

FOLKTALE INFLUENCE ON THE ZULU NOVEL

by

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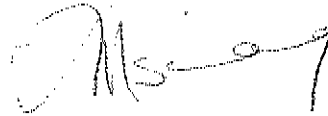
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DECLARATION

I declare that FOLKTALE INFLUENCE ON THE ZULU NOVEL is my own work and that all the sources I have used or quoted have been indicated and acknowledged by means of complete references.

A handwritten signature in black ink, appearing to be 'M. S. 7' or similar, written in a cursive style.

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To you all I say: Unwele olude!

SUMMARY

This study aims at investigating literary aspects of the Zulu folktale and establishing whether such aspects have had any influence on the Zulu novel. For the purposes of this investigation, this study is divided into seven chapters.

Chapter 1 is an introductory chapter. Plot is the subject of the second chapter. Here an attempt is made to show that certain motifs which are popular in Zulu folktales are also manifested in Zulu novels. Chapter 3 deals with milieu. The remaining chapters deal with characterisation, theme and style. On the whole, the folktale influence on characterisation has an adverse effect on the novel. Theme, however, appears to have a positive effect. Certain stylistic devices such as songs have penetrated the Zulu novel from the folktale and they lend to it its unique quality.

In the concluding chapter, opinions by various critics on the Zulu novel are assessed and general observations on the findings of this study are summarised.

CHAPTER 1

AIM AND SCOPE OF STUDY1.1.0 INTRODUCTION1.1.1 Introductory perspective

This chapter covers five aspects of this study. Firstly, the aim of the study is set out and then its scope is outlined. The third aspect comprises the line of approach that is to be adopted. Finally the fourth and fifth aspects deal with the definition of the folktale and the novel.

1.2.0 AIM OF STUDY1.2.1 General remarks

This study is not an analysis of the nature of the Zulu folktales. Scheub (1975) and Oosthuizen (1977) have already dealt with this aspect. In their works they have also amply shown that Zulu folklore contains a wealth of narrative art in the form of the folktale. Accordingly, the primary focus of this study is to assess to what extent the folktale has influenced the Zulu novel. This means that only those motifs, motifemes and core-images which occur both in the folktale and the novel will be considered. Secondly, an attempt will be made at establishing whether the influence has been positive or negative.

1.2.2 Reasons for this study

This study was prompted by a number of reasons. Firstly, it was considered indisputable that the folktale must influence the emergence of the Zulu novel since it constitutes the only indigenous background against which the Zulu novelist composes his production, it being the only genre that resembles the novel. This assertion will find support later in this chapter when the novel is defined.

Secondly, the folktale is still a living art which expounds and upholds certain Zulu norms and values which form the cultural framework in which the novelist casts his compositions. In this regard Iyasere maintains that,

"The modern African writer is to his indigenous oral tradition as a snail is to its shell. Even in a foreign habitat, a snail never leaves its shell behind."

(Iyasere, 1975 : 107)

Having asserted that the folktale is the storehouse of the 'Zulu world view', the third reason for undertaking this assessment is offered by the critics who maintain that a fair assessment of a work of art is the one that takes cognizance of the cultural context which is reflected in such a work. In his survey of the Southern Sotho novel, Moloji levels his criticism against the Western oriented critic who often overlooks African culture when evaluating an African novel:

"Thus far, comments and observations made on Southern Sotho literature as a whole have been too general, and very superficial ... Also ... literary or aesthetic standards were often sought outside Sotho cultural values. One wonders if such an approach to Sotho literature is valid."

(Moloji, 1973 : 1)

This is in accordance with Iyasere's viewpoint, especially where he says that a disregard of the cultural context may lead to the mutilation of the art. He concludes by saying:

"My point is that a culture-sensitive approach, informed by an intelligent understanding of the traditional background, will prove more responsive to the unique nativisms of African writers."

(Iyasere, 1975 : 109)

Nevertheless, this study is not an assessment for assessment's sake. It is also an attempt to provide an answer as to why the Zulu novel in particular, and the African novel in general, has a preponderance of "defects"¹

1) I put "defects" in quotes because it might be possible to show that these are merely deviations from the Western conventions.

which make it different from the novel as we know it in the West. Time and again, critics express their dissatisfaction with the general standard of the Zulu novel or the African novel in general. It might be a profitable exercise to cite these so-called defects and then ascertain which of them are attributable to the folktale influence.

Nyembezi, one of the leading Zulu novelists and critics, says:

"First of all, I think it is true to say that the Zulu writer has not been successful in the creation of characters. Quite often characters are mere pegs on which the events hang. They are lifeless. They do not move through the pages of the book like living men and women ..."

(Nyembezi, 1961 : 9)

Ntuli, another leading Zulu scholar, remarks:

"Many novelists still step to the fore and become subjectively and openly didactic, thus hampering the natural flow of the story ... School life features regularly, probably because the author knows that the school is the main market for his work."

(Ntuli, 1968 : 32)

After examining all the critiques on the Zulu novel, Gérard reaches the conclusion that,

"... comments team with rather damaging strictures: clumsiness in plot development, unconvincing characterization, unnecessary didacticism, weird improbabilities ... Clearly, most Zulu writing of the last few years deserves the sweeping judgment recently voiced by Mazisi Kunene, who calls the greater part of the black South African output 'situational literature', because, he says, 'it deals with factual situations, without drawing any significant conclusions: never in our entire history has literature been so childish, so trite, so aimless ...'"

(Gérard, 1971 : 266)

It would appear, however, that these "defects" are not peculiar to the Zulu novel. They characterise the African novel whether it is written in Venda, Tswana, English, or French. This is evident from Larson's criticism of

the African novel in West Africa. Larson's critique is so judicious that it will be quoted at length here:

"A factor which still remains to be considered, however, is the African writer's frequent use of ethnological material instead of description. Description, as we tend to think of it in the Western novel, is often missing from the African novelist ... Perhaps the most striking difference the reader of African fiction immediately notices is the often limited importance of characterization. From a Western point of view, many African novels are almost totally devoid of characterization — especially character introspection and character development ... Closely aligned to differences in characterization are the African writer's frequent difficulties in writing convincing dialogues. Indeed, in many African novels dialogue is quite sparse, and in others it appears to have nothing beyond a functional purpose ... Plot, the conception of a well-made story in Western critical terms, takes on a widely different importance in much contemporary African fiction ... The plot structure of a great number of African novelists usually falls into one of these two categories: (1) the loose narration of separate events, stories, and tales; or (2) the situational construction wherein not one person but an entire group of people ... becomes ultimately affected (usually for the worse) by the major event of the narration ... Another major difference commonly noted in the fiction of African writers is the frequent occurrence of the didactic ending ... The Western reader is especially conscious of the high frequency of didactic endings because our own literary tastes have changed so considerably since the nineteenth century."

(Larson, 1978 : 17-19)

1.3.0 SCOPE OF THIS STUDY

1.3.1 Novels to be reviewed

Having ascertained the aims of this study, we may now proceed to delimit its scope. This work will be limited to a review of only nine Zulu novels. Nine novels are, of course, quite a lot, and it will not be possible to go deeply into each one of them. On the other hand it is believed that if fewer than nine had been selected, the study might not have been truly representative of the popular folktale tendencies, if one takes into account the number of novels that have been produced in Zulu so far.

Although this was a random choice of novels, it was, to a certain extent, motivated by the belief that if there are folktale tendencies at all, then they should be concentrated more in the earlier works than in the later ones. Hence there are more works from 1930 to 1940 than from later periods, 1930 being the birth-year of the Zulu novel. Accordingly, the following novels have been selected from this period: J L Dube: *Insila kaShaka*, 1930; B W Vilakazi: *Noma nini*, 1933. From the next decade (i.e. 1941 - 1950) only B W Vilakazi's: *Nje nempela*, 1943, will be discussed. This is due to the fact that in this period only 7 novels were published. In the period, 1951 to 1960, again one novel comes in for review, namely: M Ngcobo: *Inkungu maZulu*, 1957. In the next period (1961 - 1970) which was very productive with regard to the Zulu novels, four have been chosen: K Bhengu: *UNyambose noZinitha*, 1965; S V H Mdluli: *UBhekizwe namadodana akhe*, 1966; O E H Nxumalo: *Ikusasa alaziwa*, 1961; and D B Z Ntuli: *UBheka*, 1961. From the undated novels only one has been selected, viz: D Mahlobo: *UMBubuli*.¹ The period from 1971 to date has not been covered, for the reason stated earlier, namely that the focus is on the earlier publications.

1.3.2 Critical comments on some of these novels

Some perspective might be gained from considering certain critical remarks on some of these novels. Of the first Zulu novel, *Insila kaShaka*, critics are unanimous in that its plot structure leaves a lot to be desired. One of the first Zulu critics, B W Vilakazi, remarks as follows:

"*Insila kaShaka* (is) a book that does him (Dube) credit and wins for him a place among writers of repute. This book has been revised and enlarged. It is a short novel. Although the plot is not delicately handled, and some incidents are incoherent, yet the style itself is wonderful. His language is what might be termed standard Zulu ... Dube shows adaptability with a facial consciousness of the changing fortunes of the times. His novel reflects him as a man who knows his people's miseries and indignities and sees them with a penetrating and revealing mind. He has a very picturesque scenery and battle-fields. He lives the action and therefore thrills the reader."

(Vilakazi, 1945 : 298-299)

1) This novel probably appeared sometime between 1954 and 1957.

Ntuli's comments are somewhat similar save for the fact that Ntuli feels that the literary value of this work is marred by the introduction of legendary elements (Ntuli, 1974 : 29). A few years later he adds that:

"*Insi la kaShaka* is regarded as the work which marked the birth of the modern Zulu literature. The story is based on historical facts, but the romantic episodes sound fictitious. The influence of traditional tales is obvious in the episodes which contain strong legendary elements. At many places the writer makes detours into ethnological particulars which are not essential to the development of the plot. However, the book makes good reading. The picturesque language used by the writer is admirable."

(Ntuli, 1974 : 3-4)

This is in line with Gérard's remarks on the same novel:

"Although the main action of the story is fairly clear, its outlines are blurred at times by the many ethnographical digressions in which Dube indulges, describing aspects of the tribal life among the Zulu and the Swazi. These are part of his purpose to preserve the patrimony of the native traditions, but they are not always quite relevant to the tale itself."

(Gérard, 1971 : 24)

Khumalo wrote an Honours Article on plot and character in Vilakazi's novels. This article will become more relevant when plot and character portrayal are dealt with in this dissertation. For the moment, only his concluding remarks are cited:

"Vilakazi sometimes does not pay sufficient attention to detail in the construction of his plots and this leads to certain inaccuracies creeping into the plots ... Another defect in Vilakazi's plot construction is found in his sequence of events. He follows up a certain series of events and then, on starting a new chapter, he takes the reader back to trace another series from where he had left it off ... I find characterization in Vilakazi's novels to be very good. Even some minor characters have some individuality ... Vilakazi is considered the greatest Zulu author by many people. I agree that he is the greatest Zulu poet to date, but is he also the greatest novelist? I have heard many teachers of Zulu literature proclaim that *Nje-Nempela* is the best novel written in the

Zulu language. One only has to study the plots of Vilakazi's novels to know that some other criterion is used by those who proclaim him the greatest Zulu novelist. This other criterion is diction ..."

(Khumalo, 1972 : 18-19)

It will soon become obvious that the selected novels are almost all biographical. About such themes, Ntuli makes this observation:

"The novels covering various stages of a growing child to his maturity or death usually lack suspense because such events do not always form steps leading to a definite climax. The events tend to be separate entities."

(Ntuli, 1968 : 30-31)

The folktales that will be used to illustrate folktale tendencies in the selected novels appear in the Appendix. Only twenty folktales have been chosen and this choice is limited to those folktales which incorporate elements that are reflected in the selected novels.

1.4.0 APPROACH

1.4.1 General

The actual analysis of certain folktale tendencies in the selected novels will be considered in the five main chapters of this study. Chapter 2 will focus on plot. Setting or milieu will form the subject of chapter 3. In chapter 4, characters and characterisation will be dealt with. Theme will be discussed in chapter 5 and in chapter 6 the focus will be on style.

1.4.2 Methodology and definition of influence

The above approach will run along the lines suggested by Dundes:

"There are only two basic steps in the study of folklore in literature and in culture. The first step is objective and empirical; the second is objective and speculative. The first might be termed identification and the second interpretation. Identification essentially consists of a search for

similarities; interpretation depends upon delineation of differences. The first task in studying an item is to show how it is like previously reported items, whereas the second is to show how it differs from previously reported items — and, hopefully why it differs."

(Dundes, 1965a : 136)

These views do not only outline the approach which will be adopted in this study but also describe what is meant by influence in this context. Thus influence may be defined as the presence of certain elements in a latter work similar to those found in a former work. The similar elements must be such that it can reasonably be inferred that the author of the latter work was — consciously or subconsciously — induced by the former work to produce such elements. Where the author of the latter work is consciously under the power of the earlier author — as is the case with emulation or downright adaptations — the influence will be very overt and readily identifiable. On the other hand, the influence might be covert, like for instance where the author of the latter work was only subconsciously stimulated by the former work or where he has infused certain elements in the former work with his own ingenuity. In such a case the researcher should not only identify the similarities but should also interpret the work so as to show how — and possibly why — it differs from the former. Similarities often show up in style as well as in techniques for plot construction, conveyance of theme and character portrayal. Occasionally, whole motifs may be borrowed from former works.

1.4.3 Theories to be adopted

In the above approach, much use will be made of the theories of Propp (1958), Dundes (1964), Olrik (in Dundes, 1965), Scheub (1975) and Lévi-Strauss (in Leach, 1967). These theories have been chosen for the following reasons: Scheub's theory is highly relevant to this study because it was expounded specifically to analyse Zulu and Xhosa folktales. The other four theories have been successfully applied to African folktales in South Africa. Regarding Zulu, Oosthuizen (1977) applied the theories of Scheub, Propp and Dundes in her analysis of the Zulu folktales in the Stuart Collection; and in a short but insightful essay Cope (in Argyle and Preston-Whyte, 1978) shows that the Proppian, Dundes' and Lévi-Strauss' theories can be utilised to analyse Zulu

folktales. With regard to Xhosa folktales, the Proppian theory has been applied by Neethling (1979) in his voluminous thesis and by Hlangwana (1979) in her Honours Article. As far as Tsonga is concerned, Marivate (1973) found Dundes' theory to be more ideal for the analysis of the structure of Tsonga folktales because of the structural similarities between Tsonga folktales and the American Indian folktales which formed the subject of Dundes' research. Finally, Moephuli applied Propp's/Dundes' theory in his analysis of *Ntete kwane*, a Southern Sotho folktale (1972) as well as Olrik's theory in his study of Southern Sotho cyclic folktales (1979). This proves that these five theories are suitable for analysing African folktales. Consequently, no study of African folktales can be deemed adequate or complete if it fails to take cognizance of these theories.

1.4.3.1 Propp's theory

This Russian folklorist, Vladimir Propp, is among the first structuralists in the study of folklore. Propp's theory concentrated on the syntagmatic organisation of the folktale and he referred to it as the *Morphology of the folktale*. This theory was published in book form in 1928 but – unfortunately for scholars – its English translation appeared only in 1958. As can be deduced from the title, Propp seeks to analyse the tale according to its component parts. He divides these into two groups, namely, variables and invariables – the latter he called functions. His analysis therefore involves the identification of these components and the establishment of their relationship to one another and to the whole.

Propp defines a function as an act of a character seen from the point of view of its significance for the course of the action (Propp, 1958 : 21). He maintains that functions in a body of folktales remain constant. The variables on the other hand are non-constant. What Propp classifies as variables are characters or *dramatis personae* and their attributes. He draws the distinction between the variables and the invariables thus:

"The names of the *dramatis personae* change (as well as the attributes of each), but neither their actions nor functions change. From this we can draw the inference that a tale often attributes identical actions to various personages.

This makes possible the study of the tale *according to the functions of its dramatis personae*.

(Propp, 1958 : 20)

Propp evolved this theory partly as a renunciation of certain typologies such as Aerne's index which sought to classify tales according to their *dramatis personae*. Propp felt that this was misleading since one and the same action could be performed by various characters in different folktales. There is no doubt about the validity of this criticism. In African folktales, for instance, one often finds that certain tricks that are performed by a hare in Sotho and Tsonga folktales are done by Chakijana or Hlakanyana in Zulu and Xhosa folktales.

Hence, Propp maintains that function is the basic structural unit. From the hundred Russian fairytales that Propp analysed the conclusion he arrived at was that the number of functions known to a folktale is 31. However, this does not necessarily mean that all 31 must occur in a single folktale. According to Propp, the concept of invariables has four important consequences for the structure of the folktale. Firstly, it means that the number of these functions is limited. Secondly, that their sequence in chronological order of the folktale does not change. Thirdly, that these functions remain constant, no matter who performs them. Finally, and by reason of the foregoing, all folktales have one and the same type of structure.

1.4.3.2 Dundes' theory

Oosthuizen (1977 : 20) calls the American folklorist, Alan Dundes, "the foremost of Propp's disciples". To a large extent this is true as Dundes himself admits that his theory is a combination of Propp's morphological framework plus some of the terminology and theory of Kenneth Pike (Dundes, 1965 : 208). Why did Dundes do that? First, he found that Propp's theory is applicable even to non-Indo-European folktales. Secondly, he realised that although the theory was a very useful model it had some shortcomings. Firstly, Propp ignores context in his study of the linear structure of a folktale. Secondly, although he has a term for incidents and events, which

he calls functions, he has no specific term for the contents of his functions. Moreover Pike had also suggested that his theory which had proved useful in linguistics could be useful to other disciplines.

In the face of these shortcomings in the Propp model, Dundes then evolved his theory. This theory has three main aspects. In the first place Dundes maintains that a folktale must not be isolated; it must be studied in its social and cultural context. In the second place, he uses the last portions of *phonetic* and *phonemic* to coin the terms *etic* and *emic*. An emic unit is a structural unit in a folktale and an etic unit is a unit of content. The emic unit or emic motif is then called a motifeme and it is equivalent to Propp's function. Dundes' motifeme consists of three modes. Again this trimodal structuring is borrowed from Pike. The first mode is a feature mode and it defines the action of the characters in a folktale. Then comes the manifestation mode which is parallel to the etic motif and covers the elements which fulfil the action. Thirdly, there is a distribution mode which is concerned with the place of the feature mode within the story line. Since there is a variety of elements fulfilling a particular action, the various manifestation modes for one feature mode are known as allomotifs, to correspond with allophones and allomorphs in linguistics. Thus Dundes has taken a vague term "motif" in the sense that Thompson uses it in his *Motif-Index* and has made it more meaningful (*vide* Dundes, 1964 : 53/4). The third aspect in Dundes' theory is that he observed that motifemes have a tendency to group themselves into clusters. He calls each cluster a motifeme sequence. Propp has also noticed this tendency but he limited it to pairs such as *lack - lack liquidated*; *struggle - victory*; *escape - pursuit*; etc. To Dundes, a pair is a minimum or nucleus motifeme sequence. He maintains that the number of intervening motifemes between the initial situation and the last motifeme determines the motifemic depth of a folktale. He discovered that the North American Indian folktales had a far less motifemic depth when compared with the Russian ones. From the Indian folktales he identified only 8 functions whereas Propp had isolated 31 functions from the Russian folktales. From the 8 functions, Dundes discovered that the greatest motifemic depth in the Indian folktales consists of 6 functions only. However, although these tales are lacking in motifemic depth, Dundes discovered that their structure is nonetheless very complex owing to their

sequential depth. Sequential depth means that certain sequences recur within a single tale or that various sequences are cojoined to form a single tale as is the case with cyclic folktales. Thus a tale may consist of two, three or more sequences. Each sequence in a chain is called a move.

Let us illustrate a few of Dundes' concepts. Supposing that a mother gets home to find that her child is missing – Dundes would call this motifeme a lack. In his structure, this 'lack' falls under the *feature mode*. The lack may be caused by a monster which swallowed the child or by a cannibal which captured it. These two causes are *etic motifs* or *manifestation modes*. Since they are variants of the same mode, they are called *allomotifs*. But then the feature mode has a definite place in the structure of a tale and it is known as a *distribution mode*. In our case the distribution mode of the 'lack' of the child is the initial situation, since it is this 'lack' which gets the story started.

1.4.3.3 Application of Propp's and Dundes' theories

Neethling (1979) is the only scholar, so far, who has applied the Propp model in its original form. This is rather unfortunate for it entails that he has applied it with all its shortcomings – especially those which were discovered by Dundes (1964). Among others, Neethling could not consider the question of sequential depth in Xhosa folktales and yet this feature is most characteristic of African folktales. On the other hand, Neethling succeeds in his goal of establishing whether the Proppian theory is applicable to Xhosa data. In his thesis he identified 30 out of 31 of Propp's functions. The only function which according to him is lacking in Xhosa folktales is 'branding', designated as J.

The question of the number of functions in folktales is quite interesting. Is 31 the maximum figure? In Xhosa we get 30, but Neethling approached his subject from Propp's angle. Would the result have been different had he gone into Xhosa data directly to look for motifemes that characterise the Xhosa material? Probably yes. For instance, Dundes who preoccupied himself with the North American Indian data identified 8 motifemes, and two of these, namely *Consequence* and *Attempted escape*, are not listed in Propp's

inventory. Marivate (1973) found that Tsonga folktales resemble more the American Indian rather than Russian folktales and decided to adopt Dundes' theory. Perhaps in his identification of motifemes he may also have been unduly influenced by Dundes because in a collection of 90 folktales, he isolated 6 motifemes only, and all these appear in Dundes' inventory. Oosthuizen (1977) criticises Marivate for restricting himself unnecessarily in regard to the small number of motifemes he applied. She notes however, that Marivate does not exclude the possibility of discovering more motifemes, should further research be undertaken. In her turn, Oosthuizen (ibid) isolated 15 motifemes for Zulu folktales. Probably she also confined herself to Propp's and Dundes' inventories, otherwise she would have come out with more motifemes. For instance, Cope (in Argyle and Preston-Whyte, 1978) who was less restricted in his analysis, has isolated motifemes which appear neither in Propp nor in Dundes. These include: *Floy*, *Boast*, *Challenge*, and *Gloat*. Moephuli, (1972) isolated 8 motifemes for Southern Sotho but he confined himself to the analysis of a single folktale, *Ntete kwane*, and then applied his findings to other folktales.

It must be said that these scholars are not actually concerned with the number of motifemes in each cultural data. They are concerned with the applicability of the theories to their data. Indeed they have done commendable research in this regard. Marivate for instance is among the first to establish that African tales have a fairly simple plot compared to European ones if motifemic depth is considered, i.e. each tale consists of a small number of motifemes. For instance, he concludes that in most Tsonga folktales the tale simply moves from *lack* to *lack liquidated* (1973 : 83 *et seq*). However, the story does not end there. Despite the lack of motifemic depth, these folktales have a tremendously complex plot – and this view is strongly supported by Oosthuizen (1977 : 97) – owing to the combination of these simple motifeme sequences to form a number of moves which result in sequential depth. This is clearly the case in cyclic folktales. Here one gets a highly complicated plot as a result of a combination of episodes, each episode constituting a complete folktale but integrated by a skilful artist into a unitary and coherent whole. This feature of sequential depth, which is so characteristic of African folktales was first observed by Dundes as mentioned above, which is the reason why these

scholars apply the Proppian model as modified by Dundes, because only then does it become most ideal for analysing their data. Oosthuizen (1977) has even gone one step further and modified the Dundes' model. To Dundes' sequence of *Interdiction - Violation - Consequence*, she prescribes the parallel sequence of *Command - Obedience - Consequence*. To another sequence of *Pursuit - Escape* she parallels *Pursuit - Rescue*. These are useful modifications because the motifs that she introduces are very common in Zulu folktales.

1.4.3.4 Olrik's Epic laws

Although Olrik's theory was presented to the public as far back as 1908, Dundes (1965 : 129) is of the opinion that it has withstood the criticism of the passing years. Dundes (ibid) goes on to explain that although Olrik expounded his theory to analyse the structure of the *Sage*, the concept of *Sagerwelt* or world of *Sage* was defined broadly to incorporate such forms as folktale, myth, legend and folksong.

Olrik's theory delineates some of the principles that govern the composition of folk-narratives. This means that the narrator's composition is somewhat restricted by these principles to which she has to conform. It is the adherence to these principles which gives the *Sage* its structure. Altogether, Olrik isolated 13 Epic laws (*vide* Olrik in Dundes, 1965 : 129-141) which are expounded in his short essay. This short exposition has the disadvantage that there is very little detail to enable one to grasp Olrik's theory fully. Some of his Epic laws, however, are explained sufficiently. These include the Law of opening and the Law of closing. This entails that there is calm when the tale is introduced but then its plot moves from this harmony to disharmony. Again when it ends, it moves from excitement to calm.

Other Epic laws are: the Law of repetition; the Law of three; the Law of two to a scene; the Law of contrast; the Law of twins; the Importance of initial and final position; the Law of single-strandedness; the Law of patterning; the Use of tableaux scenes; the Logic of the *Sage*; the Unity of plot; and the Concentration on the leading character.

