the survival, sustainability and balance of the social system. Parsons, (1951) identifies the following as the core elements of functionalism:

- Social structure
- Social systems
- Function.

### **3.9.1 Social structure**

Social structures denote a more or less enduring pattern of social arrangement within a particular society, group or social organization. Within sociology, the term "social structure" has been employed in various ways according to the theoretical approach within which the concept is used. Structural perspectives (macro) are oriented towards the nature of the social order of a social system, while social actions (micro) seek to understand the meaning and motivation behind human social behaviour (Ryan, 2011: 578).

### **3.9.2 Social system**

Social systems are made up of individuals with one general requirement that is to ensure that their basic needs are met. When values are institutionalized and behaviour structured in terms of the institution, the results are a stable system. Parsons further says that change in one institution was likely to bring change in another (Johnson, 1981:380).

A social system is defined by Ritzer (1992:247) as "the cultural system of patterned and ordered symbols". Since it is created by humans, it is the social stock of

knowledge, symbols and ideas. It also covers language and other forms of communication, systems of morality and all the shared knowledge of people.

### **3.9.3 Function**

Durkheim (1893) mentions that defining a function is exhorting to most functionalists, especially when it comes to distinguishing functions of social phenomenon while examining both functions of social practices. Care should be taken not to see society as an interdependent structure only, but also as a set of different structures functioning together to promote the social maintenance and wellbeing of the whole society.

## **3.10 TYPES OF FUNCTIONALISM**

It was mentioned previously that functionalism is recognised by both sociologists and anthropologists. The following paragraphs will discuss the anthropological and sociological perspective of functionalism.

### **3.10.1 Anthropological perspective of functionalism**

Turner and Maryanski (1979:331) consider anthropologists such as Comte, Spencer, and Durkheim as being among the first theorists to employ Darwin's Theory of Evolution. They viewed society as a human organization moving from simple to complex forms. When evolution and historical reconstruction failed to answer societal problems, such as how ethnographic data is to be interpreted and how an ordinary individual is to interpret and make sense of each cultural trait, Durkheim came up with the idea of discovering the function of trait before its place in the broader society could be understood. He expressed his ideas on functionalism in *The division of labour in society* in 1893 and the *Rules of sociological method* in 1895.

Durkheim's application of functionalism became a point of interest among anthropologists and sociologists, such as Radcliffe Brown and Malinowski, who adopted his ideas when analysing Australian aboriginals. Radcliffe Brown took Durkheim's theory further and introduced it to the English-speaking world (Calhoun et al., 2002:107). Durkheim's ideas became very popular in the 20<sup>th</sup> century.

### **3.10.2 Sociological functionalism**

In 1945, two sociologists, Davis and More published a functional explanation of social stratification, which was later cited as a paradigm of the method at work. Their argument was that "social stratifications are a functional necessity that provided a very spacious statement of the theory". Functionalism was developed by other sociologists, such as Merton, who published a book titled *Social theory and social structure* (Abrahamson, 1987:57).

### **3.10.3 Early functionalists**

Ritzer and Ryan (2011:239) regard Emily Durkheim and Hebert Spenser as the early functionalists who were later followed by social anthropologists such as Radcliffe. Brown and Malinowski frequently emphasised the scientific nature of their work and adopted a positive philosophical standpoint. Durkheim's functionalism came first, while Parson and Merton adapted and modified the perspectives of the earlier functionalists that were built on Durkheim's ideas. Merton and Parsons both analysed society on how cultural and social structures are integrated.

### **3.10.4 Views of different functionalists**

Functionalism has many proponents, each with his or her view concerning functionalism.

### **3.10.5 Durkheim's view of functionalism**

Johnson (1981:387) concurs with Durkheim's assumption of society that the main concern was that the general problem of social integration is parallel to contemporary functionalism. He made an effort to show the interrelationship between social facts as opposed to individual facts.

Durkheim believes that individuals are the product of their society. Their values and normal patterns of behaviour result from the pressure to conform exerted by society. He notes that society's responsibility is to ensure that all individuals and institutions

conform to this pressure (Cheal, 2005:36). Johnson (1981; 209) also does not reflect on an individual's conscious intention and has the following to say:

Durkheim views society as really existing and independent of the individuals who belong to it. It is also operating according to its own distinctive principles.

Durkheim was concerned with how societies maintain internal stability and survive over time. He explains social stability through the concept of solidarity and differentiates between the mechanical solidarity of primitive societies and the organic solidarity of complex modern society. According to Durkheim, primitive societies are held together by mechanical solidarity. They lived in relatively small and undifferentiated groups, shared strong ties and performed similar daily tasks. Their societies were held together by shared values and common symbols. In contrast, he observes that in modern society, traditional family bonds are weaker and exhibit a complex division of labour as members perform different daily tasks. As Durkheim believed that modern industrial society would destroy the traditional perspectives, he made propositions about the distinction between manifest and latent functions.

Durkheim views society as an entity in itself and distinguishes between social and individual facts. By "social facts" and "social functions", he indicates that concepts must not come from an individual's responses and preferences, but as a response from the society, which socialises individuals. Each member of the community must fulfil his or her obligation to promote the functionality of the society. He regarded functions and social practice as an interdependent set of different structures functioning together to promote social maintenance. Durkheim was of the opinion that social system has needs that must be fulfilled and that the system parts of the society are responsible to fulfil the basic needs of that society (Elliot, 1986:8-10).

While Durkheim's structural functionalism examined how social order is maintained and reproduced, neo-functionalism tries to retain the structural functionalist core while extending it to address issues of social change and micro-foundations. Besides his focus on social functionalism, McIntosh (1977:181) also recognises Durkheim's major accomplishment in his book *The division of labour in the society* where he discusses a number of issues pertaining to the family and society.

### 3.10.6 Parsons view of functionalism

Parsons believes that an individual has expectations from others' actions and reactions to his or her behaviour that derives from the accepted norms and values of the society (Parsons: 1951).

He considers the societal role of an individual as important and that the role played by individuals to complement each other in fulfilling functional needs. Interdependence results in the smooth operation of the society, which is not always perfect. Parson recognises the conflict that prevails in societies and mentions that "socialisation is supported by the positive and negative sanctioning of role behaviours that do or do not meet the expectations". He states that punishment can be applied as informal, formed or formal to those who display negative behaviours and those who perform successfully in terms of society values are ranked highly and likely to reserve a variety of awards since they exemplify and personify common values. (Parsons, 1951: 4)

Parsons believes that members of the society decide what is good and worthwhile and base social order, stability and co-operation in the society on value consensus and general agreement.

Parsons (1951:5-6) describes a social system as a system consisting of individual actors interacting with each other in a certain environment. Parson's adds that all social systems share certain functional prerequisites such as role allocation and performance, which must be met for the system to survive and operate efficiently. This means that training is necessary if all roles are to be fulfilled and that roles must be performed conscientiously.

Parsons identified the following fourfold system of functional prerequisites: adaptation, goal attainment, integration, and pattern maintenance (Turner, 1979:38). Within this fourfold system, the biological, psychological, social and cultural functions are covered to meet the system's needs.

Cheal (2005:166) describes pattern maintenance as the functional imperative of maintaining the culture of a system. Culture defines the structure of a system because it provides values which are guided to action,

and when property is internalised it leads to consensus in behaviour ... pattern maintenance is maintaining people's motivation so that they will be willing to continue following the set rules in their culture. The society as a system should provide ways of maintaining, motivating and thereby fulfilling the functional imperative of pattern maintenance.

The society is obligated to integrate its members, since most societies tend to become differentiated (Cheal, 2005:167). Ritzer and Ryan (2011:579) regard Parsons as the major contributor to structural functionalism and describe his view of a social system as "two people engaged in an on-going social interaction which makes it specifically a system". Parsons identifies cultural values as the key to stability reasoning that value consensus integrates the various institutions and engenders common goals. According to Parsons (1951), the following form a social system:

- System formations
- Structured pattern
- Recurrent human action
- Relationship in terms of rules
- Social status
- Roles and norms.

Johnson (1981:380) also affirms Parson's view about the social system by asserting that social systems are made up of individuals with one general requirement, which is to ensure that their basic needs are met. For Parsons, when values are institutionalised and behaviour structured in terms of the institution, the results are a stable system. He further says that change in one institution was likely to bring change in another.

### **3.10.7 Merton's view of functionalism**

Merton (1968:18) made an important refinement to functionalism by stating that not all standardized social and cultural practises are functional for both the individual and society as a whole. He believes that shared values are central to explaining how societies and institutions work and mentions that some practices are only functional for

the dominant or individual group. He highlights problems that tend to keep social systems from meeting their functional requirements and clarifies that dysfunctions can be manifest or latent (Merton, 1951:188). He disagrees that a function in one setting can be regarded as universal.

Ritzer and Ryan (2011:240) confirm Merton's ideas as follows:

In contrast to Parsons, Merton (1949) forged a more flexible paradigm of functionalism that could satisfy particular social functions. He rejected the functional necessity of particular social arrangement, argued for the idea of functional equivalent and differs with the idea that social arrangement has positive contribution to the society. He discovered the latent and the manifest dysfunctions and positive dysfunctions of the society.

The above paragraph confirms the idea of intended and unintended function that prevails within the society. Parsons' argument is that these unintended and intended functions influence the sustainability and development of a society. By latent functions, Merton (1951:61) refers to the element of behaviour that is unrecognised and unintended in any social pattern, while manifest functions are the elements of behaviour that are recognised, deliberated or intended in a social system.

Fala (1986:5) writes about Merton's central orientation of functionalism as the practice of interpreting data by establishing other consequences for larger structures in which they are complicated. Following his notion of intended and unintended functions, Merton believes that some of the unintended functions prevail due to societal effects such as change, rebellion and innovation. He further states that some of the dysfunctions may lead to positive results such as the development or improvement of the society.

Merton (1951) questioned whether any given constituent element of the social system might be alternatively functional, dysfunctional or non-functional. He evaluated their overall contribution to the system survival and speculated whether the functionality of the constituent elements of a social system is particularly integrative or not.



### 3.10.8 Radcliffe-Brown's view on functionalism

Radcliffe-Brown (1952:178-181) argues that:

The function of a social institution is the correspondence between the social system itself and the needs of the social organism ... the function of any recurrent activity is the part it plays in the social life as a whole".

He states that the function of a social activity is to be found by examining its effects upon the individuals. Any activity or function is regarded to be functional if its results can have a positive effect on an individual or society.

Radcliffe-Brown, in his effort to promote functionalism, wrote a book titled *The Adaman islanders* in which he recognised religious ceremonies as a means of giving collective expression to the maintenance of the social order. The social function of these religious ceremonies is their effect on the solidarity or cohesion of their society. He believes that society depends on a system of sentiments that regulates and adjusts social behaviour. He maintains that society is organic and that the diverse parts mutually adjust until they are fully integrated. He looks at the significance of the functions of religious customs rather than their origin.

Radcliffe-Brown refers to a social structure as an ordered arrangement of parts. He further says that continuity in forms of social life depends on structural continuity that embraces some sort of continuity in the arrangement of persons in relation to one another (Radcliffe-Brown, 1952:9-11).

Radcliffe-Brown's interpretation of a social system is based on the theory of Montesquieu, which describes a social system as a system where all the features of social life are united. According to this theory, the laws of a society are connected to the political constitution, economic life, religion, climate, population size, manners and customs (Radcliffe-Brown, 1952:5-6).

### **3.10.9 Comte**

Scott (2007:189) saw Comte as a functionalist who was concerned with the social equilibrium and reorganization of society. Comte was a conservative who wished to develop a stable basis for the organization of a society. His functionalism had a dominant, theoretical perspective that was tied together with sociology. His philosophical system and social reorganization rested upon evolution. He argues that people should use their understanding of social laws to assess the contribution of the social structures.

## **3.11 KEY ASPECTS OF FUNCTIONALISM**

A common view of functionalism for Parsons (1968:1-3) and others is that it places emphasis on function, interdependence, consensus, equilibrium and evolutionary change within a social system. They view society as a social system that comprises different institutions where each has a role to play for the benefit of the entire society. These institutions are the social structure that serves the needs of the society and brings stability to its social life. The researcher contends that the five aspects of functionalism, as adopted by Parsons and others, are relevant to the present study. A brief overview of their applicability is outlined in the following paragraphs.

### **3.11.1 Function**

The concept "function" entails that different groups and institutions as well as each individual within the society contribute to the operation (functioning) of the system as a whole. Each society has certain needs and certain activities must be carried out to meet these needs. The social structures, as a social system, meet the needs of each individual. For instance, goods and services must be produced and distributed for people to survive and family structures must operate in order to reproduce and maintain social life on a daily basis. Individuals carry out certain tasks and roles in various institutions which are consistent with the structures and norms of the society. The social structures become functional in a way that helps the society to operate smoothly.

Parsons (1968:3) and other functionalists view function as a way of talking about the consequences of any given pattern or patterns of social interaction for the stability and of systems of interaction. The shared values, norms and generally agreed upon means for accomplishing the set goals are seen as patterns contributing to the smooth functioning of society. Each institution or group of individuals strive to meet the set standard.

In trying to pursue the significance of functionalism, the present study focuses on the function of folktales in building boys' characters within the society in which they live. Boys are viewed as members of the society that forms part of the social structure. They are regarded as the future heads of families and full, responsible members of the community who provide proper services to the society.

In establishing the functionality of the folktale in building personality, the following questions may be asked:

- What types of folktales are narrated in that community?
- Are folktales specific for a particular community?
- Does the folktale relate to the basic needs of the society?
- To what extent does the folktale respond to the social, political, economic and religious aspect of the community?

Although the researcher will respond in depth in later chapters, let it suffice to mention that folktales are functional in the following ways:

- Folktales are narrated for the society.
- The content or messages conveyed by folktales are relevant to the society and they are functional.
- Folktales transmit language, culture and skills to the community.
- Folktales instil moral lessons and shape the lives of young people.

### 3.11.2 Interdependence

According to Radcliffe-Brown (1952), interdependence is a process where different parts of the whole (society) can work independently but choose to work together for the smooth operation of the society. A society is said to be composed of basic units. These units constitute the social structures and perform certain functions within a social system. The functions are performed to promote the maintenance of the society as a whole. An individual is born within the set of norms and values or set standards of a particular society. In the process of socialisation, the individual incorporates these values to be an acceptable member of the society. An individual's behaviour and actions are regulated by the value system within which he operates. No individual is exempted from the social expectations based on his or her social standing. Each member tries his or her level best to comply by this set standard to gain the approval and acknowledgement of the relevant society. For any social structure to function properly within the society as a whole, it needs both input and acknowledgement by the relevant society (Radcliffe-Brown, 1952:179).

Boys, as individuals, form basic units that form social structures and perform certain functions within emaSwati society. They are born into and nurtured within the society of emaSwati. Consequently, they absorb and adopt the norms and values of the Swati people. As members of an emaSwati community, boys are influenced by their environment and in turn reflect the environment in which they live. Thus, their behaviour is dependent upon their social environment but their identity depends on what they receive from their community and through the lessons they get from their folktales. As the relationship between boys and the community members is crucial, it shows that the boys and their society are interdependent. Interdependence is for the benefit of the society since it promotes harmony within the society. This form of interdependence leads to the continuity of both folktales and the cultures of society within a social structure. Radcliffe-Brown (1952:10) attests as follows:

Continuity in forms of social life depends on structural continuity, that is, some sort of continuity in the arrangements of persons in relation to one another.

The social life of boys depends on the continued structure of their society whilst the continued structure of the society also depends on the role played by folktales, as within them there are rules, morals, and the culture of a society.

### **3.11.3 Concensus**

"Consensus" refers to the social norms and rules that have been generally agreed upon within a social system. The lives of individuals within any given society are governed by social values and cultural traditions, which are transmitted from generation to generation.

These norms and values are learnt through socialization. The way individuals interact and behave socially operates within the context of the social system of which one is a member. Radcliffe-Brown (1952:52) observes that:

The social relationships of which the continuing network constitute social structure, are not haphazard conjunctions of individuals, but are determined by the social process, and any relationship is one in which the conduct of persons in their interactions with each other is controlled by norms, rules or patterns.

In short, social norms and values are basic rules to which members of the society generally subscribe. Thus folktales constitute the unwritten rules and laws governing interpersonal relations. Although folktales do not have written standing rules by which they have to abide during the narration, there are generally accepted norms to which they are expected to conform. The expectation is based purely on consensus. As narrators of the folktale, they are expected to have adopted the cultural practices of that community and to integrate these into their folktales. This could be demonstrated by the content, language and performance of their folktales. The boys normally evaluate and assess the narrator through consensus. Narrators who comply with the boys' expectations receive a positive reading from the audience, whereas those who do not conform are likely to be shunned. On the other hand, boys who listen and comply with the norms, values and culture of the society are accepted and those who

do not comply are treated as rebels and are rejected. Thus, consensus may build or destroy boys' characters.

#### **3.11.4 Equilibrium**

"Equilibrium" is described by Radcliffe-Brown (1952:54) as "a situation where the state of affairs is normal, and peace and stability prevail within a particular society".

After they agree on certain basic issues, members of the society return to normality. Sometimes, it does happen that the society experiences disturbances emanating either internally or externally. In this case, a state of disequilibrium takes place and it becomes necessary for the society to re-adjust itself until it regains normality and reclaims the equilibrium. Individuals are expected to adhere to and abide by the norms and values that are acceptable, and are made to return to them in times of disturbance. This is done in the form of punishments, social disapproval or sanctions. In folktales, punishment is exercised after disapproval and rewards are granted to those who achieve the expected standards.

#### **3.11.5 Evolutionary change**

"Evolutionary change" is a change that occurs within any system for as long as the system exists. Evolutionary changes are usually gradual and reflect how individuals try to adapt to the ever-changing environment. As the environment changes, the norms and values of the society might be left behind, resulting in a state of disequilibrium. Therefore, adjustment, whether through external or internal influence, is often necessary to move towards a new equilibrium. The adjustment takes place through evolutionary change, taking into account the various components of the societies which become differentiated as they adapt to new needs and problems. During this process, societies become more complex, and new institutions and subsystems develop to perform new functions required for the proper operation of the society. Evolutionary change is a necessary societal instinct for survival, since change cannot be resisted (Radcliffe-Brown 1952:7-9).

A wide range of phenomena, such as attitudes and performance, usually triggers evolutionary change. The attitude of the community towards their folktales has an influence on the functionality of folktales to the community at large. If the community identifies with the folktales, the community will use them to teach their children the kind of life that they expect them to live.

The tendency to associate folktales with illiteracy has a negative effect on the functionality of folktales. Modern times have stolen the golden age of narration but folktales still reach society nevertheless, through books and the media. The traditional way of passing knowledge from one generation to the next by word of mouth is changing.

### **3.12 CRITICISM OF FUNCTIONALISM**

Functionalism was believed to be an approach that shapes society, but it was criticized for not addressing some basic social concerns and was unable to explain issues such as social change and conflicts. The critics maintain that functionalism avoids realities such as political power, class conflict and bureaucratic organization and contend that it is not involved with political explosive change. Functionalists were criticized for refining concepts, stressing the static rather than dynamics aspect of the society, for being circular, confusing cause with effect, introducing purpose, serving colonialism, being uncritical and being anti-individualistic. Lesser's paper defines functionalism as "a study of patterns of attitudes". Parsons was criticized because he treated the problem of power by handling it as a generalised medium of communication in the society (Ritzer & Ryan, 2011:240).

In closing the gap of social conflict not addressed in Parsons' book, his collaborator, Smelsser (1962), wrote his theory of collective behaviour in his book "*The social functions of conflict*". Blumer and Goffman (1956) offered another kind of functionalism, which emphasized macro structures, institutions, and the culture complex process of social interactions among individuals who form a society through mutual orientation and culture. Homans criticized functionalism in his presidential address to the American Sociological Association in 1954. In its elementary form during 1961, it developed an individualistic social theory rooted in behaviour with its main focus on

exchange. In their social construction of reality, Bergre and Luckman (1966) combined ideas from functionalists such as Marx, Durkheim, and Werber's phenomenology and symbolic interaction, to attack functionalism on its own ground. They offered an alternative theory of society and culture at both the macro and micro level.

### 3.12.1 Criticism of Malinowskian's functionalism

Malinowski's functionalism was criticized as a "dead horse" by some scholars such as Smith (1972:9). They based some of their arguments on the following:

- Societies are never ever integrated.
- Not every element of a social system is functional.
- Functionalism cannot account for change.

In 1948, Gluckman also attacked functionalism, especially Malinowski's theory of culture change and his functional theory. However, his attack did not carry much weight. He argued about the use of the word "function" stating that four meanings can be attached on them:

- Satisfaction of needs
- Relationship of a group and community
- The dependence of traits on the whole
- Integration of institution.

Gluckman says that Malinowski failed to see social life as a system and should have emphasized the psychological and biological basis of society rather than the social. He feels that Malinowski's theory of basic needs is completely "stale and stagnant". In the same year (1948), a paper was written by Gregg and Williams entitled *The dismal science of functionalism* that attacked functionalism by digging out basic theoretical preconceptions behind functionalism (Ritzer & Ryan, 2011:244).

Van den Berghe (1963:294) rejected the criticism that functionalism was "a dead horse" because in his opinion, this question had been answered satisfactorily and shown to be untrue by Merton when he revealed that their concern was with more



recent functionalism. Merton, Parson and Davis concur that societies must be looked at holistically as a system of interrelated parts, considering the following:

- Causation is multiple and reciprocal.
- Social systems are fundamentally in a state of dynamic equilibrium, or they can adapt and respond to outside change.
- They agree that dysfunctions, tensions and deviance do exist and can persist for a long time and they have a tendency to solve themselves or be institutionalized as time goes on.
- Change usually occurs in a gradual and adjustive way. Drastic change affects the core elements of the social super structure and leaves the core element of the social and cultural structure unchanged.
- Change comes from three sources.

All of these functionalists based their arguments on the following points:

- Adjustment of the system to exogenous change
- Growth through structural and functional differences
- Invention and innovations by members within the society.

The most important basic factor for social integration is value consensus; since it underlies the whole social and cultural structure. The value system is the deepest and most important source of integration, as it comprises the stable elements of a socio-cultural system.

### **3.13 SHORTCOMINGS OF FUNCTIONALISM**

The functionalist approach does not exist without shortcomings and challenges. Various scholars criticize this approach for different reasons. Below is a glimpse of such criticisms.

#### **3.13.1 Value consensus**

While value consensus constitutes the most basic focus of social integration, many societies fall far short of complete consensus and show considerable dissention

regarding basic values. Numerous societies integrate widely different cultures with different value systems. In a culturally homogeneous society, classes can hold antithetical, political, and economic values. This shows that value consensus is an important basis for social integration but is not essential (Radcliffe-Brown, 1952:52).

### **3.13.2 Dynamic equilibrium**

This is said to be the most logical cornerstone of the structure of functional approach but it could not account for irreducible fact that:

- reaction to extra system change is not always adjustable
- a social system can go through a vicious cycle of ever deepening mal integration over a long period
- change can be revolutionary (both sudden and profound)
- the social structure generates itself through internal conflicts and contradiction.

### **3.13.3 Static bias**

The fourth shortcoming of functionalism resulted from looking at social structure as static. Radcliffe Brown (1952) argues that this shortcoming has blinded functionalism to the contradictions and conflict inherent in a social structure. The problems of endogenous change arise from the functionalist assumption that a social system gradually changes from the outside and tends towards equilibrium uniformly. Functionalism underrates conflicts and disequilibrium and assumes too much continuity, gradualness and uniformity in the process of change. Instead of scrapping the concept, they modified it by expanding it to allow alternative sequences of change as they initiated the cycle of cumulative dysfunction and increased malintegration (Radcliffe-Brown, 1952:53).

Functionalism is relevant to this study since folktales play a major role in educating and shaping the behaviour of young people. In folktales, there are norms and values that bring peace and harmony to the society. Another function of folktales is to unite families and the community. In this case, functionalism believes in value consensus, which

means that the community agrees about the way their children are raised. This can be achieved by teaching their children their philosophy of life through folktales.