Dundes (1965 : 130) rightly criticises this approach for fettering the freedom of the individual. It leaves very little room for creativity by a folktale performer. Dundes puts it thus:

"Because Olrik's Epic laws are conceived to be superorganic, they are presented as actively controlling individual narrators. The folk narrator, according to this view, can blindly obey the Epic laws ... This kind of thinking, although it apparently makes folklore somewhat akin to a natural science, takes the folk out of folklore.

(Dundes, 1965 : 130)

1.4.3.5 Application of Olrik's Epic laws

Moephuli (1979) applied Olrik's theory in analysing the structure of Southern Sotho folktales. He found it necessary to modify the theory a little by dividing the Law of opening and closing into two, namely the Law of opening and then the Law of closing. However, as already intimated above, these laws proved to be too stringent. For instance, the Law of two to a scene is not satisfactorily illustrated. In one of the examples, Moephuli illustrates this law thus:

"In this scene there are three individuals. However, note that Thakane has been weakened by her ordeal and she is therefore only half the human being she was. On the other hand, their younger brother is small and weak and therefore also represents only half a full human being, that is, even allowing for the fact that he stays silent throughout this scene. The two halves combine both in purpose (Thakane is begging her brother Masilo, to have mercy on her while the younger brother is acting as mediator, the discoverer of the villain) and quantity, to form one whole 'character' against Masilo."

(Moephuli, 1979 : 56)

The idea of half a human being is not quite plausible to say the least, and the author would have been well advised not to use this example. All in all, however, the other Laws seem to throw a lot of light on the structure of a folktale and Moephuli must be commended for applying them. Perhaps he was most successful with the application of the Law of repetition.

1.4.3.6 Scheub's theory

Whereas the three theories discussed thus far focus mainly on the structure of the folktale, the Scheubian approach is much broader. It analyses not only the structure, but also theme, setting, characterisation and style (mainly the use of repetitions and ideophones). It also focuses on the oral nature of Zulu and Xhosa folktales. However, the latter aspect is not relevant to this study.

Scheub arrived at his conclusions after laborious and commendable research work. He literally lived among his informants for almost a year from July 1967 to May 1968. During this period he collected and tape-recorded 3,946 *iintsomi* and *izinganekwane* by 2,051 Xhosa and Zulu artists (*vide* Scheub, 1975 : 4).

His analysis of character portrayal and theme is insightful. He ably distinguishes between stock characters who are mostly allegoric, and complex characters who are realistic. This is important because the tendency is to label all folktale characters as types. He beautifully outlines the parallel between the fantastic world of the ogres and the cannibals and the real world which forms the setting for the folktales.

However, his analysis of structure is less convincing. His starting point is that the core-image is the basic structural element. But he does not show how these core-images are brought together into a sequence or pattern to form the story line. It would appear that the core-images are manifestations of structure rather than elements of structure. The core-images' main role is to flesh out the structure. To use Dundes' term, a core-image is more like an etic unit. It can be abstracted from the structure and analysed independently. Scheub himself admits that there is a repertory of core-images which gives the artist a variety of choices in the construction of a folktale (Scheub, 1975 : 96).

According to Scheub this core-image, whose core-cliché is a song, a chant or a saying, is a structural unit because during performance it is expanded to create the tensions of conflict and resolution. Further, the repetition

of the core-clichés helps to inch the plot forward and to heighten suspense and tension.

1.4.3.7 Application of the Scheubian approach

Oosthuizen (1977) applies Scheub's approach in her analysis of Zulu folktales. However, she applies the core-images not as structural but as semantic units. She argues thus:

"We cannot agree with Scheub that the core-image is primarily a structural unit. It is essentially a semantic unit, a unit of content, although there is admittedly a structural relevance in the fact that its distinctive details are constant ...

... The theory of Propp and Dundes accommodates more than adequately the purely structural features of the *nganekwane*, while the core-images relate to its semantic content."

(Oosthuizen, 1977 : 109)

It is precisely this fact — that the core-images are units of content — which has made Oosthuizen use Scheub's approach alongside the Proppian approach. She feels that the former complements the latter. She uses the core-images as input into the functions. She maintains that,

"... the successful *nganekwane* must be composed of core-images which fit the pattern of function sequences in a move, i.e. the core-images must be chosen in relation to this structural framework. Thus the structural and semantic aspects run parallel, they are always closely linked and inter-dependent."

(Oosthuizen, 1977 : 111)

1.4.3.8 The theory of Claude Lévi-Strauss

Like Propp and Dundes, Lévi-Strauss is a structuralist. Whereas the former concentrate on the syntagmatic structure of the tale, Lévi-Strauss focuses on the paradigmatic structure. To a large extent his approach is strongly influenced by linguistics, hence his use of sequential (i.e. syntactic) and latent (i.e. deep) structures and also his use of binary oppositions. Over and above this, he is also influenced by the philosophical approach,

particularly the views of Hegel in his theory of thesis, antithesis and synthesis. Dorson summarises Lévi-Strauss' approach in the following terms:

"The system of Lévi-Strauss relies on a sorting out and re-arrangement of the narrative features in the myth to reveal the inherent structure, while that of Propp follows the story line. These are two basic kinds of structural analysis, for which Dundes proposes the terms paradigmatic and syntagmatic, since Lévi-Strauss aims at a paradigm or conceptual framework behind the myth while Propp considers the syntax, so to speak, of the tale."

(Dorson, 1972 : 36)

Before this system of paradigms is considered, two points must first be cleared: firstly that Lévi-Strauss uses the term, myth, as a blanket term for all prose-narratives in much the same sense that the Zulus use *inganekwane*. Secondly, Lévi-Strauss makes a clear distinction between two types of structure, namely, the sequences and the schemata. The sequences form the chronological ordering or syntax of the tale (i.e. its "surface structure") whereas the schemata form its latent (or "deep structure") which is much more abstract. Lévi-Strauss feels that the schemata are of primary importance and the sequences play only a secondary role; as Douglas (in Leach) puts it:

"But Lévi-Strauss is not content with revealing structure for its own sake. Structural analysis has long been a respectable tool of literary criticism and Lévi-Strauss is not interested in a mere literary exercise. He wants to use myth to demonstrate that structural analysis has sociological value. So instead of going on to analyse and compare formal structures, he asks what is the relation of myth to life. His answer in a word is 'dialectical'."

(Douglas in Leach, 1967 : 57)

His methodology strictly corresponds to T S Eliot's concept of the 'objective correlative', which — in the words of Yalman (in Leach, 1967 : 71) means those features of the external world which when referred to in poetry, could express sentiments that cannot be conveyed by abstract words. In his own words, Lévi-Strauss makes the same assertion when he says:

"Empirical categories — such as the categories of the raw and the cooked, the fresh and the decayed, the moistened and the burned, etc., which can only be accurately defined by ethnographic observation — can nonetheless be used as conceptual tools with which to elaborate abstract ideas and combine them in the form of propositions."

(Lévi-Strauss, 1970 : 1)

In a nutshell what Lévi-Strauss is saying is that it is in the nature of the mind to work through form. This form, which is abstract, is reflected in the myth which is concrete. His findings are that the features of the myth always form pairs of polarities or binary opposites. These polarities — including life and death; good and bad; the raw and the cooked — are the paradigms of any myth. These opposites are arranged on various levels, such as the geographic level which will include the west and the east, the south and the north; the economic level including famine and plenteousness; cosmological level which includes the heaven, the underground, the sea; etc. These then are the organising schemes (or schemata) of a myth. These schemes transcend territorial and cultural differences; they are universal. This implies that the thought processes of peoples throughout the world are organised in a similar manner. Accordingly, Lévi-Strauss' approach is an attempt to demonstrate the 'psychic unity of mankind'. However, it must be noted that while the binary oppositions are the same, the input into each paradigm will differ from society to society since this is determined by the cultural context in each case. This then is the relationship between myth and society.

1.4.3.9 Application of the Lévi-Strauss approach

Only Cope (in Argyle and Preston-Whyte, 1978) has, to my knowledge, applied this approach to the Bantu folkloristic data. However, his application is rather half-hearted. He does not consider the theory suitable for Zulu folktales and he has little sympathy with Lévi-Strauss. He concludes by saying:

"Although the study of the paradigmatic dimensions contributes to literary appreciation, it is primarily a philosophical approach. Whatever the anthropological,

psychological or philosophical significance of folktales, they are essentially literature, and the story-teller is essentially a literary artist."

(Cope in Argyle and Preston-Whyte, 1978 : 190)

I agree that folktales are literature; which is why they are analysed in this study. But, on the contrary, I do not think that a philosophic approach is unsuitable for studying literature. Literature projects the philosophy of life of its author and his society and the theory that explains the structure of such philosophy should be highly relevant. Indeed Lévi-Strauss will be applied to the chapter on theme in this study.

Oosthuizen (1977) and Moephuli (1979) comment on Lévi-Strauss' theory although they do not apply it. They reach different and opposite conclusions. Moephuli is full of praise for Lévi-Strauss. While his praise echoes the words of Douglas (in Leach, 1967) when he says that Lévi-Strauss meticulously reveals the intricate internal structure of the myth, he however, does not adopt Douglas' criticism of this theory. Oosthuizen, on the other hand shares this criticism when she says that,

"Generally speaking, therefore, the syntagmatic approach of Propp and Dundes is both empirical and inductive and its resultant analysis can be easily replicated whereas the paradigmatic analyses of Lévi-Strauss are speculative and deductive and they are not easily replicated."

(Oosthuizen, 1977 : 28)

Leach (1967 : xi) waters this criticism down as being nothing else but the English bias for empirical detail as opposed to the French love for logical order.

Be that as it may, we must admit that Lévi-Strauss' theory is not as clear-cut as those of Propp and Dundes for instance. With Propp, one knows that one is to deal with 31 clearly defined functions; with Dundes, 8 motifemes; but not so with Lévi-Strauss. It is true that the binary opposites are there but you must investigate each tale to know what they are. This reminds one of Scheub's theory. Lévi-Strauss himself concedes that the myth when put to the test of analysis, is left to reveal its nature (Lévi-Strauss,

1970 : 4). This supports Yalman's views (in Leach 1967 : 74) that Lévi-Strauss does not enter into an extended discussion of his methodology but rather elucidates it by demonstration. In view of these facts, Dundes concludes that,

"If polarities are in fact *bona fide* structural distinctions, they represent the structure of the universal depicted in a folktale or myth, but they do not represent the compositional structure of the folktale or myth narrative itself."

(Dundes in Maranda, 1971 : 172)

All said and done, however, there is no doubting Lévi-Strauss' insightful contribution to the understanding of the relationship between folktales and their sociological context as will be demonstrated in chapter 5.

1.5.0 FOLKTALE DEFINED

On scanning sources on Zulu folktales, one is immediately struck by a variety of names used as equivalents of the folktale. Callaway (1868), the first scholar and collector of Zulu folktales, referred to them not in a Zulu term, but in the English phrase, *Nursery tales*. Scheub (1975) calls the Zulu folktales, *Izinganekwane*, and the Xhosa ones, *Iintsomi*. In a way, Callaway's term is correct in that a folktale in its proper Zulu context is never related unless there are children around. But on the other hand, it must be borne in mind that adults may, and often do, form part of the audience. Scheub's *Izinganekwane*, a term which Oosthuizen (1977) also adopts, is also correct since this is the term used by the Zulus themselves. However, his definition has local connotations. It does not tell us much about the folktale from the broad angle of folklore as a science. All that Scheub tells us is that *inganekwane* (the Zulu equivalent of *intsomi*),

"is a performing art which has, as its mainspring, a core-cliché (a song, chant or saying) which is, during a performance, developed, expanded, and dramatized before an audience ..."

(Scheub, 1975 : 3)

In this dissertation, Scheub's definition will be accepted as a definition of the nature of folktale. This implies that one has still to distinguish the folktale as a genre of folklore. Oosthuizen has attempted this where she says:

"'Izinganekwane' and 'Izinsumansumane' are traditional tales told primarily for entertainment. They are but one genre of Zulu oral tradition, quite distinct from oral poetry or episodes of tribal history ...

The nganekwane is a tale which is not believed to be true, which is related primarily for entertainment and which revolves around the doings - often fantastic - of men, animals and numerous extraordinary creatures ...

... The finer distinction between 'inganekwane' and 'insumansumane' has disappeared and folktales are generally referred to as 'izinganekwane'. (The term) 'Insumansumane' refers more specifically to something extraordinary, absurd and fantastic ...

(Oosthuizen, 1977 : 38)

Later in this study (i.e. when Theme is discussed), it will be shown that to *instruct* and to *teach* are also primary functions of the folktale in Zulu culture. In contradistinction to what Oosthuizen says above, it will also be shown that folktales are told in order to be believed - at least by children to whom they are primarily directed. This is done in order to drive the moral lesson home. Lest the children find it hard to believe all the fantasies, the performer would tell them that these things happened long ago, "*itahe lisancinzwa ngozipho likhale*" (i.e. when it was still possible to pinch a stone, and it would cry).

1.5.2 The etymology of the word, *inganekwane*

Oosthuizen (1977 : 38) puts forward the view that the term, *inganekwane* possibly derives from, 'ingane' - child - indicating that such tales are told mostly to children.

A different assumption might be deduced from the proto-form of this word. According to Guthrie (1970: vol. 3 : 205-206) the proto-Bantu root for this word is *-gân- whose gloss is 'tell a tale' and the proto-Bantu stem is *-gând- (tale). From this proto-stem the Xhosa derive the noun 'isiganeko'

which means 'an event' or 'incident'. Semantically, *isiganeko* is equivalent to the Zulu *isiganeko*. According to Doke and Vilakazi (1964 : 548) *inganekwane* is the diminutive form of *inganeko*. When *insumansumane* (something incomprehensible or extraordinary) is taken into account, one might safely conclude that *inganekwane* is a tale about extraordinary and fantastic events.

It can be inferred from the foregoing that *inganekwane* is used as a blanket term for myth, legend and folktale. This is not surprising since African groups do not distinguish between the various types of folk-narratives, as Guma (1967) has shown in the case of Southern Sotho narratives, Marivate (1973) in the case of Tsonga ones, and Finnegan (1970) for the rest of Africa. However, it must be noted at this juncture, that not only the African terms such as the Zulu *inganekwane*, the Xhosa *intsomi*, the Southern Sotho *tshomo*, or the Yao *ndano*, fail to distinguish the various prose narratives, but even the term folktale itself is sometimes used in a broad sense to denote myth, legend and folktale and sometimes in a narrow sense to refer specifically to a fictional prose narrative as opposed to myth and legend.

The term, prose narrative is used here in the sense in which it is used by Bascom (1965) in an article where he pleads that it be accepted as an umbrella term embracing myth, legend and folktale. This has the advantage of avoiding the use of folktale, firstly as an umbrella term to denote the whole genre and secondly to refer to a type within that genre, as is often the case. For classification purposes in this study, prose narratives will be used to indicate the genre, but otherwise folktale will be used both in its broader and narrower sense because it is felt that this is the sense in which the term *inganekwane* is used.

1.6.0 CLASSIFICATION OF PROSE NARRATIVES

1.6.1 Myth, legend and folktale

Following Bascom's classification, three types of prose narratives are distinguishable in Zulu folklore, namely: myth, legend and folktale. For the purposes of this study, Bascom's definitions are adopted and cited. This

is followed by a commentary on the essential requirements of each type of prose narrative.

1.6.1.1 Myth

"Myths are prose narratives which, in the society in which they are told are considered to be truthful accounts of what happened in the remote past.

They are accepted on faith; they are taught to be believed; and they can be cited as authority in answer to ignorance, doubt or disbelief. Myths are the embodiment of dogma; they are usually sacred; and they are often associated with theology and ritual. Their main characters are not usually human beings, but they often have human attributes; they are animals, deities, or culture heroes, whose actions are set in an earlier world ... Myths account for the origin of the world, of mankind, of death, or of characteristics of birds, animals, geographical features, and the phenomena of nature ..."

(Bascom, 1965 : 4)

1.6.1.1.1 Essential features of myths

From the foregoing definition, it appears that the features that characterise a myth may be summarized as follows: (a) gods or deities and animals with human attributes as main characters; (b) some act of the gods; (c) such act must relate to origin of things or phenomena; (d) there must be a religious or sacred atmosphere following on the fact that myths are accepted on faith and believed to be truthful; (e) such phenomena must have occurred in the remote past.

It is common knowledge that there are very few myths in the whole body of prose narratives in the whole of Africa (cf: Finnegan, 1970 : 367 and Marivate, 1973 : 58). There are also very few of them in Zulu. Even when you find them, you will realise that the sacred atmosphere is lacking. This is due to the acceptance of other religious beliefs.

Although the religious atmosphere is lacking in Zulu myths, there are many Zulus, especially children, who believe in them.¹

Although it has been cited that the remote past is one of the essential requirements of a myth, this is not always the case in Zulu. The *Inkosikazi esenyangeni* myth (vide Appendix, Folktale 2), for instance, refers to a period after the advent of Christianity among the Zulus. This myth seeks to explain the *origin* of the dark patch on the face of the moon. This patch resembles a Zulu woman carrying a baby on her back and a bundle of wood on her head. The tale explains how *God*, the main character, *actively* pinned this woman on the moon, punishing her for breaking his commandment which forbids labour on the Sabbath. (One may digress here to point out that this is indeed a cruel God, who visits the sins of the parents upon their children; otherwise the baby on the back should have been spared.)

Indeed, the requirement of a religious element is satisfied in this myth, for the Christian Zulus strongly believe that it is sinful to work on a Sunday. Urbanization, of course, is busy undermining this belief.

1.6.1.2 Legend

"Legends are prose narratives which, like myths, are regarded, as true by the narrator and his audience, but they are set in a period considered less remote, when the world was much as it is today. Legends are more often secular than sacred, and their principal characters are human. They tell of migrations, wars, and victories, deeds of past heroes, chiefs and kings ..."

(Bascom, 1965 : 4)

1.6.1.2.1 Essential features of legends

From the foregoing definition, it appears that the essential features of a legend are: (a) it is regarded as true; (b) it is set in the less remote

1) In the *Intulo* myth (vide Appendix, Folktale 1), for instance, which purports to explain how death came to mankind, I remember that as small boys we used to kill a salamander (*intulo*) wherever we saw one for we believed that it was responsible for bringing death to mankind.

past, and (c) it deals with secular deeds of past heroes, chiefs and kings ...

These requirements imply that legend is grounded in history. As such it is on a par with an historical sketch or anecdote. Consequently we need a distinguishing characteristic. Guma's definition makes up for the deficiency in Bascom's definition and helps us to distinguish clearly between legend and historical sketch:

"It (the legend) is an historical story or narrative that contains a nucleus of historical fact, such as the name of a particular character, but whose historical existence is now so shrouded in mystery, so as to be almost mythical or semi-mythical. For this reason, it may also 'be said to be distorted history', in that the memory of the historical fact in it has been distorted and elaborated by various elements derived from myths."

(Guma, 1967 : 2)

Vilakazi (1945), the pioneer student of Zulu folklore defined legend along the same lines as Bascom. Unfortunately, his examples (*vide* Vilakazi, 1945 : 228-238) do not bear out his definition. He cites the tales of Chakijana who is not an historical figure but a fictional one. He also cites the tale of Nomoya, which also has nothing to do with history. Folktale 3 in the Appendix is perhaps a good example of a legend in Zulu folklore.

1.6.1.3 Folktale

"Folktales are prose narratives which are regarded as fiction. They are not considered as dogma or history, they may or may not have happened, and they are not to be taken seriously. Nevertheless, although it is often said that they are told only for amusement, they have other important functions, as the class of moral folktales should have suggested. Folktales may be set in any time and any place, and in this sense they are almost timeless and placeless ..."

✓ A variety of sub-types of folktales can be distinguished including human tales, animal tales, trickster tales, tall tales, dilemma tales, formulistic tales, and moral tales or fables ..."

(Bascom, 1965 : 4)

1.6.1.3.1 Essential features of folktales

It is not necessary to reiterate the essential characteristics of a folk-tale. However, it might be said that the most common and the most popular Zulu folktales include the following sub-types: fables; trickster tales, especially those revolving around Chakijana or Hlakanyana among the South Natal and Transkei Ngunis; *Zimu* or cannibal tales; ogre or monster tales; human tales; and etiological tales. The last-mentioned resemble myths in that they seek to explain the origin of things but they are purely animal stories and have no religious element about them, i.e. they are more secular than sacred.

It is difficult in Zulu to speak of pure animal or human stories. All too often, we find animals and human beings interacting in one and the same story.

As mentioned above, in this study all prose narratives will be referred to as folktales be they myth, legend or folktale in the narrow sense. But first, the novel must be defined.

1.7.0 THE NOVEL

1.7.1 Characteristics of the novel

Most authorities on the novel include the following requirements in their definitions of the novel: (a) it is a relatively long fictional prose narrative; (b) it has complex characters, and (c) a complex plot; (d) it is about human beings and their actions in real life (cf: Leighton, 1968 : 11; Abrams, 1981 : 119).

Ngcongwane (1981 : 28 *et seq*) makes quite an issue of the requirement of length. Although he does not exactly tell us what the standard length of the novel should be, he nevertheless refers to critics who will not accept Nyembezi's prose works as novels even though each work is over two-hundred pages long and consists of over twenty chapters:

"Baie mense glo dat Nyembezi se boeke, weens hul kort lengte, nie as romans geklassifiseer kan word nie, maar wel as novelles. Slegs Moses Ngcobo se lywige boek, *Inkungu maZulu*, kan naasteby beskou word as 'n roman. Van die nuwere boeke is *Imiyalezo* van M J Mngadi ook aan die lywige kant, met 44 hoofstukke net soos Ngcobo se boek."

(Ngcongwane, 1981 : 30)

Ngcongwane does not explicitly say whether he agrees with these people or not. However, since he refers to Nyembezi's works as novels in his thesis, it would appear that if he goes along with their view, then, at least, he does not regard it as important. Indeed he later mentions another requirement for the novel, which to him is important; this is the requirement of novelty:

"Lywigheid is miskien belangrik wat die romans betref. Meer belangrik egter is nuwigheid. Die Engelse woord hiervoor is *novelty*. Dit is die *novelty* wat die roman altyd moet vertoon - nuwigheid, en meer nuwigheid."

(Ngcongwane, 1981 : 31)

In Ngcongwane's view, novelty means that each novel must handle a new theme otherwise it does not satisfy the requirement of novelty. To illustrate his view, he draws a comparison between Alan Paton's *Cry the beloved country*, and Nyembezi's *Mntanami! Mntanami!* Both works deal with the 'prodigal son' theme. This implies that only the work that was published first satisfies the requirement of novelty. This is how Ngcongwane compares works on the same theme:

"Die verhaal van Jabulani, soos dit in *Mntanami! Mntanami!* voorkom, het eers ook in Alan Paton se boek verskyn. Daarna het baie skrywers in Sotho, in Xhosa en ander tale ook dieselfde tema gebruik: 'n karakter wat van 'n landelike omgewing na 'n groot stad verhuis, en daar onder siegte invloed kom. Kort voor lank was die tema heeltemal vervelend, en het die lesers weereens verlang na ander nuwig-hede ..."

(Ngcongwane, 1981 : 31)

Again, Ngcongwane does not explicitly commit himself to saying that novelty is essential. He only says that it is more important than volume or length.

Since in his thesis, he continued to call *Mntanami! Mntanami!* a novel, despite its lack of "novelty", the conclusion must be that Ngcongwane does not regard novelty as an essential component.

I.7.1.1 The requirement of length

Perhaps it is necessary to get some clarity on how long a novel should be. Burgess' views on this subject are quite authoritative. He sees length not as something characteristic of the novel, but rather as something that the novel borrowed from the epic. He states this very clearly when he says:

"It is perhaps because of its mocking relationship to the epic that we expect one of the properties of the novel to be length. The novels we all accept as important are very long — *Don Quixote*, *Tom Jones* ... all Dickens, all Thackeray ... This does not, of course, mean that great length is a prerequisite of artistic importance, but when we want to disparage some of our modern novelists — those who, like Foster, Waugh, and Greene, can say what they have to say in fewer than a hundred thousand words — we tend to use terms like "slightness", "a less than panoramic vista" and so on. The epic hangover remains, and we're unwilling to dignify books of, say, fifty thousand words and under with the title of novel, preferring to use the Italian term *novella* ..."

(Burgess, 1971 : 15-16)

One might add here that one hundred thousand words is equal to more or less 200 pages (i.e. the length of Nyembezi's novels). Consequently, fifty thousand words equals about one hundred pages. Although Burgess says that all Dickens' novels are long, Dickens did not stick to any particular length as standard. For instance, his *Black House* is almost 900 pages long while his *Hard Times* is just over 300 pages (*vide* 1976 Pan Classics paperback and 1969 Penguin paperback, respectively). Again, Joseph Conrad's *Heart of Darkness* is accepted as a novel despite the fact that it is only 107 pages long.

From the foregoing, the conclusion may safely be drawn that length is not an essential characteristic of the novel but that a novel which is less than a hundred pages might easily pass as a novelette. But, then again, length is not the sole distinguishing criterion between the novel and the novelette; content is also important.

1.7.1.2 The requirement of novelty

In the same vein, it becomes necessary to consider the importance of novelty in some detail. It is felt that Ngcongwane's assertion that each novel must treat a new theme (*vide par.* 1.7.1 above) should not be restricted to a novel. This is a feature of literary art in general, be it in the form of drama, poetry, short story, etc. All works of art are expected to give us a new vista of life or to convey a new and fresh interpretation of life. Novelty in this sense, then, is relative. If *Mntanami! Mntanami!* is not a carbon copy of *Cry the beloved country*, or furthermore, if the two are distinguishable from each other despite the same theme, or if each gives a new vista of corruption of a rural person in the urban set-up, then both satisfy the requirement of novelty. Novelty in this sense is analogous to the requirement that the artist must be original.

On the other hand, this might not be the sense in which critics use the term, novelty. It is felt that they usually use it to distinguish the novel from other literary genres that preceded it, namely the epic, drama, and lyric, or perhaps even the romance. This distinction will become more evident when these genres are discussed. For the moment let us turn to the origins of the novel in order to put it in its proper perspective.

1.7.2 Development of the novel

At this point, it must be conceded that the novel is much more than the sum total of its characteristic features. The novel is a dynamic literary genre which has been changing its form through the centuries ever since Cervantes published his *Don Quixote* in 1605. This means that the development of the European novel — or more strictly the English novel, since this is the one which provided the model for the Zulu novelist — has been a gradual process of evolution. Larson's observation in this respect is very apt:

"To be sure, in attempting to identify the defining characteristics of African fiction one major difficulty is the Western novel itself. The concept of the novel in the West has altered considerably down through the ages, and it will

certainly make a difference whether we compare African fiction to a novel by Henry Fielding, Thomas Hardy or Virginia Woolf. Since the nature of the "typical" Western novel depends decidedly on the period in which the work was written ... To make the statement that description is frequently missing in the works of a great many African novelists, when description is also missing in certain Western novelists of the twentieth century ... obviously amounts to saying nothing at all."

(Larson, 1978 : 20)

Accordingly, if a comparative assessment is to be judicious, it would be relevant to trace the development of the novel from its origin and to see if any common denominators between the English and the Zulu novel may be noticed along the way.

Although the word "novel" means "new", the novel is not an absolutely new literary genre. It owes a big debt to its predecessors, especially the epic, romance, allegory, and the picaresque.

1.7.2.1 Epic

The epic, in its traditional sense, is a piece of verse narrative. Its plot usually deals with a journey, and its theme is based on a sacred myth, on legends grown around actual historical events, or on folktales. Its main character is a larger-than-life hero or a quasi-divine protagonist who performs super-human feats on a grand scale. His actions affect the fate of the human race. The language used is rich in parallelisms and other forms of repetition in order to jog the memory of the poet since it was oral and not written down. The epic is the oldest of the narrative forms and its history can be traced to Homer.

1.7.2.2 Romance

Romance narrative emerged in twelfth century France. This was known as the chivalric romance owing to its depiction of the events and characters of the age of chivalry. The plot treats of a journey but the characters are not super-human. Here we usually have a knight who is prepared to serve his

liege lady as a vassal. His experiences pertain to the super-natural influence of fairyland. Events are somewhat melodramatic and fantastic. In its later forms, the romance is characterised by clearly defined characters so that we can easily distinguish between the victim and the villain.

In the development of epic into romance, the series of recounted heroic deeds multiplied. Consequently, cycles of romances emerged which grew round the figure of the legendary King Arthur and his knights of the Round Table.

1.7.2.3 Allegory

Turning now to the allegory, we realise that its story also hinges on a journey. However, the theme and characters are symbolic. They represent something other than what they mean. The popular allegorical themes of the seventeenth century were moral, religious and political (cf: John Bunyan's *Pilgrim's progress*). Closely related to the allegory is the fable. Both types are didactic in intent. The beast fable – a relatively short animal story which comments on human behaviour – is a favourite form of fable.

1.7.2.4 Picaresque

The picaresque narrative developed in Spain during the mid-sixteenth century – about half a century before the advent of the novel. Like its antecedents, it also has to do with a journey or travelling. Thus we notice that from the epic right through, the journey appears as a golden thread that permeates all narrative forms. What distinguishes the picaresque is its episodic structure. The story revolves around a rogue or a solitary character who is an outsider and who lives by his wits. The plot is a chain of adventures and escapades of the hero. However, this type is based on realism.

1.7.2.5 Advent of the novel as a new form

Against this background, Miguel Cervantes Saavedra, a Spaniard, published his *Don Quixote de La Mancha*, in 1605. This year marked the birth of the novel. It is not surprising that this work evinces the episodic character

of the picaresque, nor is the plot of travelling unexpected. It is for these reasons that many a critic regard the novel not as a new form but as a fusion and a synthesis of the characteristics of its antecedents.

Yet the novel has its new features. Firstly, it permits for the treatment of a complex plot and characters. Secondly, this complex character is an ordinary man, not a super-human hero of epic or a member of the upper class. Also in character delineation, the focus is not on his external experiences and circumstances but on his internalised experience, his soul and his psyche. Thirdly, the novel is concerned with the present world and not the mythical or the fantastic world. Moreover, this world is presented as it is, with its fortunes and misfortunes, and not always as it should be. In the fourth place, the novel is distinguished by its intimate relationship between it and its reader. Whereas the epic, lyric and drama were meant for public reading or performance before an audience, the novel is meant primarily for an individual to read at leisure and absorb its message in privacy.

1.7.3 Novel defined

In view of the foregoing exposition, the novel may be defined as

"... a picture of real life and manners, and of the times in which it is written. The romance in lofty and elevated language, describes what never happened nor is likely to happen. The novel gives a familiar relation of such things, as pass everyday before our eyes, such as may happen to our friend, or to ourselves; and the perfection of it, is to represent every scene, in so easy and natural a manner and to make them appear so probable, as to deceive us into a persuasion (at least while we are reading) that all is real, until we are affected by the joys or distresses of the persons in the story, as if they were our own."

(Clara Reeve in Scholes, 1966 : 7)

1.7.4 Development of the English novel

So much for the novel in general, let us now focus on the English novel. The development of the English novel may be divided into three broad periods which more or less coincide with the last three centuries. It is possible

therefore to speak of the English novel in the 18th century, in the 19th century and in the 20th century. However these delimitations are not water-tight.

1.7.4.1 English novel in the 18th century

This is the early period in the development of the English novel. The year 1719 marks the birth of the English novel with the publication of Daniel Defoe's *Robinson Crusoe*. After this Defoe published five or six other works of prose beginning with *Moll Flanders* in 1722. For his contribution, Defoe is popularly known as the father of the English novel.

The picaresque influence is evident in these two works. They have an episodic plot. The hero of *Robinson Crusoe* is a solitary character who has an adventurous experience in an uninhabited island for five years. *Moll Flanders* treats of the experiences of a female vagrant who, as the title tells us, "was twelve years a whore, five times a wife (once to her own brother), twelve years a thief, eight years a transported felon in Virginia, at last grew rich, lived honest and died a penitent."

Other renowned novelists of this period are: Henry Fielding, whose *Tom Jones* was published in 1749; Jonathan Swift, whose satirical *Gulliver's travels* was published in 1726; and Samuel Richardson, whose *Pamela or Virtue rewarded* was published in 1740.

1.7.4.2 Critical comments on the early English novel

The approach in this period is largely experimental. The major problem that these pioneering novelists had to contend with was the nature of the relationship between the novelist and his novel. To what extent should the voice of the novelist be heard within the pages of his novel? Having decided that it should not be heard, the next problem was how to exclude it.

In *Robinson Crusoe*, Defoe solved this problem by using the first person narrator. If Defoe's voice is heard at all, it is through the main character. Richardson's solution in *Pamela* is the use of the epistolary form. The

whole narrative is related by means of letters that are written by characters to one another.

Defoe's solution is quite successful. The telling of a story by means of the first person narrator is very powerful because the reader gets first hand information about every incident. Unfortunately this method is also limited by the fact that the reader sees everything through the narrator's eyes. On the other hand, Richardson's solution seems to be too verbose, especially when one considers that the two letters written on one day by the heroine run to 36,000 words.

The episodic nature of the novels in this century is perhaps responsible for the lack of cohesion in plot construction. Leighton (1968 : 30) also feels that morality in *Robinson Crusoe* is superimposed. Despite these glaring shortcomings, however, Leighton is not prepared to judge these pioneers too harshly and he says:

"Both (Defoe and Swift) were hampered by the fact that there was no influential tradition of formal structure to develop or against which to measure performance."

(Leighton, 1968 : 19)

1.7.4.3 English novel in the 19th century

Perhaps the English novel reached its highest peak in the 19th century. Leavis (in Leighton, 1968 : i) refers to this period as the 'Great tradition' of English novel writing. Indeed in this period we get giants in the development and the refinement of the English novels. This was the era of such great novelists as Jane Austen, Charles Dickens, George Eliot, Henry James, Joseph Conrad, D H Lawrence, Thomas Hardy and others.

It should be admitted right away that novelists such as Conrad and Lawrence belong perhaps to both the 19th and the 20th century. Other critics would perhaps go as far as to say that they belong more to the 20th century. As mentioned above, the boundaries are not clear-cut. Writing is a natural phenomenon and cannot be put into artificial categories.

What is characteristic of the "Great tradition" novel is its neatness. Everything is in its place. Plot development takes the reader from exposition in a rising action to climax and then down to denouement. Characters are superbly developed and are very complex and nicely rounded. If they are flat, they are still realistic and convincing. The setting is always the real world, especially the English atmosphere.

1.7.4.4 Critical comments of the "Great tradition" of the novel

The consensus of opinion regarding the 19th century novelists is that they were great artists. A novelist might be criticised for this or that, e.g. of Dickens it is often said that his characters were too flat; of Hardy it is often said that he made himself the slave of his environment by being so regional in presenting his milieu; and Lawrence has been considered to be lumpish and traditional.

1.7.4.5 English novel in the 20th century

The modern novel is marked by the great departure from the features of the 19th century novel. Novelists no longer believe so much in the objective view of realism. Accordingly, the omniscient narrator is rejected in favour of the subjective fictitious character-narrator. In what is called the stream of consciousness technique, we as readers are presented with the mental reactions of the characters, and we view realism through the character's very psyche. The real world is not neat, well ordered and logical, but we move from one scene to the next. This affects the plot very much so that we do not get a logical story-line, a chronological sequence of events, or a rising line of action to a climax and then a falling line of action to denouement. Novelists like D H Lawrence simply give symbols, leaving it to their readers to interpret them; and others like Conrad simply give impressions. Narration and description are reduced to the minimum.

Perhaps the leading contemporary novelists are people like James Joyce with his *Ulysses* and *Finnegans wake*. In these works the reader is admitted to the innermost thought of the characters. This is due to the proficient use of monologue. Virginia Woolf experiments with James Joyce's model in her

Jacob's room. Perhaps in South Africa one may cite Nadine Gordimer with her *July's people*. Here the author projects her story into the future. She is thus forced to use faceless characters and the like. As such she follows the trend of the experimental novel. Such novels, although they try to present the future, are nonetheless grounded in the present.

1.7.4.6 Comments on the contemporary novel

Whereas the "Great tradition" novels could be compared with the 18th century novels and be found to be better, the same cannot easily be done with the contemporary novel. It does not provide enough basis for comparison with its antecedents. It is different; perhaps too different.

Critics like Burgess (1971 : 19), however, feel that we should not look for giants among the contemporary novelists. He thinks that their writing is different simply because the times they live in are no longer propitious to the production of master-pieces which both embrace and enhance life.

It is felt, however, that a more pertinent question is the following: Since the first Zulu novel was published in 1930, must it be compared with the contemporary English novel? Must we look for the stream of consciousness technique in Dube's *Insila kaShaka*? Is *Insila kaShaka* necessarily inferior because it does not employ the stream of consciousness technique? On the other hand, would it be more reasonable to compare the first Zulu novel (*Insila kaShaka*) with the first English novel (*Robinson Crusoe*)? Could this be plausible despite the fact that *Robinson Crusoe* was written in the 18th century and *Insila kaShaka* in the 20th century? Perhaps yes. Despite the two centuries which separate the two novels, there are a few parallels between them. Both works are episodic in plot structure and the hero in each work finally lands on an island. The island in *Robinson Crusoe* is uninhabited while that in *Insila kaShaka* is occupied by the mythological Sithela.

Consequently, the comment made earlier regarding the comparison of the contemporary English novel with its antecedents would equally apply to the comparison between *Insila kaShaka* with the 20th century English novel. In neither instance is there sufficient grounds for comparison.

In conclusion, it is hoped that the survey of the development of the English novel has helped, not only to define the novel, but also to put it in its true perspective. An attempt has been made to show that what may appear as defects in the 20th century Zulu novel is actually not unique for it can be traced to the English novel as well.

CHAPTER 2

PLOT2.1.0 INTRODUCTION2.1.1 Introductory perspective

As indicated in the heading, this chapter deals with plot construction. Firstly, the plot is defined, and its various aspects are delineated. These various aspects are then discussed with special reference to the plot in the Zulu folktale. Thereafter, the plot of the folktale is compared with that of the novels which form the subject of this study, in order to assess the influence of the former on the latter.

2.2.0 PLOT IN GENERAL2.2.1 Plot defined

Plot is one of those terms which are not readily amenable to formal definitions. Be that as it may, it still remains necessary that such terms be defined in order to delimit one's scope of study.

According to Abrams,

"The plot in a dramatic or narrative work is the structure of its actions, as these are ordered and rendered toward achieving particular emotional and artistic effects."

(Abrams, 1981 : 137)

From this definition, plot and structure appear to be synonymous. Indeed, many critics view plot as structure. However, it has become conventional to speak of the structure of the novel as its plot. For the same reason, the structure of the poem is known as its form. As regards the drama, however, we retain the term structure although plot is sometimes used.

On the other hand, structure is somewhat broader than plot. Structure in broad sense takes into account the total sum of all the component parts of a whole. The whole might be a single word, a sentence or language in general.

In this chapter, I am concerned with structure in a narrow sense, i.e. the plot of a narrative work. Emphasis is laid on the organisation of the actions which form the story-line. Emphasis is laid not on their chronological sequence but on their cause and effect.

Since actions are performed by characters, any discussion that separates action from actor, tends to be artificial. This has to be so because a work of art is a single unit, a whole. Notwithstanding this caveat, however, an attempt will be made to separate these two for the sake of convenience. It must be borne in mind that plot also conveys the theme of the narrative, yet it would be unscientific to discuss plot, character and theme all under one heading. On the other hand, separation will not completely prevent overlapping.

2.2.2 Aspects of the plot

Plot has obviously many aspects. Starting from the beginning, these are: the beginning, the middle and the ending. Conventionally, the beginning and ending are known as exposition and denouement (or resolution) respectively. The middle is sometimes referred to as the body. This is the main part of the plot and it has its many aspects as well. These include conflict, complication, tension, suspense, crises and the climax. From the exposition to the climax the chain of events should form rising action and from the climax to denouement there should be falling action. The rising action can only be experienced where there is a lot of conflict and tension which will keep the audience in suspense. Consequently, the falling action implies that the conflict is resolved.

With the aid of this background, let us now turn to the discussion of each of the above aspects.

2.3.0 PLOT OF THE ZULU FOLKTALE

2.3.1 The exposition

Exposition is the introductory part of the story.¹ Here the main characters and the theme are presented. In actual fact, this is the beginning of the story, or — to use Propp's terminology — the initial situation. Moephuli's observations (1979 : 36 & 95-96) cast some light on this subject. His views are based on Olrik's Epic law of opening and closing. With regard to exposition, this law states that the folktale does not begin with sudden action, but it moves from calm to excitement (Olrik in Dundes, 1965 : 131-132).

The move from calm to excitement is what led Moephuli (*ibid*) to remark that the calm is a mere lull before the storm. Smiley, writing on the play, refers to this initial situation as balance:

"Balance is the first element of the story. Balance implies a special situation, i.e. a set of relationships, that can exist at the beginning of a play. It means more, however, than mere happy circumstances. For the best kind of story, the opening situation should contain the possibilities for all the major lines of action in the remainder of the play ... It should contain implications of potential upset, disharmony or conflict. The stability at the opening of a play should be dynamic, not static."

(Smiley, 1971 : 53-54)

This applies with equal force to exposition in the Zulu folktale. This implies that exposition has two sides to it: the state of equilibrium and the state of disequilibrium. In the former state, characters and their

1) It must be noted that this part is preceded by the opening formula in which the performer indicates her intention to perform a folktale. The opening and closing formulae do not form part of the plot and consequently will not come in for discussion in this study. It is unfortunate, however, to note that collectors of Zulu folktales have not considered it essential or even desirable to record these formulae. These are very important in setting the scene and bringing about the right atmosphere for folktale performance. Although the formulae will not be discussed, I have included them in the Appendix.

environment are introduced, in the latter, the problem confronting them is presented. According to Dundes (1964) the state of disequilibrium amounts to the motifeme, lack.

"Lack is a state of disequilibrium, when an individual or community lacks something. Lack (L) refers to the problem to be overcome. It may be caused by illness, death, famine, etc., as well as emotions of desire, want, jealousy, etc."

(Marivate, 1976 : 99)

In Zulu folktales, this state of disequilibrium is often introduced by such adverbial conjunctives as: *kwathi*; *kuthe ...*; *kanti ...* etc. As Oosthuizen (1977 : 55) rightly observes, these conjunctives, particularly, *kanti ...* elicit an immediate response. They imply a sudden change of the status quo. They indicate a turning point in the course of events. Let us illustrate with examples.

2.3.1.1 Exposition in *UMshayandlela* (vide Tale 5 Appendix)

*"Kwesukela umfana elusile. Wayeluse umhlambi omkhulu.
Kwakuthi uma elusile ahlale phezu kwetshe elikhulu.
KWATHI ngelinye ilanga kwafika amazimu."*

(Once upon a time the boy was herding cattle. He was watching over a huge herd. When herding he used to sit on a big rock.

THEN on a particular day, the cannibals arrived.)

With utmost economy of words, the artist introduces the main character, his herd, and the background. Then suddenly disequilibrium sets in with the coming of the cannibals. (Zulus know that cannibals are enemies of mankind since they live on human flesh. Human meat is what they *lack*.)

2.3.1.2 Folktale influence on *Inkungu maZulu*

The exposition in *Inkungu maZulu* strongly manifests the influence of the folktale. Consider the opening sentences of chapter 1:

"Ngesikhathi salendaba indawo yaseClermont yayisingumuzi omdala owawungaphansi kwenduna uMthimkhulu ... Ngoba wayeganwe yisithembu wayenabantwana abaningi uMthimkhulu. Impela abantwana bakhe base bengabantu abanemizi yabo, bengasafanele ukubizwa ngokuthi basengabantwana ngoba sebengabanumzane namakhosikazi asengwevu.

KWATHI ngelinye ilanga uMthimkhulu ezihlalele nebandla lakhe lamadoda ngaphansi komuthi wabona kuqhamuka ibutho labelungu lihlome ngezibhamu nangezinsabula."

(At the time when this story happened, Clermont was an old village under the jurisdiction of a headman, one Mthimkhulu ... Because he was a polygamist, Mthimkhulu had many children. Indeed, his children were then adult people having their own families and they were no longer entitled to be called children because they were grey-haired men and women at the time.

THEN on a particular day, while Mthimkhulu was relaxing with his assembly of men under a tree, he (suddenly) saw a group of White men armed with guns and swords.)

It is worth noting that in *Inkungu* the words: "*Kwathi ngelinye ilanga*", which are exactly the same words used in *UMshayandlala* in par. 2.3.1.2 above, have been used to indicate a turning point and a transition from a state of equilibrium to that of disequilibrium. The arrival of characters who – to all intents and purposes – appear to be villains certainly upsets the balance.

It is worth noting too that the arrival of the White men in *Inkungu* introduces the motif of *laak*. Mthimkhulu and company who were relaxing un-armed must feel very insecure when they suddenly find themselves confronted by a group of soldiers armed to the teeth. They must feel the same *laak* that the boy in *UMshayandlala* feels when he is suddenly confronted by a group of cannibals.

2.3.1.3 Folktale influence on *UBheka*, pp. 9-10

Again let us consider the opening lines of the first chapter:

"Ongesithulu akeswe, ongempumputha azibonele; uma esense njalo azame ukulandela lokho okungamphasa kulengevu yesigameko zam ... Ukuse konke obokuswa ngami kube ngengakubona

*ngawami amehlo ngakuzwa ngezami izindlebe, mangiqala ngokwenzeka
lapho amehlo ami esevulekile. Ngenkathi kwembuleka inkungu
eyayikade isemehlweni selokhu ngazalwa, ngazibona ngithiphaza
ebaleni elalishanelwa njalo kwalinda ...*

Lapha ekhaya sibane; umame nobaba, noNomusa nami ...

*UNomusa wayemncane kunami; kodwa-ke nguyena esasijwayelene
kakhulu naye. Nawungasijica sesimanzi sidlala sigqoke
izingubo sethu zesele. Sengithe xaqa, ngase ngelusa amathola.
Sengisuke ngivelelwa ngumswaswana nje ngenkathi sidlala. Yimi
lo sengikubamba ngezihlakalana okunguNomusa ngishaya
uzungelezane nakho ... Angazi ukuthi Nomusa ndini waphunyuka
nini, kanjani sengimbona esesakazeka phansi nje. Wathi
uyasukuma wabuye waphindela khona phansi, wase ekhabile. Kanti
uwele etsneni ngesiphongo lamusho enkulu ingozi.*

*WASE eqhamukile umame! Weza esedlawuzela ngokwedlulele
ngalololanga."*

(He who is not deaf must hear, who is not blind must see; after so doing he must try to extract a useful lesson from this narration of my adventures ...)

In order that everything that you are going to hear should be what I saw with my very eyes and heard with my very ears, I should start with what happened when my eyes first opened up. When the mist that had enveloped me since birth finally cleared, I found myself toddling in the yard that was regularly swept at Lindas ...

There are four of us at home; mother, father, Nomusa and myself ... Nomusa was younger than I was, but we were intimate mates. You could (always) find us playing together naked, until we were wet (with perspiration).

When I had grown up a little, I then looked after big calves. While we were playing, I had a stroke of misfortune. I grabbed Nomusa by her wrists and we started playing merry-go-round ...

I do not know when and how Nomusa slipped from my grip, I simply saw her crashing to the ground. She tried to stand up but fell again and began to cry. Incidentally, she had fallen with her forehead against a stone and this caused a severe wound.

THEN came mother! On this particular day she came rushing forward faster than ever before.

When the innocent little hero is introduced everything around him is calm. Even when he must look after calves, he still finds time to engage in games with Nomusa. Then suddenly there is a change of fortune. The calm was nothing but a lull before the storm. Because of a little accident, it follows that the hero becomes the victim, and his "mother" becomes the villain. (Later, her conduct is no longer surprising when we learn that she is only the foster-mother to the hero.)

It might put this folktale influence in perspective to refer to the exposition in Ntuli's second novel, *Ngiyoze ngimthole*, although this novel does not form part of the subject of this study. In this novel exposition leads us directly to "troubled waters". In other words the plot starts from the second stage, when there is already a state of disequilibrium:

"Gwaqaza ungangibulali! Ngiyakwesaba ukufa! Ngelekelele Bhakubha bo!" Lasho izwi likaDube kwaduma indlu yonke. Bheka-ke kuphakathi kwamabili, bekuthule kuthe awaka."

(Ntuli, 1969 : 1)

("Do not kill me, Gwaqaza! I fear death! Please, help me Bhakubha!" said Dube, his voice resounding through the house. Moreover this was at midnight, and it had been dead silent.)

Right at the beginning of the story, we hear this resounding noise which is also disquieting and frightening, breaking the silence of the night. Such an exposition is not characteristic of a folktale. However, it is not unknown in other literary genres. Smiley comments on this type of exposition with reference to short melodrama:

"Frequently, short melodramas skip establishing a balanced situation at the opening and begin with a disturbance, usually as an acted crime, upsetting only implied order."

(Smiley, 1971 : 54)

The fact that everything was dead silent before Dube's voice was heard implies a dynamic balance before the 'storm'.

2.3.1.4 Exposition in other novels

The influence of exposition in folktales is not manifested in all the novels which form the subject of this study. Despite this lack of influence, such exposition must still be commented upon since as mentioned above (*vide par.* 1.4.2) the purpose is not only to trace similarities but also the differences and then explain why there are differences. These differences are most pronounced in *Ikusasa alaziwa* with its picturesque description of nature and in *Insila kaShaka* where the first chapter is a mere preamble which is not directly connected with the story.

2.3.1.5 Exposition in *Ikusasa alaziwa*, pp. 1-2

The opening lines of the first chapter in this novel present a mixed situation. Consider the following sentences:

"Kwakusemini yantambama. Umoya wawukade wunguza ...

Izihlahla ezazikade ziwisha ngamandla ngenxa yomoya zase zizululeka kamtoti, ezinye sithule zithibile ...

Emizini yabanumzane kwakujatshuliwe, kuhleziwe kahle kukhlikhiwe. Izingane zazijabula sibanga umsindo phandle ...

Kepha emzini kaLangeni Sithole ... akukho ngane eyayisadlala phandle ... Kwakulokhu kusile kumiwe ngezinyawo. Kuyaphunywa kuyangerwa ekhishini."

(It was in the afternoon. The wind had been blowing ...