Parsons (1951:78) describes a social system as:

a system with plurality of individual actors, who interact with each other in a situation that has an environmental aspect, actors who are motivated in terms of tendency to the optimization of fulfilment, and whose relation to the situations including each other, is defined and mediated in terms of system of culturally structured and shared symbols.

Folktales instil culture, knowledge, and morality. This knowledge is passed down by word of mouth.

### **3.14 CONCLUSION**

This chapter dealt with the methodology and theoretical framework upon which this research is grounded. The types of research tools such as tape recording and video recording were explained. Different forms of collecting data were discussed in this chapter. The theoretical framework, which is the functionalist approach, was argued in detail.

Proponents of functionalism, such as Durkheim, Malinowski, Parsons, Radcliffe Brown, and Merton, were assessed and the elements and key principles of functionalism such as function, social structure and social system were discussed under each proponent.

This chapter also indicated that functionalism as a theory was criticised by other scholars who called it "a dead horse", unable to address societal issues such as poverty, social change, economics and politics. Functionalism was also criticised for being biased. Even though functionalism was criticised, some scholars such as Van den Bergh (1963) defend functionalism as being a worthy theory that works even today to address societal issues. The next chapter will focus on the analysis of folktales, application of the theory and the analysis of data collected by the researcher.

## **CHAPTER FOUR**

### **ANALYSIS OF FOLKTALES AND COLLECTED DATA.**

#### **4.1 INTRODUCTION**

In the previous chapter, the researcher dealt with the theoretical framework upon which the research is grounded. This chapter presents ten Siswati folktales with boys as the main characters to establish how boys are depicted in Siswati folktales and if folktales influence their characters. A summary of each folktale is provided for analysis (full versions of the folktales can be found in the appendices).

This chapter is divided into two parts, the first part is the analysis of folktales and the second part is the presentation and analysis of the data collected. Analysis will be done from the data collected from both focus groups as well as from individual interviews with the respondents. The data collected answers the research questions and objectives introduced in chapter one. Additional information about the responses of the interviews is provided in the appendix.

#### **4.2 TRADITIONAL ROLE OF SWATI BOYS**

According to Makgamatha (1987:27), narratives serve as a mirror reflecting the society's norms, cultures, and beliefs. For instance, they reveal how the society maintained and used folktales to uphold the good behaviour of boys. Traditionally, folktales served as a constitution for a particular society.

Therefore, the functionalists ask themselves a number of questions about folktales. They further want to know the forces that create, launch disseminate, maintain, vary, corrupt and reinforce the folktale (Makgamatha, 1987:27).

The depiction of boys in folktales will be analysed, looking at the role played by folktales as a traditional tool for teaching and reinforcing cultural beliefs and taboos as portrayed by the emaSwati community. Finnegan (1970:331) attests that the functional approach

focuses attention on the stabilizing nature of both the stories and the society in which they occur.

In a traditional Swati setting, boys are regarded as important members of the family. The births of baby boys are celebrated more than the births of girls, who are not considered permanent members of the family. Nevertheless, the emaSwati are happy when a girl is born because the family will get *lobola* (bride price) when the girl gets married. Giving birth to a girl is regarded as the ancestors' way of bringing wealth to the family. A man who has many girls is considered to be wealthy because he will be given cattle when they eventually marry (Mabuza, 2007:33).

On the other hand, when a boy is born he is celebrated by the family for being the bearer of the family surname that would now be sustained. He is also responsible for taking care of the family after the death of the parents, and looking after the family's property such as the cattle and land belonging to his father (De Bruin, 2005:121).

Obura, (as cited by Mkhucu, 2004:21), observes that in many societies, boys and girls are treated differently from the time they are born e.g. a boy receives more attention and physical contact; he is talked to, protected and restricted more than girls are. When they grow up, boys enjoy more independence and are expected to achieve more in life than girls. He further adds that boys receive more warnings and admonitions than girls for spontaneous and ill-considered behaviour to make them more successful in their endeavours. This success can be ascribed to either the boys own ingenuity or through advice and assistance from adults. The message conveyed is that boys are to be self-assured and eager to do what is expected of them. These qualities are considered the cornerstones for growth and development. Swati communities give more attention to boys as they want to train, teach, monitor and assess them in order to prepare them to be strong and responsible family and society members.

Boys are regarded as being brought by the ancestors to maintain the family name. Most families even slaughter an animal for the ancestors to show their gratitude when a baby boy is born (Busman, as cited by De Bruin, 2005:81).

In Swati culture, boys are taught by male members of the family to assume particular duties in order to acquire knowledge and skills. Games played by boys are predestined to strengthen them physically and to prepare them to be future men who will be able to fight and protect their families. Swazi boys become independent from their parents from the age of six. They associate with other children, take care of children younger than themselves, herd the calves and later on take care of the cattle (Malan, 1985:46).

When they are older, boys enter *libutfo* (regiments), where they are trained according to their age. The regiment members are taught how to respect and support each other as loyal and responsible members of the group. They form close relationships across clan boundaries and are expected to stay in the group until they reach maturity. This serves as the main institution where boys are taught how to behave. Morals and life skills are taught in the *libutfo*. The boys stay in barracks in the royal village and render national duties as a way of preparing boys to be loyal members of their nation.

The *libutfo* system was the main institution which was used to enforce a moral disciplinary code and loyalty to foster national unity. A new group of *libutfo* was formed every five years when the other group was ready to get married (Malan, 1985:47).

Kupper (1974:306) mentions that education is no good if it does not teach self-discipline and respect for others, oneself and one's country. Swazi boys are taught discipline from their elders and contemporaries.

Boys are also expected to display their confidence as disciplined heroes by participating in the *incwala* ceremony where they go to cut branches of a magic tree called *lusekwane* in a faraway place called *Ehlanzeni* to build the king's sanctuary. They go on a long journey for some days on foot in a dangerous place where they become vulnerable to wild animals. *Lusekwane* will display whether a boy is still a virgin or not. This long journey is undertaken in preparation of the first fruit ceremony. Little boys' display their strength and capability by collecting the leaves of a tree called *imbondvo* to enclose the king's sanctuary. They also show their power and strength by punching a bull with their fists until it dies.

The overall expectation is that a Swati boy is to display the qualities of a hero such as assertiveness, fearlessness, physical strength, energy, ability to confront danger, and to have supernatural powers. Boys must also be intelligent, skilful, and able to solve problems. These qualities are reflected in folktales. Whenever a boy fails to achieve the expected standards set by the family or the community, he is regarded as a weakling.

However, the way of life of many Swati boys has changed due to modernity. Most boys are raised in urban areas and, as a result, have lost touch with much of the traditional life style. Urbanisation has also influenced many boys in rural areas. Nevertheless, this empirical research remains significant, as all boys are still expected to participate in certain cultural practices.

### **4.3 DISCUSSION OF FOLKTALES**

Ten folktales that depict boys as main characters will be analysed. The folktales are selected from different books by different authors. Summaries are provided for analysis. (The complete, translated versions are available in the appendices.)

#### **4.3.1 Boy as a responsible, assertive and industrious character**

##### **Summary of the folktale *Mfanasibili* (Real boy)**

After the death of his parents, a boy named Mfanasibili was responsible for looking after his sister Sibongile whom he loved dearly. He also had to look after his father's cattle while hunting. Mfanasibili plotted the death of the cannibals who killed his parents and who wanted to marry his sister. The cannibals were afraid of Mfanasibili as he was brave and strong. He killed the cruel cannibals to prevent his sister from marrying one of them. The cannibals were likely to kill and eat her when they became hungry.

The boy was responsible and able to meet many challenges as his father's successor. He provided food for the table and safe shelter for his sister Sibongile. He also protected his sister from all dangers faced by the community, looked after the cattle and made sure that his sister was safe while he was away hunting.

## **Application**

Mfanasibili is depicted as a character who resumed the roles of his parents after their death. He used the legitimate powers he inherited from his father to be responsible for the family. Taking on the responsibility of being a father, Mfanasibili had to display all the qualities of being a man at an early stage. The boy was shown to be brave, responsible and watchful at all times. Mfanasibili's bravery protected his community as well as his sister from the cannibals. Mfanasibili solved a big problem all on his own. As a reward, he was crowned a hero for defeating the cannibals.

Kabaji (2005:124) expresses the view that male children are pressured to be brave and mature at an early age. They are to take over leadership of the family in the event of a male member dying. Kabaji goes on to say that folktales abound with images of males "heroes".

Mfanasibili had no choice. Since his parents were dead, he was compelled to act like a grown up, and take charge of leading the family forward, resuming his legitimate powers and taking responsibility for his family and the community at large. He kept the members of the community and his own family safe.

De Bruin (2005:121) attests that after the death of a father, a boy was compelled to assume responsibility for his unmarried sisters, providing for them as their father would have done.

Functionalists believe that if members of a community are responsible in working together to achieve a certain goal, it can lead to a stable society (Parsons 1951). Mfanasibili was fulfilling the functional needs of his family by providing food, shelter and safety.

### **4.3.2 Boy possesses supernatural powers**

#### **Summary of the folktale *Ntfombilenhle* (Beautiful girl)**

A boy called Malambe wanted to usurp his father's position as chief while his father was still alive. For punishment, he was thrown into a river and told to come back the



day he married a very beautiful girl. While inside the water, he transformed into a frog and targeted one of the beautiful girls in the village. While in the form of a frog, he proposed to Nfombilenhle who agreed to marry him, not thinking that the frog was serious. The frog told Nfombilenhle's father about this agreement. At first, the father did not approve of his daughter marrying a frog but the frog persisted until the father eventually agreed. On the wedding day, the frog turned into a very handsome man. The chief recognised his son, Malambe, and gave him to the throne.

### **Application**

In this folktale, the boy is depicted as someone with supernatural powers. The boy was thrown into the river because he bravely confronted his father, asking him to step down as chief because he was very old. The boy turned into a frog when thrown into the river but instead of drowning, he returned to marry a beautiful woman. Water is associated with the spirit of life as well as ancestors. It is believed that the ancestors spared him because he was suitable to be the next chief. The frog helped the beautiful girl to carry her clay pot several times and he asked her to marry him. Malambe planned to win the beautiful girl so that he could return to his father.

He took advantage of the girl being unable to carry the clay pot and made it a condition for marrying him. Stewig (1980:179) says that young men frequently solve problems to win the hand of the young maiden and wealth. When he married the beautiful girl (as instructed when he was thrown into the river), he changed into a man supernaturally. Malambe was a strategist. He was able to detect positive results by confronting his father, waited patiently while transformed into a frog, and took full advantage of the weakness of the girl, who could not carry the clay pot alone, in order to be what he wanted to be.

Malambe was punished for not conforming to the set pattern of behaviour and social practice that a chief is not replaced while still alive. His disobedience led to rejection by his father and his punishment resulted in an unintended consequence on the part of the father. Functionalists such as Merton (1950) confirm that some results may be brought about through good practices and some through rebellion. Certain unacceptable behaviour may cause the society to change (Johnson, 1981:380).

Malambe had supernatural powers. After he was thrown into the river, he changed into a frog and from a frog back into a human being supernaturally in order to become chief. He changed his unfavourable condition to one that was favourable. This boy had to suffer and be patient before becoming chief. He was brave, able to see and use opportunities and endure suffering before producing good results for himself and the community. Swazi boys endure harsh punishment in order to become strong men and heads of their families. Malambe was tested for his perseverance and endurance. After passing the test, he is recognised and gets his entitlement. Success can be achieved either through the boy's own intelligence or by heeding the advice of adults and receiving their assistance. In this case, Malambe became chief through his own intelligence and belief in himself. The message conveyed to boys is the need to be self-assured and independent. These are assumed to be the cornerstones for growth and development. Boys are ultimately equipped with knowledge and skills to achieve the outcomes they desire.

Malambe received a very dangerous punishment, which eventually made him successful in achieving his goal of becoming the chief. Merton (1950) believes that there are functional alternatives in a social pattern that can be brought about by rebellion or innovation. These functional alternatives lead to the development of the society (Macdonis, 2011:99; Finnegan, 1970:377 in Marivate, 1973:137).

The above argument reveals how some boys are depicted in folktales. A traditional Swati boy is expected to be assertive and responsible at all times. Malambe was expected to take over his father's throne and the control of the village. As a chief, he was responsible for preserving peace and stability in his family and the community at large. Boys are tested to establish if they can endure hardship, be long-suffering and brave before being honoured as heroes and rewarded with various prizes.

#### **4.3.3 Boy as a strategist**

##### **Summary of the folktale, UMshiyandlela**

(See folktale 2 in the appendix.)

One day while a boy was looking after his father's herd of cattle, he met ogres who wanted to take the biggest bull called Mshiyandlela. The boy told them that the cattle were for his father but the ogres said if he refused to give them the bull they would kill him. Having no choice, the boy agreed that the ogres could take Mshiyandlela. However, as Mshiyandlela only obeyed the commands of the boy, the bull refused to go with the ogres even after being severely beaten. The boy eventually got the bull to go with the ogres by singing a Mshiyandlela song. When the ogres came to a river, the bull refused to cross the river. The ogres went to call their friends to help them to get the bull to cross the river. On their return, they found that Mshiyandlela had run away to join all the other cattle. When trying to follow, they all drowned in the river. The boy was given cattle as a reward for saving his father's herd.

### **Application**

It was mentioned earlier that most boys are responsible for caring for their father's property, which includes animals. Boys are taught to take care of their father's cattle in their early years. The elders instil a love of cattle in the boys who bond with the animals; the animals even recognise the voices of the boys. Owning cattle is a sign of wealth and status for the emaSwati. The Swati nation, like many East African tribes, use cattle to provide food and clothing as well as fulfilling other cultural and ritual purposes. The boy was willing to die to save the cattle because they meant a great deal to him and his family.

This folktale demonstrates how a rational boy has to demonstrate his skills and bravery to save his father's flock. The young boy cleverly formed a good relationship with his herd, especially with Mshiyandlela, the leading bull. The audience is told that the boy bewitched the bull to follow his instructions. He was able to train the bull in such a way that the herd of cattle would follow Mshiyandlela as the leader of the whole herd.

The boy's actions show that he conformed to the pattern of behaviour set for boys by his society. He was clever, skilful, brave and a good strategist who remained calm and collected. He bravely followed the ogres who took Mshiyandlela, used the opportunity to get the bull back when the ogres left to call their friends, and shrewdly helped the ogres initially by getting the bull to go with them. Shoenburg (1993:3 as cited by De Bruin) explains the masculine way of thinking as follows:

Men were expected to be in control at all times, of themselves, as well as the situation. For the individual male, winning the day often became more important than living; a cherished folk belief held that it was better to have played the game and lost than never to have played at all.

This boy was in control at all times, did not show any signs of being afraid, ensured that his father's herd of cattle was safe, especially Mshiyandlela. The boy was depicted as a hero who was rewarded by his father for what he achieved all on his own in the midst of danger.

Durkheim believes that individuals are the product of society. A person's values and normal patterns of behaviour are the result of the pressure to conform exerted by society. He noted that society's responsibility is to ensure that all individuals and institutions conform (Durkheim, 1984:36).

#### **4.3.4 Boy as protector and provider**

##### **Summary of the folktale, Duma and Dumazane**

(Folktale 8 in appendix)

This folktale is about parents who were lucky to have a bird that produced *emasi* (sour milk). They used to command the bird to produce the milk and ate it alone, excluding their children. One-day Duma saw his parents eating the *emasi* and later imitated their instructions to the bird in their absence. The bird produced the sour milk, which he ate with his sister Dumazane. This process continued for several days until the bird flew away. The parents punished the children by throwing them into the river. They stayed in the river for a few days before going to *Ntunjambili* (*stone of two holes*) where they lived in harmony with other creatures.

##### **Application**

Duma is depicted as his sister's protector and provider. Duma imitated the way his parents commanded the bird to produce *emasi* but the bird unfortunately flew away.

Duma's parents failed to maintain their role as parents and to provide food for their children, because of their greed. Their action could lead the society to become dysfunctional. However, the role played by Duma produced positive results as he was able to ward off starvation for himself and his sister. Duma showed responsibility by not eating alone like his parents did; instead he invited his sister Dumazane to eat too. Duma became a provider for his sister. He also showed responsibility by taking care of his sister when they were thrown into the river. They were not only punished for allowing the bird to fly away – according to African culture, children are not allowed to eat *emas* (Nkosi, 1994; 18).

Duma is portrayed as a provider and protector because he shared his *emas* with his sister and when they were thrown into the river, he took her with him to *Ntunjambili*, thus seeing to her safety and wellbeing. By providing for and protecting his sister, Duma met the society's expectations of how a Swati boy should behave. He also showed that boys are expected to do what their fathers cannot do. Duma's father did not provide for his children, even though the *emas* the father drank was free.

De Bruin (2005:72) mentions that the father neglected his children by not revealing the *emas* bird to them and for not giving them any of the *emas* that the bird produced. He selfishly hid the bird in a pot and forbade his children to open the pot. She further declares that hiding something from a child will motivate the child to investigate what is hidden.

Functionalists, such as Macionis (2011: 97), argue that the family has to help maintain social life on a daily basis and individuals are expected to carry out their tasks in various institutions to contribute to the functioning of the society. In this case, the family was expected to carry out their various tasks.

#### **4.3.5 Boy as the protector of the village and a hero**

**Summary of the folktale, *Umfana nemazimu* (The boy and the cannibal)**  
(Folktale 5 in the appendix)

There was an outcry in the village as cannibals were feasting on the people. A boy took on the responsibility to solve the problem even though he was warned by the villages not to go near the bush. The boy ignored these warnings telling the villages that cannibals need to be told that cannibalism is not right. One day the boy went to visit the cannibals. He tied his dog a little distance from the cannibals' house and went inside. He addressed the cannibals respectfully as "uncle". The cannibals told the boy that they were happy that he visited them because now they would have fresh meat to eat.

The cannibals chased the boy who ran away. The boy ran to where he had tied up his dog. As he quickly untied his dog, the dog barked and snarled, frightening the cannibals who ran back and locked themselves inside their grass hut. The boy decided to burn the house with the cannibals, thus ridding the village of their problem.

### **Application**

This folktale is about a clever boy who solved the problems of his society by fearlessly planning a journey to cannibals who were feasting on his people. He took his fierce dog with him on his journey. Boys were regarded as heroes if they fought and won all their battles. Kabaji (2005:127-28) observes that boys are expected to grow up to be independent men capable of handling difficult situations. As brave adventurers, boys needed to acquire survival tactics such as having fruitful contact with distant worlds above and below this world, with nature and with strange people and creatures. Although heroes might be vulnerable, they are nevertheless capable of performing great feats.

Kabaji (2005) further mentions that heroes usually reach their goals after struggling with powerful forces. He adds that heroes save girls and destroy evil; they go on adventures without knowing the outcome and return home victorious bringing wealth to the family or community.

Most functionalists say that an individual's behaviour or actions should contribute to the society (Durkheim, 1984:46). By killing the cannibals, the boy stabilised his society, allowing them to live without fear.

He strategized his visit with the aim of rescuing his village. He took along his dog that was prepared to fight to rescue his owner from danger. The boy embarked on his trip to the cannibals not knowing if he would be successful in reaching his goal. When the cannibals wanted to eat him, he ran straight to his dog and quickly untied it. The dog started snarling and barking, causing the frightened cannibals to run for their lives. His dog helped the boy to save the village. As the boy was rewarded for saving the village, he added to his family's wealth and enhanced their image, particularly the image of his father.

#### **4.3.6 Boy as a wise, brave, confident and intelligent hero**

##### **Summary of the folktale, *Imemamahosa* (Seven headed snake)**

(Folktale 3 in appendix)

A king had one wife who was barren and ill. One day he called all the witches and wizards in the village to ask what could be done to heal his wife and cure her bareness. Only one old wizard stood up and told him that his wife needed the liver of a very dangerous snake called *Imemamahosa*. The snake lived under the water and had seven heads. The king called all the men and boys to a meeting and challenged them to fetch the seven-headed snake, but everybody was afraid to do so. At last, one boy took up the challenge. He went to many different rivers before he found and tricked the snake to chase him until he reached the village. He was rewarded as a hero.

##### **Application**

In this folktale, a boy is depicted as confident and brave by volunteering to go to the river and fetch the dangerous snake, which was feared by strong men, witches and wizards. He did what is expected from a Swati boy, to be brave and able to meet challenges even if they are life threatening. He also confidently continued his journey when other people doubted his ability to defeat the snake. He used his physical strength, intelligence, cunning and skills. Traditionally, boys were expected to solve

problems, protect their families, king and society even when faced with dangerous monsters.

The boy displayed his physical fitness by running away from the snake while shouting a warning to the people. Because he was willing to take risks, the chief's wife was saved and the whole village thought him a hero. The boy was rewarded with cattle.

According to Marivate (1973:101), a despised person can have the wisdom to save a situation in times of danger. The village undermined the boy, calling him incompetent to confront the dangerous snake, but the boy used his intelligence to devise a plan to lure the snake out of the water; he tempted the snake with flies and ants because he knew that *Memamahosa* liked them. While *Memamahosa* was chasing the boy, he dropped the ants one at a time to delay the snake while running to the village where the snake was killed.

Men and boys are therefore presented as the controllers of the destiny of society and capable of changing the history ... boys and men are depicted in completely different ways in different stories. They are heroes and daring fortune hunters who bring wealth to their family in addition to rescuing family members (Kabaji, 2005:125).

The actions in the story are inter-related. The society had a problem that affected the royal family, the boy brought the snake to the village, and the community killed it. If the community did not play its part, the boy would have been eaten by the snake and again if the boy did not play his part, the king's wife would not have been cured. This shows the interdependence between individual and group functions, which brings the society into equilibrium.

#### **4.3.7 Boys as characters who draw strength from their mothers**

##### **Summary of the folktale, *Mtimba naMtinjana* (body and small body)**

(Folktale no 7 in the appendix)

There was a man who stayed with his wife and two sons, Mtimba and Mtinjana. The man was very cruel and abusive to his wife. As there was always violence in their



home, the wife decided to go back to her father's house. The cruel man remained with his two sons Mtimba and Mtinjana. He also abused them verbally and physically, beating them severely for no apparent reason. He instructed them to wake up early in the morning to milk the cows but after they had milked the cows, the man denied them access to the milk. He also did not provide them with food, telling them to find wild fruit to eat. The boys became so thin they were unrecognisable. One day the elder boy, Mtimba, suggested to his brother Mtinjana that they should go and look for their mother who left them while they were still very young. They took their father's beloved cow on their journey. On their way, they talked to the cow telling it that they were going to look for their mother. When they reached the gate to their mother's house, the cow bellowed very loudly and their father's entire herd appeared. They were very happy that their father was left with nothing. Their mother was happy to see them.

### **Application**

Boys are not supposed to show any pain. The boys depicted in this folktale were severely abused by their father who beat them on a daily basis. They were also thin beyond recognition because their father denied them food and milk. In most cases, boys are beaten to strengthen them to become strong men, but this time Mtimba and Mtinjana were not prepared to behave as strong men. This shows that not all beatings are acceptable in Siswati folktales as some beatings are destructive. A Siswati proverb says "*Indvuku ayiwakhi umuti*" (beating will never build anyone). Although their father was very rich, the treatment they received made them decide to look for their mother. The folktale's aim is to educate and preserve the norms and values that are acceptable in society. The tale is actually a lesson for the father. He is greedy, cruel, selfish and cold-hearted and mistreated his boys. This folktale demonstrates that in times of trouble, boys will run to their mother for protection. A mother is a pillar and a source of strength. Hence, the mother and the boys received all the wealth as a form of punishment to the father.

The strength of mothers is also commended in proverbs. For example, *Intsandzane lenhle ngumakhofwa ngunina* (a child gets better treatment when he is with his mother.) (Simelane et al., 1992:32), and *imbuti ilele etukwelizinyane* (a mother protects her child.) (Nkosi, 1994:16). To avoid the abuse of their father, the boys had to leave

him and go to their mother (Simelane et al., 1992:32). They first tried to persevere as boys, but things became unbearable for them and they opted to go a long way not knowing where their mother was. They believed that if only they could get to their mother, their lives would change since mothers have soft hearts towards their children.