The branches of the trees which had been blown this way and that by the wind were now moving gently, and others were forbiddingly still ...

At the homes of certain men, people were rejoicing; relaxing happily. Happy children were making noise outside ...

But at Langeni Sithole's home ... no child played outside any more ... People had been on their feet since the early morning. People were moving in and out of the kitchen.)

Here balance and disturbance seem to run parallel. We have contrasting patterns: there is a happy mood contrasted with a sad mood; we do not move from happiness to sadness. This is very appropriate, however, because we are dealing with death here. People die while others are rejoicing; they die while others are being born or getting married. Although this is not characteristic of folktale exposition, the novelist is commended for his artistic beginning.

2.3.1.6 Exposition in *Insila kaShaka*, pp. 7-8

In some novels such as *Insila*, the initial situation which is outlined does not lead to certain events in the story. In this particular novel, for instance, the whole of the first chapter describes Dukuza, Shaka's royal village. This description is not linked to the rest of the story and is consequently irrelevant. Perhaps it is only there because — in the mind

of the novelist — it has some historical and anthropological significance. Reference has already been made to what the critics feel about these digressions (*vide* Gérard's remarks in par. 1.3.2). This is not the influence of the folktale nor is it the influence of any literary genre whatsoever. It is a mere display of poor artistry.

2.3.1.7 Significance of the transition from balance to disturbance

The state of equilibrium does not make a story. It is only when this state is upset that the story begins. People take the state of equilibrium for granted. They are never bothered about things that are running their normal course. It is only when the normal has been disturbed that they begin to be concerned and wish that the state of equilibrium be restored. This poses the question: If the state of equilibrium does not mark the beginning of the story, then what does it do? Before answering this question, we must have a clear distinction between a narrative and a story. Narrative includes all the events in a work of prose whereas story includes only the sequential events (*vide* Smiley, 1971 : 52-53). This may be represented graphically, thus:



A is the initial element which marks the beginning of the narrative; B is the second element (imbalance, disturbance, or disequilibrium) which marks the beginning of the story; C is the body of the story and D is the ending of both the narrative and the story.

For the transition to be effective, the state of balance must be pertinent to the state of disequilibrium. In a way, the two must be contrastive so that the audience/reader must long for the restoration of the former state of affairs. Transition will even be more effective if it takes place immediately and suddenly, as is the case in *Ushayandlala*, *Inkungu mazulu*, and

UBheka above. Where it is not immediate, we get a dragging exposition and the plot consequently lacks tension and suspense.

There is more impact still where the contrastive patterns run parallel (cf. *Ikusasa, supra*) or where the state of balance is merely implied so that the beginning of the story is also the beginning of the narrative (cf. exposition in *Ngityoze ngimthole, supra*).

It goes without saying then, that where the beginning of the narrative is not linked to the beginning of the story, as in *Inasila* (*vide par. 2.3.1.5.2 supra*) pertinency is lost, and the initial situation becomes an irrelevant prelude.

2.3.2 The body

The body forms the middle part of the plot. The essence of this part is conflict. Conflict pervades the middle part of the plot from exposition (or, strictly speaking, from disequilibrium) through complication and crises to the climax, which is the most critical point in plot development. If conflict is intensified, we get the rising action and experience tension and suspense. If the conflict ebbs, the plot falls flat, the story loses tension and suspense, and becomes uninteresting. If the conflict is to be intensified, there must be unity. Three types of unity are distinguishable, namely: unity of action, unity of time and unity of place.

If conflict is such an important aspect of plot, this begs the question: what is conflict? Conflict involves a clash of ideals, and it is triggered off by the state of disequilibrium. I mentioned above that human nature does not tolerate the disturbance of the balance of power in life. Once there is disturbance, the hero initiates action which will restore the balance. Resistance to his moves makes the story. Resistance is usually put in his way by the antagonist or the villain. In this case the conflict is external. Not infrequently, however, resistance is caused by natural or social forces in life. In this case, the conflict is internal. Instances of internal conflict include religious values held by the hero which might clash with those held by his society such as traditionalism versus Christianity.

To maintain conflict, the hero must keep initiating moves to achieve his object, on the one hand, and on the other hand, the villain must keep counteracting the hero's moves in an effort to thwart the hero's objective. This goes through three phases, namely: complication, crisis and climax. Complication comprises obstacles which are put in the way of a hero by the villain or antagonist, with the purpose of thwarting the hero's plans to restore the equilibrium. If the hero reacts to the antagonist's countermove, strife results and the two characters become engaged in a tug of war. This moves the plot to the next phase, the crisis. Once the crises become critical and reach the point of do or die, plot is then at its highest pinnacle or the climax.

Conflict then involves action and counteraction whether physical or psychological. Since folklorists refer to action as function or motifeme, any discussion of conflict is essentially the discussion of functions or motifemes.

2.3.3 Functions which form the body of the plot in a folktale

Of the 31 functions identified by Propp, it has been established above that Lack forms part of the exposition. Since Lack Liquidated forms part of the resolution, the remaining 29 functions form the body of the plot. It is possible however, that there might be more functions than Propp's 31. Already Dundes (1964) isolated two motifemes over and above those identified by Propp; these are: Consequence and Attempted Escape. It does not follow however, that all these functions appear in Zulu folktales. Accordingly, the discussion in this section will centre on those functions which are relevant to this study. These include Absentation, Interdiction, Violation, Consequence, Flight, Pursuit, Rescue, Escape, Test, Test Accomplished, Deceit, Deception, Unrecognised Arrival, etc.

At this juncture, two observations are worth noting. First, Lack is not the only function that initiates disequilibrium. There are others such as Absentation or Violation of an interdict. In the like vein, Lack Liquidated is not the only function to mark the resolution. Secondly, a folktale may move from Lack to Lack Liquidated without any intervening functions in the

middle of the plot. In such simple folktales, however, conflict is not intensified. Since the novel is by definition a long prose narrative having a complex plot, a folktale with a simple plot that moves from Lack to Lack Liquidated can hardly influence the plot of a novel.

2.3.3.1 Absentation; Interdiction; Violation and Consequence

In Absentation (Abs) one or more members of a family absent themselves from home. Usually absence is of a short duration such as going to work, visiting, etc. The intensified form is represented by the death of the parents (Propp, 1958 : 26). Moephuli (1972) refers to this function as Absence and maintains that it is usually during absence that an interdiction is violated. This function stands alone and does not link up with others to form a function formula. Accordingly it is regarded as a free function.

Interdiction (Int) is either explicit or implicit. The majority of the implicit interdictions are social norms which discountenance certain forms of conduct by the members of the society, but, as fate would have it, once there is a law, people will always break it. Interdiction is not a free function, it links up with Violation to form a function formula.

Violation (Viol) is an outright breach of an Interdiction or it is that type of conduct which runs contrary to accepted norms. There are usually grave repercussions which are suffered by the transgressor. These repercussions constitute the consequence of the Violation.

Consequence (Conseq) usually stands alone as a free function but in the combination (Int) + (Viol) + (Conseq), it forms part of that function formula and is no longer free. Consequence is generally the result of unwise, wrongful, or unlawful conduct on the part of the victim.

This function sequence helps to inch the plot further to its climax. Violation causes anxiety on the part of the audience. Once an Interdiction has been violated the audience fears for reprisals. It fears for the fate of the victim. It wonders what is going to happen next; and this feeling is known as suspense. Violation also complicates matters by pitting the

interests of the victim against those of the villain, and this clash results in a crisis. This is clearly demonstrated in the folktale of *UDemane noDemazane*.

2.3.3.2 (Abs) + (Int) + (Viol) + (Conseq) in *UDemane noDemazane*,
(Folktale 6; in the Appendix)

In this folktale, Demane and Demazane's parents have found themselves a miraculous bird that defecates *amasi* (i.e. curdled milk which forms the staple food of the Zulus). They do not want their children to know about this stroke of luck and consequently eat this delicious meal when the children are asleep. They put the bird in a clay-pot and give a strict interdiction that under no circumstances should the children open the closed and sealed clay-pot.

The parents then depart for the fields to cultivate the land. During this period of *Absentation*, the curious children decide to *Violate* the *Interdiction*. They open the pot, and to their surprise find that it is full of the treasured meal, *amasi*. Naturally, they help themselves to the 'forbidden fruit', and while they are eating, the bird escapes. The chase proves fruitless when the bird they capture as a substitute only defecates ordinary excrement. This complicates matters. The parents are about to return from the fields and the wayward children must bear the *Consequences* of their acts.

On discovering that the bird has escaped, the parents become furious and decide to punish the disobedient children severely. They pierce them with red-hot awls through the head from one ear to the other. This takes the plot through complication to crisis. The atmosphere is tension-charged and the audience is wondering what the outcome of this severe punishment is going to be. This creates suspense.

It is worth noting at this juncture that the violation by the children is consequent to the former violation by the parents. Parents have a social duty to support their children. These parents neglect this duty, and harbour the food for themselves. In other words, we have double violation

here, and both violations prolong the state of disequilibrium. Something must still happen to resolve this conflict.

2.3.3.3 (Abs) + (Int) + (Viol) + (Conseq) in UBheka

This folktale motifemic pattern manifests itself in *UBheka*. In the exposition (*vide* 2.3.1.4 *supra*) the impression was given that Bheka, the hero of the story, is not his "mother's" favourite. We saw there how his "mother", MaNdwandwe, threateningly advanced towards him simply because he had — by accident and with no intention whatsoever — caused Nomusa's fall. Indeed he was severely beaten after that. As a matter of fact, the punishment that was usually inflicted on him, even for minor offences, caused Bheka's friends to reveal to him that MaNdwandwe was not his own mother. Consequently, the disequilibrium in this plot is that Bheka *Lacks* parental care and motherly love. To complicate matters further, while Bheka is herding, he neglects his duty (*Violation*). There is an implied *Interruption* that when the boys are herding, they must concentrate on the cattle lest they go to the fields and destroy the crops. But because the parents do not accompany the boys to the pastures (*Abs*), the boys soon engage in their games and neglect their duty. This is exactly what happens in this story. Bheka only becomes aware of this *Violation* when he hears MaNdwandwe calling his name and threatening that she is going to 'fix him up' when he gets home (*vide* p. 9). Bheka looks around, and to his greatest shock he sees that the cattle which he is supposed to be herding are in her field and are eating her mealies most ravenously. There is no doubt in his mind (and in the mind of the reader) that the *Consequence* of this *Violation* is going to be far-reaching in its severity. Bheka's friends share the same feeling and they subsequently advise him to flee. They however think that before fleeing Bheka should teach MaNdwandwe a lesson for having so ill-treated him. They suggest that he should burn down one of the huts in Linda's homestead. They eventually decide that they should be the ones to burn it down. Indeed they carry out this revenge on MaNdwandwe but, to complicate matters, the fire spreads to the other huts and it looks as if the whole kraal is going to be razed to the ground. Amidst the pandemonium, Nomusa is snatched by a horse-man who disappears with her, and Bheka flees.

The complication has led to an acute crisis. What is going to happen to Bheka? Will he find refuge? This creates suspense. Disequilibrium still reigns. Poor Bheka needs motherly love more than ever before. Although MaNdwandwe used to ill-treat him, at least there was always a roof over his head. Where is he going to sleep now? It is interesting to note here as well that the violation by the hero (i.e. Bheka) is subsequent to the Violation by the villain (i.e. MaNdwandwe) who failed to show the hero parental love. Even though Bheka is not her own child, by adopting him she had assumed not only the powers of a mother over him, but also the responsibilities that go along with those powers. This is the implied Interdiction that she has violated just as did the parents of Demane and Demazane in the above tale.

2.3.3.4 (Abs) + (Int) + (Viol) + (Conseq) in *Nje nempela*

The exposition in this novel makes it clear that Malambule has fallen for Nomcebo. Since he is a refugee at her home it is not proper for him to declare his love to her. Thus he experiences an acute internal conflict, which causes disequilibrium. Equilibrium can only be restored by Nomcebo's acceptance of his love. He is also worried by the fact that he can only remain at her parent's home until he recovers from his illness, and then he shall have to proceed with his journey home. If he must declare his love, he must do it here and now – despite the Zulu norms which discountenance such conduct. The opportunity soon presents itself when Nomcebo's parents go away (Abs). He *violates* the Interdiction and confronts Nomcebo telling her how much he loves her. Little does he realise that the Violation of the Zulu courtship rules constitutes the worst insult that a girl can suffer. According to Zulu etiquette the ideal place to court a girl is away from her home preferably at the river where they draw water or at the bush where they collect fire-wood, but never at the girl's home. It can be expected therefore that the Consequence of Malambule's Violation is not going to restore the balance which he so desires. Indeed, this is how Nomcebo reacts, on p. 43:

"Uma ungibuka nje uthi mina ngingowokuthanda wena? Wena ungubani? Uthi ngoba ulapha kwethu sikutholile udlula ngendlela bese uthi ngoba ugozobaliswe ngukugula, abadala bengekho wena-ke usuthola ithuba lokungeshela, khona lapha kwethu? Wena ungubani NJE NEMPELA?"

(Do you really consider yourself worthy of my love? Who do you think you are? Just because we have given you shelter in your illness, and *because my parents are out*, you think that is the right opportunity to court me, *here at my home*? Who are you after all?)

Such *Consequences* can only succeed in aggravating rather than resolving the conflict. As such it develops the plot to crisis. Disequilibrium still persists. Perhaps the girl could have been persuaded if he had adopted the correct tactics, but now he has complicated the issues.

2.3.3.5 Significance of the sequence: (Abs) + (Int) + (Viol) + (Conseq)

In comparing the development of the plot from exposition through complication to crisis in both the folktale (*vide par. 2.3.3.2 supra*) and the novel (*vide par. 2.3.3.3 and 2.3.3.4 supra*), it is very interesting to note that exactly the same motifemic pattern has been adopted. Artists of both genres have made use of the sequence: *Absentation*, which is followed by the *Violation* of an *Interdiction* resulting in very grave *Consequences*.

Even more interesting is the fact that the *Violation* by the victimised heroes in both the folktale *UDemane noDemazane* and the novel *UBhaka* is subsequent to prior *Violation* by their respective parents of their natural duty of care and support to their children.

2.3.4 Climax

The accumulation of crises in a story develops its plot to the climax. From there there is falling action which forms the resolution.

2.3.5 Functions that lead to the climax

There are many functions which accumulate crises which eventually lead to a

climax. These include: Flight on its own or Flight + Pursuit, followed by Escape/Rescue; Deceit + Deception¹ which is often but not always followed by other functions; Struggle + Victory/Defeat; Task + Task accomplished; Villain exposed + Villain punished; Unrecognised arrival + Recognition of hero; etc. This section will only concentrate on those functions which have influenced the Zulu novel.

Where only one function (such as Flight) or a move from (L) to (LL) builds up to a climax, the rising action is often ushered in by the dangerous and difficult circumstances that characterize such function or move (cf. *UDUMUDUMU*, Appendix, Folktale 12).

2.3.5.1 Flight in *UDemane noDemazane* (vide Tale 6, in the Appendix)

In 2.3.3.2 it was pointed out that the parents of Demane and Demazane punish them severely for their disobedience. They pierce their ears with red-hot awls and the poor children take to flight. This creates suspense as it is not known what the fate of the children is going to be. They eventually plunge themselves into a pool. The awls cool off and they pull them out. But the suspense still lingers on. What is going to happen to the children now? Will they return to the unscrupulous parents? Are they going to venture into the unknown world? The children decide on the second option, and *Flight* continues. The situation becomes dangerous since these two little children have no place of abode in a land infested with cannibals and the like. They must find a secure place somewhere and this will resolve the conflict and the tension. Indeed they arrive at *itshe likaNtunjambili* (the rock of two holes). Demane sings to it to open and they find above. This resolves the conflict.

1) *Prima facie* the distinction between Dundes' sequence, Deceit + Perception seems unnecessary. However, Propp (1958 : 29-30) shows clearly that this sequence (which he calls Trickery + Complicity) comprises two different acts by two different characters, viz. the villain and the hero. In Trickery (or Deceit) the villain attempts to deceive his victim in order to take possession of him or his belongings and in Complicity (or Deception) the victim submits to deception and thereby unwittingly helps his enemy.

2.3.5.2 Flight in *Nje nempela* (Chapters 9 and 11)

Although Malambule has employed wrong tactics in courting Nomcebo (*vide* 2.3.3.5 *supra*) he eventually obtains Nomcebo's love. After his departure however, the scene is complicated by the arrival of messengers from chief Sishishili with the result that Nomcebo is ordered to marry Sishishili's son. This episode intensifies conflict. Even Nomcebo's mother realises the acute internal conflict in Nomcebo and she inquires about her plans for the future. In her reply, Nomcebo admits that she is at a loss as to what to do next:

"Kangazi mame ngoba yena ngiyamazi (uMalambule) ngangimthanda; kodwa pho singenzenjani? Ukubuya kwakhe kangikwazi noma uyobuya ngoba nakubo kukude ngempela; kodwa nginethemba lokuthi uyofika ngelinye ilanga ..."

(p. 91)

(I do not know, mother, because I know him (Malambule) and I loved him; but what can we do? I am not sure that he will return because his home is very far; but I hope that he will come one day ...)

Her mother retorts by saying that his coming will be futile if he comes after she has married somebody else. How is this conflict going to be resolved? Suspense is heightened when Nomcebo informs her friend Nomanzi that she is going to desert Sishishili's son. On p. 92 she says:

"Ehhe, ngiyaya khona kwankosi lapha kodwa umqondo wami awungitsheli ukuthi ngizohlala khona ngigoagae ngibe umkankosi. Sengathi ikhona into ezokwehlakala ..."

(Yes, I am proceeding to the chief's place but I cannot reconcile myself with the fact that I shall live there as the chief's wife. It is as if something is going to happen ...)

As if to confuse her, the chief decides to send a huge herd of cattle as *lobolo* for Nomcebo while only twenty head of cattle are paid for her rival, Bhembesile. Will she still desert? To complicate matters further, Malambule's messengers arrive to capture her. A faction fight is imminent. If she does not flee, they are going to surround the chief's place and destroy everything. The story is at its climax. It has reached the point

of do or die. At that very moment, Nomcebo decides to flee with Malambule's party. This resolves the conflict.

2.3.5.3 Deceit + Deception + Flight + Pursuit + Escape
in *UMshayandlela* (vide Tale 5, in the Appendix)

As noted in 2.3.1.1, the cannibals suddenly arrive while the boy is herding. They fail to capture the herd-boy however, and decide to drive away his herd instead. This forces him to follow them in an attempt to rescue his herd. By a series of functions (consisting of Command + Obedience + Consequence) they eventually slaughter the bull, Mshayandlela. Before feasting they go to wash leaving the boy with a blind woman as guard. The boy then revives his bull with his magic stick and song. The woman asks him what he is doing; he deceives her saying that he is merely dancing. The woman accepts this explanation without any further ado (Deceit + Deception). The boy then drives his herd away (Flight). When the cannibals discover that the boy has fled, they pursue him (Pursuit). This heightens tension and suspense especially because the audience is aware that the cannibals have an upperhand in their dealings with this submissive victim. This becomes more acute when the cannibals are separated from their victim by only a stream of water. While tension is temporarily relieved by the fact that the cannibals cannot cross the stream because it is in flood, the boy complicates matters by offering to help them cross. What will save him once they lay their hands on him? Is he crazy to help his enemy? The story is at its highest point now. The outcome of the crossing must resolve the conflict. The boy throws a rope to the cannibals and asks them to cling to it as he pulls them across. When they are half-way through the stream, however, he lets go of the rope and they are swept away by the stream and they all die. What a twist in the tail. Now the conflict has been resolved.

2.3.5.4 Deceit + Deception + Flight + Pursuit + Rescue in
Ikusasa alaziwa (Chapters 6; 9; 10 and 11)

The influence of the above formula in *UMshayandlela* is manifested in this novel. However, instead of escape, we have rescue which is escape but with the help of some individual or force. In the novel, Ngondo and Swazi

deceive Mthobisi into believing that they can get him goods for his shop against a small fee, at Ndumo. He falls for the trap and follows them to Ndumo township (Deceit + Deception). Their scheme, of course is to exploit him and extort his money which he has just inherited. They also involve him in robbery and he is convicted and sentenced to five years imprisonment. Tension intensifies when he decides to escape from prison. This action can be considered as the formula: (Int) + (Viol) + (Conseq). He, together with Ngulule and Masikisiki decides to break the law by escaping from prison. In their *Flight*, they are pursued by policemen who shoot Masikisiki in the thigh. Now there is suspense. Is this flight going to be successful? Are more of them going to get shot? Will Masikisiki recover from the wound?

Their first plight is hunger and thirst. They are travelling through a thick forest with no destination in mind just like Demane and Demazane. Masikisiki cannot keep pace with them any longer. They pick up a baby from a dying mother. This adds to their burden even though they get water for Masikisiki. Masikisiki eventually dies, Ngulule also dies and only Mthobisi remains with a child. Will he survive? If he dies, what will happen to the baby? At this moment, Mthobisi wishes that the police will find him, but they do not come. His fate and that of the baby hang in the balance. On p. 126 he starts saying his last prayer:

*"Ngobude bebanga wazizwa esenephika, Waphela nokujuluka
kodwa eshisa emzimbeni. Wafikelwa yisiyezi. Esaba ukuwisa
ingane, wahlala phansi. Wethemba ukuthi usosukuma, usosuku-
ma, amandla lutho ...
Washo kancane ngenhliziyo, seliyoshona, kundiza amankankane
phezulu kodwa engawaboni ngoba amehlo akhe eseluvindi, wathi:
'Nkosi, angiwufanele umusa wakho, kepha ngicela usindise
lengane.'"*

(He ran short of breath owing to the long distance (which he had travelled). Although his body was still hot, he was no longer perspiring. He felt dizzy. Fearing that he might drop the baby, he sat down. He was hoping that he would rise, yes, rise again, but he had no strength ... He spoke softly in his heart — as the sun set and the glossy ibises were flying up above even though he could not see them since his eyes could no longer see distinctly — and said: "Lord, I am not worthy of your grace, I only beseech you to save this baby.")

The setting sun symbolises the loss of hope and heralds imminent catastrophe. This causes the atmosphere to be even more charged with tension especially now that two of Mthobisi's comrades have already died. Is he also going to die? Suddenly, the unexpected happens. Like a *deus ex machina*, a police constable who is on a different errand happens to pass by and calls an ambulance to take Mthobisi and the baby to hospital.

2.3.5.5 Flight + Pursuit + (Int) + (Viol) + (Conseq) + Rescue
in UMabhejana (Folktale 14, in the Appendix)

In this folktale we find an intervening formula separating Rescue from Pursuit. As a result, the plot becomes more complex. This generates more suspense and makes it difficult for the audience to predict what the outcome is going to be.

In this folktale, Mahlokohloko is put to a Test (T) which he must accomplish (TA) in order to take Mabhejana's daughter as his wife. After accomplishing the test (TA), he departs with his bride (Flight). Mabhejana who is bent on destroying Mahlokohloko, follows them (Pursuit). The *inyongo* tells Mahlokohloko not to walk in the path-way lest Mabhejana sees his foot-print and consequently bewitches him (Int). For a while, Mahlokohloko obeys. After a long distance, when it appears to him that Mabhejana should have given up the chase, Mahlokohloko walks in the path-way (Viol). The bride warns him against this violation. Unfortunately, he does not heed the warning, believing it is now safe. Unbeknown to him, Mabhejana is still following, and as fate would have it, Mabhejana finds the foot-print and bewitches him (Conseq). He starts ailing. First his sticks are too heavy for him to carry. Next it his loin-covering. Then his skin blanket, etc. Finally his body is too heavy for him, and his attendants carry him. But then he is scared of them so they put him down again. He then turns into a big black bull. To create tension, the consequences of the violation are introduced bit by bit and the crises accumulate to the climax. Is he doomed for ever? Will he be transformed into a human being again? His subjects now sleep in the cattle-fold with him, in order to protect him and keep him company. His co-wives blame their new colleague and accuse her for what has happened. In desperation, she turns to the *inyongo* for help. Indeed the

inyongo tells her what to do to rescue the king. Thus the conflict is resolved.

2.3.5.6 Flight + (Int) + (Viol) + (Conseq) + Pursuit + Rescue in *UBheka*

After the huts are burned down, Bheka flees from his 'home' (*vide* 2.3.3.3 *supra*). He finally gets refuge at Rev. Cele's place. When he is incriminated in a murder case, he is forced to recommence his flight. He stops for a rest at Mzimela's place where he meets Nomusa for the first time since the day of the burning of the huts. She tells him how she misses home. He offers to accompany her back. However, Mzimela forbids her to return to her parents (Int). Together they decide to go against the interdiction (Viol). On their way home, they meet the relatives of a man alleged to have been killed by Bheka. A terrible fight ensues and Bheka is critically wounded (Conseq). When he gains consciousness, they decide to proceed on their journey. Just at that moment they are stopped by Mzimela who has been following them (Pursuit). Bheka is severely wounded and is still very weak. Mzimela is armed with a gun and has got his big watch-dog. This makes the conflict very acute. To intensify it further, there is Nomusa's burning desire to return to her parents. She has pinned all her trust on Bheka to help her realise her desire. Is he going to back down in the face of a better armed villain? If not, will he win against this man who appears so invulnerable, and is holding them at gun-point? To try and live up to expectations Bheka takes the challenge and fights Mzimela. That he is going to lose is a foregone conclusion. Mzimela then takes them back and keeps them in custody tied with ropes. What can rescue them now? What is he finally going to do with them? Their fortunes seem to hang in the balance. He takes them to the tribal court. Ironically enough, the court rules in their favour, and they are free to return home (Rescue).

2.3.5.7 Struggle + Victory in *Ivanamhube* (*vide* Folktale 17, in the Appendix)

Struggle can never fail to bring about tension and suspense which take the plot to its highest peak. What makes the tale to be even more tension-charged is the fact that the odds are usually staked against the hero and

this causes the audience to identify and sympathise with the hero and to wish him success or victory. This is very much the case in *INanamahube*. This folktale gets its name from the villain of the story. The Nanamahube is an almost invulnerable and invincible monster. However, the little boy, who wants to please his king by trying to lure it out of the river and kill it so that its skin can be used to make ceremonial attire for the king, takes up the challenge. Everybody is petrified by his courage which to them amounts to committing suicide. *Prima facie*, the boy does not appear to be adequately armed against this monster for he is armed only with three bags; the one containing fleas, the other corn and the third one containing mealie-bread.

With these three items, the boy lures the monster out of its place of abode in the river. It starts chasing him but he runs away. When it is about to catch up with him he throws the bag of mealie-bread (*ujeqe*). The monster is very greedy but the *ujeqe*, is very tough. This means that the monster will be delayed for quite a while, and the boy could gain some headway over it. We however start fearing for the boy when the *ujeqe* is consumed in no time and the monster is once again hot in pursuit. The boy throws a bag of fleas and we hope that as they hop this way and that, the monster will slow down once again. Again little time is wasted in devouring all the fleas and the boy must throw the last bag which contains *amabele* (sorghum or corn). These various stages in which the bags are thrown at the monster help to build up tension and suspense. As the boy parts with the last bag, conflict assumes critical proportions, and works to the climax. What is going to happen next? Will the boy reach his destination or is he going to be overtaken by this monster? The turning point is reached when he enters the cattle-fold and instructs the warriors to stab the pursuing monster to death.

Prima facie, this appears to be more of *Flight and Pursuit* rather than *Struggle and Victory*. On closer scrutiny, however, this is not so. Although Propp (1958 : 51-52) maintains that in this function formula (i.e. Struggle + Victory/Defeat) the hero and villain must join in direct combat, he quickly adds that in certain circumstances they only engage in a competition. In such a competition, the hero wins by virtue of his cleverness.

This is very much the case in this folktale. Rather than physical combat we get the battle of wits. The boy does not run away in flight; he runs in order to lure the monster to its death, thus proving victorious in the end. This resolves the conflict.

2.3.5.8 Struggle + Victory in UNyambose noZinitha

The Struggle + Victory formula is a popular function formula in those folktales having a heroic theme (cf: *INanamahube*, *supra*). We have a similar theme in this novel and it is not surprising that the novelist has adopted the Struggle + Victory formula in developing his plot to the climax. Things become very critical when Nyambose must fight Mantshali. Like the boy in *INanamahube*, Nyambose joins in combat merely to please his king and to obtain a reward, or gain recognition as a hero. What makes things critical is the fact that all odds are against Nyambose, the hero. He is armed with sticks only, whereas Mantshali, the villain, is armed with spears and other dangerous weapons. Nyambose is only a boy, as opposed to the villain who is a mature veteran. Even in combat, it appears as if Mantshali is going to have an upper hand over the hero. Their fight is described on p. 48 in these terms:

*"Wangijijimeza kabi ngeklwa. Ngalambisa nami — ngasungubala ngenkomo yakwethu. Ngathi ngisathi ngiyamsinga, wasengidhuzekile ethangeni ngentswani. Ngathi khene-khene ngaphosa ukuwa phansi, ngabuye ngasimama ...
UMantshali wayephethe iphanda lemikhonto. Yilapho-ke engabona kahle ukuthi wayeqonda ukungibulala nya."*

(He hurled his stabbing assegai at me. I managed to stay clear — hiding behind my shield. As I was peering at him, he stabbed me in the thigh with a spear. My limb joints gave in and I nearly fell, but I recovered ...
Mantshali had a bundle of spears. It is then that I realised that his intention was to kill me.)

Against all these odds, the hero manages to kill the villain and the tension is relieved.

2.3.5.9 Significance of the motifs that lead to the climax

Without exhausting the novels that form the subject of this study, it is hoped that the above examples have shown that the motifs that take the plot from complication through crises to its climax are very important in intensifying conflict and generating tension and suspense. This is made possible by means of a careful choice of formulas which have the result of turning the scales against the hero, thus prolonging disequilibrium. This generates interest in the folktale/novel so that the audience/readers identify and sympathise with such a hero and become curious to know how the story is going to end. Such formulas include Struggle + Victory; (Int) + (Viol) + (Conseq); Flight + Pursuit followed by Escape or Rescue; Deceit + Deception; etc., as discussed above.

From the discussion in this section, it has also become obvious that the function formulas that have proved attractive to the folktale artist have greatly influenced the novelists. However, it is worth noting once again that while the emic units are almost identical in most cases, the etic units or core-images are different, i.e. although the content is different in each case, the way these Zulu novelists structure their plots is very similar to the way the folktale plots are structured.

It is also hoped that the observations in paragraphs 2.3.5.1 to 2.3.5.8 support Scheub's findings on how conflict is resolved in Xhosa and Zulu folktales. Scheub's findings are cited in full here:

"Escape. Simple escape; with the assistance of outside agencies, including animals, humans, or magic; by means of the cleverness of the central character or by a ruse, substitution, or magic; the villain escapes.

Confrontation and victory. Destruction or overcoming of the villain — by the central character; by outside agencies, including animals, humans, or magic; by the stupidity of the villain or by some revealing trait; by a test. The central character saves himself and others. The hero survives a test and gains a prize. The creature causing drought or famine is destroyed. Nature is pacified.

Confrontation and defeat. Destruction or suicide of the central character; the central character dies when repulsed; or

is isolated; or is a victim of his own character; over-eagerness results in death.

Satisfaction of desires. Hunger is satisfied; a lost child is found, often with the assistance of a diviner or creatures; the hero returns from banishment to lead his people; the hero survives a test; the hero achieves a goal; barrenness is resolved."

(Scheub, 1975 : 84)

Comments will be made on these findings when *Theme* is discussed (*vide* Chapter 5, *infra*). For the moment a few remarks on what Scheub says under *Escape*. Firstly, he refers to escape with the assistance of outside agencies, etc. In this dissertation this function is called Rescue. Secondly, he mentions an instance where a villain escapes. In the examples discussed in this section the villain is always punished. Only the hero escapes. However, in those plots where trickery is the theme, the villain escapes. These will be discussed under *Theme* in Chapter 5. They include all the Chakijana adventures. It should be noted that in this dissertation, Confrontation is called Struggle.

2.3.6 The Resolution

Resolution is the ending of the story. It is the last aspect of the plot. Resolution in Zulu folktales follows the requirements set out in Olrik's Law of opening and closing (*vide* Dundes, 1965 : pp.131 *et seq*). According to this law a folktale does not end abruptly. On the contrary, it moves from excitement to calm in a gradual line of falling action.

This is very much the case in Zulu folktales and it has a decisive influence on the novels that form the subject of this investigation. The Zulu folktale artist makes sure that she leaves no loose ends and bits at the end of her performance. She leaves no question unanswered. The tale must be smoothly rounded off. It seldom ends immediately after resolving the conflict; a period of calm must ensue.

2.3.6.1 Resolution in UDumudumu (*vide* Folktale 12, in the Appendix)

The conflict in the folktale of UDumudumu is resolved when the barren

Nyumba-katali eventually gets children with the aid of the pigeons. On seeing these children, Dumudumu, the king becomes very excited. He kills all the crows which were his issue by other wives. In other words, these crows were the "children" of Nyumba-katali's co-wives who were her adversaries and therefore villains in the story. Now the hero has triumphed and the villains have been punished. This seems to be a logical conclusion to the story. However, the folktale does not end there. What, with so many unanswered questions, e.g.: What became of the co-wives after this? How did they react to the killing of their "children"? What was Nyumba-katali's status afterwards? So, the folktale artist tapers her story off by telling the audience that the co-wives cried for their dead "children", complaining that the king had reduced them to the level of the barren Nyumba-katali. They hated her and started plotting against her. The king reproached them in the words which resemble the biblical parable, that those who elevate themselves shall be lowered and those who lower themselves shall be elevated. After these words he made Nyumba-katali the chief wife over them. He then showed them Nyumba-katali's children and one wife died of shock and another packed her bags and left. The other two remained and became slaves of Nyumba-katali.

2.3.6.2 Resolution in *Umshayandlela* (vide Folktale 5, in the Appendix)

The climax in this folktale is reached when the cannibals catch up with the boy and he offers to help them across the river. The conflict is resolved when they are all drowned (cf: par 2.3.5.3 *supra*). However, the artist feels that ending it here would leave too many loose ends. She then rounds the story off by providing the information that the boy then proceeds to his home. On his arrival he finds his parents weeping for they think that he has been killed. He then relates his adventurous story and his father gives him Mshayandlela as a reward for his bravery.

2.3.6.3 Folktale influence on resolution in *Insila kaShaka*

To all intents and purposes, the climax in this novel is reached when Jeqe is engaged in combat with his rival for Zakhi, his sweetheart. The odds are against him and they beat him up until they believe that he is dead.

The conflict is resolved when he recovers with the aid of Sithela and subsequently returns to marry Zakhi. However, to Dube this resolution is not satisfactory enough. He fears that his reader might wonder as to what has happened to Jeqe's parents. What type of family does Jeqe and Zakhi have? Is their marriage a success and is it blessed with children? Even before this, how does Jeqe pay *lobolo* for Zakhi? How does this couple eventually end? To answer all these questions the novelist needs no fewer than two chapters after chapter 10 which marks the climax of this novel. In chapter 11 we are told that Jeqe is promoted to the rank of a private doctor to the Swazi king. This gives him a good start in his married life for he obtains land and cattle to start a family. He is instructed on the Swazi rules of royal etiquette so that he should know how to behave himself. In chapter 12 we are told of how he as a famous doctor returns to Dingane's royal place in Zululand. Here he contacts his parents and directs them to proceed to his home in Swaziland. Here the family is reunited. Zakhi gives birth to six children by Jeqe and she lives to a great age.

2.3.6.4 Folktale influence on resolution in *UNyambose noZinitha*

The logical conclusion of Nyambose's story should be in chapter 24 after his conquest of the dissidents in Zinitha's state. This opens the door for his marriage to Zinitha and they become rulers of the Thonga people.

However, the writer feels that such an ending would leave too many loose ends. Consequently, he adds yet another chapter in which he neatly ties up all the loose ends. In this chapter: (a) Sihawuhawu announces that Nyambose and Zinitha should be formally married before he assumes his office as co-administrator and ruler of the Thonga state with Zinitha; (b) Preparations for the wedding ceremony follow; (c) After the wedding they return to Thongaland accompanied by Sihawuhawu's warriors to protect them against any uprising; (d) Zinitha is accepted by her people as their queen and she rules with the help of her husband, Nyambose; (e) Their marriage is blessed with four children; three boys and a girl; (f) Nyambose sends for his parents who are in Zululand, to come to Thongaland and the story ends with this reunion.

2.3.6.5 Folktale influence on resolution in *Ikusasa alaziwa*

The climax in this story is reached in the formula: Flight + Pursuit + Rescue (*vide* par 2.3.5.4 *supra*). What follows after this point is the decline or falling action. After Mthobisi has been rescued, he reaches the conclusion that he has had enough suffering in his wanderings and like the biblical prodigal son, returns home. However, the writer is not satisfied with such an ending for it will leave too many questions unanswered. These include the following: What has happened to Mthobisi's love relationship with Zodwa? What has happened to Mthobisi's would-be-friends, Nqondo and Swazi? How does the love affair between Thembi and Mthobisi end? How does Moses end? This necessitated the inclusion of chapters 11 and 12 to deal with all these questions.

In short, Zodwa is eliminated owing to her unbearable presumptuous nature. She tries to poison her brother-in-law, Mxolisi, but ironically the poison is taken by her Mthobisi. She is discovered and convicted. Nqondo and Swazi commit further crimes and are sentenced to life imprisonment. This leaves the door open for Mthobisi to marry Thembi, and together they adopt Moses and probably lived happily ever after. How can they live otherwise since Mthobisi has become a priest?

2.3.6.6 Folktale influence on resolution in *UBheka*

Again, Ntuli does not want to leave any loose strings untied. As shown in par. 2.3.5.6, his story climaxes when Bheka and Nomusa are detained by Mzimela. The conflict is resolved when they are rescued and they both return to their respective homes. The reunion with their parents marks the liquidation of the lack (LL), or the restoration of the state of equilibrium. But still there are too many questions that the writer would still like to answer. This necessitates another two concluding chapters. The winding up of this story includes: (a) Bheka and his parents move their home to a new site where Bheka will make a fresh start in life; (b) Bheka converts his parents to Christianity; (c) He courts Nomusa and asks for her hand in marriage; (d) They get married and the story ends on their wedding day.

2.3.6.7 Resolution in *Noma nini* and *Nje nempela*

Noma nini is Vilakazi's first novel and *Nje nempela* is his third and last novel. One would then expect *Noma nini* to manifest a strong folktale influence and *Nje nempela* to move more and more away from the traditional conventions found in the folktale. However, the review of the resolution in each shows that exactly the opposite has taken place.

The story in *Noma nini* ends on a climax. It ends when Nontula confronts Nomkhosi and orders her to choose her true sweetheart between Tomasi and Nsikana. She indicates him by simply looking at him. Her sister accepts her choice. She takes the stick which symbolises Nomkhosi's love and hands it to Nsikana. Here the story ends. Vilakazi does not care to tell us what happens to Nsikana after this. He does not bother to answer such questions as: (a) How does Reverend Grout who expected Nomkhosi to marry Tomasi react to this ending? (b) Do Nomkhosi and Nsikana eventually get married to each other? etc.

On the other hand *Nje nempela* follows the pattern outlined in the foregoing paragraphs on resolution. Resolution does not follow immediately after Nomcebo has deserted from the chief's place and has proceeded to Malambule's place. First the ailing father of Malambule must also come home to die. After the funeral, his sons, Malambule and Chithumuzi decide to move from Zululand to Natal to have a new start in life. Chithumuzi falls in love with Nomcebo's friend and bridesmaid, and Maphulana joins them as their foster father.

This begs the question: Why is Vilakazi's later work tailored more along the lines of the folktale than his earlier work when he was closer to tradition than he might have been ten years later? In fact *Mje nempela* is more aligned to the folktale not only in resolution but also in other aspects as discussion in the preceding sections has shown.

This is *prima facie*, irregular and somewhat illogical. When Vilakazi is viewed from a broader angle, however, this becomes less surprising. Even as a poet, Vilakazi seems to have made a break with tradition in his

Inkondlo kaZulu which appeared in 1935, only to draw nearer to it in his later publication, *AmaZi' ezulu*, in 1945. Many critics on his poetry are unanimous in that *AmaZi' ezulu* is a better work of art. What can be ascribed to this improvement? Had he simply matured as a poet? Some critics maintain this view. Others add that in the former collection Vilakazi had experimented — without much success — with English conventions such as rhyme and metre. Later he discovered that these were not quite suitable to the Zulu language (*vide* Ntuli, 1978 : 8-13). The view held in this study is that at first Vilakazi had consciously made an effort to shake off any influence of Zulu folklore. Later, he was disillusioned and then started to yield to the rich traditional source of Zulu folklore. This assertion is borne out by Vilakazi's own views expressed in his Master's dissertation, entitled: *The conception and development of poetry in Zulu*, reproduced in *Bantu Studies*, Vol XII, 1938.

Although Vilakazi is very sympathetic towards the Zulu bard in his dissertation, he leaves his reader under no uncertainty as to the inferior nature of Zulu traditional poetry. For instance, after analysing a few stanzas of Shaka's praise-poem, he reaches the conclusion that:

"You will notice when you follow the subject matter that there does not seem to be a systematic treatment of the main theme so as to form one complete and analysable vista. There is lack of perfect continuous description of a mood. The poet seems to ramble without control over his subject matter. But looking at it objectively, the whole poem is 'laconic and staccato', the gaps between different treated headings demand mental experience of the whole poem before the analysing of its contents. Something needs to be filled in before the whole poem is discernible."

(Vilakazi, 1938 : 112)

This misconception caused Vilakazi to make an effort to resist folklore influence in his earlier publications. He allowed himself to be influenced more by English literature, as Gérard aptly puts it:

"Turning then to the prospect of written poetry in Zulu, Vilakazi advocates its formal improvement and modernization through adoption and adaptation of the Western poetic technique ..."

(Gérard, 1971 : 231)

The point that I am trying to make is that this was his view also with regard to the Zulu novel until his disillusionment later on.

2.3.6.8 Significance of a lengthy resolution

One result of a lengthy and detailed resolution is a decline or falling action. This is usually referred to as an anticlimax. The vital question is: Is an anticlimax a defect or a merit in a work of art, particularly a novel? Many of the 20th century Western critics seem to think that it is a defect. Foremost among these is Forster, who expresses his views as follows:

"In the losing battle that the plot fights with the characters, it often takes a cowardly revenge. Nearly all novels are feeble at the end. This is because the plot requires to be wound up. Why is this necessary? Why is there not a convention which allows a novelist to stop as soon as he feels bored? Alas, he has to round things off, and usually the characters go dead while he is at work ... If it was not for death and marriage I do not know how the average novelist would conclude. Death and marriage are almost his only connection between his characters and his plot ... This, as far as one can generalize, is the inherent defect of novels: they go off at the end ..."

(Forster, 1962 : 93-94)

However, the Zulu audience accepts this denouement. They are used to it. They are interested in the fate of each and every character as the story comes to its end. The story that ends on a climax has ended too abruptly for many a Zulu literature student. However, this is not peculiar to the uninitiated Zulu critic. Even the English novels of the Great tradition in the writing of English novels (i.e. the 19th century) often had a long line of falling action. According to the views held at that time, this was right and necessary. This view is still maintained by certain critics who will accept both an abrupt ending and a long anticlimax depending on the requirements of each story. A mystery story, for instance, needs a much more detailed resolution as Cohen avers:

"For mystery stories the denouement is usually of especial importance, for there the clarification of all the events and evidence which have accumulated during the story occurs. Sometimes the last chapter in a novel serves to relate what ultimately happens to each of the characters ... However, in some stories the author may deliberately omit the denouement and end his story at the climax."

(Cohen, 1973 : 69)

On the strength of this latter view, the conclusion is reached in this study, that a long anticlimax is not necessarily a defect. It depends on whether or not it is necessary. If the writer explains the obvious, he runs a risk of boring his reader thus making his resolution unnecessary and uninteresting. Whether or not a resolution is necessary depends also on the theme and this question will, accordingly, be taken up once again in Chapter 5 to determine whether or not the long anticlimaxes in the novels discussed are necessary.

2.3.7 The episodic nature of plot in folktales

Basically, the word episode means an event or an incident. It is felt that Cope (in Argyle and Preston-Whyte, 1978 : 189-190) has used episode in this sense to come to the conclusion that the folktale of Demane and Demazana (cf. Appendix, Folktale 6) has seven episodes. While this is true, it would have the result that every folktale or every novel is episodic because they all consist of events or incidents. However, when critics say that a novel or folktale is episodic, they have a somewhat technical meaning of episode in mind. They mean that it consists of a series of events which are loosely connected; each one having its own story with its conflict and resolution. This is the sense in which the term episodic is used in this section.

Seen in this light, an episode is equivalent to a move in Proppian terms. Propp defines the move in these terms:

"Morphologically, a tale (skāzka) may be termed any development proceeding from villainy (A) or a lack (a), through intermediary functions to marriage (W*), or to other functions employed as a dénouement. Terminal functions are sometimes a reward (F), a gain or in general the liquidation of misfortune (K) ... This type of development is termed by us a *move* (xod). Each new act of villainy, each new lack, creates a new move. One tale may have several moves ..."

(Propp, 1958 : 92)

Such tales are also referred to as cyclic folktales. Each move in a series that forms a cyclic folktale may stand alone or be bound together with others. With regard to this recurring cycle, Cope maintains that:

"The episode ends, but the narrative does not end: it goes on as long as the bond between the storyteller and the audience is strong. Zulu folktales ... do not demand attention for a prescribed duration."

(Cope, in Argyle and Preston-Whyte, 1978 : 203)

Such a cycle is found in Callaway's adventures of Hlakanyana (Callaway, 1868 : 6-40). One really feels that at the end of this series, the bond between the performer and his audience has been broken. After the last episode, which is not the end of the story, the performer says:

"Loko akwenza ngaso (isinkemba) kumbe nginganitshela ngeeni-nye isikhathi."

(What he did with it (the war-assegai) perhaps I may tell you on another occasion.)

(Callaway, 1868 : 40)

This statement by the performer makes it abundantly clear that although the episode has ended, the story has not come to its logical conclusion.

Oosthuizen makes a very important observation when she emphasizes that one core-image does not necessarily correspond to one move. Thus while it is possible that one core-image constitutes one move, we often find that a move actually consists of a number of core-images (Oosthuizen, 1977 : 107).

It is also worth noting that while the episodic plot gives the impression that some stories do not end where the episode ends, there are indeed certain stories which do end where the episode ends. In Zulu, the bulk of the folktales with an episodic or cyclic plot are those that deal with a trickster or an heroic theme. Those in which the story ends where the last episode ends will, in this discussion, be termed, *Episodes with a logical conclusion*; and those in which the story continues after the last episode, will be termed, *Open-ended episodes*.

2.3.7.1 Open-ended episodes in UHLakanyana (vide Folktale 9, in the Appendix)

I fully agree with Cope's assertion that the cycle of stories in Callaway's *UHLakanyana* is too lengthy and consequently monotonous (Cope, in Argyle and Preston-Whyte, 1978 : 185). Accordingly, the reproduction in the Appendix covers only five out of over twenty episodes in Callaway (1868).

However, it is felt that even these five episodes will help illustrate aspects of an episode in a story. Firstly, these episodes are loosely connected. Secondly, each series has its initial situation, conflict, and resolution. Thirdly, they give the impression that the story may still continue after what has been given as the last episode.

For instance, in Folktale 9, the first episode deals with the circumstances of Hlakanyana's birth. This episode consists of only one core-image, viz.: the miraculous birth of trickster (vide Core-image 83 in Oosthuizen, 1977 : 230). The episode starts with the words: *Kwathi umfazi wemitha ...* (A certain woman happened to be pregnant). Conflict is generated by the fact that he starts talking while still in his mother's womb. Resolution comes with the birth of a trickster that is fully grown up and mature. The episode ends with the words: *Wathabatha unina amanzi wangesa.* (His mother took water and washed him).

In the second episode, Hlakanyana goes to the cattle-kraal where he helps himself to the roasted meat. People are surprised that a baby can walk, talk and eat on the day of its birth. While they are still shocked by this, he proposes a test of manhood with them. Eventually, he deceives them and appropriates their meat. The core-images in this episode will not be isolated, but only the interlocking images and transitional details (which are discussed in par. 2.3.8.4 below) will be referred to and cited in Zulu. The episode begins with the transitional detail: *Maphuma-ke nomkhonto, wamamuka phandle unina; wawushiya wangena esibayeni ...* (He then went out with the spear, his mother took it from him outside; he left it and went to the cattle-kraal ...). This marks the initial situation. The conflict is reached when he misappropriates the men's meat. The resolution is that the poor men lose out as is usually the case in trickster stories. The episode ends with the words: *Yaphela-ke inyama leyo* (And so that meat was finished).

In the third episode, Hlakanyana goes hunting and takes birds out of other people's traps. He gives them to his mother to cook, warning her not to eat them. He goes off to sleep with other boys so that he can stealthily return at night to eat the birds, and then blame his mother the next morning for their disappearance. The transitional detail introducing this episode is: *Wahamba wayosingela ...* (He went hunting ...). The climax is reached when he eats all the birds and blames his mother. To resolve it he decides to desert, after consuming the remaining heads of the birds: *Waziqeda izinhloko-ke* (So he finished the heads).

In the fourth episode, Hlakanyana kills a hare. This episode is initiated by the transitional detail: *Wawela-ke, wahamba, wafumana umvundla ...* (Thus he crossed the river and went on his way; he came across a hare ...). The climax comes with the catching of the hare by Hlakanyana who then impales it on a stick. The resolution, of course, is that he makes a delicious meal out of the meat of this hare, and makes a flute with its leg-bone. He then departs with his flute or whistle: *Wahamba-ke, wahamba-ke* (So he went on his way).

In the fifth episode he meets the iguana to whom he loses his flute. The initial situation is introduced by the transitional detail: *Wafumyana usamu esemhini phezulu ...* (He came upon the iguana sitting high up in a tree ...). The height of the conflict is when the iguana tricks Hlakanyana into parting with his flute. The resolution is that, for a change, Hlakanyana is outwitted: *Wangena esisibeni usamu nayo imbande kaHlakanyana* (And the iguana went into the pool with Hlakanyana's whistle.).