It is believed that the nuclear family forms building blocks for a society; social bonds are based on common sentiments and shared moral values. In a society, people work together and an individual is not himself until he complies with the status, position, pattern of his social relations including his behaviour, associated with his status (Macionis, 2011:97).

In this folktale, the father was the one who broke the family relationship by abusing his wife until she decided to leave the house. After the wife left, he abused the boys and they too decided to go and look for their mother. This broken relationship led to a change of behaviour in the boys.

The boys took their father's beloved cow with them. They had a strong bond with the cow because they talked to it on their journey.

The boys displayed their anger towards their father by leaving him all alone. They were happy when they saw that their father's entire herd had followed them and that their father was left without his wealth. This demonstrates that the abusive life generated hatred between the boys and their father. As boys cannot easily display their feelings, they could not confront their father but rather decided to run away in search of a better life with their mother. They displayed their anger and hatred by stealing their father's wealth. While they endured their father's abuse for some time, in the end they left the father with nothing. He lost his wife, his children and his wealth. This is a sign that when things are tough, boys will always draw strength from their mothers.

#### **4.3.8 Intelligent character**

**Summary of the folktale, *Lizimu lelase licedze bantfu*** (A cannibal that killed many people)

(See folktale number 9 in the appendix)

This folktale is about a man who had cannibals as friends. The cannibals asked for one of his many sons whenever they were hungry. He gave them one son after another but eventually became suspicious that the cannibals were eating his sons. When it was the youngest son's turn to go, the younger boy asked where his other brothers were but the cannibals were reluctant to answer. He avoided all the commands given by the cannibals and ended up killing them by setting their hut on fire.

### **Application**

Swazi people believe that they automatically pass their intelligence on to their children. When the parents are unable to attack, their sons are required to take over as they still have the strength to do so. Boys are expected to use their intelligence to solve problems.

In this folktale, the boy is depicted as being clever and having a spirit of wisdom. His father made friends with the cannibals who were endangering his family. The cannibals asked the father to give them his sons one by one but they never returned. Eventually the father gave them his last-born son. The last-born son cleverly sensed that his brothers were not alive and if he did not act wisely that he would also die. He displayed his intelligence by keeping the traditional needle and wooden spoon for future use. He could use his wooden spoon to eat *emasí* so that he would not become weak because of hunger. He also used his traditional needle to pick out the thorns under his feet so that he could run in times of danger.

The cannibals gave him a room to sleep in and went away to call their friends. The boy wisely pretended that he did not know that he was to be the feast of the day. During the night, he climbed a nearby tree. He saw cannibals coming in their numbers to the feast. When they discovered that the room was empty, they killed the cannibal who called them. In this folktale, the boy wisely devised a plan to free himself and solve a problem that his father was unable to solve. By pretending to be foolish, he managed to save himself and his father from the cannibals.

De Bruin (2005:103) declares that young people and those who are not highly thought of by the community should not be underestimated, as they may be better at doing things than their seniors.

According to this folktale, the boy did better than his elder brothers and even his father who made the mistake of trusting dangerous people. All the so-called friends died because the young boy was clever. The boy saved the family and the community. See folktale number 9 in the appendix.

#### **4.3.9 Boys as reliable characters**

##### **Summary of the folktale, *Liphupho lenkhosana* (The prince's dream)**

(Folktale no 4 in the appendix)

In a certain village, a prince was supposed to take over as king after the death of his father. Before the king died, he commanded his son to marry a woman who would appear in his dreams on the first night he was on the throne. The elders were given the same instruction. Many girls were eager to marry the prince since he was young and handsome. The boy was excited when he went to sleep but in the morning, the elders were frightened to see the prince looking so worried. In his dream, he saw an old lady with wrinkles all over her body. When sharing what he had dreamt with the elders, he told them that he would marry the woman even if she was old. The elders arranged the marriage between the prince and the old lady. On the wedding day, the old lady changed into the most beautiful girl in the village.

##### **Application**

This folktale depicts a prince who obeyed his dead father's instruction. The boy could have ignored the dream since no one would have known what kind of a woman he saw in the dream but he chose not to deviate from his father's words and agreed to marry the old lady. Deviation is associated with bad luck. Johnson (1981:209) mentions that in Durkheim's view of a society, an individual has to conform to set rules for the society to function properly. This is why what the king did, led to the harmonious ruling of the village.

Functionalists are of the opinion that no individual is exempt from the expectations of their community, despite his or her social standing. The society was not aware that the old lady could help with the smooth running of the village.

Boys are expected to abide by all rules and regulations set by their families and community. This is expected even more so from a boy who is going to succeed his father as king. Boys have to respect the words of their elders even if the elders are no longer on earth. Good boys never deviate from their father's instructions. It is believed that being disobedient brings bad luck to the family.

Fathers used to choose wives for their sons, especially when that son was to succeed them as king. Even though the people were unhappy about the prince deciding to marry the old lady, they nevertheless accepted the prince's decision because if he was obedient to his father he would be obedient in attending to the grievances of his people.

#### **4.3.10 Villain**

##### **Summary of the folktale, *Umfana lolibele* (The stupid boy)**

(Folktale number 10 in the appendix)

A boy called Mafutsa had no friends. He liked to visit his grandmother often. As he did not have very good reasoning powers, he would do exactly what he was told. His grandmother gave him butter to take to his mother. On the way home the butter melted. His mother told him that he should have dipped it in water so that it would not melt. The following day his grandmother gave him a puppy. On the way home, the puppy wanted to go back to the grandmother so he dipped the puppy in water and it drowned. When the mother heard about this, she told him that he should have tied it with a rope and dragged it home. The following month his grandmother gave him a dumpling and the boy tied the dumpling with a rope and dragged it home. When he reached home, the dumpling was full of grass and gravel. The mother was so furious she decided not to give him any further instructions.

## **Application**

This folktale is used to illustrate the unexpected regarding the Swati perception of boys. This boy is depicted as being stupid with no friends in the village and no male role model. No one wanted to be associated with him. He is described as a person who takes advice but applies it wrongly. He has good listening skills but fails to apply the information correctly. This boy was trying to be obedient but made things worse. The boy's character reflects the opposite of what is expected of a Swati boy. He is either with his mother at home or visiting his grandmother. He did not spend quality time playing with other boys, exploring life's challenges and learning how to solve problems from other male figures. Staying with his mother all the time might be why he is labelled as a stupid boy. It is taboo for a boy to stay with women. A boy is expected to be with boys and men so that he can be hardened and trained to be a "real" man (De Bruin, 2005:121). In his argument, Merton mentions the unintended consequences of social practice versus intended consequences.

As society constantly changes, the norms and values of the society might become obsolete, resulting in a state of disequilibrium. Therefore, adjustment, whether through external or internal influence, is often necessary to move towards a new equilibrium. The adjustment takes place through evolutionary change. Such change is a process that takes into account the various components of the societies, which become differentiated and eventually adapt to new needs and problems.

## **4.4 ANALYSIS OF THE DATA COLLECTED**

In collecting data, the researcher also conducted interviews in a carefully selected place. Interviews were held in the Mpumalanga province where Siswati is a spoken and written language. The majority of people in Mpumalanga speak Siswati as their mother tongue. Random sampling was used to select the participants. No special criteria or rules were used in selecting the participants.

The first focus group was conducted with 19 boys and the second focus group was held with 17 boys. Personal interviews were conducted with 12 boys.

Unstructured interview guidelines were used to collect the necessary data. All information was recorded and later transcribed for analysis.

The following section will provide the questions that were posed to the interviewees during the research and their responses. The first three questions were asked to determine whether the boys have sufficient understanding of folktales. They however, do not form part of the research questions. The rest of the questions were asked to get answers to the research questions.

#### **4.4.1 Interview questions and analysis of responses**

Before the researcher embarked on the main questions, she wanted to know whether the participants have knowledge about folktales. This was done to ensure that they were the right sample. The following is an example of a question and response from one of the participants.

**Umphenyi:** *Uyatati yini tinganekwane?*

**Imphendvulo:** *Yebo ngiyatati nome sengatigcina kudzala.*

**Researcher:** Do you have knowledge about folktales?

**Respondent:** Yes, I know them although I haven't heard them for some time.

The Respondents all agreed that they knew about folktales but some thought that folktales were outdated. "It is something unbelievable that is why they call it a *inganekwane* (folktale)". Some said that folktales were told as a way of teaching children about life skills and a method of warning children.

Participants agreed that old people were wise as they looked at the mistakes committed by children and created stories for the children as a warning or solution to their problems.

- **Value of folktales**

**Umphenyi:** *Ngabe tinganekwane tisenako kubaluleka emphilweni yemfana kulesikhatsi?*

**Imphendvulo:** *Yebo tinayo ngobe tisawenta wona lomsebenti kodvwa setiwenta esikhatsini lesehlake kakhulu kunaleso setinganekwane. Tisawenta wekufundzisa, takhe, tikhombe emasiko, umlandvo wetfu nemihambo yemaSwati. Tingifundzisa inhlonipho, sineke nekubeketela.*

**Researcher:** Does a folktale still have value in your life?

**Respondent:** Yes they do, because they still perform the very same function they have been doing to boys but they do it in a changed environment which is much different from that of folktales. They still educate, build, and reveal cultures, our history and the philosophy of life to emaSwati. They teach us respect, perseverance and patience.

In responding to whether folktales have value in boys' lives, most respondents agreed that folktales could still maintain didactic functions in boy's lives provided they were set in a different environment. Today, boys are denied the opportunity to sit around a fire and listen to a folktale. They used to listen to their grandmothers while they were young and those folktales still have an influence in their lives.

Folktales, like other genres, do not merely exist as oral transmission of customs from generation to generation, but also play a very significant role in the daily affairs of a particular social group (Makgamatha, 1987:13).

- **Didactic functions of folktales**

Folktales still serve as a tool to educate and warn children about the dangers they may encounter. Folktales instil the culture, norms and standards of a society.

**Umphenyi:** *Yini lokunye lekweniwa yinganekwane kumfana ngaphandle kwekucitsa situnge?*



**Imphendvulo:** *Tinganekwane, tiyasicwayisa kutsi singangeni etingotini, tiyasifundzisa, takha similo, tisifundzise imphilo, emasiko nemihambo yemaSwati lephatselene natsi bafana.*

**Researcher:** Besides entertainment, how else can a folktale affect a boy's life?

**Respondent:** Folktales warn us not to enter into dangerous situations; they help to build our characters and teach us about life circumstances and the emaSwati way of life that we should emulate.

Respondents acknowledged that they cannot ignore the didactic functions of folktales and agreed that boys who are ignorant of the warnings in folktales end up in dangerous situations or in trouble. It is unfortunate that parents do not always have the time to impart the norms and culture of their society to their children; instead, the children get this information through folktales. Participants acknowledged that folktales are a way of building a relationship between children and elderly people, especially grandmothers, so that they can feel free to open up to them when they encounter problems or challenges while growing up.

Participants agreed that the tasks a traditional boy had to carry out were more difficult than the tasks given to girls and other members of the family. The following were identified by the participants as the daily duties of a traditional boy: hunting in order to bring food to the table, milking the cows early in the morning and sitting at *esangweni* for lessons about being a boy.

The respondents pointed out the following as ways to test and teach boys:

- Boys had to participate in the slaughtering of animals at *kuhlinza* (remove skin from a slaughtered beast at home) to see how orderly and logical the boy was and to teach him to prioritize. The boy has to separate the head, feet, tripe, and what was good to be eaten by different age groups as per emaSwati beliefs.
- Boys were taught how to make their own traditional weapons and to be creative generally.
- They were also taught how to build a *lilawu* (hut) to show that they were ready to start their own families. When a father taught his son to build a hut, the father made

the list of what needed to be done and the boy did the rest. In this way, boys were taught to be organized, responsible, creative and independent.

The respondents acknowledge that the ways in which boys are depicted in folktales poses a great challenge to present-day boys as boys in folktales are always depicted as heroes. Boys in folktales also have specific roles assigned to them. They must stick to the rules in order to gain recognition from their fathers and society.

- **The depiction of boys in folktales**

**Umphenyi:** *Umbuto: Bavetwa njani bafana enganekwaneni?*

**Imphendvulo:** *Bona bavetwa babantfu labangahlehleli nyovane nabenta tintfo. Benta tintfo tiphumelele, abesabi, bahamba emahlatsini bangesabi, bahlangana netilwane letitfusako njengabo Mbulumakhasane nemazimu balwe nato batehlule. Le ehlatsini bahlangana netinyoka letingakavami lekutsiwa tinetinhloko lesikhombisa, tiya khuluma tiyeva nakukhulunywa kodvwa bafana abatesabi batehlula kunjalo. Ngingatsi nje bavetwa bamachawe etinganekwaneni letinyenti. Ekugcineni bayabongwa, baniketwe tiphobuchawe babo. Letiphobekuba tiphobekungiyoyingcebo yakhona.*

**Researcher:** How are boys depicted in a folktale?

**Respondent:** They are depicted as people who do not give up; they never turn back whenever they have decided to do something. They always succeed in whatever they are doing. They are brave in such that they walk through the bush without fear. In the bush, they meet different monsters such as *Mbulumakhasane* (ogres) and fight and conquer them. They also encounter unusual dangerous snakes, which they also fight and conquer. Some of these snakes have seven heads, can talk and can hear. All I can say is that they are always depicted as heroes. In the end, they were given rewards such as cattle.

Boys in folktales fight and conquer every difficulty they come across, this too can be an eye opener to boys of today that in life they have to fight and win their battles rather

than wait for their parents to fight for them. Boys are portrayed in folktales as having to respect kings. If the king had a problem, he summoned all boys and men to come together to help him. Boys show their respect by taking responsibility and saving the situation.

In explaining that in some of the folktales boys change into supernatural beings, the participants said that it was a way of signifying that a boy can change his mind and implies that boys are powerful; nothing can deter them, irrespective of the challenges they face.

#### 4.4.2 Reason for depiction

**Umphenyi:** *Umbuto: Sikhona yini sizatfu lesenta bavetwe ngalendlela?*

**Imphendvulo:** *Yebo ngicabanga kutsi sikhona, kutsi tsine bafana bamanje singacabangi kwekutsi lekusivelelako kuyacala ngatsi kodvwa sati kutsi nakadzeni bekunjalo. Lekulindzeleke kumfana kunyenti futsi kumatima kudlula lekulindzeleke kumantfombatane.*

**Researcher:** Is there any reason for the way boys were depicted in folktales?

**Respondent:** Yes, I think there is a reason, the reason being that modern boys must not think that what they encounter as boys just started with them, they should know that even in the olden days it was like that. There are many expectations placed on boys that are more difficult than what is expected from girls.

EmaSwati society depicts boys as intelligent conquerors and heroes. Participants acknowledged that boys are reminded that what they encounter today is nothing new. In a society men are expected to be leaders, they cannot lead or take care of their families if they are not intelligent. Besides their families, men have an obligation to protect their property, that is household and cattle. All the above are portrayed in folktales, which can help teach modern boys to take responsibility.

Most of the respondents were satisfied with how folktales depict boys and agreed that modern boys should be encouraged to become heroes like the boys in folktales.

However, some of the respondents expressed their dissatisfaction about how boys were depicted saying that it was very abusive and set impossible goals.

#### 4.4.3 Psychological impact

**Umphenyi:** Umbuto: *Ngabe lokuvetwa kwebafana ngalendlela kuyitsintsa njani ingcondvo yemfana?*

**Imphendvulo:** *Yebo kuyayitsikameta ingcondvo yetfu ngobe bafana basenganekwaneni banetintfo letinyenti lebavinjelwa kutsi batente futsi kunalokunyenti lekulindzelwe kubo njengebafana. Lekulukhuni kitsi kutsi sibambe lelo zinga. Ngaleso sizatfu sitibona singesibo bafanasibili bese siyetama kutenta leto tintfo sihluleke. Emva kwekuhluleka siba nekutenyeta nobe sibe nenkani lengalawuleki.*

**Researcher:** Does the depiction of boys have any psychological impact on modern boys?

**Respondent:** Yes it does, since folktale boys had many restrictions which are not achievable and there are a lot of demands placed on them. For that reason, boys struggle psychologically thinking that they are not fit to be boys or else they try to reach the standard and fail. After failing, boys become angry and have a low self-esteem.

Participants strongly agreed that the depiction of boys in folktales would have a psychological impact on them. They voiced that the restrictions and high expectations would weigh heavily on their minds.

Boys are prevented from crying even if they are hurt or have problems and they are not expected to complain about being tired after heavy work. Instead, they must show that they are strong so as not to be seen as weaklings. Respondents pointed out that boys have a natural pride. If a boy cries, it is believed that he degrades his image as a

boy. That is why boys want to be strong, for girls and women in particular.

Boys were also taught to be self-assertive. Traditional Swati boys never reported their fights or mishaps to their parents, such as being hurt while herding the cattle. If the parents saw a scar or bruise on a boy's body, they reasoned that he had either been taught a lesson or had failed to defend himself.

#### 4.4.4 Influence on boys' behaviour

**Umphenyi:** *Ngabe lokuvetwa kwalabafana etinganekwaneni kunitsintsa njani nine bafana balomuhla.*

**Imphendvulo:** *Tinemitselela leminyenti kitsi bafana banamuhla. Leminye mihle kodvwa leminyemibi. Tiyasifundzisa kwekutsi natsi nasiphila kukhona tintfo lesimele sibukane nato ngesibindzi, kulesinye sikhatsi singalaleli labatsi asiyekele kwenta taba. Nasibuka etinganekwaneni labanye bafana bebenta tintfo ngenkhani kodvwa bancobe. Singafundza kungabi ngemagwala.*

**Researcher:** How does the depiction of boys in folktales influence the behaviour of boys today?

**Respondent:** Folktales have a lot of influence on modern boys. Some of the influences are good and some are bad. They teach us that as we live, there are things we should approach bravely; sometimes we should not listen to people who discourage us, and we are not to give up until a problem is solved. We can learn not to be cowards.

Respondents were of the opinion that the depiction of boys in folktales has a negative and a positive influence on the behaviour of boys. Boys are influenced negatively because the image of boys in folktales has been exaggerated; the very high standards are impossible for a mere mortal to achieve.

The positive influence is that boys can apply the lessons taught in folktales in their daily lives. Folktales convey boys as heroes, intelligent, physically strong and brave, as was discussed in the previous chapter. All these themes can be found in the folktale titled *Ntfombilenhle*.

#### 4.4.5 Character Building

**Umphenyi:** *Umbuto: Ngabe tinganekwane tisenawo yini umsebenti etimphilweni tenu njenjebafana futsi tingasakha yini similo semfana.*

**Imphendvulo:** *Yebo inganekwane ingenta umsebenti lomkhulu etimphilweni tetfu. Uma sitsatsa buchawe bebefana labasenganekwaneni labakhona kutimela sitawukhona kutsatsa sisebentise lolwati uma sibukene netimo letimatima sitawukhona kutsi silusebentise. Etimeni letiyingoti, bafana benganekwane bayakhona kutimela timo. Kungasisita kutsi sitjintje similo. Singafundza inhlonipho, kutimisela kunakekela lesiphila nabo kuncoba timo, kubeketela, kuhlakanipha nalokunyenti.*

**Researcher:** Do folktales have value in your life as a boy and can they still build the character of boys.

**Respondent:** Yes, folktales can still have great value in boys' lives. If we take the heroic character of boys in folktales that were able to stand the tough times, we will be able to model from them and use the skills whenever it is necessary. Boys in folktales could withstand difficult situations. This can help us change our behaviour. We can learn how to respect people, to be courageous, to take care of the people around us, to overcome situations, to persevere, to be intelligent and many other things.

Ninety percent of the respondents agreed that folktales can still play a major role in building the character of boys and in helping them to solve problems. Participants agreed that folktales teach boys to respect elderly people and that this would be a good lesson for modern boys to learn, since respect is associated with blessing and good luck. In folktales, each time a boy showed respect to elders or a king, he was rewarded. The Swazi culture promotes morality and respect.

In folktales, such as *IMemamahosa*, a boy is portrayed as a hero if he tackles dangerous challenges intelligently. Most of the participants thought that boys could still

learn from the folktale as it teaches Swazi boys that every problem has a solution as long as one thinks and acts like a hero.

If traditional boys were able to overcome difficult situations, present-day boys can do the same. The difference is that modern boys attack different monsters, fight different wars, use different strategies and different weapons when conquering their monsters.

Boys in folktales fight and kill monsters to rescue their communities or families. Boys of today have their own monsters which are killing their families and community. The following modern monsters were mentioned by the participants:

**(a) Drugs and alcoholism**

Drugs and alcoholism are some of the monsters that present-day boys have to fight and conquer. The drug and alcohol monster should first be attacked individually and if it persists, it should be attacked in a group, as was done in folktales. In fighting this drug monster, modern boys have to be brave and strong. If a boy fails to fight it on his own he should ask for help or join a support group to defeat the monster.

In folktales, boys were the only hope for their community. Today, the drug monster can be conquered if boys have a passion to save the nation.

**(b) Sexually transmitted disease**

This monster attacks today's boys, families, friends, the country and the whole world. Boys in folktales are said to be good at obeying rules even though they were not always told about the consequences. In these modern times there are some protective measures set aside for people to obey. Modern boys can play a lifesaving role by obeying all the rules and taking precautionary measures to fight this monster; the nation cannot be destroyed and the monster can be defeated. Bravery and good decision making can defeat the monster. The girls cannot fight this monster alone because in most cases the power to conquer the monster lies in the hands of boys. Communities continue to pin their hope on boys, as they can still play the role of "savior" like the boys in folktales.

**(c) Job opportunities**

These days there are few job opportunities, especially for young boys; boys can take a lesson from the boys depicted in folktales that were multi-skilled and use those skills to survive and help the community, their family and the nation as a whole. Boys in folktales hunted to put food on the table. Hunting requires a boy to be intelligent, skillful and patient. This means that a modern boy should be able to use his mind and hands, be patient and avoid getting money or food dishonourably.

**(d) Peer pressure**

Peer pressure is a dangerous monster that boys face today. Most boys want to be accepted in a certain group. This kind of monster leads to gangsters, criminals and school dropouts. When this monster approaches, boys need to be able to choose between right and wrong. They need to be visionaries just like the boys in folktales and realise how their bad decisions can affect their families, community and themselves.

Responsibility was one of the major assignments given to a boy from an early age. Folktales can teach present-day boys to be responsible; a boy is expected to be responsible, wise, and intelligent and always have a plan before tackling any problem.

If a person is a visionary, he can detect danger from afar. Folktales teach that it always benefits a person to be able to visualise the results of an action before embarking on it and, if necessary, to look for better ways to approach the problem. Modern boys can also be visionaries, able to adjust plans, avoid what looks dangerous and opt for better ways to approach a problem. Folktales give direction to a boy's way of life and the way boys should apply their skills.

Folktales can still play a role in building the character of boys since they were narrated to warn people against dishonesty, untrustworthy friends, deceiving friends, and laziness, all of which are current today.



#### 4.4.6 Boys in folktales and real life boys

Even though in the previous conversation participants made mention that tests or assessment given to boys in folktales were difficult, they appreciated that the assessments were good determiners of whether a boy is mature or not. Respondents mentioned that to be a "real man" in future, boys would need to be:

- brave
- able to confront dangers or escape
- able to tackle problems on his own
- capable of thinking and using his mind wisely
- capable of using different strategies to solve challenges in different situations
- able to build and take care of your own hut (*lilawu*)
- able to take care of his siblings
- able to feed and protect his siblings
- Physically strong compared to girls.

Besides the drastic changes prevailing in our society (see above), participants expressed the view that some of the expectations in the depiction of boys in folktales are still prerequisites for a boy today. For example, boys

- Are still expected to take care of his siblings and the people around him. This is also a sign of becoming a good father and a good community member in future.
- are expected to show respect to everyone in the society, as respect is a prerequisite in Swati cultures.
- must be patient in order to achieve their goals; when a person becomes impatient, he ends up looking for get rich quick schemes, which may lead to fraudulent deeds, jail or even suicide if he does not achieve whatever he wants to achieve.
- need to be responsible at all times. They must be vigilant and see to whatever needs attention, such as fixing door handles, gardening and talking care of the yard.
- must provide security for the family. When there is a boy in the family people

respect the home, even if the boy is physically disabled.