2.3.7.2 Open-ended episodes in *Umbubuli*

The open-endedness in the episodic plot which characterises most Zulu trickster or heroic folktales manifests itself very strongly in *Umbubuli*. The story consists of 12 independent episodes, each with its own conflict and resolution. Only a few of these will be mentioned in this section by way of illustration.

In the first episode, Ngoje is introduced. His problem is that his wives are barren, and he thus lacks an heir. This conflict is resolved by

marrying a Mtshali girl who gives birth to Muzukuphi. It is interesting to note that even though the novel is entitled, *UMbubuli*, the writer has seen it proper to begin with Ngoje who is only a grandfather to Mbubuli. After the life-history of Ngoje is presented, we are then entertained to that of Muzukuphi before ultimately coming to the life-history of the hero of this novel, Mbubuli.

The second episode focuses on Muzukuphi. He grows into adulthood. He marries Nomvakwendlu. He leaves Natal for Zululand where he establishes a home at Ngotshe, where Mbubuli is born. This episode has no conflict. Consequently, it can be regarded as an initial situation or exposition. If this is the case, then why does the writer start with Ngoje? Surely this must be the folktale influence. In an episodic folktale one finds that characters in one episode do not feature in another. Consider — in this respect — the woman in *UDemane noDemazane* (*vide* Folktale 6, Appendix). This woman is the main character in the cultivating episode where the bird comes to upset everything. After the bird has been captured, we forget about the ploughing episode and concentrate on the bird. This is what Olrik terms, 'the Law of single-strandedness'. However, in this folktale, there are many interlocking images which maintain the unity of plot, and these are lacking in *UMbubuli*. Also this moving from one part to the other which is not motivated in *UMbubuli*, is somewhat influenced by the folktale as we witness Hlakanyana moving from one place to another without any apparent cause.

In the third episode, Muzukuphi leaves his family to find a job in Pietermaritzburg. There is a bit of conflict here owing to the hardships confronting Nomvakwendlu in bringing up Mbubuli alone in a strange land. Muzukuphi is forced to come home, get a medicine man to fortify his home and cure Mbubuli. Thus the conflict is resolved.

In the fourth episode, Muzukuphi moves his family to Pietermaritzburg. They finally settle at Sigodini where Mbubuli starts attending school. Although he is very clever, he is also very naughty and mischievous.

In the fifth episode, Mbubuli goes to work in Durban since he is still too young to go to college. In the sixth episode we leave Mbubuli and turn to the life at Mbubu, Muzukuphi's home. We take up Mbubuli again in the seventh episode, and here we meet him at college where he is training to become a teacher. Episode eight represents another digression. Here we meet Hleziphi and Bongwiwe with their younger brother, Ndoda, relating stories. Their stories are anecdotes in a typical folklore fashion. Mbubuli's life is resumed in the next two episodes. Firstly, he is now a teacher at Ladysmith where he meets his grandmother. Next he goes hunting with Mr Washington in Rhodesia.

In the eleventh episode, Mbubuli meets Nokwazi and falls for her. However, Mkhwembe plays Mbubuli and Nokwazi off against each other and consequently wins Nokwazi's love. However, Mkhwembe is found out and Nokwazi now gives her heart to Mbubuli.

The final episode takes us to Muzukuphi once again. This time he goes to Ngotshe with his son, Mbubuli, to sell his cattle. They are nearly killed by their adversaries. Back home, Muzukuphi's health starts failing and he advises Mbubuli to get married. On this advice, Mbubuli goes to Ladysmith to see Nokwazi, and the story ends there. The last episode is open-ended. The writer could continue to relate how these two get married. Since he started the story with Mbubuli's grandfather, there is nothing that stops him now from concluding it with Mbubuli's children or even his grand-children. The result is that although the episode has ended, one feels that the story has not yet come to its logical conclusion.

2.3.7.3 Episodes with a logical conclusion in *UGubudela katiomantehali* (vide Folktale 11, in the Appendix)

This folktale has four episodes or moves. In the first place, the cannibal which *laaka* human flesh has spotted Gubudela and would like to abduct him. By the formula of Deceit + Deception the cannibal tries to put Gubudela in his bag, but Gubudela who has discovered its plan puts it in the bag. This generates conflict. Gubudela instructs the cannibal's wife to set the house on fire so that he can throw the cannibal into it but the cannibal advises

the wife that she must not set the house on fire since it is not Gubudela who is in the bag but the cannibal itself. Whereupon, Gubudela hits it very hard to silence it. The wife then sets the house on fire and the cannibal is thrown there to roast to death. Gubudela escapes and the conflict is resolved.

However, the other cannibals now *lack* their comrade. They probably plan revenge. Meantime, Gubudela's father slaughters a beast, probably to celebrate Gubudela's escape (*vide* Oosthuizen, 1977 : 56). The cannibals who lack meat smell it and proceed to the scene. This creates conflict. Gubudela runs away while his father hides in the entrails of the slaughtered beast. On arrival the cannibals eat the meat as well as Gubudela's father. Their *lack* has been liquidated.

On the other hand, Gubudela now *looks* a father, and plans to revenge his death. He invites the cannibals to his home and by the function formula: Deceit + Deception, he manages to burn them to death. Only one child escapes. In the final episode, the cannibals are gathered to discuss the massacre of their fellow-men by Gubudela. Again he destroys them. At the end of this episode we are told that he really killed all of them, and they were finished in his land. This brings both the episode and the story to a logical conclusion. There can no longer be a conflict between Gubudela and the cannibals because the latter have been exterminated.

2.3.7.4 Episodes with a logical conclusion in *Nyambose no binitha*

The episodes in this novel are linked in more or less the same manner as in *UGubudela kaNomantshali*. Moreover, the last episode ends where the story ends. As with *UGubudela kaNomantshali* which treats of a heroic theme, the theme in this novel is also a heroic one.

In this novel nearly every chapter is a separate episode. Since the novel altogether has 25 chapters, it is not within the scope of this study to discuss each and everyone of them. Briefly the first episode is an initial situation. The writer lays the scene for his story. Nyambose and his family are introduced. His father's history and that of his grandfather

inspire Nyambose to be a gallant warrior. Towards the end of this chapter he gains respect and fame by first defeating his rival to a Mdunge girl and later winning the love of this girl. However, his quest for fame is not satisfied, and he eventually joins the king's army to fight the Bomvana people. He distinguishes himself in this war so that when the king does not reward him, he defects to the Swazi king where again he distinguishes himself by defeating Nomantshali in a fierce combat. Again he is not rewarded and decides to double-cross the Prince who had requested him to court Zinitha, the Thonga princess, on his behalf, but Nyambose wins Zinitha's love for himself. The prince discovers this fraud and war between the Thonga and the Swazi ensues. Nyambose fights on the side of the Thonga and the Swazi are conquered.

The next episode is about the civil war in Thongaland. The faction that is supported by Nyambose is again victorious. Nyambose subsequently marries the princess and becomes the ruler of the Thonga.

The last episode, which is a resolution, is the winding up of the story: Nyambose sends messengers to bring his parents from Zululand. His wife bears him four children and they live happily ever after. One feels that the last episode ends where the story also comes to its logical conclusion. Nyambose's ambition has been satisfied. He is the famous ruler of the Thonga and has married the most beautiful princess in the known world.

2.3.8 Unity of plot

According to Olrik (Dundes, 1964 : 130) this requirement is the standard for the *Sage*. He adds that there must be no loose organisation or uncertain action in the plot structure, and that each narrative element should create a possibility for other events in the story line. In other words he emphasizes the unity of action. Unity of time is however also very important, and is often achieved in a folktale. This is due to the fact that a folktale usually focuses on a certain event in the life of a hero. On the other hand unity of place is seldom satisfied in folktales because their plots usually treat of a journey. Travelling is basic in folktales.

Incidentally, travelling is a common denominator in all the novels that form the subject of this study.

This epic law of the Unity of plot is further complemented by other epic laws such as the law of Single-strandedness and Concentration on a leading character. Scheub (1975) emphasizes the role played by *transitional details and images* as well as *interlocking details and images* in bringing about coherence in the plot structure.

2.3.8.1 Concentration on a leading character

This requirement is very important with regard to episodic plots because here, each episode has its own conflict and resolution, with the result that there can be no unity of action. Orlík refers to these as a loose agglomeration of adventures (Dundes, 1964 : 139). The story of Uhlakanyana is one such agglomeration (cf Appendix, Folktale 9). In par. 2.3.7.1 above, reference was made to its five episodes. The first takes place where Hlakanyana is born. The second in the cattle-kraal where he eats roasted meat and robs the men of their portion of meat. The third, which is a hunting episode, starts with the taking of the birds in the veld and ends in the house where all the birds are eaten. The fourth takes place where Hlakanyana meets the hare and the fifth, where he meets the iguana. Hlakanyana is the only link between all these episodes. It is only by concentrating on this leading character that the artist may bring about any semblance of unity and coherence in this story-line. Gubudela too is a focal character in *UGubudela kaNomantshali* (cf. par. 2.3.7.3 *supra*).

2.3.8.2 Concentration on a leading character in Zulu novels

Ntuli, in *UBheka*, and Bhengu, in *UNyambose noSiniya*, give most of their attention to their main characters. However, this cannot be ascribed solely to the folktale influence. Since both novels are autobiographical in nature, it can be argued that it is inherent in such a novel that all attention will be concentrated on its hero because he is actually the narrator; moreover, the whole novel is about his experiences.

Some may even argue that concentration on a leading character is not peculiar to folktales; it is also characteristic of novels, etc. But it must be borne in mind that in a novel other characters also receive sufficient attention. They are also portrayed. But in a folktale only the leading character gets prominence. Other characters may only be mentioned in order to show their interaction with the main character. In *UDumúdzumu* for instance (*vide* Appendix, Folktale 12), all attention is concentrated on Nyumba-katali. Somaxhegwana, the co-wives and their 'children' as well as Dumúdzumu himself are only referred to in order to highlight their relationship with Nyumba-katali. As such they are only foil characters. This is very much the case in *Inkungu maZulu*. Fanyana, who is the leading character in this novel, is the only one who is fully developed. All other characters are his foils. They are only important in as far as they have something to do with Fanyana in the story. Fanyana, on the other hand, features in nearly every chapter. If he does not feature in a certain chapter, then, at least, he is the subject of discussion in that chapter.

2.3.8.3 The law of Single-strandedness

This law also brings about unity of plot, because it entails that all action must be in a forward thrust. It does not allow for any perspective or flash-back. While this might be characteristic of a folktale, it is not characteristic of a novel. A novel must give a very broad perspective and must flash-back where need be. Owing to the fact that single-strandedness has not influenced the Zulu novel, it will not be discussed in this section.

2.3.8.4 Transitional and Interlocking details and images

Scheub avers that while *transitional images and details* are not as sophisticated as *interlocking images and details* in binding images together, they are nonetheless the most commonly used (Scheub, 1975 : 134). In practice, as Scheub himself discovered, the basic transitional detail or image is travelling. This is the transitional detail used in *UBakanyana* (*vide* Appendix, Folktale 9) and many others. It is not an artistic device. Without interlocking details, it can be very clumsy or even fail to bring

about coherence. What makes *UHLakanyana* a work of art is that besides his travels from one scene to another, there are interlocking details as well. For instance in between the first and second episodes (*vide* par. 2.3.7.1 *supra*) when Hlakanyana starts speaking in his mother's womb the men are busy skinning the ox in the cattle-kraal. In fact they also come into the house to hear of this strange happening (*umhlola*). This links the first episode to the second one. Again the bone of the hare which is turned into a flute in the fourth episode interlocks it with the fifth episode because it is this very bone that is misappropriated by the iguana in the fifth episode. Consequently, coherence in this series of adventures is brought about by the interplay between the interlocking details which are very sophisticated and the transitional details which are more common but less artistic.

Transitional details are basically characterized by travelling and time lapses e.g. after a few days, after a while, etc. (cf: Appendix, Folktale 1 where the transition from the *unwabu* to the *intulo* episode is introduced by this detail: *UMáali wathuma intulo emva kwesikhathi eside unwabu lwahamba*. (Creator sent the lizard a long while after the chameleon had departed)). This time lapse is the transitional detail. Interlocking details and images, on the other hand, are more varied and often differ from folktale to folktale or even within the same folktale as is the case with *UHLakanyana* which has just been discussed.

2.3.8.5 Transitional and interlocking details and images in Zulu novels

In those novels which have one line of rising action from conflict to resolution these details and images are not relevant. The main function of these details and images is to bind together the various core-images or episodes. However, when there is only one line of action, all the incidents are already bound together so that the transitional and interlocking details serve very little purpose.

In those novels which have an episodic plot structure, however, these images and details have a very important role to play. From the discussion of the twelve episodes in *UMbubuli*, for instance, (*vide* par. 2.3.7.2 *supra*) travelling was the central action binding the whole series together. Firstly,

Muzukuphi moves with his family from Natal to Ngotshe in Zululand. From there he moves to Esigodini in Pietermaritzburg. Mbululi goes to work in Durban; he then goes to a training college; and he finally teaches at Ladysmith. Again he journeys to Rhodesia with Mr Washington; and with his father they journey to Ngotshe to sell his father's cattle. On their return, his father's health breaks down and Mbululi must journey to Ladysmith once again to finalise his future plans with his sweetheart, Nokwazi. However, throughout these travels the transitional details are not complemented by the more sophisticated interlocking details.

Things are somewhat better in *UNyambose nozinitha*. Although travelling is also central to the plot of this novel, this is motivated by interlocking details. For instance, long before Nyambose leaves his father's home, we get this interlocking detail: (*vide* pp. 3-4):

"Izindaba zikababamkhulu zazingikitaza, zingiqunga isibindi... Ngeswa ubugubhaguha nobulangalanga ngaphakathi kwenhliziyo yami okokuba nami ngibe ileyonto ubabamkhulu ayeyiyona..."

(Stories about my grandfather's achievements used to tickle and inspire me. I felt a very strong desire to be like my grandfather.)

"Ngakuthanda lokho kwesatshwa, kwachacha ukuthi ukwesatshwa kwebhubesi ezinye izilwane kufana nokwesatshwa kwenkosi — iNgonyama yesizwe. Kwangima empheleleni kuhle kokubandwa isidwa ukuthi lokho kwesatshwa ngangiyokuthola kanjani ngingumuntu phaka nje..."

(I liked to be revered. It became obvious that animals fear the lion just as much as subjects fear their king. My big problem was how could I ever be so revered since I was only a commoner.)

Interlocking details of this nature are defined by Scheub as clues and hints which are planted in earlier images but are realised, developed or echoed in later images (Scheub, 1975 : 132). Indeed, in this novel, this interlocking image is not only a hint, it is a motivating factor to the hero of the story. We are not surprised if in the next episode Nyambose goes to the royal kraal and literally takes the bull by the horns. It was the practice in those days that if the young men are initiated into a regiment, they must be given a bull which they must kill with their bare hands. However, Nyambose's

peers were too scared to tackle the bull. He was the first one to wrestle with it and this earned him a good name with his king. But mere praise was not enough to satisfy his ambition. Luckily another opportunity presented itself when he excelled in bravery in the war against the Bomvana. But again he was not rewarded. He then decided to go to Swaziland. Again his departure is motivated by the following interlocking image (*vide* pp. 29-30):

*"Ubuqhawe bami bavela obala ngoba nenkosi yangibonga ngaphambi kwawo amabutho ... Bonke abantu bamangala ukuthi iNkosi yenziwa yini ukuba ingangixoshi ...
Inhliziyo yami yadikibala, ngaqoma ukuyokhonza ezizweni ..."*

(Everybody realised how brave I was because the king praised me in the presence of the warriors ... Everybody was surprised that the king did not reward me with cattle ... This frustrated me and I decided that I would rather serve a foreign king.)

These hints and clues are echoed later on when he becomes the king of the Thonga people. Nothing short of kingship could satisfy his vaulting ambition. Thus, these interlocking details act like cement, and they bind the episodes together into one unified and coherent whole.

2.3.8.6 Legendary elements as interlocking images or details (vide Folktale 19, in the Appendix)

In this folktale there is only one core-image, namely Mawa's exodus from Zululand to Natal. People usually emigrate if there is a cause of dissatisfaction in their land. However, since this episode does not give any reasons for the departure, the artist uses an interlocking image to supply this motivation. It states that Nongalaza had been warned by a crow to flee from Zululand before the end of that month lest he be killed. It is highly unlikely that this is actually what caused Mawa to flee. It is history that she did flee from Zululand with Nongalaza and some of her subjects but the introduction of a talking crow distorts this history. Be that as it may, this interlocking image introduces a motive for her conduct and results in a coherent story-line.

2.3.8.7 Legendary elements in Zulu novels

It would appear that a mixture of facts and fiction comes readily to the mind of the Zulu novelist. This could be explained by recourse to the fact that on the one hand, the Zulus have a very colourful history which they always try to preserve, and on the other hand, they have a wealth of legends which are a ready example of how this history can be preserved in novels by combining it with fiction. The very first novel in Zulu, i.e. *Insila kaShaka* has such a plot. It starts with Jeqe who was Shaka's body-servant until he fled after Shaka's assassination. He got to Thongaland where he fell in love with Zakhi. His rival to Zakhi assaulted him and he would have killed him had it not been for Sithela, the great medicine woman who saved him. This woman lived on an island. Everything about her is legendary. However, the novelist has used it as an interlocking detail. He could not otherwise explain how Jeqe came to life, for to all intents and purposes, his assailants had beaten him to death. Unfortunately, this image is a digression from the main chain of events. Perhaps this is due to the fact that it counters the epic law of Concentration on a leading character. For the two years that Jeqe spends on the island, Sithela is the leading character instead of Jeqe and all attention is concentrated on her. This affects the plot structure rather adversely (cf: Ntuli's and Gérard's critiques in par 1.3.2 *supra*).

While Ntuli specifically mentions the legendary elements in this novel, Gérard looks for the influencing factor from another source. He intimates that Dube must have been influenced by Haggard's romanticising:

"One may pardonably wonder how much of this is genuine reporting, and how much romanticising of the Rider Haggard type, with which Dube was no doubt familiar."

(Gérard, 1971 : 214)

The view held in this dissertation, of course, is that this fictitious element is influenced by the Zulu legend. This conclusion should be acceptable in view of the fact that many instances of the folktale influence have already been isolated in this novel, especially its resolution. It also has an episodic plot. In fact, Dube is not the only one who combines history

and fiction in one plot. Vilakazi has done it in all his novels. However his fiction is not legendary, i.e. it is not as mythical and improbable as Dube's *Sithela*, for instance. Nonetheless, Vilakazi evinces the same lack of proficiency as Dube in this respect. By dwelling too much on either his fictional or historical hero, he neglects the law of Concentration on a leading character. He then vacillates between history and fiction and even anthropology (*vide* Khumalo, 1972).

2.3.8.8 Significance of an episodic plot and unity

Zulu folktales are by nature very short. In folkloristic terms they are said to lack functional depth or motifemic complexity. These terms simply mean that the folktale has very few intervening functions between initial situation and resolution. This is not peculiar to Zulu folktales, cf. Dundes (1964) and Marivate (1973) for North American Indian and Tsonga folktales respectively. The result is that Zulu folktales have a much simpler plot when compared with Russian folktales, for instance (cf. Propp, 1958). To make up for this lack of depth, the Zulu performer accumulates a number of moves in one story, so that although the folktale might be lacking in motifemic complexity, it however has a great sequential complexity. The main thing about binding various moves together into one unified whole is that the artist must make use of interlocking images and details to such an extent that, firstly, the transitions are motivated and, secondly, such transitions are smooth and almost imperceptible. This then assures unity of plot even if the story is episodic. This unity is further reinforced by adherence to the law of Concentration on a leading character and Single-strandedness.

The simple plot of a folktale has had a tremendous influence on the plot of the Zulu novel. Novels like *IMbubuli*, *UBhekilawe namadodana akhe*, *Insiila kaShaka*, *UMyambese noZinitha*, etc., have simple plots which are an accumulation of a number of episodes.

The crux of the matter is that an episodic plot can be a success only if it still satisfies the requirements of unity by making use of interlocking details so that the reader does not feel 'jerked', as it were, each time he

comes to a transition. It is felt that Bhengu in *UMyambose noZinitha* has complied with these requirements and has thus brought about unity in his plot. However, the plot in *UMBubuli* and *UBhekiswe* is extremely incoherent.

Let us now leave plot, and turn to setting.

CHAPTER 3

SETTING3.1.0 INTRODUCTION3.1.1 Introductory perspective

This chapter will deal with the general background against which Zulu folktales are set. As usual, setting will first be defined and this will be followed by a discussion of the setting in Zulu folktales. Thereafter, its influence and significance on the Zulu novel will be evaluated.

3.2.0 SETTING IN GENERAL3.2.1 Setting defined

Setting is conventionally known as milieu and it comprises three aspects. These are well set out in Abrams' definition, thus:

"The setting of a narrative or dramatic work is the general locale, historical time and social circumstances in which it occurs ..."

(Abrams, 1981 : 175)

Setting is one of the most important aspects of a narrative. Its importance lies not only in the fact that it gives us the locale, time and social circumstances of the narrative but also because of its relevance to the other aspects of the narrative, especially style, characterisation, theme and plot. Setting is also important in establishing the right atmosphere or mood for the narrative. If, for instance, a novel or folktale is set in the traditional Zululand of Shaka's time, the characters may not address one another in Afrikaans or Tsotsitaal. They may not drive motor-cars since this would be anachronistic to that era. Consequently it must be appreciated that this setting alone has an effect on the style since it involves a particular choice of words used by the characters and it also underlies the type of characters to be found in such a novel. Again in a typical polygamous

setting, there is always fertile ground for conflict since the co-wives are usually in rebellion against each other. This cannot fail to develop plot and convey the theme of the narrative.

Cohen (1973 : 29) observes that the setting or environment will explain the social, moral or religious code by which the characters operate. It may even suggest their social position or status and this in turn may indicate their mode of dress and manner of speech. He adds that shifts of setting sometimes reflect the psychological makeup of such characters.

Accordingly, it is most desirable that the artist should outline his milieu clearly and convincingly if he wants his work of art to be true to life.

3.3.0 SETTING IN ZULU FOLKTALES

3.3.1 General

The discussion of milieu in Zulu folktales will be divided into three sections according to the three aspects set out in the definition. Social circumstances will be analysed first and then the discussion will proceed to locale and time.

3.3.2 Social circumstances

This aspect of the setting involves the society's way of life at the time and place in which the story takes place. It embraces the society's customs and traditions as well as their beliefs.

It is interesting that in Zulu folktales, the social circumstances are normally well set out. I say that this is interesting because with regard to time and locale these aspects are usually, if not always, vaguely described. Why should the folktale artist be inconsistent? Perhaps the answer is that, on the one hand, the folktale relates to the artist's audience and their social circumstances. It has a particular moral lesson to convey to them. Hence it must describe a familiar social setting. The theme of the story must express the view of life and the philosophy of life

of its author and his society in order to be meaningful. The reaction of White audiences to some Zulu folktales goes to show that they have difficulty in appreciating the value of such tales as *Wangiweza phala* (vide Folktale 10, in the Appendix) simply because the social circumstances of this tale are too foreign and subsequently too strange to their own experience. This is the reason then why we do not get a fabulous world in folktales even though they deal with fantasy. What happens is that the fabulous monsters and tricksters and the rest must have social intercourse with the real people of our everyday world. Consequently:

"Two sets of representatives of apparently different worlds meet in the *ntsoomi* tradition: members of the routine and familiar human world, moving within a contemporary environment which is known as 'real', with all the trappings of and activities that characterise the culture; and supernatural creatures and miraculous events of a fabulous and magical world, the *zim* and *mbulu* ... In the context of the *ntsoomi* the representatives of these two 'worlds' meet in the human world — the performer seldom takes us into the regions from which the supernatural creatures emerge, no nether world is described, no underwater kingdom, no cloud-borne 'never never land'."

(Scheub, 1975 : 75)

Yet on the other hand, the time and locale are vaguely described. This is necessary in the interests of remoteness. It is absolutely essential that these tales must be set in a remote past. The reason therefore is that — once again — the folktale has a theme and a moral to convey. The children must believe that they should be good, for evil is invariably punished. They should be duty-conscious and they should be brave for bravery is virtue. But these morals cannot find their place in the minds of the young ones if they realise that such things as talking pigeons and the like are impossible. Hence the performer must always impress upon their minds that these things actually happened sometime long ago when animals lived like human beings and could speak to them and when it was still possible that when you pinched a stone, it would cry (*Itsho lisane inswa ngozipho likhale*). The performer then adds that at that time the world was somewhat different from what it is today. The result is that the children will accept the moral of the story without question. Later as they grow older they will of course, eventually realise that all was fantasy.

With regard to the social setting then, it is not surprising that in *UMamba kaMaquba* (*vide* Folktale 15, in the Appendix), a tale based on marriage, it is shown that this tale occurs at a time when the Zulus believed that a bride should be humble. She should be prepared to help those who cannot help themselves because of age, or other causes. She should be of some service to her in-laws, etc. The first girl who goes to marry Mamba kaMaquba conforms to these social requirements and has a successful marriage. The second one is arrogant and refuses to conform and her mission to marry Mamba kaMaquba consequently fails.

The conflict that reigns in a polygamous kraal is clearly set out in *UDumučumu*, and to a lesser extent, in *UMabhejana* (*vide* Folktales 12 and 14 respectively, in the Appendix). In *UDumučumu* the chief has already married four women but he still feels that he needs a fifth wife. This fifth one is made his principal wife thus preparing the stage for conflict — for who would not like to be a principal wife? The four co-wives become very jealous and are very hostile to her. To complicate the issue even further, the principal wife turns out to be barren. Now the social circumstances of this tale are such that the principal wife must bear the heir of the family. If she fails she must be removed from the principal house and occupy a low position in the ranks of her husband's harem. Perhaps the reason why she was made the principal wife was that the other four only gave birth to crows. The husband must have expected therefore, that she would certainly give him an heir. Ironically enough, she seems to be worse than her co-wives who at least bear crows. In the real life situation the crows may be equated with girls for if a principal wife only bears girls, someone else is married into her house in order to bear the heir. This then becomes the fate of the fifth wife in *UDumučumu*. The other co-wives despise her and start calling her *Nyumba-katali* (the barren one). She is demoted from the high position by her husband who moves her hut towards the entrance near the ash-dump. The crows go there and scatter ashes all over the house and taunt her saying: "*Nyumba-katali, Nyumba-katali!*" She subsequently neglects herself. She does not wash any more and she does not sweep her hut. She spends most of her time crying.

From the foregoing discussion, we realise then that the milieu does not only provide us with the circumstances in which the story occurs but it also develops the plot. The stringent social code to which the characters must conform lay heavy demands on them. The result is that they find themselves in conflict either with themselves (internal conflict) or with the other characters (external conflict). In the end, Nyumba-katali resorts to crying. As pointed out in 3.2.1 above, the milieu establishes the mood of the narrative and the shifts of setting reflect at times the psychological makeup of a character. The demotion of Nyumba-katali in *UDumidzumu* results in a shift of setting. She has lost her senior social status and the mood of the narrative has changed. She has become a very sad character. In *UMamba kaMaquba* we see that the conduct of the two girls who want to marry Mamba kaMaquba helps to convey the theme which is founded on the social code which forms the social setting of this narrative. The girl who conforms to this code is blessed with success and this is the message that the performer wants to put across: that people should conform to the social norms of their society. Those who do not conform are ostracised.

3.3.3 Setting as a place where the story takes place

As pointed out in 3.3.2 above, the locale of the folktale is described in very vague terms. The purpose is that it must not be readily identifiable. Even identifiable places like the Stone-of-two-holes (*Itshe likaNtunjambili*) still have a mythical atmosphere about them. If one visits it even at the present time the people who live there always bring it to one's attention that there was a certain stage in history when it was possible for this stone to open in response to the birds' singing (especially swallows) and let them in. This confirms the view that a vague description is utilised in order to help make the story credible. Perhaps this is why in the whole body of folktales that I considered during my research, there are only two which are set in identifiable localities. The first is *UDemane noDemazane* (vide Folktale 6, in the Appendix) where reference is made to *Itshe likaNtunjambili*. This huge rock stands not far from the banks of the Thukela river, in an area occupied by the Ngcolosi tribe. The Whites

refer to it as Kranskop and have built a village with that name in the vicinity of the rock, about 60 km North-east of Greytown in Natal.

The second identifiable landmark is the Mngeni river which runs through Howick and Durban to the Indian ocean. This river is mentioned in a song in *Intombi nanazimu* (vide Folktale 16, in the Appendix).

Some places may well be described in some detail but still no one knows in which district they are to be found. For instance in the tale, *UNanana kaSelesele* (vide Folktale 4, in the Appendix) we are told that the huge Sondonzima, the elephant that swallowed Nanana's children, lived in the vicinity of the great lakes where the rain does not pour but only drizzles. Yet no one has ever identified that place (except Nanana, of course).

For the rest, we only know that there are rivers, forests, and the veld. People go to these forests and are sometimes devoured or saved by the monsters who live there (vide *USikhulumu kaHlokoHloko*, Folktale 20: Appendix). Yet there are no details and no names to describe such forests. There are homesteads, and there are fields. People live in the homesteads and cultivate fields but there are no clan names. They even have chiefs or kings but we do not know where these rulers reign. Accordingly, this confirms the view that the children must never be tempted to query it for this might undermine the credibility of the story.

3.3.4 Setting as the time when the story takes place

Zulu folktales are set in the remote past. Special phrases in the remote past tense are used to give effect to this requirement. Again, there is this nagging question: Why should the remote past be the ideal time for folktales? Perhaps the answer is the same as the one given in the preceding paragraph. This is ideal for the credibility of the story. Children must really think that these things actually took place. This helps them to accept the moral of the story.

However folklore is not static, it is a living art and it changes with the changing times. Today we have many folktales which feature objects which

were introduced by Western culture. Some parents feel that these tamper with the authentic setting of Zulu folktales. All too often one hears them commenting: "Well, your folktale could not have happened so long ago if there were already trains, and buses." This is the criticism against those Zulu folktales which feature these objects, i.e. trains, buses, etc.

The two most popular phrases for setting the folktale in the remote past tense are: *Kwesukesukela* (freely translated as the counterpart of the English: Once upon a time) and this is followed by: *Kwakukhona* (There once was ... There once lived ... etc.). Unfortunately, most compilers of Zulu folktales leave out: *Kwesukela* ... and simply start off with, *Kwaku-khona* ... (*vide* Folktales: 7; 9 & 13, in the Appendix). Yet in others even *Kwakukhona* ... is omitted (cf. Folktales: 3; 12; 13 & 14, Appendix). Even without these two popular phrases however, the remote past is still maintained by use of the remote past tense formatives.

Although the story is set in the remote past, the artist must still dramatise it (or perform it – to use Scheub's terminology). Hence, she must play around with tenses. After making sure that the story is well set in the remote past, she must now move in time to the present, and present the characters before her audience. Everything must be seen to be happening today and now. This is achieved by means of using dialogue or direct speech to denote the present. Let us cite a passage from *UDumudumu* (*vide* Folktale 12, in the Appendix):

"Kuthe ngelinye ilanga wahamba umfazi, wayolima, kwaqhamuka amajubantonto emabili. Ase ecosa imbewu la elima khona, ekhala umfazi. Labusa elinye lathi, 'Ukhala ngoba siqala imbewu yakho yini?' Wayesethi, 'Cha!' Athi: 'Pho ukhale-lani?' Wathi, 'Ngikhala ngoba angizali.'"

(Then one day the woman went to plough the fields. Two pigeons then arrived. They picked up the seeds where she was ploughing, and the woman cried. One pigeon asked: "Are you crying because we are eating your seeds?" She said, "No!" They said: "Then why are you crying?" She said, "I am crying because I am barren.")

The direct speech in this passage takes us to the present although the narrative part is in the remote past tense. This is even more readily observed

when the performer is dramatising the role of the pigeons and the woman, for as Finnegan has observed:

"The narrator (takes) on the personalities of the various characters; acting out their dialogue, their facial expressions, even their gestures and reactions ..."

(Finnegan, 1970 : 383-384)

*3.3.5 Folktale influence on the Zulu novel

Some of the novels which form the subject of this study evince some folktale tendencies in their setting. With regard to time, for instance, they make use of the remote past setting. The first sentence in chapter 1 of *UNyambose noZinitha* begins with the words: "*Ngakhula izwe lisabusa ...*" (I grew up in the good old days ...) and he uses those 'good old days' as his setting. The remote past tense formative *-z-* is also found in: "*Laliyoshona ilanga ...*" (The sun was about to set ...), which is the opening sentence of chapter 1 of *Nje nempela*.

There are also similarities with regard to the locale in which events take place in Zulu folktales and novels. Places are described in very vague terms and some are not described at all. Consider in this respect, Mdluli's *UBhekizwe nomadodana akhe*. On p. 7 we are told that Bhekizwe then ventured to Johannesburg to work there. This is described in these terms:

"Esehlale izinyanga ezintathu ekhaya, wathola inowadi ivela kuyisekazi eGoli. Wayecela uBhekizwe ukuba akhuphuke eze kuyena ngoba umlungu wakhe wayefuna umuntu ofundile ozose-bensa esitolo sakhe ... Wasebensa kahle uBhekizwe kumlungu kuyisekazi ..."

(Then after three months which Bhekizwe spent at home, he received a letter from his uncle in Johannesburg. He was asking Bhekizwe to come to Johannesburg because his White employer needed an educated person to come and work in his shop ... Bhekizwe did his job well at his uncle's White employer ...)

Johannesburg forms the locale in which Bhekizwe is working and if well described it could give his readers a very good geographical setting of the story, but the writer does not care two hoots about such description. To

him Johannesburg is simply Johannesburg; and the shop is simply a shop. It could be situated in the city centre or in the suburbs; it could be on Eloff Street or on Boundary Avenue; it could be O.K. Bazaars or Checkers; or even John Orr's; but to the writer all those details are irrelevant.

Even more vague is the geographical setting in *UNyambose noZinitha*. In chapter 1 (i.e. pp. 1-13) Nyambose tells us that he was born in the good old days. He then gives a detailed account of the social circumstances of those good old days. But not once does he stop to tell us where exactly he was born. We only suspect that it must have been in Zululand because in the third chapter (pp. 15-20) he mentions Shaka; that is at the time they had gone to the royal village to be initiated into a new regiment. That village should also be an important geographical background to the hero's adventures. But the writer apparently does not think so. It is not surprising then that the name of that village is not given — let alone the locale where it was situated. For all we know it could be Dukuza or Bulawayo or any other of Shaka's kraals. Then in chapter 14 (pp. 92-96) Nyambose sets out from Thongaland to visit Zinitha at Griqualand (Kwelama-Hiligwa). The geographical locale of Griqualand is not given but from the context we get the impression that it is one of the neighbouring states of Thongaland. This is rather confusing because the historical Griqualand is in the Cape Province. Surely the writer could not be referring to that one because for someone travelling from Thongaland in the north to Griqualand in the south the journey would take months to complete and it would be hard to imagine people in these two areas having social and political relations such as those described in this novel.

To a lesser extent, we also get the vague description of Sithela's island in *Insila kaShaka*. On p. 75 we get this description:

"Wesa naye ehamba edlula imihume ngemihume, ebona abantu abanye bephuka abanye behlezi. Bathe ukuba baphume emkhumbi ujeqe wa-bona elihle izwe, ekhonziswa namasimu nentaba okwehla kuyo umfula wamansi. Laphaya phansi kwentaba bambshela ukuthi kukhona umuzi kaSithela."

(He came with him passing one cave after the other, and seeing people. Some of them were cooking and others just relaxing. After leaving the cave, Jeqe saw a beautiful landscape. He

was shown the fields and a mountain from which flows a river. They told him that Sithela's homestead was just below the mountain.)

We do not know the name of this island except that it is near Thongaland. Although it has got caves, rivers and mountains, all these are nameless. A mountain is a mountain; and a river is a river; and nothing more.

With regard to the social setting there are quite a few parallels between Zulu folktales and certain Zulu novels. Most of these will be discussed under theme. To illustrate, however, let us presently refer to the polygamous set-up. In *UDumudumu* (*vide par. 3.2.1 supra*) it was shown that marriage in the Zulu view of life is not an end in itself but that the married woman must bear his husband a son. After chief Dumudumu had married four women who only bore him crows, he decided to marry a fifth one. When it was discovered that she was barren she was demoted from being a principal wife and was terribly degraded and humiliated. Fortunately with the help of the pigeons she got two children and was then reinstated as the principal wife. A similar situation is to be found in *UMBUBULI*. On the very first page of the first chapter of this novel, Ngoje is complaining to his friend Nkanyezi about his infertile wives:

"Impela abafazi abaningi laba abasebenzi lutho babhuc'a ukudla kwami," kusho uNgoje ngelinye ilanga, etshela umngane wakhe uNkanyezi ...

'Sekwenzani, Ntombela? Bakona ngani ungemuntu nothanda uchuku?'

'Bheka mfo kaMdluli, sengineminyaka eyishumi ngafika lulendawo, futhi ngigcagcelwa minyaka yonke, kepha anginamtwana ...'"

("Quite frankly, all these many wives are of no use to me. All they do is to consume all my food," said Ngoje to his friend, Nkanyezi on a certain day ...

"What is the matter, Ntombela? How have they offended a man like you, who does not want any trouble?"

"Look here, Mr Mdluli, I have been at this place for ten years now and I marry every year, yet I have no children ...")

It is interesting to note that whereas in *UDumudumu* the problem of begetting an heir is solved by the fifth wife, in *UMBUBULI* it is eventually solved by the tenth wife, a certain Mtshali girl who bears Ngoje a son, Muzukuphi who

is to become Mbululi's father. (Thank God for that son, otherwise the demands of the Zulu norms regarding the purpose of marriage might have forced poor Ngoje to keep on marrying until he probably had a hundred wives.)

3.3.6 Significance of folktale influence on the Zulu novel

The social setting which seems to be influenced by the folktale does not appear to have any adverse effect on the Zulu novel, neither does the setting in the remote past. After all it is normal to set a story in the past. Every narration is usually an account of the events of the past. Even in the West, there are still very few novels with a futuristic setting.

Things are somewhat different, however, when the geographical setting is taken into account. The folktale influence in this regard can either be advantageous or disadvantageous depending on the pragmatics of the story. In *Imadla kaShaka*, for instance, where the writer has introduced us into that fantastic island of the fabulous Sithela, the fact that his description does not help us to pin-point it on the map of Africa does not bother us. It is in line with its theme. As such it is not the locale of the story but its theme that matters. On the other hand, where the writer has set his story against a very well known background, it is desirable that he should describe it as people know it. If he fails to do that, he reduces the credibility of his work. This lack of adequate description of the geographical setting leaves gaps in the work. In fact, when one reads *Ubhekiswe namaGondana akhe*, one wonders whether the writer was ever in Johannesburg; whether he was familiar with his setting at all. If the writer was familiar with the geographical setting of Johannesburg, the only reason that can be put forward for his vague description is that with the folktale milieu in the back of his head he must have not seen anything odd about such a vague description. Looking at it from the folktale point of view the writer must have considered it very normal.

Again in *Ungambose noSindaba*, the failure to describe the locale of Griqualand results in a state of confusion. The reader does not know which Griqualand is envisaged: is it a fictional one bordering on Thongaland or is it the one in the Cape Province?

In view of the foregoing, the conclusion is unavoidable that whereas vagueness lends credibility to folktales, it seems to do the opposite to the novels. The only exception to the case might be those novels which have a fabulous setting like Sithela's island in *InsiLa kaShaka*.

CHAPTER 4

CHARACTERISATION4.1.0 INTRODUCTION4.1.1 Introductory perspective

Discussion in this chapter will focus on characters and methods of character portrayal. Various types of characters in Zulu folktales will be considered and analysed and their influence on the Zulu novel assessed. These will include, round characters, types of stock characters, as well as nameless and faceless characters.

4.2.0 CHARACTERISATION IN GENERAL4.2.1 Characterisation defined

Characterisation is a sum total of techniques employed by an artist in presenting characters in a literary work of art so that such characters are perceived by the audience/reader as persons endowed with moral and dispositional as well as physical qualities. It is in this sense that Shaw (1972 : 71) defines characterisation as the creation of images of imaginary persons in a work of literary art.

Perhaps the most important point about characterisation is that the artist must present lifelike characters. In order to be convincing, his imaginary persons must be grounded in reality. They must be true, not so much to our world, but to their world, i.e. the world that the artist has created for them. Freund epitomises this well where he says:

"Very often the difference between what is deemed first-rate and second-rate in literature lies mainly in the achievement of better characterisation. To be classic the novel must be about people portrayed with insight, who are always credible, and in some instances dynamic."

(Freund, 1965 : 202)

4.2.2 Methods of characterisation

There are many methods and techniques of character portrayal but in the final analysis they may all be divided into two broad divisions, namely, the direct and indirect methods.

4.2.2.1 Direct method of character portrayal

Here the artist himself describes his characters. He tells you what they look like, physically. If he adopts an omniscient point of view, he may even be more analytical, and tell you what they think and how they feel.

It often happens that the author uses one of his characters as his spokesman (as is the case with autobiographies) and then it is through this spokesman or narrator that the other characters are described.

4.2.2.2 Indirect method of character portrayal

In this method the author does not tell us about his characters; he shows them to us. Accordingly, this method is popularly known as the dramatic method of character portrayal. Through the use of environment, characters' words and actions, the reader is put in a position where he can deduce for himself what kind of a character he is presented with. At times we do not only see the character doing things or hear him saying things, but when the stream of consciousness technique is used, we are introduced into his very psyche so that we may know what he thinks or feels. This method is very synthetic and the character looms before the reader's eyes as someone he knows or can recognise. Simply by observing the characters' actions and behaviour he is enabled to form his own opinion about them; to infer their motives and emotions.

Yet it must be borne in mind that characters are identified, not only by their words or actions, but also by their names. Naming goes a long way in delineating a character, as Wellek and Warren aver:

"The simplest form of characterisation is naming. Each 'appellation' is a kind of vivifying, animizing, individuating."

(Wellek & Warren, 1971 : 219)

Nevertheless the Zulu folklorist, and likewise the Zulu novelist, does not make much use of this technique. Only occasionally do we come across such names as Thokozile (Rejoice) in the folktale *UMamba kaMaquba* (*vide* Folktale 15 in the Appendix) and Mxolisi (Peacemaker) in the novel *Ikusasa alaziwa*, which seem to comment on some trait of a character. Thokozile's marriage to Mamba was a happy and a prosperous one which was the cause of her joy and Mxolisi did become a peacemaker and mediator in the Sithole family (*vide* par. 5.5.4.1 and 5.5.4.2 together with diagrams J and K in Chapter 5 *infra*).

Our biggest problem is why should the Zulu artist fail to utilise naming as a characterisation device when naming a child is such an important aspect of Zulu culture. Perhaps the answer can be traced back to the folktale once again. The folktale concentrates on the community. Each individual is important not in his own right but as a member of his community. But naming – as Wellek and Warren have pointed out in the above quotation – is a kind of individuating.

Seen in this light, therefore, naming is not very ideal in promoting the interests of the Zulu folktale and this seems to have influenced the Zulu novelist.

4.2.2.3 Critical comments on these two methods

The dramatic method is very useful in delineating main characters. It fills them with life and you can almost feel their pulse as they move through the pages of a novel. This is even more so where they are dramatised in interaction and counteraction with other characters.

However, this method is not without its weak points. If over-used, for instance, it tends to be tedious and boring. The author may easily concentrate on character portrayal at the expense of the other aspects of the novel.

Certain critics regard the descriptive method of character portrayal as the lowest form of art (cf. Abrams, 1981 : 21). They feel that the artist must efface himself because, by his direct commentary on a character's makeup, he forces his readers to see the character through his eyes. This reduces the reader's imaginative participation and interpretation. Others decry direct description on the grounds that it is detrimental to the pace of the story since all forward flow must stop while the description is inserted (cf. Sanders, 1967 : 123). They also feel that it is not suitable for short story character delineation where everything must be concise and compact.

Nevertheless, some critics see advantages in this method. They maintain that the descriptive or expository technique is most suitable for minor characters and that it lends clarity quickly (cf. Shipley, 1968 : 52).

What should be borne in mind however, is not this or that method to be employed but the artistic manner in which it is employed. Dietrich and Sundell have the final word in this regard:

"In the sense of artistic worth, one method is no better than any other. What counts is in giving the reader as much a characterisation as is needed to convey the theme and move the plot."

(Dietrich & Sundell, 1967 : 85)

4.2.3 Types of characters

This section is concerned with the ultimate makeup of a character. The conventional approach is to divide characters into round and flat characters in accordance with Forster's theory (vide Forster, 1974).

4.2.3.1 Round character

Abrams (1981 : 20-21) defines a round character as someone who is complex both in temperament and motivation. He is more like people in real life, capable of surprising us and not easy to describe with any degree of adequacy. This means a character whose conduct is not readily predictable and who changes under the changing circumstances. This changing character

is sometimes described as a dynamic or revolving character. Motivation for the change is emphasized by Forster who maintains that,

"The test of a round character is whether it is capable of surprising in a convincing way. If it never surprises, it is flat. If it does not convince, it is flat pretending to be round."

(Forster, 1974 : 73)

4.2.3.2 Flat character

A flat character is the one that is constructed round a single idea or quality and can be described in a single sentence (cf. Forster, 1974 : 73). This means that he is either good or bad throughout the book. Such a character never develops, and it is often said that it is not true to life, as compared with a round character which is accepted as credible and true to life. The truth of the matter is that it all depends on the proficiency of the artist. An artist of Dickens' calibre and adeptness is capable of producing lifelike flat characters.

4.2.4 Kinds of characters

In this section, characters are classified according to their functions in the story. Thus we get main characters as well as minor or secondary ones. We get foils, heroes and villains.

It is important to distinguish characters according to the manner in which they are portrayed and also according to their function in the story. Sanders does not make this distinction and his classification is consequently confusing if not downright misleading. He (Sanders, 1967 : 124) argues that characters in fiction are generally of three types: rounded or main characters, stock characters which are mere stereotypes, and foil characters which are designed to illuminate main characters. Now it is misleading to assert that a round character is a main character. Secondary characters can also be round. Also we get a lot of flat main characters. Again the classification into round, stock and foil is unacceptable because it is partly based on the manner of portrayal (for round and flat) and partly on

the role of a character (for foil which is there to illuminate the main character).

4.2.4.1 Hero

This is the most prominent character in any story. Everything in the narrative focuses on him. He is in the centre of things, and he is there in order to promote the interests of the theme. He may win – in which case he is the hero in the true sense of the word – or he may lose – in which case he is the victim. To be focal, he must receive most attention from the artist and the other characters. In drama, such a character is called the protagonist.

4.2.4.2 Villain

In drama, a villain is an antagonist. In prominence, the villain is second only to the hero. Both of them are primary or main characters. The villain is usually more bad than good. He features in the story with the purpose of thwarting the very interests that the hero is trying to promote. He constantly puts obstacles in the way of the hero. This helps to intensify conflict and generate suspense and tension, and the plot becomes more dynamic.

Like a hero, a villain may be a single character or a group of characters.

4.2.4.3 Foil

A foil is a minor or secondary character. It serves as a commentary upon, or a supporter of the hero or the villain (cf. Cohen, 1973 : 185). A foil may be a single individual or a group of characters.

Besides the foil there may be a host of other minor characters which are only peripherally concerned with the issues in the theme. These are usually messengers and agents.

4.3.0 CHARACTERS IN ZULU FOLKTALES

4.3.1 Popular folktale characters

Whereas the novel only employs human beings as characters, the folktale makes use of all animate objects — be they human or animal — as well as inanimate objects. Some of the most popular animate objects that feature as characters are ogres and monsters which are depicted as larger than life objects. We also get a variety of birds including warblers, crows, owls, eagles, and pigeons. For trickster characters we get *uohakifana* (weasel) and very seldom the hare as is the case with most other African folktales. Other popular animals are iguana, lion, leopard, etc. Among snakes, the mamba and the python are the most popular. Occasionally, only a part of an animal is projected as a character (cf. *inyongo* i.e. the gall-bladder in Folktale 14, in the Appendix). Among the inanimate objects the most popular are rocks, (cf. the rock-of-two-holes in the Appendix, Folktale 6), trees, etc.

The reason for the difference in the objects that are used as characters in the novel and the folktale is not far to find. The novel purports to represent only the real world and in real life inanimate objects are not known to possess human traits. Animal personalities are also an exception rather than the rule (cf. Jock in *Jock of the bushveld*). The folktale projects both the real and the fantastic world. In this combination all sorts of characters are possible.

Needless to say, animal and inanimate characters have not found their way to the Zulu novel. Perhaps in delineating his characters, the Zulu novelist is constantly aware of the requirements of characterisation in a novel and consequently prevents the folktale influence in this case. Strange enough, we find animal characters in Zulu novels written by white novelists and translated from English. It is possible that these white novelists, in their effort to capture the typical Zulu atmosphere in their setting and characterisation tend to go further than the Zulu novelists (cf. the part played by *tsimpisi* i.e. hyenas as warriors in Mhlophekazi's army in Haggard's *Nada the Zulu* known as *Umbuso kaShaka* in Zulu; and the part played by the lion in

saving Mamisa from the miraculous wizard in Allister Miller's *Mamisa iqhawe laSwazi*).

4.3.2 Types of characters in Zulu folktales

In Zulu folktales — as is the case with the novel — we find both round and flat characters. For strange reasons, however, folklorists tend to emphasize flat characters or types in folktales, and seldom, if ever, mention the round ones. Round characters are usually human beings while flat ones may be human beings as well as monsters, ogres, animals, or inanimate objects. Usually these characters are not given names and in this investigation I propose to call them nameless and faceless characters. They are faceless because they are not described and are consequently not distinguishable or identifiable.