- still learn from their fathers despite the common unavailability of fathers. The few available fathers have the responsibility of teaching their boys how to do men's daily chores like in the past. They are supposed to teach them skills that will help them when they have families. Some boys make a living with the skills they receive from their father.

When asked about the above expectations, participants expressed that in an emaSwati community, a boy is not given any rights; instead, he is given rules to follow in order to be accepted in the family and the community. He is taught how to be responsible and how to fight to protect his family. Certain regulations were stipulated by Swazi men for boys to follow, such as waking up early to take the cattle for *tiphume imphunga* (short grazing) to the veld and bringing them back to milk before taking them to graze on longer grass during the day. It was the boy's responsibility to protect the herd of cattle under his supervision. This was not a right, but an obligation. If a boy was able to carry out all his obligations, he was regarded as a good boy and a future man. If modern boys would carry all their obligations, there would be no need to think about "rights"; boys think about their rights when they think they are being abused.

#### **4.4.7 Can folktales help modern boys?**

It was a common view among the participants that folktales can still be of help to boys as boys in folktales are not failures. Present-day boys can adopt that conquering spirit. Even though modern boys cannot perform magic like the boys in folktales, they can remember that they are strong, which could build their self-confidence. Like the boys in folktales, once boys believe in themselves, they can achieve anything they want to achieve. Besides the fighting of monsters in folktales, there were obligations and responsibilities that could build the character of modern boys if modelled correctly. The following are examples of what is expected from a boy.

##### **(a) Protector and caregiver**

Boys in folktales protect their siblings against monsters and danger. Similarly, modern boys can protect their siblings, their families and communities from the dangers that prevail today. Like boys in folktales, present-day boys need to be

able fight and conquer monsters such as negative peer group pressure and drugs.

**(b) Trustworthy**

Being trustworthy is a prerequisite for a leader. Boys are expected to be future leaders. This can also be modeled from boys in folktales who were trustworthy. Their families and communities depended upon them at all times.

Just as boys in folktales were hard working, present-day boys are also expected to work hard in order to succeed in life.

**(c) Commitment**

Communities still need leaders who are committed to serve. Folktale boys were committed to serve the king, the community and the family whenever the king summoned them to action. Boys today also need to be willing to do what they are assigned to do. Boys in folktales did this with all their hearts, and never went back home without achieving their goal; this also applies to modern boys, they need to be achievers. They should also be rewarded for being heroes.

Some participants believed that boys could restore their bad image if they could include animal names in their praises or give themselves the names of animals that they wish to emulate. If a boy names himself, *u Mgwaja* (hare), he can boast that he is *logwaja* (clever). If he gives himself the name *bhubesi* (lion), he can boast that he is strong and powerful. Most boys in folktales have names that conform to their actions. This also depends on the amount of confidence they have in themselves. A boy cannot give himself a praise name if he does not believe in himself. A boy has to know his past victories and his intended ones in order to build confidence and perform great things.

The respondents mentioned that boys are no longer recognized today as they were in the past. Families and societies have changed their focus from boys to girls. Girls are more recognized and taken care of by their families and society. Even in churches, seminars are organised to teach girls while the boys have to take care of themselves. They teach girls life skills such as ways to guard against becoming pregnant and being raped and how to prepare themselves to be good mothers. If boys were also involved

in these teachings, the number of rape victims and unwanted pregnancies would decrease, since boys are the ones who are accused of this antisocial behaviour.

Many fathers do not have time to teach their boys; some work away from home, some divorce their wives and some are present but are either unavailable or irresponsible. Boys end up getting advice from their peers, which is not always good advice. Boys often find themselves in trouble and fathers are often to blame when boys end up in jail or on the streets because they did not teach their boys the right way as early as possible.

Boys have lost their status as important members of the family and the community as compared to folktale boys. Traditional Swati families were happy about the birth of a boy in the family but few families today are happy when a boy is born. Many often call them *sidlani* (hooligans) at an early stage. This shows that many parents have lost the joy of receiving a boy as an heir or leader of their families.

Modernization is a great challenge to boys today. Their duties are no longer based on hunting, herding cattle, milking cows, chopping wood and building their huts. Owing to drastic modernization, wealth has taken a shift from having herds of cattle to having money. Boys are now expected to find work in order to become wealthy.

Most boys spend many hours holding the mouse connected to their computers or swiping smart phones and other technological devices. They are members of social networks or else they use technical devices to play games.

Instead of listening to folktales, they watch television shows that display the culture of other countries. Boys seldom interact with people to get new ideas and new ways to deal with situations. They spend most of their time on technological devices.

#### **4.4.8 How societal change affects boys**

Changes within society cause many cultural changes across different languages and cultural backgrounds. During the interviews, the boys responded as follows:

**Umphenyi:** *Umbuto: Kugucuka kwetikhatsi kunawuphi” umtselela etimphilweni tenu bafana balesikhatsi?*

**Imphendvulo:** *Kuyasitsintsa kakhulu, ngobe kugucuka kwetikhatsi kuletsa ingucuko nakulisikomphilo nakumasiko ebantfu. Nanome ingucuko ibalulekile, akusilula kutsi yemukeleke ingucuko. Akusabi lula kutsi siphile ngendlela yakudzala, kulolunye luhlangotsi labadzala lesiphila nabo bafisa siphile leyomphilo. Ingucuko inebuhle nebubi, kodvwa umuntfu umele abuke lekutawumsita kulesikhatsi lekaphila kuso akhetse kona. ngeke ukheta kuyotfota tinkhuni kantsi sekunagezi lowenta imphilo ibe ngcono. Ingucuko isetfula leminywe imitfwalo lebeyimatima emahlombe etfu tsine bafana.*

**Researcher:** How does societal change affect you as boys?

**Respondent:** It affects us a lot since the changing times brings about change in our philosophy of life and people’s cultures. Even if change is important, it is not easy to accept it. It is not easy to live the way we lived in the past, whereas our elders want us to stick to the old way of living. Change has both good and bad effects on boys. A boy should choose what best suits him and what makes life easier for him. One cannot go to the bush to fetch wood while there is electricity. Change lessens the heavy burden on boys’ shoulders.

Respondents agreed that change is necessary even though it has both a negative and positive impact on their lives. The positive influence was that change came with technology, which makes life easier than before. They mentioned the improved methods of communication such as cellphones with social media, telephones, faxes and emails. Information is accessible through the Internet. Stories and modern folktales are told via radio and television, and books are read electronically.

Nevertheless, some respondents felt that modern technology has produced boys who are lazy and physically weak. Being unemployed for a long time have a negative influence on boys, such as smoking, taking drugs, raping and fighting.

## 4.5 CONCLUSION

Folktales were a convenient way of passing down the cultural history of the people to the young before people became literate. It was the natural way to share the group's heritage with children.

This chapter analysed folktales from a socio-functional approach to establish how the Swati people depict boys through their folktales. It was revealed that boys are depicted as heroes and villains. The study did not dwell much on villains as they were treated as outcasts. Boys were also depicted as being assertive, fearless, courageous, physically strong, energetic, intelligent, skilful problem solvers, wise, independent, possessing supernatural powers, responsible and industrious.

Boys who were competent, industrious, persevering and who meet the expectations of the elders were rewarded. Folktales underline that nuclear families form the building blocks of a society; social bonds are based on common sentiments and shared moral values. In a typical traditional Swazi society, people work together; individualistic behaviour is unacceptable. An Individual must comply with social patterns according to his or her status.

This chapter also gave an analysis of the data collected during a focus group and in-depth interviews. Boys were interviewed to obtain their views on how they were depicted in folktales and whether folktales affected their present behaviour.

The problems faced by boys in folktales still prevail today. The only difference is that the setting has changed. Participants agreed that the lessons taught to boys through folktales embraces to be hard working, trustworthy, brave and fully committed, still apply. Challenges that exist as modern monsters include drug abuse, alcoholism, gangsterism, HIV and Aids.

## **CHAPTER FIVE**

### **GENERAL CONCLUSION**

#### **5.1 INTRODUCTION**

The whole study is recapitulated in this chapter which is divided into three sub-sections. The first section provides general observations and gives a short summary of each of the previous chapters. The second section addresses the aim and objectives of the study as outlined in chapter one. The third section provides the researcher's recommendations.

#### **5.2 GENERAL OBSERVATIONS**

Chapter one presented the aim of the research study, the research problem, the research objectives, the scope of the study and a definition of terms. The reasons for using a particular methodology and the research method were also provided.

Chapter two presented an extensive literature review on the topic. Different sources were consulted to establish what other scholars have researched on the topic. Because not much has been investigated on this topic in Siswati, other African studies on folk narratives were also consulted to add to the knowledge that already exists.

Chapter three presented the theoretical framework on which the study is grounded, specifically the functionalist theory. The proponents of this theory are Durkheim, Parsons and Radcliffe-Brown. This theory was preferred because this study concerns boys in a societal context. Functionalism conceptualizes society as a social system with many structures. The working together of the different structures contributes to the functioning of the society. Folktales are part of the society and have a special function to perform in making the society a complete whole.

Chapter four investigated whether folktales contribute to the building of boys' characters. Certain folktales were summarised for the purpose of analysis (the complete translated versions are available in the appendix). Each folktale was analysed to establish how the boys are depicted and what impact the folktale could have on boys today.

It was discovered that boys are described differently in folktales but that most folktales depict boys as being:

- intelligent
- having supernatural powers
- victors
- heroes
- responsible
- servants of the community.

Boys who displayed unacceptable behaviour formed part of the study to show that characters in folktales also have the frailties of real life people such as stupidity.

Chapter five provided an analysis of the data collected. It was divided into two sections. The first section outlined the methodology used to collect the data. This includes sampling, research design, the instruments used during data collection and ethical issues. The second section presented an analysis of the data collected from both the focus group and in-depth interviews. Data analysed in this chapter were collected from boys who were identified as potential informants or who were capable of having information on the topic. Data collected was recorded and transcribed for analysis.

### **5.3 SPECIFIC OBSERVATIONS**

#### **5.3.1 How are boys depicted in Siswati folktales?**

Through the analysis of folktales and the interviews conducted, the study revealed that boys are depicted differently, depending on what the society wanted to teach



them at that particular time. For example, boys were to be assertive, responsible, industrious, wise, brave, reliable and obedient to their elders. They also had to be confident enough to face challenges as well be protectors, heroes and providers for their families. In certain instances, they are described as having supernatural powers.

### **5.3.2 Does the depiction of boys in folktales reflect reality?**

The study showed that most expectations mentioned in folktales are still a prerequisite for modern boys. Society still expects boys to be brave, assertive, intelligent, physically strong, patient, brave and confident. However, many of the high expectations imposed on the boys are difficult to achieve today, as many boys lack proper support from home and many have no father figures to teach and protect them.

### **5.3.3 How does the way boys are depicted influence them psychologically?**

As already mentioned, boys in traditional societies were raised to be brave, strong, fearless and confident. These attributes had a psychological impact on the boys. The boys were raised to endure pain and never to complain or cry when they encountered challenges. Instead they had to be courageous to avoid being seen as weaklings. If a boy cried, it was believed that he was degrading his image as a boy. He would also be associated with the weaker sex (girls). This is why boys want to be strong for girls and women in particular, even today.

### **5.3.4 Why are boys depicted in a certain way?**

Folktales are narrated to instil moral values, to educate, warn and inculcate the norms and values of a particular society. Folktales prepare boys to live up to certain expectations in order to be acceptable members of society and to encourage modern boys to maintain the standards of traditional societies.

### **5.3.5 Boys' roles in traditional society and the role of modern boys**

In traditional societies, folktales established the boy's character and calibre by how well he fought and conquered dangerous monsters such as *emazimu* (ogres) and the

*Imemamahosa* (seven-headed snake). Modern boys are also challenged by modern monsters that they are expected to fight e.g. drug abuse, alcoholism, sexually transmitted diseases, peer pressure, poverty and lack of job opportunities. Boys are still expected to be strong and in some instances to provide for their families as well. Some boys resort to crime because they have no alternative means of surviving.

### **5.3.6 How are boys affected by current societal changes?**

Societal changes affect modern boys in various ways. In traditional societies, they were taught various skills and how to behave as future men and husbands by the family male figure. During the interviews, the boys lamented the absence of a male figure in their lives. They have no male role models and no one to guide them. They mostly get advice from their friends and by emulating other male figures in society.

## **5.4 RECOMMENDATIONS**

### **5.4.1 Different styles and strategies in the teaching of folktales**

It is recommended that folktales be adapted slightly to suit a modern setting while retaining their cultural and moral lessons. While the majority of the boys who were interviewed thought that traditional folktales are outdated, characters and plots could be rewritten to meet the demands of youth.

### **5.4.2 Formation of boys forums**

A platform could be provided where boys could voice and discuss their critical issues and be taught by male figures of the Swati community. The majority of the boys who were interviewed are being raised by their mothers; as a result, they lack specific education from their fathers. A forum, perhaps such as the South African Mens' Forum, could be situated in Mpumalanga to help boys regain their status and identity as Swati boys.

### **5.4.3 Recognition of folktales by Education Department**

The Education Department should increase the incorporation of folktales to enhance the teaching of life skills. The salient truths in some folktales have to be passed down to the new generation, as they still apply to boys today.

### **5.4.4 Media intervention**

Television could include the narration of folktales in the African style on certain channels as a means of passing knowledge from one generation to the next. Newspapers and magazines could also feature folktales to encourage the reading of books such as *Nelson Mandela's favourite African folktales*.

An aficionado could explain the folktale's importance; reveal the norms and values embedded in folklore and relate how to deduce the lessons in a folktale.

It was observed that society shapes the individual. Communities could intervene in the lives of boys by organising folktale *imbizos* (workshops) where boys and members of the community discuss the value of folktales.

## **5.5 CONCLUDING REMARKS**

This study revealed that African societies are patriarchal in nature. In traditional societies, boys were empowered to be the future providers, protectors and strong heads of families. However, many women have become the strong heads of families and occupy powerful positions in society. It must be noted therefore that some themes carried by folktales contradict the current status quo. Boys must be made to realise that roles have changed and that men and women now hold equal positions in society. As some of the boys who were interviewed complained that families and communities value girls more than they value boys, families and communities could help prepare them for the changing society.

Technology is another crucial challenge as boys spend most of their time on technological devices and are influenced by other cultures. This problem could be addressed by media intervention.

The absence of fathers as role models for boys of today is also a major challenge. In traditional societies fathers and boys formed a strong bond which enabled the passing on of the values of manhood. However, many households are successfully headed by single women, and boys grow up respecting and acknowledging the role played by their mothers in their lives.

## BIBLIOGRAPHY

- Abrahamson, J.1978. *Functionalism*: Englewood Cliffs United States of America: Prentice -Hall Inc.
- Bhīya, O.A. 1993. *Cosi Cosi Iyaphela*. Pretoria: Kagiso Education.
- Bodgdan, R.C. & Bilken, S.K. 1982. *Qualitative research for education: an Introduction to theory and methods*. Allyn Bascom.
- Bukenya, A., Kabira, W.M.& Okoth-Okombo. D. 1994. *Understanding oral literature*. Nairobi: Kenya University Press.
- Calhoun, G., Gerteis, J., Moody, J., Pfaff.S., Shcmigt, K., & Virk I. 2002. *Classical Sociological Theory*. Oxford: Blackwell Publishers Ltd.
- Cheal, D. 2005. *Dimensions of Sociological Theory*. Palgrave: Palgrave Macmillan Publishers Ltd.
- Comte, A. 1976.*The foundation of sociology*. London: Thompson Nelson and Son Ltd
- Corbette P, 2003. *Social research, Theory and method techniques*. London: Sage Publications Ltd.
- De Bruin, A. 2002. *The role of children in the Zulu folktales*. Pretoria: University of South Africa.
- Durkheim, E. 1984. *The division of labour in the society*. London. Macmillan Press Ltd.
- Dlamini, G.D. & Garb, G. 1989. *Bekukhona*. Manzini Swaziland: Macmillan, Boleswa Publishers (Pty) Ltd.
- Elliot, F.R.1986. *The family: Change or continuity*. Houndmills Hampshire: The Macmillan Press Ltd.
- Fala, MA. 1986. *Dynamic functionalism: Strategy and tactics*. Cambridge: Cambridge University Press.
- Finnegan, R. 1970. *Oral literature in Africa*. Oxford University Press. Eastern Africa, ABC Place. Waiyaki Way. Nairobi Kenya.
- Gordon W. 1999. *Good thinking: A guide to quantative research*. United Kingdom: Admap Publications.
- Johnson, D.P. 1981. *Sociological theory: Classical founders and contemporary perspectives*. Singapore: John Willy and Sons Publishers.
- Kabanyane, N.E. 2004. *Psychoeducational use of narrative therapy among Nguni speaking children*. Unpublished thesis. Pretoria: University of South Africa.

- Kabaji, E.S. 2005. *Construction of gender through the narrative process of the African folktales*. Unpublished thesis. Pretoria: University of South Africa.
- Kirk, J., Miller, M.L. 1986. *Reliability and validity in qualitative research*. London: Sage Publications.
- Nkonki, G. 1968. *Traditional prose literature of the Ngqika people*. Unpublished thesis. Pretoria: University of Pretoria.
- Kuper, H. 1974. *An African Aristocracy*. Unpublished thesis Pretoria: University of Pretoria.
- Lang, G. & Heiss, G. 1975. *A practical research method*. Third edition. United States of America: University Press of America.
- Leedy, P.D. & Omrod, J.E. 2005. *Practical research: Planning and design*. Merrill Merrill: Pearson Prentice Hall.
- Mabuza, C. 2007. *Incwala Sacred Ceremony as a Challenge to mission*. Unpublished thesis. Pretoria: University of South Africa.
- MacDonald, M.R. 1999. *Traditional Story Telling Today: An international source book*. Chicago: Fitzroy Dear Born Publishers.
- Macionis, J.J. 2011. *Sociology*. Toronto: Pearsons.
- Makgamatha, P.M. 1987. *Characteristic of the Northern Sotho Folktale: Content and structure*. Unpublished thesis. Pretoria: University of South Africa.
- Malan JS. 1985. *Swazi Culture: Africa Institute of South Africa*. Pretoria: Pretoria Publishers.
- Malindzisa, G. 1988. *Sekuhlwile*. Pietermaritzburg: Travis Publishers.
- Marivate, C.T.D. 1973. *Tsonga Folktales: From Content and Delivery. Volume 1*. Unpublished thesis. Pretoria: University of South Africa.
- Masuku, N. 2005. *Perceived Oppression of Woman in Zulu folklore: A Feminist Critique*. Unpublished thesis. Pretoria: University of South Africa.
- Mavuso, M.P. 1993. *Luveve*. Alberton: Lectio Publishers.
- Mavuso. M.P. & Makhanya. C.N. 1994. *Ematfundvuluka*. Pretoria: Actua Press.
- McIntosh, I. 1977. *Classical Sociological Theory: A reader*. Edinburgh: Edinburgh University Press.
- Merton, K. 1957. *Social Theory and Social Structure*. New York: Free Press: A division of Macmillan Publishing.
- Merton, K. 1968. *Social Theory and Social Structure: Enlarged edition*. London: Free Press: A division of Macmillan Publishing.

- Mkhucu, S.G.V. 2004. *Gender Roles in Textbooks as a Function of Hidden Curriculum in Tanzania Primary School*: Unpublished thesis. Pretoria: University of South Africa.
- Mofokeng, S.M, *Study of Folktales*. Unpublished thesis. Pretoria: University of South Africa.
- Moore, N. 1983. *How to Do Research*. London: Library Association Publishing Limited.
- Mota, M.T. 2009. *The Role of Folktales in Building a Personality*. Pretoria: University of South Africa.
- Murove, T. 2009. *A Sociological Exposition of Ethical Issues that Arise from How Identities of Children are Constructed Using Narratives*. Pretoria: University of South Africa.
- Ndlela, B.M.B & Magagula, S.M. 1994, *Kwesukasukela*: Macmillan Boleswa Publishers (Pty) Ltd Manzini, Swaziland.
- Nkosi, D.E, 1994 *Umfuso*. Cape Town: Oxford University Press, Southern Africa,
- Norton, D.E. 1984. *Through the Eyes of a Child: An Introduction to Children's Literature*. Texas: A & M University. Charles E. Merrill Publishing Company.
- Ntuli, C.D. 2011. *From Oral Performance to Picture Books: A Perspective on Zulu Children's Literature*. Unpublished thesis. Pretoria: University of South Africa.
- Ntuli, N.S & Malindzisa, G.A. 1998. *Sekhuhlonywe Tintsi*. Pietermaritzburg: Centaur Publications (Pty) Ltd.
- Nyaungwa, O. 2008. *Folktale Influence on the Shona Novel*. Unpublished thesis Pretoria: University of South Africa.
- Obura, A.P. 1991. *Changing image: Portrayal of Girls and Women in Kenyan Textbooks*. Kenya: ACTS Press.
- Oosthuizen, M. 2005. *The Study of the Structure of Zulu Folktales: With special Reference to the Stuart Collection*. Unpublished thesis. Durban: University of Natal.
- Parsons, T. 1951. *The Social System*: London: Rutledge and Kegan Paul.
- Parsons, T. 1968. *American Sociology: Perspective, Problems, Method*. New York: Basic Books.
- Propp.V. 1968. *The Morphology of a Folktale*. Austin: University of Texas Press.
- Radcliffe-Brown, A.R. 1952. *Structure and Function in Primitive Society*. London: Glencoe. Free Press.

- Malimabe-Ramagoshi, R.M., Maree.J.G. & Molepo, M. 2011. *The Abuse of Children Through Folktales*. Routledge: ERIC Educational Resources.
- Raouf, M. 1998. *Why Goats Smell Bad and Other Stories from Benin*. Linnet: North Haven Connecticut.
- Ritzer, G. & Ryan, M.J. 2011. *Encyclopaedia for Social Theories*. London: Blackwell publishing John Willy & Son's Ltd.
- Ritzer, G. 2008. *Sociological Theory*: New York: McGraw Hills.
- Sadker, M.P. & Sadker, D.M., 1977. *Now Upon a Time: A Contemporary View of Children's Literature*. Halliday: Halliday Lithograph Corporation.
- Savory, P, 1974. *Bantu Folktales from Southern Africa*. Cape Town: Howard Timmins
- Schoenberg, B.M. 1993. *Growing Up Male: Psychology of masculinity*. Wesport: Bergin and Garvey.
- Scott, J. 2007. *Fifty Key Sociologist: The Contemporary Theorist*. Milton Park, London. Rutledge.
- Shongwe, M. 1992. *Vutsela Umlilo*. Cape Town: Maskew Miller and Longman (Pty) Ltd.
- Smelsser.N.J. 1962. *Theory of Collective Behaviour*: New York: The free Press and Collier, Macmillan.
- Smith. A.D. A. 1973. *A Critique of the Functionalist Theory of Change*. London: Rutledge and Kegan Paul.
- Saunders, M., Lewis, P. & Thanhill, A. 1997. *Research Methods for Business Students*. London: Prentice Hall, Pintmen publishing imprint.
- Stewig, J. W. 1980. *Children and literature*. First Edition. Boston: Houghton Mifflin Company.
- Stewig, J.W. 1988. *Children and literature*. Second Edition. Boston: The University of Wisconsin. Houghton Mifflin Company.
- Thwala, J.J. 1992 *Umkhunsu*. Pretoria: Actua Press (Pty) Ltd.
- The South African Concise Oxford Dictionary*, 2<sup>nd</sup> edition. 1991. Grahamstown: Oxford University Press.
- Turner, J.H. & Maryanski, A. 1979. *Functionalism*: Carlifonia: The Benjamin Cumming Publishing Company.
- Van de Berghe, P. 1963. *Dialectic and Functionalism: Towards Reconciliation*. *American Sociological Review*.





## APPENDIX

### APPENDIX 1: FULL VERSIONS OF FOLKTALES.

#### Folktale no 1.

#### **Ntfombilenhle. (Bhiya, 1993:14-17)**

Once upon a time there was a King who ruled with wisdom and the whole village loved him. The king had a lot of sons who had different mothers. One of his sons called Malambe wished to sit on the throne while his father was still alive. The king got angry. He called all his advisors and instructed them to throw the son into a deep river. "Your punishment Malambe is that when you come back you must come back with the most beautiful woman in a village" said the king. The king's soldiers took Malambe and threw him into a deep river. The soldiers went back to the king and reported that they threw Malambe in the river. When they put Malambe in the river, he turned into a frog. He stayed in the river eating fish and other insects. Years passed by until he became a very big frog. In that village, there was a rich man who had many wives and many daughters.

He had many girls but there was one girl who was more beautiful than the rest. She was called *Ntfombilenhle* because while she was very young it was obvious that she was the most beautiful girl in the village. She had a light complexion, beautiful eyes, brown eyebrows and big breasts. When she laughed she had dimples and her skin was so soft it was like she had been licked by a python. When men looked at her, they would suddenly become shy and afraid. If a man was unimportant in the community, he would not even open his mouth but just continue on his journey. Those who were confident tried to pursue Ntfombilenhle, but she was not interested.

One morning the girl's mother sent her to go and fetch water in the river so she could brew traditional beer. Ntfombilenhle took the calabash and headed for the river. She went alone because all her sisters were asleep. But even when awake they would not go with her because they were jealous of her beauty. When in the company of other girls, the men only talked to Ntfombilenhle. This made the other girls feel invisible and jealous.

Ntfombilenhle came to the river and filled her calabash with water. She tried to pick up the calabash full of water several times but it was too heavy for her to carry. She put her calabash down and waited hoping that some of the girls would come and help her, but no one came. The water suddenly parted and she saw a frog's eyes. The frog greeted her and began talking to her.

"Why are you standing here, why you don't carry your calabash and go home?" the frog said.

"The calabash is heavy today; I cannot put it on my head" answered Ntfombilenhle.

"I will help you carry the calabash but first I need you to promise me that you will love me" said the frog coming out of the river.

"Yes, I love you frog" she replied.

The frog was elated and helped Ntfombilenhle carry the water. It told her that it would visit her at her home. Ntfombilenhle agreed, wanting to see if the frog was serious. Her mother became worried thinking that her daughter had been eaten by crocodiles in the river, but was overjoyed when she saw Ntfombilenhle entering the house with a calabash of water. "Thank you my daughter, I was worried about where you were what could have happened to you". Ntfombilenhle laughed and told her mother the surprise she had at the river. Her mother helped her take the calabash off her head. Ntfombilenhle continued with her house chores.

That evening they family all went to sleep. Ntfombilenhle switched off the lights and closed her eyes. She thought she dreamt that someone was knocking, but woke up when the "knock knock, knock, knock" continued. "Ntfombilenhle open, it is me your beloved one" a soft voice said.

"Who are you? Do you not have a name?" asked the surprised Ntfombilenhle. "Oh it's you frog, what do you want so late at night? What brings you here?" Without answering, the frog walked on its hind legs into the house and closed the door.

"I came here because of your promise; don't you remember you said you loved me?" The frog felt cold and asked for a blanket.

Ntfombenhle woke up in the early morning and cleaned the yard. The frog woke up too and kept on following her wherever she went. Ntfombilenhle ignored the people who were surprised to see a frog jumping next to her. The frog followed her into the house.

Her sisters laughed both to her face and behind her back but some took pity on her. Her family hoped that the frog would leave her. Eventually her father came to see what all the fuss was about.

The father came and asked what was going on. Ntfombilenhle started explaining how she met the frog at the river but the frog quickly took over from her and, looking her father straight in the eyes, said: "Ntfombilenhle is my girlfriend and she promised me that she would be my wife". After giving much thought to what the frog had said, Ntfombilenhle's father told everyone to prepare a ceremony where Ntfombilenhle could dance in front of the frog. Arrangements were made for a wedding to take place between Ntfombilenhle and the frog.

Ntfombilenhle's mother lost weight because of the situation and Ntfombilenhle became the talk of the town. People would talk about her in the beer hall and when they were fetching wood for fire. Although she was tired of being talked about, Ntfombilenhle made her own beautiful traditional wedding gown.

The day of the wedding arrived. All the people of the community came to watch the ceremony of Ntfombilenhle and the frog. Even the king of the village was there. The girls started dancing in front on the young men.

After the wedding everyone enjoyed food and drank beer while the bride sat with her groom. While the people were talking and admiring the frog, a strange thing started happening right before their eyes ... the frog was turning into a very handsome young man. People came closer to see which family he belonged to, and when they looked it was the king's child who was thrown into the river. It was Malambe! Ntfombilenhle cried for joy. She was elated that she had married into the royal clan. The king was so happy that he began dancing. He gave his son the throne as promised.

It is the end of the story.

## **Folktale no 2**

### **Mshiyandlela (Bhiya, 1993:27-29)**

Once upon a time there was an old man whose cattle were cared for by a small boy. The place was famous because of the ogres there that ate people and cows. The young boy was ordered to prevent the ogres from eating the cows. In the herd was an ox as white as snow; its name was Mshiyandlela.

As was his daily duty, the young boy woke up and took the cows to graze in a very far place where there was beautiful green grass. He was never hungry because every day he used to carry his lunch box with emasi.

The boy would sit on a high rock where he could watch all the cows. One day while herding the cows he met two ogres. One ogre greeted him with saliva gushing through its mouth.

The boy respectfully greeted the ogre in return although he was frightened because he had never seen an ogre before. The ogres laughed and said "Listen here boy; we want you to give us the big white ox. We want to slaughter it and eat meat do you understand?" The eyes of the ogre bulged. The boy started crying. He told them that the cows belong to his father and that he had no right to give the cows away without his father's permission". "Hey you little boy stop being so hard headed; can't you hear what we are saying? If you become hard headed, we shall eat you" the ogres threatened and one drew closer to the boy. The boy relented saying, "fine you can take one cow and go with it".

However, the ogres chose Mshiyandlela, the ox, and tried to take him home. The boy was heartbroken because his father loved the beautiful big, fat Mshiyandlela. When the ogres tried to take it home the white ox refused to move. The boy laughed silently in his heart. The ogres became very angry and said "Boy if the ox does not move we will eat you now". The boy saw that he was in danger and cried out "Go Mshiyandlela, the criminals Mshiyandlela have stolen you Mshiyandlela. We've been robbed Mshiyandlela".

The ox stood up and walked. The ogres saw that they would have a problem going forward if they left the boy behind. "Take your cattle! We are not leaving you" they said. They walked a long way before coming to a big hole. The white ox again refused to move and the rest of the cattle did the same as their leader. The ogres were surprised of what was happening. "Hey you boy, we will eat you if these cows do not cross, understood?"

The boy once again cried "Cross Mshiyandlela, the criminals Mshiyandlela have stolen you Mshiyandlela. We've been robbed Mshiyandlela". When the white ox heard the boys' voice it crossed the big hole and the rest of the cattle followed. They walked a long distance and the cows started walking slowly because they were tired. When they reached the ogres' home, the boy saw a big house and a big and scary tree that was in the middle of the yard. The ogres were happy to have reached home with the ox that was big and fresh. They removed the stone in front of their door and opened it. They entered the house and came out with their weapons and began sharpening them.

"I am hungry my friend, let us slaughter and eat the ox" said one ogre. While the ogre was trying to kill Mshiyandlela, the knife just flew out of the ogre's hand. The ogre went to fetch it again and asked for help from its friend. The other ogre tried slaughtering the ox but the ox never fell down. The ogre tried to frighten the boy with the knife and told him to command the ox to be slaughtered. Once again the boy sang "Be slaughtered Mshiyandlela, the criminals Mshiyandlela have stolen you Mshiyandlela. We've been robbed Mshiyandlela".

The ogres cut the ox and it fell down. The ogres slaughtered it and tried to cut it into pieces, but it would not be cut into pieces. The boy saw that keeping quiet would get him into trouble so he sang, "Be cut Mshiyandlela, the criminals Mshiyandlela have stolen you Mshiyandlela. We've been robbed Mshiyandlela".

The cow was cut into pieces and the ogres were happy. They hung the pieces on the tree and placed the ox's hide under the tree. All this happened while the boy was watching. The boy thought how he could bring back Mshiyandlela and how to escape with the rest of the cattle. Luck was on his side. He heard the one ogre telling the other that it was going to fetch wood to make a fire and that the other one must go and tell

the other ogres that there is meat to eat. After both ogres had gone on their way, the boy laid the ox's head on the ground. He took all the meat from the tree and laid it on top of the hide. He hit the meat with his stick. The meat came together and turned into Mshiyandlela, the ox. The ox stood up and looked at the boy. The boy climbed on top of the ox and they went home taking all the other cattle with them.

When the ogre that fetched the wood returned, he was surprised at what he saw. The other ogre returned followed by many ogres, the wives of ogres and their children, all excited to partake in the feast. "You are just standing and not eating meat what happened?" asked the ogre who went to call the friends. The ogres were drooling in anticipation of eating meat. The other ogre explained that it was dumbfounded that there was no meat. The ogres chased after the boy and the cattle.

When the boy reached the big hole with his herd, it was full of water. The ox went through the water with the boy on its back and the rest of the herd followed. Arriving at the water, the ogres were unable to cross it. They became angry when they saw that the boy and the herd had managed to cross to the other side. The boy laughed at them and threw them a rope to hold on to. The whole village of ogres held onto the rope. When they were all in the water, the boy let go of the rope. The ogres could not swim and they all drowned. When he reached home with the cattle, his father rewarded him with cattle.

It is the end of the story.

### **Folktale no 3**

#### **Imemamahosa (Nkosi, 1994:77-80)**

There was once a king who lived with a lovely wife. One day the wife became so ill that everyone was unsure if she would live through the night. The king was very depressed and stressed about the illness of his most beloved wife, and because the king was distressed, the whole village was sad too.

The king told all his servants to seek help from the *sangomas* (witch doctors) or traditional healers from near and far. The servants returned with so many different

suggestions and advice from the *sangomas* and traditional healers that the king became confused about what to accept.

He called a meeting of the elders so they could help him decide what to do. Everyone under the king's authority was there plus the *sangomas* and traditional healers and all expressed their views. Eventually, one of the oldest traditional healers who were well known in the village stood up and explained that in order for the king's lovely wife to live; she must be given the liver of a snake living in deep water. Everyone clapped hands and agreed.

The king then said "People I did not call you for something else except what the traditional healer has already told you, I therefore ask if there is anyone who has the courage to go and kill this animal called the seven-headed snake. I will offer him ten cows". The whole village became silent since there was no-one brave enough to take on this dangerous animal. It was so silent you could drop a needle and hear it fall. The only sound was the occasional cough.

The people began quarrelling and fighting about who should go. A young boy with a very muscular body came forward until he stood next to the king himself. The crowd cheered, ululated and clapped hands, while some whispered to each other that this one would not come back. The name of this boy was Hlabatihlangene.

The King grabbed Hlabatihlangene's hand and wished him good luck. Hlabatihlangene walked until he reached a deep, black river. Although he was frightened, he kept calling, "Snake of seven heads come out and eat me". He was met with silence so he continued until he came to another river, but it was empty. He encountered another river which also looked frightening and again called louder than before for the snake to come and eat him, but received no answer. The sun started setting but he continued until he got to another big deep black river. "Seven-headed snake come out and eat me!" he shouted again and again. Suddenly, the waters started boiling as if being heated.

He then saw the head of a snake above the waters, next a second head appeared and another until all seven heads of the snake were staring deep into Hlabatihlangene's



eyes. Hlabatihlangene said to himself, "It is time to run". The seven-headed snake started following him with all seven heads in upright, frightening positions. While running the boy screamed "Arm yourselves! Fix seven sharp weapons. The seven-headed snake is right behind me". The crowd who was still waiting in the kraal stood ready to kill the snake after they heard his cry. They did not waste any time to take out the snake's liver for the king's wife who was near death.

Just as the traditional healer said, the woman got stronger and stronger until she was fully recovered. Hlabatingene was declared a hero. He was awarded ten cows as promised and an extra five cows for his courage. The King rejoiced because the king was going to have a boy who would rule the world.

It is the end of the story.

#### **Folktale no 4.**

#### **Liphupho lenkhosana (The prince's dream) Narrated by Lomajele LaMgwenya.**

In a certain village there was a prince who was supposed to become king after the death of his father. Before the king died, he commanded his son to marry a woman who would appear in his dreams on the first night after taking over the throne. The elders were also given the instruction.

Many girls were eager to marry the prince since he was young and handsome. On the day the boy became king all the girls of the village danced before him hoping that the king would marry them. They were smartly dressed in their traditional attires. Woman with daughters also hoped that the king would marry their daughters. The boy was also excited when he went to bed thinking that one of the girls who were dancing would appear in his dreams. He woke up surprised, confused and frustrated because of what he saw in his dream.

That morning the elders were frightened to see the prince looking so worried. They thought that their king was afraid of girls. They asked him about his problem. He told them that his problem was the woman he saw in the dream. He further explained that the dream was not as he expected. In his dream, he saw an old lady with a wrinkled body. Nevertheless, he was adamant that he would marry the woman even though she

was old. The elders arranged the marriage between the prince and the old lady. On the wedding day the old lady was no longer old but the most beautiful girl in the whole village.

### **Folktale no 5.**

#### **Umfana nemazimu lamabili (Nkosi, 1994:62-64)**

There was a boy who spent a lot of time in the bush as he loved hunting and taking walks. He left home early in the morning and came back at night. He never carried food because he ate different types of wild fruits.

His parents warned him that there are ogres in the bush that eat people. The boy asked them "What is an ogre? Is there not a person who should stop their greediness?" The story was the talk of town because of people that were killed by the ogres.

The village of Nhlalakahle was famous for being peaceful and quiet. Everyone was puzzled about where the ogres came from. One day the boy woke up and went to where the ogres stayed taking his big dog with him. The dog's eyes were red and its tongue hung out of its big mouth covered with saliva. The boy left the dog on guard next to a tree.

The young boy loved talking to people as though he knew them and he was always full of stories. When he reached the ogre's house there was only one ogre there. "Hallow uncle" the boy said. "Yes boy, where do you come from?" replied the ogre. "I come from home but so far I never had an opportunity to visit you so I decided to visit you today" said the boy confidently.

"Who told you that I now stay here my nephew?" My mother told me. The boy noticed a skull that did not smell good. "Uncle what is it that smell like this?" The ogre told him that it was old meat but that they preferred to eat fresh meat. After hearing those words, the boy turned and ran for his life with the ogres chasing after him. The boy ran to where he had tied his dog. The dog barked wildly frightening all the ogres who ran home and locked themselves in their hut. The boy burns the hut to ashes killing all the ogres.

Once again peace and quiet reigned in the Nhlalakahle village. The boy was rewarded with cattle for being a hero and saving the people of Nhlalakahle.

It is the end of the story.

### **Folktale no 6.**

**Mfanasibili Nelizimu** (Ntuli & Malindzisa, 1998:50-53)

Once upon a time there were two children, a boy called Mfanasibilli and a girl called Sibongile. They were brother and sister and lived alone in the house. Their parents were killed by ogres that lived near the village. Their parents died while the children were still young and left them with a lot of cattle. Mfanasibili looked after the cattle and his sister cleaned the house and did the cooking.

The cowardly ogres that lived nearby were afraid of Mfanasibili because he was always armed with weapons. They used to spy on him when he was in the veld looking after the cattle. Sibongile mostly stayed in the house because she was afraid that the ogres might eat her. However, the ogres did not want to eat Sibongile because she was adorable and beautiful. The ogres wanted Sibongile to marry one of the old ogres. When Mfanasibili came home from herding the cattle he would sing at the door: "Sibongile, Sibongile...My mother's daughter! Open for me to enter, my mother's daughter. Open the door please; I was out searching for wheat!" and Sibongile would open the door for her brother to enter.

Sibongile loved her beloved and missed him when he was not around. She was always happy to live in the house doing her chores because it was as though her parents were still alive.

Whenever Mfanasibili went passed the house of the ogres, they would drool and crave his flesh but they were afraid to come close to him. The old male ogres would hear him sing every day when he got home from caring for the cows or from hunting and try to imitate him.

One powerful ogre was huge with long arms and nails. It had a large nose and mouth, big, pitch black eyes and a loud, deep voice. It has its eye on Sibongile and racked its

brain thinking what it could do to capture Sibongile. The ogres knew that if it could sing like Mfanasibili, it could fool Sibongile into opening the door.

One day while Sibongile was alone, the ogre stood by the door and sang the song that her brother sang for her to open the door for him. The ogre sang: "Sibongile! Sibongile! Our mother's daughter! Open the door so I may enter my mother's daughter. I was out searching for wheat!"

Sibongile was amazed that her brother had come back so early. "Who are you?" she asked. "I am Mfanasibili" replied the ogre in a small voice. "You are not Mfanasibili" answered Sibongile, he does not come back at this time. Go away you ogre! " Even though the ogre kept begging, Sibongile did not open the door. Eventually the ogre went home.

When Mfanasibili came home, Sibongile explained what happened. "I almost died my brother. It wanted me to open the door and was pretending it was you. I was amazed that it had the same voice as you but I knew that you do not come home at that time".

Mfanasibili thought that this ogre might come back with better ideas to capture his sister. He decided to stay home and wait for the ogre. When the ogre came again, he saw that the door was open and went inside. It was amazed to see that Sibongile was not alone but with the armed soldier.

"I want to marry Sibongile. I do not want to eat her" said the ogre. Mfanasibili replied "Well, if you want her you have to go back home and shave your beard, cut all your hair off and cut your nails. You should also bath and be beautiful. Come to me when you are done and we shall talk". The ogre arrived the next day having done what he was told. Mfanasibili was waiting for the ogre with a long, sharp sword ready to kill the ogre. "Sibongile is here" he told the ogre. "You will go home with her today. But before you take her, I want you to jump in the grass on your stomach facing down".

The ogre happily did what he was told not knowing that it was jumping on top of the sharp sword pointing upwards. It cried out as the sword went through its chest and tore his heart apart, killing him. Sibongile was happy knowing that it would not bother her

again.

The end.

### **Folktale no 7.**

#### **Mtimba naMtinjane (Mavuso, 1993:24-27)**

Once upon a time there was a man who had a wife and two children who were boys. The first boy's name was Mtimba and the other's name was Mtinjana.

The father of these boys was very rich. He had a large herd of different coloured cattle, sheep and goats. He was very unkind and used to start fights and quarrels in the home. His anger eventually led to his wife leaving the house. The boys were left for their father to take care of them. Their father used to beat and molest them.

These boys would wake up every morning to milk the cows but were never given a drop to drink. They were also never given any food; their father insisted that they eat the fruits of the veld, *emakhiwa*, *emantulu* and *emahlala*. Due to the lack of proteins, they were very thin. One day Mtimba said to his brother: "Can you see that this life we are living is just so tough and hard? I think what is best is to go out and look for our mother wherever she is. Being patience and persevering won't help us. I am tired of living this life that is difficult to bear, so let us go look for our mother". Mtinjana agreed.

They took their cow with them to look for their mother. They allowed the cow to lead them saying, "Go! Go!, Father's cow. Go let's go look for our mother wherever she is. Our mother left us while we were young. Go cow let's go look for our mother".

When they were tired and could hardly walk anymore, they saw a fire. They dragged themselves towards the house. By that time the sun had already set. Still being led by the cow, they arrived at the house and said: "We are looking for our mother! She left us while we were young! We want our mother. Where is she?"

The news about their lost mother had already spread across the village and the boys were quickly shown where their mother lived. When they arrived at the gate, "Moo! Moo!" bellowed the cow. Suddenly they saw their father's herd of cows in front of

them. They were very happy knowing that their father was left with nothing. They entered the house, their mother was overjoyed to see her sons and Mtimba and Mtinjana were so happy to see their mother. They lived happily together with no worries.

It is the end of the story.

### **Folktale no 8.**

**Duma naDumazane** (Bhiya, 1993:40-45)

Once upon a time there was a woman who set out in the morning to cultivate the land. Suddenly a bird appeared singing, "*Tsiyo! Tjiyo!* This is the land of my father which is cultivated by lazy people. Which is not cultivated by the diligent. The soil must go *mbe! mbe!* (compact, compact). The hoe handle must go *phoco phoco* (break, break). The seeds must go *citsi, citsi* (scatter, scatter).

Indeed it was so. The soil that had been cultivated was compact again and the grass grew. The hoe handle broke and the seeds were scattered. The woman was astonished and did not understand these strange events. She went home and reported the matter to her husband. The husband reproached her saying she was lazy but she kept quiet.

The next morning, she went to the fields and again cultivated the land. The bird appeared again and repeated its song. Again the woman went back home and reported what had happened to her husband but the husband did not believe her story. He went with her the following day and concealed himself in the grass. The bird suddenly appeared and sang again while the weeds grew and the soil returned to its original state. The hoe-handle broke and the seeds scattered. The man was furious. He chased the bird wanting to catch it. He ran after the bird until it joined a large flock of birds. He saw a bird which resembled the one that he had been chasing and caught it. The bird pleaded for mercy saying: "Do not kill me, I am the *emas* bird" The man said: "Bird defecate *emas*" and the bird squirted curdled milk into his hand which he ate. On his arrival at home, he told his wife about what had happened. They kept the bird inside a covered pot sealed with cow dung so it would not flee. The man took his bird out of the

pot after the children had gone to sleep and said: "Bird, bird defecate *emasi*" and the bird squirted out creamy curdled milk which he and his wife ate.

They would mix the milk with thick porridge and eat but did not give the children any and the children were instructed never to uncover the pot. The children, whose names were Duma and Dumazane, promised never to open the pot but when their parents were not home, Duma uncovered it. She found that the bird had defecated sour milk and Duma and Dumazane devoured it because they were hungry.

While they were eating, the bird flew and sat on the pot. Duma saw this and said: "Dumazane, Dumazane. Here is father's bird going to fly away!" Dumazane answered saying "Just wait brother; I am still swallowing a mouthful". The bird then flew away faster and faster. Duma and Dumazane went out to pursue it but they could not catch it. The bird joined a big flock of birds.

Duma and Dumazane reached the flock and saw *Tjey!*, the bird which resembled the one they were chasing. They caught it and said, "Bird, bird defecate *emasi*" but the bird went *pha* and splashed out bird dropping. The children realised that it was the wrong bird they were pursuing. They were confused of what should be done.

Dumazane said they should take it home with them and put it inside the pot, which they covered. In the evening when they were sleeping, the man uncovered the pot. He took the bird and said "Bird, bird defecate *emasi*" but it went *pha* and splashed bird droppings. The man was furious. He told his wife that the children had uncovered the pot. They woke the children up and questioned them. The children denied what had happened.

The man agreed with his wife that they should let the children sleep but the children, aware of their offence, did not fall asleep readily. The man kindled a huge fire in the hut. When the fire was a red furnace, he pushed in two awls. The woman called the children. She started with the boy and said "Come here my child, let me kill the lice on your head". Dumazane went to her and she killed the lice until he had fallen asleep. Then she went for Dumazane and did the same thing until she slept.

While they were sleeping the man took the red hot awl and pierced Dumazane with it. The woman took another awl and pierced Dumazane. They pierced the children through their ears. The children woke up and cried. They ran away and plunged themselves into a pool. The awls cooled of and slipped off on their own. The children came out of the water and ran away blindly not knowing where they are going. They ran until they came to a stone with two holes.

Duma sang: "The-stone-of-two-holes, the-stone-of-two-holes. It is not opened by a human being. It is opened by the swallows that fly in the sky. Open that I may enter". The rock opened and the children went in and stayed there. The stone became Duma and Dumazane's home.

On the following morning, Duma went to look for food. He came back with beef. They cooked it and ate. On the second day the boy went out again. He warned Dumazane not to make fire for the cannibals will smell meat and get there. When the girl felt hungry she made the fire roasted a big fat piece of meat and ate it. A cannibal smelled the meat and came to the stone of two holes. The cannibal began to sing with a hoarse voice: The-stone-of-two-holes, the-stone-of-two-holes. It is not opened by a human being. It is opened by the swallows that fly in the sky. Open that I may enter" but the stone did not open. The cannibals sang and sang but the stone did not open. The cannibals gave up and left.

The girl was frightened. She realised that it was not her brother singing. She realised she had done a wrong thing and the cannibals would eventually find her and eat her. The cannibals travelled further, made a fire and pushed in an awl until it was red hot. The cannibal burnt his throat with the awl and his voice became high pitched. The cannibal went back to the stone of two holes and sang: "The-stone-of-two-holes, the-stone-of-two-holes. It is not opened by a human being. It is opened by the swallows that fly in the sky. Open that I may enter". The rock opened and the girl went to hide in a corner. The cannibal was attracted by the meat and it took all of it without seeing the girl. The cannibal then left.

Dumazane came home and found out that the meat had been taken. He realised that Dumazane roasted some meat and that the cannibals were attracted. Nevertheless,



they stayed where they were until they were adults. Dumazane eventually left the rock to marry. Duma also married and established his own homestead.

### **Folktale no 9.**

**Lizimu lilase licedze bantfu.** (Mavuso, 1993:30-33)

In a certain village there was a man who had a cannibal friend. This man was very kind. One day his cannibal friend was hungry, he went to his friend and asked for one of his sons to go with him to look after his cows. The man gave his elder son to his friend the cannibal.

On the way the cannibal tested the intelligence of the boy only to find that the boy was unintelligent. First, the boy was to pick up some traditional needles. On the way the cannibal commanded the boy to throw the needles away while the cannibal kept one for future use. When they were struck by a lot of thorns, it was easy for the cannibal to remove thorns from his legs but the boy could not because he had thrown away all his needles.

They continued on their journey. On the way they picked up wooden spoons and after a while the cannibal told the boy to throw away his wooden spoons. The boy threw all his wooden spoons away but the cannibal kept one. Further on they found big clay pots filled with *emasi*. The cannibal used his wooden spoon to eat but the boy because he was denied the opportunity because he did not have a wooden spoon. The cannibal took the boy to his hut and killed him for a feast the following day.

As usual he went back to his very kind friend to ask for another boy as the cattle were growing in numbers. When asked about the other boy, the cannibal said that he was alive and well fed in the bushes. The kind man gave his youngest son. This boy was clever and passed the test keeping one traditional needle for himself and one wooden spoon to use when needed. The cannibal gave him a room to sleep in but when the cannibal went to call his friends, he became suspicious. He quietly opened the door and climbed on top of a nearby tree so he could see the cannibals who had been invited to feast on him.

When they arrived at the hut, they were amazed that the boy was no longer there. The other cannibals decided to kill the one who had deceived them because they were very hungry. They killed the cannibal and the boy was safe, he deduced that his brother had been killed.

It is the end of the story.

## **Folktale 10**

**Umfana Lobekalibele** (Thwala, 2008:54-55)

Once upon a time there was a boy who always wanted to visit his grandmother. He had no friends. Most of his time was spent either in his home with his mother or visiting his grandmother. His grandmother would usually give him butter to give it to his mother back home.

He took the butter and ran straight home. As the day was blazing hot, the butter had melted by the time he reached home. His mother said: "If only while walking home you dipped the butter into the river next to the path, it wouldn't have melted".

As usual, the boy went back to his grandmother the next day. On the way he talked to himself saying he wouldn't do stupid things again like he did the previous day. His grandmother gave him a puppy as a pet. The puppy was reluctant to leave the grandmother's house and wanted to run back. When the boy and the puppy were halfway home the dog growled at the boy fiercely. He remembered his mother's words: "If you had put the butter in water it wouldn't have melted" so he put the puppy in the water. The dog struggled fiercely so he pushed it deeper and deeper until the puppy drowned. When he got home he explained to his mother what had happened. His mother exclaimed: "If only you had tied it by the neck and pulled it along, it would not have died".

The next week the boy went back to his grandmother – remember he loved his grandmother a lot. When he was about to leave his grandmother gave him dumplings. He said to himself: "I am tired of being yelled at home saying I should have done this or I should have done that. I won't repeat the same mistake again". He found a rope, tied it around the dumpling and pulled it along behind him.

The dumpling quickly disintegrated and he got home dragging just the rope behind him. He had to explain to the mother yet again that he had done a stupid thing. The disappointed and upset mother shouted: "You should have put the dumpling in a plastic bag and carried it in your hands".

The boy was once again visiting his grandmother. When he was about to leave, the grandmother gave him a dove. He put it in a plastic bag and carried it in his hand. The dove died from lack of air before he reached home.

He was excited that at least today he had something to show his mother that his grandmother had given him. He took out the dove in his hand but his mother could not utter a word.

The end

## APPENDIX 2: INTERVIEW DATA (SISWATI VERSION)

### FOCUS GROUP 1

- Umbuto:** Ngabe niyatati tinganekwane?
- Sikhulumi 1:** Siyatati tinganekwane, ngike ngatifundza letikhuluma ngetilwane.
- Sikhulumi 2:** Tinganekwane letikhuluma ngetilwane noma ngemvelo. Nalokwenteka ngesikhatsi sasendvulo, tilwane temvelo
- Sikhulumi 6:** Yebo ngiyatati nome sengatigcina kudzala ngisemncane
- Umbuto:** Yini lokunye lekweniwa yinganekwane kumfana ngaphandle kwekucitsa situnge?
- Sikhulumi 3:** Tinganekwane, tiyasicwayisa kutsi singangeni etingotini, tiyasifundzisa, takha similo, tisifundzise imphilo, emasiko nemihambo yemaSwati lephatselene natsi bafana.
- Umbuto:** Umfana uvetwa anjanietinganekwaneni?
- Sikhulumi 4:** Bamveta ahlakanihile, lokhombisa likhono lakhe, lengikucaphelile bavetwa njengemakhosi.
- Sikhulumi 2:** Labanye banetinkinga nebafofawabo. Tinkinga tekubanga emafa nalokunye lokunjenge kubandlululwa.
- Sikhulumi 3:** Bagcilatekile, kwenteke tigateko kubenguye lobukanenaso. Ekugcineni uyancoba ledzaba. Ekugcineni ugcina sekalichawe.
- Sikhulumi 7:** Bafana basetinganekwaneni, bagcina seabamachawe ngenca yekuncoba timpi letibahlaselako
- Sikhulumi 9:** Bavetwa bakwati kunakekela tilwane tasekhaya tinkhomo, timbuti nakokokhe
- Sikhulumi 11:** Banesibindzi nabasekweluseni bavulele tinkhomo kuvela tilwane letiyingoti njenge mabhubhesi ababaleki.
- Sikhulumi 1:** Bangenaluvelo, ehlatsini, bayalwa batsi bayahlakaniphisana. Bayanivulela kutsi nilwe nihlakaniphisane.
- Umbuto:** Ngabe tinganekwane tisenawo yini umsebenti etimphilweni tenu njegebafana futsi ingasakha yini similo semfana?
- Sikhulumi 14:** Yebo kungasakha, nakunguleyi lengike ngayifundza, umfana wavikela bodzadze wabo tikwe lizimu. Akazange ajikele boresi wakhe. Tiyasita ngobe nawutsi uyabuka. Tinganekwane tisigcinela imvelaphi yetfu

uma singatsi siyatiyekela. Angete saba nawo emagugu nemasiko esintfu. Tintfo letifana nekugcineka kwemfuyo nekongeka kwe mvelo siyakutfole etinganekwaneni, size sibenemfuyo ngoba letinye tinganekwane tifundzisa kutsi sinakekele imvelo.

**Sikhulumi 12:** Yebo inganekwane ingenta umsebenti lomkhulu etimphilweni tetfu. Umasitsatsa buchawe bebefana labasenganekwaneni labakhona kutimela sitawukhona kutsatsa sisebentise lolwati uma sibukene netimo letimatima si tawukhona kutsi silusebentise etimeni letiyingoti, bafana benganekwane bayakhona kutimela timo. Kungasisita kutsi sitjintje similo.

**Sikhulumi 3:** Yebo kuyasakha similo setfu ngendlela yekutsi uma sesibonile, bafana bancoba bumatima lebahlangabetana nabo natsi kuyakube sekuyasikhanyela kwekutsi nasingenta kahle sitawuphumelela. Letinye tinganekwane tisifundzisa ngenhlonipho. lomunye umfana, inkhosi yambita esigodlweni kutsi ayolandza ingcavele ifuna mfana lonesibindzi kutsi ayolandza ingcavele. Wasebentisa kuhlakanipha kwakhe, wati kutsi ingcavele kute iphume lapho kumele idle ini kute ingatombulala. Wabona kutsi akongelele tinfutfwane, umsekenya, netinambutane letehlukahlukene, wahamba awisa tinfutfwane, yacobanga lengcavele, yamlandzela yaze yabanjwa. Kuhlakanipha lokunjalo kungasisita emphilweni.

**Sikhulumi 8:** Yebo *mem* kukhombisa kutsi nasingafundza kubo similo setfu singagucuka. Sibe ngulabahloniphako, sivirus nasitjelwa nobe sicelewa, sihlakinphe nasenta tintfo.

**Umbuto:** Kukhufundzisani lokuvetwa kwebafana etinganekwaneni?

**Sikhulumi 7:** Nawuyidvondza umele uhlakaniphe wati kutsi ngutiphi tintfo letingangi faka engotini.

**Umbuto:** Uma nibona, sikhona sizatfu lesenta babhali betemlomo bavete bafana ngalendlela?

**Sikhulumi 5:** Yebo sikhona, umfana esikhatsini lesiningi kumele abonise buchawe, ngiyo lendzaba babhali, babavete ngaleyo ndlela, bentela kutsitsine bafana banyalo sitsatse sibonelo. Nakungene sigebengu, utfole kutsi kuphuma make alwe nesigebengu kantsi umfana ukhona.

- Sikhulumi 4:** Bafana kahle kahle babafana ngekutsi ukhuliswa njani. Umfana ukhuliswa kabuhlungu, ashaywe nalahle imfuyo kwentela kutsi akwati kunakekela imfuyo nasamdzala. Bazama kutsi basikhutsatse kutsi sibe bafana kusasa sitawuba nge madvodza lenemfuyo. Sitawuba madvodza lahloniphekile.
- Sikhulumi 2:** Akukho lokunye *mam* ngaphandle kwekutsi sifundze.
- Sikhulumi 9:** Bavetela tsine kutsi sitfole sibonelo kodva kulukhuni.
- Umbuto:** Tiyanifundzisa yini ngemphele letinganekwane?
- Sikhulumi 10:** Esikhatsini lesinyenti siyati, letincwadzi atisekho sekugcwele kakhulu letimbhalo lenje ngemanoveli, nemdlalo.
- Umbuto:** Ngabe lokuvetwa kwalabafana etinganekwaneni kunitsintsa njani nine bafana banamuhla?
- Sikhulumi 11:** Iyasanelisa ngobe bafana lesikhuluma nje ngibolabamele babe bondli, balwe timphi bancobe.
- Sikhulumi 9:** Kuyasigcugcutela kutsi singabalekeli letinye tintfo sikhone kutimela.
- Sikhulumi 3:** Natsi sihambe etinyatselweni sigcugcuteleke tsine labafana
- Sikhulumi 2:** Kusifakela inselele lesingeke sayikhona ngobe nawufuna kufana nabo utawuhlekwa kutsiwe usemuva awutati tintfo tesimanje.
- Sikhulumi 7:** Mine ngibona ngatsi tsinebafana banyalo sinako loku bekusemfaneni wenganekwane kodvwa, njengemandla vele sinawo, siwasebentisa etindzaweni leti ngakafaneli.
- Sikhulumi 6:** Vele *mem* sibulawa kugucuka kwetikhatsi. Tsine imphi yetfu nyalo imphi yengcondvo, simele sincobe lapho. Sincobe tingcinamba letifana nengculazi, kubhema nalokunyenti *mem*.
- Sikhulumi 4:** Ephuzwini lekulalela nekwenta kahle kwemfana wasenganekwaneni, kule*generation* yetfu bancane labenta kahle. Lokukubangelwa kulangahlangana kwemasiko. Bantfu bagcine sebenta yonkhe lemikhuba egameni lesimanje manje nobe silumbi, wena nawutsi ufuna kwenta sidzala ubayibhayisikobho. Bonkhe babuka wena bakuhleke.
- Sikhulumi 3:** Phela *mem* natsi siyancoba nanyalo *but* ngulokunye kuncoba lekwenza bantfu bagcine batibukela phansi nangabe bangasakhoni.
- Umbuto:** Kulalela inganekwane kuyasigucula yini similo semfana?
- Sikhulumi 8:** Yebo ungayilandzelisisa kahle indzaba kuyasigucula similo.

- Sikhulumi 7:** Yebo kuyasigucula ngobe umangabe ikhuluma ngemfana nawe ungumfana uyabona kutsi nakuwe kungenteka lokuhle uma ungenta njengobe entile.
- Umbuto:** Kuyahambisana kutiphatsa kwebafana banyalo naloku kwebafana benganekwane.
- Sikhulumi 7:** Cha bafana banyalo babulawa tjwala abasakhoni kuchubekela embili ngemphilo. Kudzala bafana bebangamane banatse tjwala kungekho umcimbi.
- Sikhulumi 8:** Yebo kuyahambisana ngobe umuntfu angatsatsa sibonelo salabafana base nganekwaneni bese wenta kahle. Singasitsatsa natsi sibe ngulabanakekela kahle batali nebantfwana bakitsi nabatali betfu sebangasekho emhlabeni.
- Umbuto:** Ngabe tinganekwane tisenawo yini umsebenti etimphilweni tenu nje ngebafana futsi tingasakha yini similo semfana?
- Sikhulumi 12:** Yebo inganekwane ingenta umsebenti lomkhulu etimphilweni tetfu. Uma sitsatsa buchawe bebafana labasenganekwane labakhona kutimela sitawukhona kutsatsa sisebentise lololwati uma sibukene netimo letimatima sitawukhona kutsi silusebentise. Etimeni letiyingoti, bafana benganekwane bayakhona kutimela timo. Kungasisita kutsi sitjintje similo. Singa fundza inhlonipho, kutimisela kunakekela lesiphila nabo kuncoba timo, kubeketela, kuhlakanipha nalokunyenti.
- Umbuto:** Tingachubeka tifundziswe yini tinganekwane ekwakheni similo sebafana?
- Sikhulumi 1:** Yebo ngoba vele kwakudzala bewutfola bantfu labadzala bahleti bafundzisa, bakha umntfwana, tingachubeka tifundziswe tigadze similo setfu.
- Sikhulumi 10:** Tingafunziswa ngobe tiggugcutela bantfwana takhe similo setfu bantfu.
- Sikhulumi 12:** Nanyalo tingasebenta tivete emasiko etfu angasilahlekeleli.
- Sikhulumi 6:** Yebo tingachubeka tifundziswe tinganekwane.'
- Sikhulumi 3:** Tingachubheka, emasiko sekasilahlekele, tinganekwane tingasisita kutsi sibuyele emasikweni. Cishe kulesikhatsi sanyalo, akubuyiswe tinganekwane tibe kulesikhatsi sanyalo. Kuzebakhona kutsi nawutsi ucoca inganekwane balalele.

- Umbuto:** Indlela yengane kwane ingabuyiswa yini ekukhuliseni umntwana wemfana?
- Sikhulumi 5:** Cha uma ungatsi ubeka ingane kwane ebaneni labanye bayayilalela labanye ngeke. Babona ngatsi iyabhora yakadzeni kakhulu. Encenye basigungu seba fana labatsite labanye batawulalela kanye ngobe imphilo lesiphila kuyonyalo iyashesha.
- Sikhulumi 2:** Ngibona shangatsi natingane kwane tingabhalwa tehlukaniwe kube netebafana netemantfombatane kungasita ekunakeni kufundwa kwetingane kwane. Kwentiwe njengobe kwentiwa nakukhulunywa tindzaba tase bandla.
- Sikhulumi 13:** Tinwadzi tetingane kwane atisekho nabogogo banyalo sebabukela mabona kudze. Emabhuku etingane kwane ngibona ngatsi sekayaphelela, akusafani naleta tikhatsi takadzeni. Tingane kwane tingeke tibhalelwe bafana yini?
- Sikhulumi 9:** Umbhali akabhale ahambisane nesikhatsi sanyalo kukhishwe loku kwakadzeni ngobe tona tiyakha umbhali akabhalele kwakha.

## FOCUS GROUP 2

- Umbuto:** Niyatati yini tingane kwane?
- Sikhulumi 8:** Tingane kwane siyatati, tintfo lebetenteka kadzeni kusaphila bogogo wetfu so kitsi natichamuka tiba njengetintfo takudzala tintfo lebesingatati kungako kube tingane kwane ngobe betenteka endvulo.
- Sikhulumi 3:** Indzaba yekutsi sikhone kucocisana bekuyindlela yekutsi sikhone kucocisana nabogogo wetfu, sihlale nabo nabasicocela tindzaba njenje bantfu. Njenge badzeshi bona baba nema *bedtime stories*. Ntsambama sesotsa umlilo gogo utawucala acoce tingane kwane, bekuyindlela yekusijabulisa, i-*entertainment*. Loku bekusenta kutsi njengebantwana sidvonseke kubantfu labadzala nabasicocela tindzaba.
- Sikhulumi 6:** Tingane kwane tindzaba takudzala letinetifundvo ekhatsi
- Sikhulumi 10:** Tingane kwane tindzaba letifaka ekhatsi tilawne letikhuluma njengebantu futsi tentise kwebantfu. Kahle, kahle atinamaciniso.



- Sikhulumi 7:** Mine ngibona shangatsi tinganekwane tindzaba letinekuhlakanipha ekhatsi ngobe tiyasihlakaniphisa natsi lesitifundzako. Indzaba bangaze batsi inganekwane, inetimphawu letingakholeki njengekutsi kutsiwe umuntfu uphendvuka uba yinyoni. Akwenteki loko kubantfu.
- Sikhulumi 2:** Ngekubona kwami tinganekwane bekuyindlela bantfu labadzala lebebayala ngayo bantfwana.
- Umbuto:** Ngabe tinganekwane tisenaso sisindvo emphilweni yemfana kulesikhatsi?
- Sikhulumi 18:** Yebo tinayo ngobe tisawenta wona lomsebenti kodwa setiwenta esikhatsini lesitjintjile lesehlake kakhulu kunaeso setinganekwane. Tisawenta wekufundzisa, takhe, tikhombe emasiko, umlandvo wetfu nemihambo yemaSwati. Tingifundzisa inhlonipho, sineke nekubeketela.
- Umbuto:** Yini lokunye betikwenta ngaphandle kwekucitsa situnge?
- Sikhulumi 3:** Ngekwami mine kimi *the way* kuvela ngayo kuyindlela yekutsi sikhululeke uma sinebatali betfu sikwati kutsi nasinenkinga siyekubo sisho kutsi kukhona lokungahambi kahle
- Sikhulumi 11:** Tisivula tingcondvo kutsi sikhone kuhlakanipha
- Sikhulumi 6:** Tinganekwane tiyasifundzisa.
- Sikhulumi 17:** Labogogo nababuka *emamistake* lesiwentako bacoca inganekwane *related* kuloku lesikwentako kuze sibewise sikhone kulungisa lasonekhone, bacoca ngenganekwane kute bakuncandze.
- Sikhulumi8:** Tiyasecwayisa.
- Umbuto:** Bavetwa njani bafana etinganekwaneni?
- Sikhulumi 3:** Kuletinganekwani lengitivile kulenganekwane umfana uvetwa njenge muntfu lofanelwa bukhosi nakukhotsama uyise.
- Sikhulumi 5:** Umfana uvetwa njengemuntfu lonenkhani, lotsandza impi futsi lolwa ngekutetsemba ayincobe impi. Uvetwa njengemuntfu longenalo luvalo lohlelekile futsi lohlakaniphile.
- Sikhulumi 9:** Bona bavetwa babantfu labangahleleli nyovane nabenta tintfo. Benta tintfo tiphumelele, abesabi, bahamba emahlatsini bangesabi, bahlangana netilwane letitfusako njengabo Mbulumakhasane nemazimu balwe nato batehlule. Le ehlatini bahlangana netinyoka letingakavami lekutsiwa tinetinhloko letisikhombisa, tiya khuluma

tiyeva nakukhulunywa kodvwa bafana abatesabi batehlula kunjalo. Ngingatsi nje bavetwa bamachawe etinganekwaneni letinyenti. Ekugcineni bayabongwa, baniketwe tipho tebuchawe babo. Letipho bekuba tipho letifana netinkhomo netimbuti ngobe bekungiyo ingcebo yakhona.

**Sikhulumi 16:** Mine ngiyatibona leti talabahlakaniphile kodvwa tikhona letinebafana labalibele kakhulu ngalokunga chazeki. Nabo kodvwa siyafundza kubo kutsi ungalibala kakhulu nawumfana uvelelwa yini.

**Umbuto:** Ngabe lokuvetwa kwalabafana etinganekwaneni kunitsintsa njani nine bafana banamuhla?

**Sikhulumi 9:** Kuyasitsintsa kakhulu ngobe ngendlela le bavetwa ngayo kusinika *ichallenge* tsine bafana banyalo kutsi asinawo emandla lanjengewabo.

**Sikhulumi 11:** Tintfo letenteka enganekwaneni tisenta sitive singesibo bafana ngobe siyehluleka kufananabo ngisho nangetintfo letincane letifana nehlonipho, tsine asitikhoni.

**Sikhulumi 9:** Tiyasitsintsa ngobe bonabavetwa baphumelela kantsi tsine asiphumeleli

**Sikhulumi 7:** Siyafisa kufananabo kodvwa simo semphilo yanyalo asisavumi. Siphila esikhatsini lapho bantfu sebhala babhisi akekho babe lonesikhatsi sekufundzisa umntfwana wakhe ngemphilo yakudzala

**Sikhulumi 5:** *Eyi mem* nasitcatsanisa nabo, kunemehluko lomkhulu, tsine siphila imphilo lapho singanakekeli labadzala nalabancane kitsi, endzaweni yekutsi banakekelwe ngitsi banakekelwa ngumbuso.

**Sikhulumi 2:** Natsi asinakwa bobabewetfu ngalokwenelisako, bese natsi sifuna kufana nalabafana basenganekwaneni singehlulwa timo kodvwa tsine sikwenta ngendlela le *wrong*.

**Umbuto:** Sikhona yini sizatfu lesenta bavetwe ngalendlela?

**Sikhulumi 13:** Yebo ngicabanga kutsi sikhona, kutsi tsine bafana bamanje singacabangi kwekutsi lekusivelelako kuyacala ngatsi kodvwa sati kutsi nakadzeni bekunjalo. Lekulindzeleke kumfana kunyenti futsi kumatima kudlula lekulindzeleke kumantfombatane.

**Umbuto:** Yini lenta bafana banyalo bangafani ne bafana basenganekwaneni?

**Sikhulumi 12:** *Mafamily* lamaningi labobabe abahlali nalabantfwana bebefana babafundzise *coz* uma utawuhlala naye lomfana utawukhona kuyimela indzaba yakhe. Noma bafana balamalanga abahlali nabo babafundzise *that's why* bafana babe nemoya wekuvilapha, lababasenganekwaneni bebakhona ngobe bebaba naboyise lababakhomba indlela, bahlala nabo babafundzise baphindze badzilite nebuvisa ngendvuku. Labanyalo bobabe batsatsa kutsi nabo bayi *youth*.

**Sikhulumi 1:** Intfo lengiyibonako bafana banyalo abasatsenjwa boyise ngobe bati kutsi abakabafundzisi lutfo. Lokubuhlungu kakhulu *mem* kutsi labanye ababati ngisho nangeliso bobabe wabo, labanye bayababona kodvwa akukho lutfo lebangabafundzisa yona ngobe abahlali nabo. Lababakudzala bebabatsemba bantfwababo ngobe bati kutsi kunetisekelo lebatibekile emphilweni yalabobafana

**Umbuto:** Imisebenti leyentiwa bafana nyalo iyefanayini nalebeyiniketwa bafana enganekwaneni?

**Sikhulumi 5:** Kwekucala lengingakusho kutsi bebaba fundzisa kutingela. Kutingela kutsi batokhona kupheka badle bente mshibo. Loko kubafundzisa kutsi bamele bondle emakhaya abo.

**Sikhulumi 2:** Ayifani, umfana bebamfundzisa kuhlindza ehlukhanise ematfumbu, inhloko ikatjwa njani. Bekafundziswa kwenta sikhali sekutingela ngaso noma sekulwa ngaso. Kuloku bekakufundziswa kuseparator inkhomo, loku kusho kwati kuhlukanisa tintfo. Simo bewukhona kuhlukanisa tintfo utibeke nge *order*. Bebangamane bente intfo nje kodvwa tonkhe tintfo betentiwa mihla nemihla betisho lokutsite. Lesikhali bebasentela kutsi imphi nayifika ngiyahlasela. Ingcondvo yabo beyi *creative*. Nasemphilweni nawuhlangana netintfo uyakwati kutsi umele ucabangisise ucale ngani kulandzele ini kute kucatululeke lenkinga.

**Umbuto:** Banjani bafana banamuhla nawubacatsanisa nalabakudzala?

**Sikhulumi 2:** *Most* yebafana balamalanga bayahluleka ngobe bahlala kakhulu kuma technology. Uma sebahlangana nema *situations* bayahluleka ngoba bahlala kuma *technology* abasatfoli sikhatsi sekuhlala nebantfu labakhulu.

- Sikhulumi 5:** Kulesikhatsi sanyalo sisheshe sigivaphe nasenta tintfo *thats why* kubukeka ngatsi bayahluleka. Asikhoni kutsi nawente *something* uchubeke *more and more*, usheshe ugivaphe. Uma kutsi utawuhluleka uyayekela ubuke kwekutsi bantfu batawutsini, noma ubuke tindlela letincamulelako nome letinye tato tingasikahle.
- Sikhulumi 19:** Mine lokunye ngigcugcutela lasisuka khona sehlukile. Labanye babafundzisa etikolweni letidulako mine batali bami abanamali. Noma aya esikolweni bamnike imoto babuke timali tebatali, ngibe sengihluleka kubeketela.
- Sikhulumi 7:** Ubuke lobabe bakudzala beba fundzisa labantfwana kutsi babe *responsible* besebaya bayekela bahlangabetana *nemachallenge* bapactice lentfo lebamfundziswe yona. Nyalo bakutjela kutsi unganatsi tjwala *then the rest* utawuhluleka, uma sebakushiye emhlabeni.
- Sikhulumi 3:** Uma sibuka *legeneration* yakucala lena yebatali beyi *right* kubudlelwano kubatali nebantfwana. I *direction* beyi *easy*. Nyalo kutsi siphETFwe ngu- *Government* kumele sente silandzele umtsetfo ngobe nabasipanisha batawuboshwa. Loku kwentiwa nanguletinkholo letingafani kulabashaya umtsetfo.
- Sikhulumi 1:** Akusilula ku*achiva these days* i *life* imatima kakhulu. Ku *easy* kugivapha emphilweni utsi kuyafana *papa* naye akaka *achivi* lutfo.
- Sikhulumi 12:** *Sometimes* bantfwana banyalo nebatali banyalo ba *soft* abasashaywa bantfwana banyalo nawugangile *of* nawente emaphutsa abasahlali nawe bakubonise kumbe bakunike malantjisi. Bantfwana kwayangekuya badla maphilisi ba *over dozer* kute babalekele tinkhinga ngobe bangakafundziswa kutimela. Ngiko ngitsi lesikhatsi asifani nakucala.
- Sikhulumi 10:** Wonkhe muntfu sewubhisi *I don't know* kutsi i *cause* yaloko yini. Bayasaba kutsintsa lamasensitive *issues* abawatsintsi *before*, bakhuluma sekonakele nababatawubika sisu bayakhulumela kantsi abakufundzisi baya *reactor* kuphela.
- Umbuto:** Yini lengentiwa kute kubuyiswe similo semfana endzaweni yaso?
- Sikhulumi 2:** Batali bamele bacale kukhuluma nebantfwana babo kunekube baze bayokutfolela ku TV, bafundze kahle *about everything*.

- Sikhulumi 11:** Tsine bafana banyalo asisahlali nebatali betfu, asisatfoli sikhatsi nema *parents*, bahlala babusy. Abanasikhatsi natsi. Bona sebhala babhisi, nemfana nakahlulekile batsi lijaha litawutibona, kunye lokusishayako, umfana akagivaphi. Nasingatfoli *iguidance* bahlale natsi basibonise singabuyela sibe nguloya mfana lebamdingako
- Umbuto:** Tingasisita yini tinganekwane kulesikhatsi sanyalo?
- Sikhulumi 6:** Tingasisita kakhulu ngobe sishilo kutsi bafana basenganekwanini abahluleki natsi singasho kutsi asinawuhluleka, *we can conquer everything* lesibhekene nayo. Tinganekwane tinebalingisi labanyenti lesingabonela kubo ngisho nabetilwane. Nalamagama labanawo bogogo wetfu bekungulawa etilwane tetinganekwane. Nahlangana nemachallenge avele atsi mine nginguMgwaja anginawuhluleka ngitawubanalo lichinga lekuphuma lapha. Leligama lemawaja watinika yena eve enganekwaneni kutsi umgwaja awuhluleki. Nyalo sifuna kutifanisa netigebengu. Sitifanise nanati taseTV sitsengise madrugs.
- Sikhulumi 7:** Kumele sifundze nekubeketela kubalingisi benganekwane labafana nelufudvu lelihamba kancani kodwa liyafika lapho liya khona. Sifundzise kuto tilwane sicala *from, zero* sitakhe sibengu *something* ekugcineni loku singakufundza kulivivane leligcinalilinhle kantsi licala lisibungu lesingatsandzeki. Nami ngibona kutsi nasingabuyela siphile lemphilu yakudzala majita lamanyeti anga *achiever*. Bebangabenteli tsine bayasentela bebaba fundzisile indlela yekwenta. Make angeke avume kubona umntfwana akha indulu utawubona ngatsi uyahlupheka.
- Sikhulumi 8:** Singabuyela sitifundze tinganekwane kube nema *ideas* lahlakaniphile ngobe inganekwane beyicanjwa. Nanyalo tingacanjwa. Tinganekwane tinga *upgradwa*, kungaba ne-*change*. Kufakwe tintfo letinye kube ne*combination* yalokudzala nekwesimanje kodwa kube *creative*.
- Sikhulumi 3:** *Letitori* bangaticamba tibe nguleti *based* kulemphilo lesiyiphila nyalo.
- Sikhulumi 4:** Kulabancane akusavisiseki uma utawutsi bekuna lompunzi abeva. Ngobe abasayati impunzi bantfwana. Lokunye nebantfu sebasebentisa tilwane kutsi batsakatse. Logwaja sekungaba muntfu avetwe ahlakaniphe.

## ONE ON ONE INTERVIEW (SISWATI VERSION)

### UMHLANGANYELI (PARTICIPANT)

#### UMHLANGANYELI 1

**Umbuto:** Uyatati yini tinganekwane?

**Imphendvulo:** Yebo ngiyatati nome sengatigcina kudzala

**Umbuto:** Bavetwa njani bafana?

**Imphendvulo:** *Mem* bavetwa balwa netilwane, labanye bantfu, batehlule mara bakhona labalebamagwala kodvwa bancane labo.

**Umbuto:** Sikhona yini sizatfu lesenta bavetwe ngalendlela?

**Imphendvulo:** Yebo sikhona, kutsi sifundze kubo.

**Umbuto:** Ngabe lokuvetwa kwalabafana etinganekwaneni kunitsintsa njani nine bafana banamuhla?

**Imphendvulo:** Kuyasisita *mem* kutsi sifundze lekweniwa ngulabanye bafana endvulo natsi sitsatse sibonelo. Tingcinamba lebahlangabetene nato natsi siyahlangabetana nato ngendlela lengafani.

**Umbuto:** Inganekwane isenaso sisindvo kumfana wanamuhla?

**Imphendvulo:** *Ja* sisekhona sisindvo ngobe kahle kahle intfo lengiyi bonako emuntfwini umuntfu ufundza la *moshe* khona. Uma ngona lokukhulu, ingcondvo yami kumele kutsi ijule ngitibute kutsi kungani mine ngente ngalendlela. Nawonile ubuye ubone emaphutsa akho ulungise ingcondvo yakho iyakhula ubone kutsi kusho labantfu labadzala abahambelani nayo kufuneka ngitjintje ngibambe lomtsetfo lekufuneka ngihambe ngawo.

**Umbuto:** Tinganekwane tingasisita yini kulesikhatsi sanyalo?

**Imphendvulo:** Tingangisita kakhulu ngobe sikhatsi sanyalo nesikhatsi sakadzeni kunemehluko lomkhulu. Nyalo bantfu labaningi abasatifuni *like* intfo lemoshe kakhulu kutsi bantfu sebabuka tintfo letichamuka kulamanye emave bakhohliwe ngemvelaphi yabo. Babuke tintfo letenteka namuhla lokushokutsi abasenandzaba netintfo takudzala. Bantfu bakudzala bebacoca tinganekwane bentela kufundzisa

ngetintfo takadzeni. Natsi tingasisita kutsi sifundze ngato imphilo yalamuhla.

**Umbuto:** Tingasakha yini similo semfana kulesikhatsi?

**Imphendvulo:** Yebo lengigakhekha kuko kutsi nami ngibe yindvodza ngati kutsatsa tinyatselo letingikhulisa engcondvweni. Ngitakhe mine ngekwengcondvo *like* ngikhone kuhlukanisa tintfo, njengobe kadzeni bekuboniswana, nami ngibonisane nalabanye. Bekuboniswana.

**Umbuto:** Ngabe indlela lekwabiwa ngayo imisebenti kubafana nemantfombatane enganekwaneni iyefana yini?

**Imphendvulo:** Intfo lengingayisho kwekucala imisebenti. Madvodza bekaniketwa imisebenti lematima kuneyemantfomatani. Bafana bekungibo labahamba bayotingela futsi uma utingela kufanele usebentise ingcondvo. Ucabangisise kutsi lentfo lowuyentakho itawuphumelela nomekanjani. Emantfomb tane ahlala endlini apheke kuwashwe emahiya netidvwaba. Kusho kutsi madvodza nebafana bekungubo labebanemsebenti nemiti bekuphatsa emadvodza like etinfweni letiningi bewutfola kutsi kuphetse emadvodza etikhundleni letiningi. Madvodza nguwo lahlala anemsebenti lomkhulu kundlua bafati.

**Umbuto:** Bukhona yini budlelwane ekuvetweni kwemfana wasenganekwaneni nemfana walesikhatsi?

**Imphendvulo:** Yebo bukhona ngobe konkhe lebekulindzelwe kumfana wasenganekwaneni kusalindzelekile nanamuhla, kuphela nje kutsi lamandla lesinawo mancane akalingani nalawa akadzeni. Nyalo bafana abasenaso sikhatsi sekutsi angayotingela. Babuka silungu kakhulu, sintfu sebasitsatsela phansi njengentfo lengenamsebenti. Silungu ngiso lesihamba embili.

**Umbuto:** Nawubona wena yini lenta bafana banyalo behluke kulaba bakadzeni?

**Imphendvulo:** Ngulesilungu kungene silumbi kakhulu kulesi khatsi sanyalo lesintfu sesincane, nawungabuka emakhaya lamanyeti sishintje kakhulu simo. Itechnology ishintje tintfo letinyenti. Umfana kute ahluteke kumele ayohlala namkhulu wakhe kumbe babewakhe amakhe. Kulesikhatsi sanyalo sesilungu umfana ucitsa sikhatsi lesiningi ku *Internet*. Mkhulu bekunguye lekubutwa kuye tonke tintfo kodwa

nyalo lokunyenti sikutfola khona kuma internet. Buhle nebubi bempilo bebatywa bantfu labadzala. Mkhulu akasesenaso sikhatsi sekumakha. Nabo labomkhulu sebayingcosana labalabakhona sinabo kuma *facebook*. Encenye nabangasebentisa lelitfuba bangakhona kusakha ngobe esikhatsini sanyalo sekwakhana sekute sicitsa sikhatsi lesiningi ku *cellphone*.

**Umbuto:** Kungasisita yini kubuyisa inganekwane, ingasita yini ekwakheni similo semfana?

**Imphendvulo:** Yebo tingasita kakhulu.

## UMHLANGANYELI 2

**Umbuto:** Uyatati yini tinganekwane?

**Imphendvulo:** Yebo ngiyayati.

**Umbuto:** Bavetwa njani bafana etinganekwaneni?

**Imphendvulo:** Etinganekwaneni bafana bavetwa belusa tinkhomo, bahlangana nemazimu kodvwa anga badli bakhone kubanemachinga ekubulala emazimu.

**Umbuto:** Sikhona yini sizatfu lesenta bavetwe ngalendlela?

**Imphendvulo:** Yebo sikhona, kusiniketa tibonelo tendlela yekuphila nawungumfana.

**Umbuto:** Ngabe lokuvetwa kwalabafana etinganekwaneni kunitsintsa njani nine bafana banamuhla?

**Imphendvulo:** Eshi, kuyasitsintsa natsi kutsi simele simelane netimo lesihlangana nato silwe netimo sitincobe njengobe bavetwa balusa tinkhomo, tsine asisenato tinkhomo kodvwa singatilusa tsine, sigadze timphilo tetfu nalabanye lesiphila nabo.

**Umbuto:** Ngabe tinganekwane tisenaso sisindvo kulesikhatsi sanyalo?

**Imphendvulo:** Emphilweni ngiyati bona tinesisindvo, kahle kahle tinganekwane tiyayala, ngito letisifundzako. Tisinikete tindlela lekuhanjwa ngato, tindlela tekuphila kahle kahle.

**Umbuto:** Ukhona yini umehluko kundzima lebeyidlalwa bafana enganekwaneni nayicatsaniswa nebafana banyalo?

**Imphendvulo:** Umehluko mkhulu kakhulu nawutsi uyabuka kadzeni bafana bebakhona kumela timo letimatima *mara* nawungatsi ubuka tikhatsi



ubuka tikhatsi tanyalo labafana labakhona sebacishe babe njengemantfombatane. Ngicabanga kutsi uyabona lentfutfuko leseyikhona. Tintfo lebatentako sikhatsi lesinyenti ushe vele nebafana sebayapheka nyalo kantsi kadzeni umsebenti wakhe bewungekho la emagumeni. Umsebenti wemantfombatane wasegumeni. Umsebenti wakhe bewusesangweni. Umsebenti wekhukha manti kukatjwe tinkuni noma batfote, Hayi akusafani kakhulu.

**Umbuto:** Bekunjani kwehlukaniseka kwemisebenti kadzeni nawukucatsanisa nalokwalesikhatsi lesiphila kuso?

**Imphendvulo:** Angitsi kadzeni umsebenti wemantfobatane bewusegumeni webafana use sangweni nyalo sekwakhiwe likhishi. Angitsi uyabona esangweni kahle kahle kadzeni bewuhlala nawesuvalale. Uhlale nalabantfu labadzala, senitawu gayinga imbhasha. Kadzeni bekutsi nabavuka badle incwancwa bakhiphe tinkhomo batiyise laphaya tiyodla imphunga, babuye basenge, sebaya buya batfola kutsi kudla kwabo sekupekiwe bakutsatse emvakwaloko bahambe bayohlala esigangeni sebayolusa tinkhomo baya buya sebayongena esangweni sebayo yalwa ngetigaba temphilo yekuba ngumfana.

**Umbuto:** Nawubuka ucatsanisa imphilo yemfana esikhatsini lesengcile kunamuphi umehluko?

**Imphendvulo:** Uyabona kadzeni bafana kahle kahle bekungibo labobabe wabo bebatsemba bona nyalo kuletikhatsi utsi uyabuka kuletikhatsi lesiphila kuto, tsine nyalo sekwenteka kutsi tsine sijabulisa bangani betfu loko kunemtselela lomubi etimphilweni tetfu loko akusakhi. Kuyavela ngisandza kukhumbula kunenganekwane. Laphokukhona umfana bekalusa tinkomo bekavuka ekuseni atiivulele aphindze abuye, bekunenkomo lekutsiwa nguJamluti. Ayitsatse emazimu afuna kuyibulala. Letinkomo tonkhe betitsembe yona, leyinye. Inenkani yayo. Beyitjelwa ngulomfana kutsi ayenteni. Bafana vele batetsenjwa kubo babe wabo. Kube lomfana akhulume kulenkomo noma afuna kutsi ayitsengise. Lokutsi lenkomo itsatse lakuye kusho kutsi usetsenjwa sababe wakhe uyamtsemba vele.

**Umbuto:** Inganekwane ingasasetjentiswa yini ekwakheni similo semfana?

**Imphendvulo:** Tingasetjentiswa ekwakheni similo setfu ngobe kuningi lesingakufundza njengekulalela batali nasibafana singabi yinhlupho. Masibalalela batali betfu ngeke sente loku *wrong* njengekuhlala *ematarven*, sinatse tjwala, sibheme nemtfunti wetinkhukhu. Nasesibhemile siphindze sente lokunye lokungahambisani nekutiphatsa lokuhle njengekuya emacasini ngaphandle kwekuvikela. Nalokuningi *mem* lesidzinga kutsi sikuncobe ngekusebentisa i *common sense*.

### UMHLANGANYELI 3

**Umbuto:** Uyatati yini tinganekwane?

**Imphendvulo:** Yebo ngiyayati.

**Umbuto:** Bavetwa njani bafana?

**Imphendvulo:** Bafana bavetwa bakhona kumelana netilwane lekutsiwa tiyingoti kodwa bona ubabona batibulala.

**Umbuto:** Sikhona yini sizatfu lesenta bavetwe ngalendlela?

**Imphendvulo:** Kuletsa tifundvo ngendlela lesilindzeleke kwekutsi siphile ngayo.

**Umbuto:** Ngabe lokuvetwa kwalabafana etinganekwaneni kunitsintsa njani nine bafana banamuhla?

**Imphendvulo:** Kuyasisita ngobe natsi siyatsatsisa kutsi *ok* kulemphilo lesiyiphilako tsine ngutiphi tintfo letisihluphako, sesiyatsatsisa kutsi natsi singaba nesibindzi sente njalo sitawuphumelela.

**Umbuto:** Ukhona yini umehluko lokhona ekuvetweni kwebafana nemantfombatane etinganekwaneni?

**Imphendvulo:** Bafana basetinganekwaneni bavetwa bamachawe ngekutsi *maybe* bona ngibo labaluse tinkomo esigangeni bavikele tinkhomo kumazimu lahlalanjalo ahlupha etinganekwaneni. Lokuhle kutsi imphi yemazimu ayiphumeleli.

**Umbuto:** Kuhlala kwemfana nabobabe kuyasigucula yini similosabo?

**Imphendvulo:** Kona kungaba njalo ngobe bafana labaningi labahlakaniphile nabobabe etinganekwaneni bahlala bahlakaniphile ngobe bobabe ngibo lababatjela kutsi entaloku tinkomo tiphuma ngesikhatsi lesinje,

bese uyahamba. Nawuhlala namake uyakutotosa, uyakuphekela akukhela nemanti.

**Umbuto:** Nawubuka ngeliso lelicatsanisako, yini umehluko lokhona kumfana wakadzeni nemfana wanyalo?

**Imphendvulo:** Umehluko ukhona, intfo leletsa umehluko ngulesimanje, lokuningi nangikubuka, nangitsi ngohlala ekhaya angiphumi ngiyogijima, nomangiyodlala nalabanye bafana ngihlalela *icomputer* kute lengikwentako. Kakhulu tiyasehlisa tona letinfo tekutsi tsine sibantfu siyekele emasiko etfu sibuke letinye tintfo.

#### UMHLANGANYELI 4

**Umbuto:** Uyatati yini tinganekwane?

**Imphendvulo:** Yebo, ngiyatati kodvwa sengatigcina kudzala kakhulu.

**Umbuto:** Bavetwa njani bafana?

**Imphendvulo:** Bavame kuvetwa bamachawe. Tintfo letitfusako timelwa bafana ngobe emantfombatane ayesaba. Njengemazimuzimu bebabukana nawo. Ayisafani lemphilu bafana balamalabga ba*weak* aba*exercise*.

**Umbuto:** Sikhona yini sizatfu lesenta bavetwe ngalendlela?

**Imphendvulo:** Yebo sikhona, kute natsi sitawufundza ngobe tinganekwane vele tentelwe kufundzisa, kuyala nekuhlakaniphisa.

**Umbuto:** Ngabe lokuvetwa kwalabafana etinganekwaneni kunitsintsa njani nine bafana banamuhla?

**Imphendvulo:** Tiyasifundzisa kwekutsi natsi nasiphila kukhona tintfo lesimele sibukanenato ngesibindzi, kulesinye sikhatsi singalaleli labatsi asiyekele kwenta taba. Nasibuka etinganekwaneni labanye bafana bebenta tintfo ngenkhani kodvwa bancobe. Singafundza kungabi emagwala

#### UMHLANGANYELI 5

**Umbuto:** Uyatati yini tinganekwane?

**Imphendvulo:** Yebo ngitati kahle.

- Umbuto:** Bavetwa njani bafana enganekwaneni?
- Imphendvulo:** Bona bavetwa babantfu labangaphikiswa, benta tintfo tiphumelele, labangesabi, bahlangana netilwane letitfusako njengabo Mbulumakhasane nemazimu. Le ehlatsini bahlangana netinyoka letingakavami lekutsiwa tiya khuluma tiyeva nakukhulunywa kodwa bafana abatesabi.
- Umbuto:** Sikhona yini sizatfu lesenta bavetwe ngalendlela?
- Imphendvulo:** Yebo tiyasifundzisa
- Umbuto:** Ngabe lokuvetwa kwalabafana etinganekwaneni kunitsintsa njani nine bafana banamuhla?
- Imphendvulo:** Kuyasisita kona kutsi sitsatse sibonelo kutsi natsi nasihlangana netinkinga singatsatsi kutsi tinkinga tiyacala ngatsi bafana banamuhla, kodwa sati kutsi loku lekuvelela tsine kwabavelela nalabanye. Sesibuka nekutsi bona beba *approacher* njani leto tinkinga.
- Umbuto:** Tisenawo umsebenti tinganekwane kulesikhatsi lesiphila kuso?
- Imphendvulo:** Yebo kukhona letitsatseka tibalulekile, tisafundzisa, takhe, ticwayise futsi.
- Umbuto:** Tinganekwane tisenaso sisindvo etimphilweni tebafana balesikhatsi?
- Imphendvulo:** Kuleti lengitatiko Sisekhona sisindvo futsi tisenemsebenti lomyenti. Kwati kutsi kumele ngiphilenjani ngifundzeni kute ngenteni ngingetini ngemphilo yami, ngilungise kuphi kute ngingatfolakali kutsi sengenta *loku wrong*. Tingakha kakhulu.
- Umbuto:** Tinganekwane tisamakha umfana walesikhatsi?
- Imphendvulo:** Tingifundzisa ihlonipho nekuphila kutsi ngati kutsi umuntfu lomunye kumele uphile naye njani, nekukhuluma nemuntfu kahle, vele kusho kutsi yinhlonipho letfolakala kutinganekwane. Kungangisita kwekutsi ngati kutsi tinkinga tisonjululwa njani.
- Umbuto:** Nawubuka ngelisoledi catsanisako, yini umehluko lokhona kumfana wakadzeni nemfana wanyalo?
- Imphendvulo:** Akunamehluko lotseni ngobe kwakudzala umfana bekasetsenjwa sasekhaya nasemphakatsini. Bekutsi nakuvela tinkinga emphakatsini, inkhosi ibite bafana kutsi kube ngibo labahlaselako. Nakanjani bebenta siciniseko sekutsi lenkinga incotjwe. Nanyalo

kusenjalo bafana basatsenjwa kutsi kungasukuma bona tintfo tiyalunga. Nasemakhaya bobabe batsembe bona.

## UMHLANGANYELI 6

**Umbuto:** Uyatati yini tinganekwane?

**Imphendvulo:** Yebo ngiyayati.

**Umbuto:** Bavetwa njani bafana enganekwaneni?

**Imphendvulo:** Heyi, bafana bavela njengebantfu labamachawe etinganekwane njengoba akukho lekubahlulako, bayancoba ngaso sonkhe sikhatsi Umfana akabaleki. Unesibindzi.

**Umbuto:** Sikhona yini sizatfu lesenta bavetwe ngalendlela?

**Imphendvulo:** Asikho lesinye ngaphandle kwekutsi sifundze.

**Umbuto:** Ngabe lokuvetwa kwalabafana etinganekwaneni kunitsintsa njani nine bafana banamuhla?

**Imphendvulo:** Kuyasisita kutsi natsi sibe machawe kule yetfu i *platform* noma kulesikhatsi lesiphila kuso, natsi sente *sure* kutsi siyancoba.

**Umbuto:** Kuhlukaniswa kwemisebenti kuyefana yini nekwemantfombatane?

**Imphendvulo:** Kuyangalamandla kutsi babuka kutsi emandla emfana angakanani lawa emantfombatane wona angakanani, akavunyelwa kwekutsi aphuma aye esigangeni kuya bafana kuphela. Bafana vele mandla abo makhulu.

**Umbuto:** Ngabe kukhona kuhambelana ekuvetweni kwebafana bakadzeni nebafana balesikhatsi?

**Imphendvulo:** Bafana bakadzeni bebavetwa banemandla kuze kutsi tonkhe tinfo tenteke nekutsi lamandla beka hambisana nesibindzi. Nalaba banamuhla basavetwa banawo emandla, *mam* singakhulumi ngalamandla ekuphakamisa tintfo, emandla ekusho kutsi uyakhona kwenta tintfo tenteke, kuvikela tintfo takhe, futsi nesibindzi lesibonisa kwekutsi bafana vele baphiwe ngekwemvelo. Mehluko kutsi laba bakadzeni bebane *direction* tsine banyalo asinayo *i direction* siwasebentisa *wrong* lamandla nalesibindzi.

**Umbuto:** Ngabe kuvetwa kwalabafana enganekwaneni kungasisita yini similo sebafana banamuhla?

**Imphendvulo:** Kuyasisita kodwa njengami angeke ngiyohlala esigangeni netimbuti ngitawubuka kutsi lesigangeni *ok* ngingahle ngivelelwe ngulokutsite lengingenawo emandla ekumelana nako. Ngicabange nenganekwane kutsi lomfana wenta loku ngitawuba nguloku naloku. Ngibuka kutsi lentfo ingangivumbukela ke. Sengibuka ne TV ngiyabona kutsi libhubesi lentani emuntfwini ngiyasibona silwane leso kutsi sentani.

**Umbuto:** Kuvetwa kwebafana enganekwane kuyefana yini nekuvetwa kwebafana kulesikhatsi?

**Imphendvulo:** Yebo kancane laba banyalo bamagwala ngiphindze ngingabasoli, ngisole simo lebaphila kuso. Bamagwala ngobe akusekho lemfundziso yakucala ayisafani neyanyalo. Akusenabobabe lababafundzisako futsi imisebenti yanyalo ayisafani neyakudzala.

**Umbuto:** Tingachubeka yini tinganekwane tifundziswe. Tingaletsa muphi umehluko etimphilweni tebafana?

**Imphendvulo:** Atichubeke. Tiyakha tona vele kakhulu mangibuka kutsi bekwentekani kulenganekwane. Ngiyabona kutsi lomfana wente so wancoba so umasengiyifundza mine nami kusho kutsi loku ngitakwenta kutawuphela mangabe ngiyabona kutsi lomuntfu wente 1,2,3 kutsi aphumelele nami ngitawuticinisa ngaloko ngikwati kusolver *maproblems* alesikhatsi.

## UMHLANGANYELI 7

**Umbuto:** Uyatati yini tinganekwane?

**Imphendvulo:** Yebo ngiyatati.

**Umbuto:** Bavetwa njani bafana enganekwane?

**Imphendvulo:** Bavetwa labanye baphikelela bangahlehli nabenta tintfo. Abesabilutfo ngisho nomesekubita kufa bayaya baphindze baphumelele.

**Umbuto:** Sikhona yini sizatfu lesenta bavetwe ngalendlela?

**Imphendvulo:** Yebo, kuningi letisentela kona njengekusifundzisa.

**Umbuto:** Ngabe lokuvetwa kwalabafana etinganekwane kunitsintsa njani nine bafana banamuhla?

**Imphendvulo:** Kulesinye sikhatsi tinganekwane letinjalo mine ngekubuka kwami ngitibuka kutsi leti tekutsi tijabulise bantfu sicocelane tekujabulisa nje kutsi tisita kuphi angiti boni.

**Umbuto:** Ngabe tinganekwane tinaso sisindvo kubafana banamuhla?

**Imphendvulo:** E.. Kwamine yebo ngisatibona tinaso sisindvo ngobe solo sifundza ngato kuze kube ngunamuhla tintfo letenteka etinganekwaneni tisenteka nanmuhla neti tenteka ngendlela lehlukile tingabi ngendlela letenteka ngayo etinganekwaneni takadzeni.

**Umbuto:** Natingabuyiswa tinganekwane tingasasakha yini similo semfana?

**Imphendvulo:** Yebo singamakha. Lentfo nasewuyibuka kahle iyintfo lesitako etiphilwani tetfu. Loku ngikusho ngobe nawungalalela kahle utsatse lemiyalo lekhona enganekwaneni, ungaphila kahle futsi ungaba ngumfana lolusito emphakatsini.

**Umbuto:** Ukhona yini umehluko kubafana benganekwane nebafana balesikhatsi?

**Imphendvulo:** Yebo ukhona umehluko njengoba bengishilo bafana abavetwa njengebantfu lababi *mara* bevetwa banesibindzi, babeketela kukokonkhe lebakwentako, bakhona kutimela. Lababanyalo abasinato tifundvo letanele kutsi bangakhona kufundza baphindze bakwati kutivivinya kutsi ngemphele banawo yini emakhono ekwenta lebafundziswe kona.

## UMHLANGANYELI 8

**Umbuto:** Uyatati yini tinganekwane?

**Imphendvulo:** Yebo ngitati kahle.

**Umbuto:** Bavetwa njani bafana enganekwaneni?

**Imphendvulo:** Bavetwa babantfu labangaphikiswa, benta tintfo ngendlela yabo tiphumelele, bahamba noma ngabe kukuphi noma nini, emahlatsini nasemifuleni bangesabi, bahlangana netilwane letitfusako njengemazimu. Le ehlatsini bahlangana netinyoka letingakavami lekutsiwa tinetinhloko letisikhombisa nemehlo langu 14. kodwa bamelana nato batehlule. Ngumfana ke lowo mem.

**Umbuto:** Sikhona yini sizatfu lesenta bavetwe ngalendlela?

- Imphendvulo:** Cha angati kahle tizatfu taloko
- Umbuto:** Ngabe lokuvetwa kwalabafana etinganekwaneni kunitsintsa njani nine bafana banamuhla?
- Imphendvulo:** Kuyasisita kutsi sitsatse tibonelo kutsi natsi nasihlangana netinkinga singacabangi umhlolo kodvwa sibenesibindzi sitsatse tinyatselo sihlasele.
- Umbuto:** Kuvetwa kwalabafana benganekwane kunawo umtselela kubafana balesikhatsi lesiphila kuso?
- Imphendvulo:** Yebotinawo umtselela. Natsi siyafuna kutsi sifane nabolabafana kodvwa sikhatsi asisavumi. Letinganekwane tibe setingikhutsata kutsi ngibe yindvodza lenemachinga nekulwa netintfo letivikela kuphumelela empilweni yami. Tintfo letinjenge tjwala, kulwa, kucabanisa, kubhema, kujoyina *magangstar* nalokunyenti ngisho nekubhema tidzakamiva kukhona phakatsi.
- Umbuto:** Kukhona yini budlelwano ekuvetweni kwebafana bakadzeni nebanyalo?
- Imphendvulo:** Umfana wanyalo akasenaso sikhatsi lesi besine bafana bakudzala sekutsi bahlale esigangeni laba banyalo bangagcina babalekite esigangeni.
- Umbuto:** Ngabe tinganekwane tisamakha yini umfana?
- Imphendvulo:** Yebo tingamakha, kuphela natatifundza kumbe acocelwe.

## UMHLANGANYELI 9

- Umbuto:** Uyatati yini tinganekwane?
- Imphendvulo:** Ngiyatati *mem*.
- Umbuto:** Bavetwa njani bafana enganekwaneni?
- Imphendvulo:** Bafana bavetwa bamachawe etinganekwaneni, konkhe lebahlangana nako bayalwa babeketele baze baphumelele.
- Umbuto:** Sikhona yini sizatfu lesenta bavetwe ngalendlela?
- Imphendvulo:** Yebo kutsi sisatidzinga tinganekwane.
- Umbuto:** Ngabe lokuvetwa kwalabafana etinganekwaneni kunitsintsa njani nine bafana banamuhla?



- Imphendvulo:** Kuyasitsintsa mem, ngobe natsi nasibona bona batsandvwa, baniketwa imivuzo ngobe bente kahle, natsi siyanabela, sifise kuba njengabo, kepha akusilula ngobe tikhatsi atisafani.
- Umbuto:** Ngabetinganekwane tinawo umtselela emphilweni yemfana wanyalo?
- Imphendvulo:** Yebo tinawo umtselela ngobe tingasangakha nanyalo, kuphela nangitawulalela ngifundze bese ngiyenta lokushiwo yinganekwane.
- Umbuto:** Tinaso sisindvo emphilweni yemfana kulesikhatsi?
- Imphendvulo:** Yebo tinaso ngobe tisawenta wona lomsebenti wekufundzisa, takhe, tikhombe emasiko, umlandvo wetfu nemihambo yemaSwati. Tingifundzisa inhlonipho, sineke nekubeketela.
- Umbuto:** Ukhona yini umehluko ekuvetweni kwebafana benganekewane nebafana banyalo?
- Imphendvulo:** Bafana benganekewane banemandla. Banyalo abakhoni kumela tintfo ngaphandle kwekusebentisa tikhali. Bakadzeni bebasebentisa tandla tabo bahlulane baphindze bacolelane.
- Umbuto:** Nawubuka ngeliso lelicatsanisako bekuyini indzima ledlalwa bafana benganekewane emmangweni nendzima ledlalwa bafana kummango lesiphila kuwo?
- Imphendvulo:** Bafana benganekewane bebasita emphakatsini ngekunakekela imfuyo, bavikele umphakatsi, babe titfunywa letetsmbekile, kulesinye sikhatsi bebalwa timphi batincoke.
- Umbuto:** Yini leletsa umehluko kubafana bakadzeni nebafana banyalo?
- Imphendvulo:** Sekungenelele i TV, imisakato, maphephandzaba nekuchumana ngabomakhalekhikhini. Mabonakudze unemtselela ekukhweshiseni emasiko etfu ngobe bantfu basuke babuke letenteka emaveni angaphandle ababuki letiphatseleni nemasiko abo.
- Umbuto:** Natingabuyiswa tinganekewane ucabanga kutsi tingawuletsa umehluko ekwakheni similo semfana?
- Imphendvulo:** Yebo ngobe vele tiyakha ngeke kuphele lekweniwa tinganekewane noma kungatsiwani. tiyakha tiyacondzisa futsi tiyasikhutsata. Umfana lofunako utawulalela akheke. Labanye batawubona ngatsi bashiywe sikhatsi.

## UMHLANGANYELI 10

**Umbuto:** Uyatati yini tinganekwane?

**Imphendvulo:** Yebo ngiyatati.

**Umbuto:** Bavetwa njani bafana enganekwaneni?

**Imphendvulo:** Bavetwa benta tintfo letinhle balalela. Kukhona la benta tintfo letimbi kodvwa tisita umphakatsi.

**Umbuto:** Sikhona yini sizatfu lesenta bavetwe ngalendlela?

**Imphendvulo:** Yebo tiyasakha.

**Umbuto:** Ngabe lokuvetwa kwalabafana etinganekwaneni kunitsintsa njani nine bafana banamuhla?

**Imphendvulo:** Kuyasisita kantsi futsi kuphindze kusifakele inselele ngobe letinye tintfo atisenteki kulesikhatsi sanyalo. Sekwandze i *technology*, sihlala kuyo sibute kuyo. Siphendvuleke kuyo.

**Umbuto:** Ngabe tinganekwane tisenawo umsebenti kulesikhatsi sanyalo?

**Imphendvulo:** Ukhona, natingafundvwa, ticocwe, tifundziswe nasetikolweni ingabonakala le value yato.

**Umbuto:** Kuvetwa kwebafana enganekwaneni kunawo yini umtselela kubafana balesikhatsi?

**Imphendvulo:** Kunawo, siyafundza sifise kwenta njengebafana bakudzala kodvwa sehluleke kuletinye tikhatsi ngobe letikhatsi mem atisafani, tona kodvwa tisayifaka inhlonipho lemhlahlandlela. Sitawukhula sibe bobabe labacotfo.

**Umbuto:** Kuvetwa kwebafana basenganekwaneni kuyahambisana yini nebafana balesikhatsi?

**Imphendvulo:** Yebo kuyahambisana, bebakhonjwa indlela bobabe, bamachawe, babonise labanye indlela, bahole badzadzewabo, kutsi likhaya licine. Nanyalo kumele kube njalo kodvwa linigi letfu alibati bobabe sitawukhonjwa ngubani indlela. Kuncono sitifundzele letinganekwane sitsatsise tifundvo siphile ngato.

**Umbuto:** Yini sizatfu salokuvetwa kwebafana ngalendlela?

**Imphendvulo:** Bakwenta ngabomu bafuna kubonakale buchawe bebafana nekutsi bafana banawo emandla ekwenta timanga.

**Umbuto:** Tinganekwane tingasasita ekwakheni similo semfana kulesikhatsi?

**Imphendvulo:** Umatingabuya tisifundzise singaba nenhlonipho, sibeketele, sikhali phe nasengcondweni ngobe sitawuba sitsatsa sibonelo kuto.

## UMHLANGANYELI 11

**Umbuto:** Uyatati yini tinganekwane?

**Imphendvulo:** Yebo ngiyatati.

**Umbuto:** Bavetwa njani bafana etinganekwaneni?

**Imphendvulo:** Bafana bavetwa labanye banesibindzi sekubulala, babeketelela timo, bahlakaniphile, abahlulwa lula, basaba intfo yinye nje, kutsi bahluleke kwenta tintfo letitsite.

**Umbuto:** Ngabe lokuvetwa kwalabafana etinganekwaneni kunitsintsa njani nine bafana banamuhla?

**Imphendvulo:** Kunawo umtselela, bafana banamuhla baya bona futsi bayafundza lekweniwa etinganekwaneni, badzinga nje i *direction* yekutsi bangakusebentisa njani konkhe loku ngobe sikhatsi sitjintjile.

**Umbuto:** Tidlala yiphi indzima ekwakheni similo semfana wanamuhla?

**Imphendvulo:** Umuntfu angasayitsatsa kutsi iyafundzisa. Atikaphelwa mandla. Ifundzisa kutiphatsa kahle kwebafana bakadzeni, tifundzisa labanyalo, emasiko, inhlonipho nekutiphatsa kwemfana.

**Umbuto:** Tingasasita yini tinganekwane ekwakheni similo semfana?

**Imphendvulo:** Yebo . Kugcilwe kuSiswati nendlela yekuphila yemaSwati, sibuyise inhlonipho, nekutiphatsa kahle. Tintfo letifundziswa ngemasiko. Ticocwe eklasini kutfolwe tifundvo nenhlonipho. Kulandzela nekuhlonipha masiko.

## UMHLANGANYELI 12

**Umbuto:** Uyatati yini tinganekwane?

**Imphendvulo:** Yebo

**Umbuto:** Bavetwa njani bafana enganekwaneni.?

**Imphendvulo:** Bavetwa ngetindlela letinyenti njengekutsi balwanetilwane ne bantfutilwane njengemazimu batehlule, balalela boyise, banakekela

ema khaya, labanye banakekela bogogo wabo nebantfwana bakubo.  
Kunyenti *mem*.

**Umbuto:** Sikhona yini sizatfu lesenta bavetwe ngalendlela?

**Imphendvulo:** Sona sikhona.

**Umbuto:** Ngabe lokuvetwa kwalabafana etinganekwaneni kunitsintsa njani nine bafana banamuhla?

**Imphendvulo:** Kuyasitsintsa ngobe ayikagucuki inganekwane kumane kugucuke tikhatsi, ingasifundzisa, isakhe futsi.

**Umbuto:** Tinganekwane tisenawo umsebenti kulesikhatsi?

**Imphendvulo:** *Ja* mine ngekwami ngicabanga kutsi tisenawo umsebenti. Tiyangakha emphilweni, tiyafundzisa kutsi umele utiphatsa njani.

**Umbuto:** Kunjani kuvetwa kwebafana nemantfombatane etinganekwaneni?

**Imphendvulo:** Hayi! kuyahluka, bafana bavetwa bamachawe njengekutsi bavetwe batigebengu. Mantfombatane avetwa atiphatsa kahle.

**Umbuto:** Kuvetwa kwebafana enganekwaneni nawucatsanisa nebafana banyalo?

**Imphendvulo:** Ha! akusafani bafana banyalo sebahleti akusafani nakudzala beba *exercise* ngemsebenti nje tintfo letiningi. Ngekutsi baye etintsabeni bajime khona batsi kuronta maye bafana banyalo abasakwenti bahlala bahleti.

### APPENDIX 3: INFORMED ASSENT FORM

**STUDY TITLE:** THE ROLE PLAYED BY SISWATI FOLKTALES IN BUILDING THE CHARACTER OF BOYS: A SOCIO-FUNCTIONALIST APPROACH

**NAME OF RESEARCHER:** LUBAMBO RJ

**STUDENT NO:** 07371489

**THE RESEARCHER IS A POSTGRADUATE STUDENT AT THE UNIVERSITY OF SOUTH AFRICA (UNISA) INVESTIGATING HOW FOLKTALES INFLUENCE THE PERSONALITY OF BOYS.**

THE RESEARCHER HAS SELECTED YOUR CHILD (NAME)..... TO PARTICIPATE DURING INTERVIEWS (GATHERING OF DATA) ON THE ABOVE TOPIC FOR RESEARCH PURPOSES.

#### UNDERSTANDING BY PARENT/GUARDIAN

I UNDERSTAND THAT MY CHILD'S PARTICIPATION MAY OR MAY NOT AFFECT HIS/HER NORMAL ACTIVITIES IN THE FOLLOWING WAY(S):

**DURATION:** THE INTERVIEW SESSION WILL TAKE +/- 30 MINUTES AND IT WILL BE RECORDED.

**RISKS:** THE RESEARCHER WILL BE SPEAKING TO HIM /HER AS A SOURCE OF INFORMATION FOR THE STUDY. MY CHILD'S DUTY IS TO ANSWER QUESTIONS BASED ON THE STUDY, NOT PERSONAL OR SENSITIVE INFORMATION. I UNDERSTAND THAT THE RESEARCHER MAY QUOTE HIM/HER AS A PRIMARY SOURCE IF NECESSARY.

**BENEFITS:** THE BENEFIT FROM THIS STUDY IS THAT MY CHILD'S EXPERIENCES AND PERCEPTIONS WILL BE DOCUMENTED AND CAPTURED IN THIS RESEARCH. AS A RESULT, HE/ SHE WILL BE RECOGNISED AS A SOURCE OF KNOWLEDGE WHEN THIS MATERIAL BECOMES AVAILABLE. THE INFORMATION ON THIS RESEARCH MAY BE READ, QUOTED, OR CITED FROM AND DISSEMINATED FOR EDUCATIONAL AND SCHOLARLY PURPOSES.

**CONFIDENTIALITY:** THE RESEARCHER WILL PROTECT THE INFORMATION AND PROVIDE IT ONLY ON REQUEST. MY CHILD'S NAME WILL NOT BE REVEALED; INSTEAD THE RESEARCHER WILL USE CODE NAMES IN THE RESEARCH.

**VOLUNTARY PARTICIPATION:** MY CHILD'S PARTICIPATION IN THIS STUDY IS COMPLETELY VOLUNTARY.

**RIGHT TO WITHDRAW FROM THE STUDY:** I KNOW THAT MY CHILD'S PARTICIPATION IS STRICTLY VOLUNTARY. I KNOW THAT HE/SHE HAS THE RIGHT TO WITHDRAW AT ANY TIME AND THAT NO PENALTIES WILL BE INCURRED FOR THE WITHDRAWAL.

IF I HAVE ANY QUESTIONS ABOUT THE STUDY OR ABOUT MY CHILD BEING A PARTICIPANT, I KNOW I CAN CONTACT THE FOLLOWING PEOPLE ON BEHALF OF MY CHILD (OPPORTUNITY TO ASK QUESTIONS):

- THE RESEARCHER ON PHONE NUMBER- **072225267.**
- THE RESEARCHER'S PROMOTER ON: **0843128253** (FOR FURTHER CLARIFICATION).
- I HAVE BEEN ASSURED THAT MY CHILD'S IDENTITY WILL NOT BE REVEALED EITHER WHILE THE STUDY IS BEING CONDUCTED OR WHEN THE STUDY IS PUBLISHED (PRIVACY AND CONFIDENTIALITY).
- I AGREE THAT MY CHILD PARTICIPATES IN THIS STUDY, AND I CONFIRM HAVING RECEIVED A COPY OF THIS ASSENT FORM.

**SIGNATURE OF PARENT/GUARDIAN**.....**DATE**.....

**RESEARCHER'S SIGNATURE**.....**DATE**.....

(Approved by Departmental Higher Degrees Committee, Department of African Languages, Unisa)

## APPENDIX 4: LETTER OF INFORMED CONSENT FOR PARTICIPANTS IN A SEMISTRUCTURED INTERVIEW



P.O. Box 392, UNISA, 0003, South Africa  
Tel: +27 12 429 2083

Date \_\_\_\_\_

Dear Participant

### RE: REQUEST TO PARTICIPATE IN A RESEARCH PROJECT

My name is Remah Lubambo, a Masters student at the University of South Africa (UNISA). I am registered with the Department of African Languages where I am also a junior lecturer. Please read this consent document carefully before you decide to participate in this study.

You are requested to participate in a research study on: THE ROLE PLAYED BY SISWATI FOLKTALES IN BUILDING THE CHARACTER OF BOYS: A SOCIO-FUNCTIONALIST APPROACH.

#### Purpose of the research study:

The aim of the study is to critically investigate how boys are depicted and raised in folktales and further look at the psychological impact it has on them. The researcher will further investigate whether the depiction of boys in folktales depicts reality? This question will be answered by looking at the challenges which the boys face both in the family and the community as a whole.

**Duration:** The interview session will take +/- 30 minutes and it will be recorded.

**Risks:** I will be speaking to you as a bearer of knowledge. My duty is to quote you as a primary source and not to pretend that your knowledge is mine.

**Benefits:** The benefit from this study is that your experiences and perceptions will be documented and captured in this research. As a result you will be recognised as a source of knowledge. When this material becomes available, it may be read, quoted, or cited from and disseminated for education and scholarly purposes. You are welcome to request the completed study.

**Confidentiality:** I will protect the information and provide it only per request. Your names will not be revealed, I will use code names in the research.

**Voluntary participation:** Your participation in this study is completely voluntary.

**Right to withdraw from the study:** The participant is allowed to withdraw from this exercise if s/he feels uncomfortable at any time with no consequence. For example, you may terminate the interview at any point or later contact me to withdraw your participation. Your wish will be granted.

#### Agreement:

I \_\_\_\_\_ have read, understood and considered the above information which explains your intent, mission, and request for my participation in your research. I voluntarily agree to participate and I will retain a copy of this letter of consent. I show my willingness to participate by signing in the space provided below.

Participant: \_\_\_\_\_ Date: \_\_\_\_\_

Researcher: \_\_\_\_\_ Date: \_\_\_\_\_

Whom to contact other than me if you have further questions about the study:

Dr N Masuku  
Tel: +27 12 429 6444

Department of African Languages  
University of South Africa  
Preller Street, Muckleneuk Ridge, Pretoria  
PO BOX 392, UNISA, 0003, South Africa  
www.unisa.ac.za