4.3.2.1 Round character in *Umshayandlela* (vide Folktale 5, in the Appendix)

Umfana (Boy) in this folktale is a typical example of a round character in Zulu folktales. He satisfies all the requirements of a round character as set out in par. 4.2.3.1 *supra*. When we first meet him, he is sitting on a huge rock obviously because he is afraid of cannibals which may come at any moment. Indeed the cannibals come and try to climb the rock in order to capture him. When they fail to climb the rock they summon him to climb down but he is clever enough to refuse. They then have recourse to his cattle which they drive away. The boy now surprises us. He climbs down and follows the cannibals. Is this well motivated? Does he not realise that he is playing into the hands of these unscrupulous villains? What is even worse, he helps them in their mission. When the bull, *Mshayandlela*, obstructs the herd from continuing along the course desired by the cannibals, the audience is thrilled because the bull prevents evil from triumphing. To their dismay, here is this stupid boy helping the evil cannibals by commanding the cattle to move along. Even when the cannibals try in vain to slaughter the bull, he helps them along with his song in which he orders the bull to allow the cannibals to kill it. Even the cannibals realise that he is too naive and leave him watched by a blind woman when they go to wash and prepare for the feast. Once again he surprises us when he

revives the bull and departs with his herd. The cannibals pursue him but cannot cross the swollen stream that separates them from him. The audience is happy that they cannot reach the boy. But this happiness is short-lived since the boy now offers to help them across by pulling them with a rope. This "stupidity" on the part of the boy is flabbergasting. Why must he commit such a suicidal act? Is it motivated? To everybody's relief, the boy decides to pull a fast one – he suddenly lets go of the rope and all the cannibals drown. He then continues triumphantly on his way home.

4.3.2.2 Motivation for rotundity in *UMshayandlela*

In the preceding paragraph it has been stated that the boy surprises the audience each time he changes his behaviour. He starts off as a timid boy and then becomes arrogant. His arrogance is superseded by naivety which borders on stupidity before he finally looms up as a cunning trickster. If the boy is a round character, we must establish motives for this change of character. First let us try to find the reason for the change from a timid to an arrogant boy. This is not far to seek. Although he was initially afraid of the cannibals, when he realised that they could not climb the rock he assured himself that he was in an invulnerable spot. Therefore when they asked him how he had climbed up he reacted arrogantly, saying, with his tongue in his cheek: "*Ngikhwela kahle*" ("I climbed easily").

In order not to be outdone, the cannibals then decide to drive away his flock and the boy surprises us by climbing down and following them -- which is literally playing into their hands. Yet even this act which seems suicidal is motivated. His sense of duty tells him that as a "good shepherd" he must sacrifice his life for his "flock". *Mshayandlela*, the bull, comes to his rescue when he blocks the herd from being driven by the cannibals. What reason then can be given to explain the boy's conduct in ordering the bull to go? Well, his common sense tells him that he is now vulnerable to these man-eaters. The only way in which he can save his skin is by yielding to their commands until, hopefully, help comes his way. He is also convinced that since they are incapable of having their way with his herd without his help, they might spare him for the moment, until they feel that they no longer need his help. But why then does he offer to help them across the stream? The answer to that is provided by the story itself.

What seemed to be an offer for help was actually a trap and for being such dupes as to accept that offer, the cannibals paid the price with their lives.

The conclusion therefore is that the boy in *UMshayandlala* is a round character and that his rotundity is well motivated.

4.3.2.3 Round character in *UDumadumu* (vide Folktale 12, in the Appendix)

It was stated in par. 3.3.2 above that Nyumba-katali, the heroine of this tale, is humiliated and ultimately demoted from the office of a principal wife simply because she is barren. In the face of this degradation, she resorts to crying. She neglects herself and does not even wash. One day while she is cultivating her field the pigeons come and pick up her seeds. Again she cries, not because they are eating her seeds, but because she thinks that they too are taunting her because she is infertile. However, when the pigeons discover her plight they decide to help her to get two babies. After this, her whole life pattern changes. She washes herself and looks very presentable. Everybody becomes curious, wanting to know what has made her turn over a new leaf. The chief eventually discovers the cause for her changed disposition. He asks her where she has got the babies from. Her reaction is very cynical. Instead of answering she also expresses wonder as to where she could have got them from, since she is barren. Instead of a miserable cry-baby, she has become very proud and arrogant. Her life style has changed according to the changed circumstances. In fact her change introduced a sense of dynamism into her character. Is it motivated?

4.3.2.4 Motivation for rotundity in *UDumadumu*

Of course Nyumba-katali's conduct is well motivated. She neglects herself simply because she has realised that titivating herself cannot alter her position as long as her barrenness lasts. Her husband and his other four wives have made it clear by their conduct and disparaging remarks that she is worthless since she cannot bear even a crow. However, when lady fortune has smiled on her, she has every reason to change. Moreover she

wants her adversaries to know that they are not justified in condemning her when they themselves only give birth to crows – surely this cannot be any better than being infertile. Because of this motivation the conclusion is unavoidable that Nyumba-katali is a round character.

4.3.3 Methods of portraying round characters in folktales

Using the round characters in *UMshayandlela* and *UDumudumu* as our models, we reach the conclusion that in delineating a round character, the folktale performer exploits three techniques: description, dialogue and action. The last two can be classified together under the dramatic technique of character portrayal.

Regarding description, it must be pointed out at this stage that it is reduced to the minimum. In most cases it merely introduces a character without commenting much on his or her physique and personality. In the case of *UMshayandlela*, for instance, we only get this description:

"Kwesukela umfana alusile ... Kwakuthi uma alusile ahlale phezulu kwetsha."

(Once upon a time there was a boy who herded cattle. While herding he used to sit on a stone.)

Besides introducing the boy this description is not at all character revealing. On the other hand, we get a bit of character depiction in the following description from *UDumudumu*:

"Manje umfazi aqale ukuhlaka manje, lokhu wayesaba mhlophe sengathi ulala emlotheni. Wakhumbula ukugeza manje."

(Now the woman began to laugh. Since she was all white from sleeping in the ashes, she now remembered to wash.)

Here we see this dynamic character revolving before our eyes. She is no longer that miserable hag, she is tidy and all smiles.

Turning now to dialogue, we note that it too is used very sparingly. However, it is used artistically and it serves two purposes: it develops the

plot and reveals characters. In *UMshayandlala*, for instance, when the cannibals ask the boy how he climbed up the rock and he replies that: "*Ngikhwela kahle*" ("I climbed easily"), we deduce that this boy is rather arrogant. This is confirmed later on when the cannibals have gone to wash leaving the boy guarded by an old blind woman. He puts the pieces of his bull together in order to revive it. The woman asks him what he is doing. Again he replies: "*Ngiyagiya khulu.*" ("I am dancing, Granny.")

The same amount of arrogance and sarcasm can also be deduced from the words of Nyumba-katali in *IDumudumu*. When her husband, chief Dumudumu, asks her where she got her two beautiful babies from, she does not give a polite answer as a wife should do to her husband, especially if the husband is a chief. Instead she makes him swallow his own medicine for having condemned her for being infertile. She retorts:

"Ngibathathephi ngiyinyumba-katali njena na? Ngingasali na-gwababa loḁwa leli na? Uwena nkosi ongeza usongiḁuza lokho?"

("Indeed, where could I have got them from since I am the barren one who does not bear even a single crow? Can it really be you, oh Chief, who comes to ask me that?")

The result is that the poor chief had no way of ever finding out where she had got the children from.

It is worth noting that in her delineation of characters, the Zulu folktale performer never pretends to know what the characters think or feel. She does not analyse their psyche. In this respect, she is even more realistic than the novelist although she is dealing with fantasy. Yet, by depicting their actions the performer still succeeds in revealing their thoughts and feelings to the audience. This is why the audience can deduce that the boy in *UMshayandlala* is timid, arrogant and cunning.

However, this does not necessarily imply that the novelist is not realistic in exposing the mind of his characters to his readers. He does this in such a way that it corresponds to the prevailing situation so that the reader can accept that under such circumstances it is likely that the character did feel or think in the manner described by the novelist. This is what is

referred to as the element of illusion which is essential in a work of art.

4.3.4 Influence of round folktale characters on the Zulu novel

There are many round characters in the novels that form the subject of this study. However, in almost all of them, the omniscient point of view has been adopted. This cannot be said to have been influenced by the folktale-
However, this is not to deny the folktale influence on the Zulu novel in this respect. On the contrary, in *Inkungu maZulu*, the delineation of Mandlakayise appears to be strongly influenced by the portrayal of the boy in *UMshayandlela*. This seems to link up with the observation made in par. 2.3.1.2 above, that *Inkungu* and *UMshayandlela* use exactly the same words in introducing the state of disequilibrium. It is quite probable that Ngcobo was consciously influenced by this folktale when he wrote his *Inkungu maZulu*.

Mandlakayise in *Inkungu* is abducted by Swazi travellers while herding cattle. Note the parallel in *UMshayandlela* where the boy was abducted by the cannibals while herding cattle. Mandlakayise is then blindfolded by his captors. They get to a certain spot where they stop for the night. Here they slaughter a goat for supper. Again this runs parallel to a similar incident in *UMshayandlela* where the bull is slaughtered. Mandlakayise eventually falls into the hands of Fanyana and his gang. Fanyana hires him and forces him to become a murderer like all his gangsters. Realising his vulnerable position, Mandlakayise — like the boy in *UMshayandlela* — toes the line but only to bide his time. When his chance comes, he turns Fanyana over to the police just as the boy in *UMshayandlela* seized the opportunity to drown the cannibals. For his brave deed the boy was given *Mshayandlela* as a reward and for his brave deed Mandlakayise married Fanyana's wife and inherited his estate after Fanyana had been executed. Like the cannibals that underestimated the boy by thinking that they had an upper-hand over him, Fanyana also underestimated Mandlakayise to think that he could never cause him any harm. On many occasions, his deputies, Qanjana and Muziwakhe, warned him against Mandlakayise, pointing out that he was a potential danger to them, but Fanyana did not heed their advice.

4.3.5 Flat characters in folktales

Zulu folktales abound in flat characters. Usually these flat characters are villains who are pitted against round characters as their victims. We divide these into two groups: the credulous villains (cf. Folktales: 11, 5 and 16, in the Appendix) and the cunning tricksters (cf. Folktales: 8, 9, 10 and 18, in the Appendix).

The whole life of the cannibals seems to be governed by one insatiable desire to devour human flesh. In this quest, they are depicted as the most credulous dupes one can ever imagine. The result is that their victims often escape. On the other hand, Chakijana is the exact opposite of the cannibals. He is the master of intrigue and a trickster of the first degree. He wreaks havoc wherever he goes and often gets away with it.

It is worth noting that the conduct of these characters is never motivated. Nothing propels them to do the bad things they do. As a result, their conduct is easily predictable. Once they are introduced in a tale, the audience knows exactly what role they are going to play as the plot develops.

4.3.5.1 Flat characters in *Ushayandlala* (via Folktale 5, in the Appendix)

The flat characters in this tale are the cannibals. We meet them as they approach the herd-boy. They want to capture him but fail to climb the rock which he climbed so easily. They then drive his herd to their destination where they slaughter his bull for a feast. Before feasting, they decide to bathe, leaving the boy guarded by the old blind woman. Not surprisingly, he escapes. They pursue him but cannot cross the swollen stream. He offers to help them, they accept his offer which is a trick to drown them.

It is difficult to imagine why the cannibals failed to climb the rock which the boy could climb so easily, or cross the stream which he crossed so easily. Perhaps the only reason for that is that the artist has decided to portray them as dupes. They are also too stupid and credulous to expect a blind woman to guard their victim or to expect that very victim to help them to

cross the stream in order to capture him. The only reason is to ridicule them and show up their naivety.

4.3.5.2 Flat character in *Uhlakanyana* (vide Folktale 9, in the Appendix)

The flat character in this tale is Hlakanyana himself. After his miraculous birth he goes to the kraal where he treacherously deprives the men of their meat. After this he takes the birds from the traps of the other boys. He cooks them and keeps them in his mother's hut while he goes off to sleep with other boys. In the early morning he sneaks in while his mother is asleep. He eats the birds and returns to the other boys. Later on he accuses his own mother of having eaten those birds. He uses this allegation as an excuse for deserting his mother. In his travels he kills a hare, eats its flesh, and makes a whistle with its leg-bone. He meets an iguana. For a change he is outwitted and the iguana takes his whistle. But later on, he gets the better of the iguana, kills it and regains his whistle (*vide* Callaway, 1868 : 36).

Again there are no apparent reasons why Hlakanyana is bent on intriguing every creature he meets. Perhaps the only reason is to show up his sadistic nature.

4.3.5.3 Flat character in *Wangiwesa phela* (vide Folktale 10, in the Appendix)

The flat character in this tale is Chakijana. Again the way in which he is portrayed lights up his sadism. He gets to a busy farming woman who has ten children. He offers his services as a baby-nurse. The woman accepts. While she has gone to the fields he tends to the children and cooks. In the first two days he kills game and cooks it. He soon gets too lazy to hunt and starts killing the babies one by one. To add insult to murder, he cooks them and serves them to their mother. Ironically enough, the mother showers him with praise and accolades for being such a wonderful cook who makes such delicious meals. Once all the babies have been slaughtered he tells the woman that she has eaten all her children. In fury, the woman chases him and wants to kill him. He runs to a swollen stream which he cannot cross. He then turns himself into a smooth round stone. The woman

throws the stone across the stream in an effort to demonstrate how she would hurl it at Chakijana were he in sight. The stone turns into Chakijana who brags that the woman has helped him across.

4.3.5.4 Motivation for flatness in the preceding folktales

In par. 4.2.3.2 above, a flat character was defined as the character that is constructed round a single idea or quality and can be described in a single sentence. This seems to be the case with the characters in the preceding paragraphs. The cannibals in *UMshayandlela* have been portrayed round a single idea and can be described in one sentence as credulous gluttons. Hlakanyana or Chakijana can be described as a sadistic trickster. Consequently these characters qualify as flat characters.

4.3.6 Influence of flat folktale characters on the Zulu novel

Unlike the round folktale characters which have had a limited influence on the Zulu novel, the flat characters' influence is tremendous. This is confirmed by the fact that their flatness is not motivated. This however, is not denying the fact that we also have motivated round characters in Zulu novels. But such motivated flat characters cannot be said — in my view — to be influenced by the folktale. They could most probably be influenced by flat characters in English novels such as those found in the novels of Charles Dickens, Thomas Hardy, etc. Such characters will not be considered in this section.

4.3.6.1 Influence of *Vangiwesa phele* on *Inkungu maZulu*

Fanyana in *Inkungu maZulu* resembles Chakijana in *Vangiwesa phele*. He is bent on inflicting pain and suffering on his fellowmen without any apparent reason. It is not within the ambit of this study to analyse each and every one of his sadistic acts in this voluminous novel of over 300 pages. Accordingly, only a few of them will be alluded to in order to illustrate this discussion.

Once Fanyana has resolved to stock his shop and butchery with stolen goods he sends his two deputies, Qanjana and Muziwakhe, together with Mandlakayise, the lorry-driver, to steal and slaughter Malinga's cattle. The fact that Malinga is among the poorest in the Clermont community and, at the moment unemployed, does not cut any ice with Fanyana. (Ironically enough, Fanyana is the chairman of Izakhamizi, an organisation which purports to promote the welfare of the Clermont community.) Over and above this crime, Fanyana also instructs them to kill any person who catches them red-handed.

Indeed, Malinga's cattle are shot down. Two men who come to find out what the shooting is about are also killed but not before they have helped in skinning and loading the meat onto the lorry. The meat is then delivered to Fanyana's butchery and to add insult to injury, Fanyana hires the very Malinga to come and sell the meat for him. Malinga accepts, unbeknown to him that he is selling the meat of his own cattle. He is in more or less the same position as the woman in *Nangiwasa phele*, who inadvertently devoured her own children (*vide par.* 4.3.5.3 *supra*). Fanyana also acts like Chakijana when he tells Malinga that he is selling his own meat. Malinga does not get the message and thinks that Fanyana has made a mistake; he meant that Malinga is selling Fanyana's meat.

Later, Malinga has a misunderstanding with his wife. He gets very angry and starts punching their mud house with his fists. The walls which are still wet collapse. The wife deserts. Malinga now sleeps under a tree. He has injured his hands and is not capable of rebuilding the house. Fanyana gets to know about this and decides to give Malinga the beating of his life just for the fun of it. Indeed, he visits him with his deputies in the thick of the night. They thrash Malinga and his naughty son with a sjambok. Malinga suspects that his assailants must be his brothers-in-law who must have come to revenge their sister, Malinga's wife. He decides to move house and goes and stays in a donga. Once again, Fanyana and his gang track him down to his new hiding place. They give him a beating of his life once again.

Gumede, a noble-hearted old man comes to his rescue and sends him to hospital where he soon recovers. On coming back he lays the charge of assault

against his brothers-in-law. The cunning Fanyana encourages him on this. When the case is tried, there is ample proof that these brothers could not have been at the scene of the crime on that particular night. Needless to say, Malinga loses the case with costs.

Fanyana causes poor Malinga all this suffering without any motivation. The only reason is that he is just showing how sadistic he can be. He seems to enjoy seeing other people suffer.

4.3.6.2 Influence of *Ukwelusa kukaChakijana* on *UMbubuli*

In certain portions of this novel, Mbubuli is depicted as a trickster in the true Chakijana style. This is most pronounced in the chapter entitled: *Umholi wezigangi ohlakaniiphile* (The clever leader of the delinquents), pp. 83-92. Moreover this chapter is as episodic as the cyclic folktales of *UChakijana* or *Uhlakanyana*. Only one episode will be referred to in this section to illuminate this comparison.

This is the episode where Mbubuli feels hungry. However, he is afraid of going home lest he be punished for neglecting the cattle he is herding. He decides to steal a fowl and sell it to an Indian shopkeeper. But first he must get the owners of the fowl out of his way. This he does by driving a herd of cattle into their maize-field. He then goes to raise the alarm. All the people in the target home rush to drive away the cattle from their crops. This gives Mbubuli the chance to sneak in and take the hen which is brooding.

This episode reminds one of a similar incident in *Ukwelusa kukaChakijana* (*vide* Folktale 8, in the Appendix). In this folktale, Chakijana wants meat but no beast has been slaughtered. He then decides to stab one fat ox in the middle of the night. He uses an assegai belonging to one of the warriors. In the morning people are surprised to see that the ox has been killed. The chief gives the order that they must consult a diviner. Chakijana advises that this might not be necessary. He suggests that the spears must first be examined. This implies that the man whose spear has blood will be the guilty one. Indeed they do find one assegai with blood

stains and its owner is accused. Chakijana then hides the chief's herd in a far away forest. He goes back to report that the cattle are missing. Every member of the family is instructed to look for the cattle. While everybody is away, Chakijana returns and sneaks in to feast on the meat. Later he collects the cattle from where he had hidden them.

4.3.6.3 Influence of *UMshayandlela* on *Inkungu mazulu*

Besides tricksters, like Fanyana in *Inkungu*, we also find dupes which resemble the cannibals in *UMshayandlela*. It must be mentioned here that *UMshayandlela* is not necessarily the one to have influenced the novelist in *Inkungu*. *UMshayandlela* has been chosen to exemplify dupes in general. Besides having an insatiable appetite for human flesh, cannibals are also credulous, gluttonous, extremely naive and downright stupid. (Cf: *UCubudele kaNomantshali*, Folktales 11, in the Appendix). One such character in *Inkungu*, is Malinga.

Malinga and his family live in a shack which collapses after heavy rains. This happens at a critical moment when he has lost his job. All that he has as an asset are two head of cattle which he bought from Fanyana. At this point these cattle are also missing (we know from par. 4.3.6.1 *supra* that Fanyana has slaughtered them). However Malinga keeps hoping that they will return. He gets up early the next morning to see if they have returned. He sees some white patches in the kraal and assumes that his cattle have come back. He is so excited that he starts dancing and singing praises for his cattle. Later on he is disillusioned to find that the white patches he saw were ducks which belong to his neighbour. He sets out looking for the cattle but all in vain. On coming back, he is very hungry and demands food from his wife. After consuming a plateful of thick porridge, he asks for a second helping from Makhumalo, his wife; and we get the following dialogue on p. 109:

"Kalusekho Malinga, kusho uMakhumalo.
 'Ietha bapha ebhodwe ngibone,' kusho uMalinga. Waliletha ebhodwe uMakhumalo. 'Lungani ubhi kalukho uphuthu kanti lusekhona ...?'
 'Olwami lolu Malinga ... ngilambile nami kangikadli.'
 'Suka!' kusho uMalinga, efaka eandla ebhodweni eashudla

*uphuthu lukaMaKhumalo. 'Ngizokushiyela isikhokho.' ...
 'Nqo, nqo, nqo,' Kungqongqosa umuntu emnyango ...
 Wethuka kakhulu uMalinga nxa ebona kungena uMuziwakhe ...
 Nasikhohlwa isihlalo sakhe; wazama ukufihla ibhodiwe adlela
 kulona. Sawa naye futhi isihlalo washayeka kuyo leyonsika
 ashayeke kuyo kuqala."*

("It is finished Malinga," said MaKhumalo.

"Well, bring the pot here so that I can see [for myself],"
 said Malinga. MaKhumalo brought the pot. "Why do you say
 that the porridge is no more when there is still some
 left ...?"

"That is my share, Malinga ... I am also hungry, I have not
 eaten yet."

"Oh, be gone!" said Malinga, dipping his hand in the pot and
 eating his wife's share of the porridge. "I am going to leave
 some crusty remnants for you." ...

"Knock, knock, knock," somebody knocks on the door ...

Malinga got so embarrassed when he saw Muziwakhe entering ...

He even forgot about his [wobbly] chair; he tried to hide the
 pot from which he was eating. The chair fell over with him
 and he hit himself against the pillar. This was the very
 pillar against which he had hit himself before.)

In this little drama, Malinga's selfish, naive and gluttonous nature is not only described but also dramatised. Later when he is hired by Fanyana to sell the meat of his (Malinga's) cattle, he once again demonstrates how gluttonous he is. He asks for permission to eat even before lunch time. On realising that Malinga only has meat for lunch, Fanyana gives him two loaves of bread. Malinga devours everything in eight minutes. Later, Muziwakhe brings in Malinga's lunch in two pots. Again he consumes it in no time. Yet when he gets home that afternoon he still wants some more food. When his wife tells him that she has had no time to cook since she has been building their house he gets so angry that he starts punching that house with his bare fists. Of course the wet walls collapse as was mentioned in par. 4.3.6.1 above. This act is described in very dramatic terms on p. 136 where even Zakhele decides to join forces with his father:

*"Wasukuma noZakhele wema eseleni kukayise wakhahlela olunye
 udonga naye ... UMalinga nendodana yakhe bakhahlela izindonga
 bezinyakastea, zona sezephukile ... sezityawa. Washehe wast-
 bona uMaKhumalo waphuma wabaleka sawela phesu kuMaMalinga
 noZakhele, kwawela nophahla futhi phesu kwabo. Nathi uma
 esesebanguweni uMaKhumalo ebaleka wezwa uMalinga ekhala ethi,
 'Ngelekelele mmpakwethu ...!'"*

(Zakhele stood up next to his father and started kicking at another wall too ... As Malinga and his son were busy kicking the walls and shaking them, the walls were already broken ... and were about to fall. MaKhumalo soon realised this and rushed out and the walls collapsed burying Malinga and Zakhele, the roof also collapsed over them. When MaKhumalo was by the gate, still running, she heard Malinga crying out, saying: "Please help me, Darling ...!")

However, MaKhumalo does not go back to help them. They struggle out on their own. Then Malinga goes back to dig out the meat that has been covered by the falling walls. In doing this he injures his fingers quite severely. The next thing is to find accommodation for the night. They go to the neighbours but the neighbours chase them away since they hate Malinga for ill-treating his wife. They decide to sleep under a tree. It is at this stage that they are twice assaulted by Fanyana with a sjambok.

4.3.7 Characters with supernatural powers in Zulu folktales

Although the geographical setting for Zulu folktales is the everyday human world, most of the characters are fabulous. In animal stories one normally gets these fabulous characters only, but in human tales there is usually interaction between 'real' human characters and fabulous animal characters or ogres. Most of these fabulous characters are supernatural in the sense that they are endowed with powers which enable them to do practically anything – to them nothing is impossible. For instance in *UMonana kaSelesela* (vide Folktale 4, in the Appendix) we get the elephant that has swallowed herds of cattle, flocks of sheep and people and all these are alive in its stomach. In *UMshayanaZela* (vide Folktale 5, in the Appendix) we get the bull that cannot be stabbed or skinned unless the boy sings a song instructing it to yield to those who are stabbing or skinning it. In *USikhulumé kaHlokoHloko* (vide Folktale 20, in the Appendix) we get a human character who is supernatural. This is a young man, Sikhulumé, who has been disowned by his father HlokoHloko who instructs his subjects to take him to a big forest infested by ogres hoping that they would destroy him. On the contrary, the huge monster in this forest decides to care for him and make him chief over its human subjects. When he becomes homesick, the monster fortifies him for it knows that his people would definitely kill him.

Indeed when he gets there his father summons his army and instructs his warriors to stab him. They start hurling their assegais at him from early morning until sunset but with no effect. Their spears have no power to kill him. Late in the afternoon he asks the warriors if they have failed to kill him. They concede that they have failed, whereupon he takes his spears and stabs the whole army to death. He then takes possession of all the cattle. He also takes his mother and sister along with him to rule in his forest kingdom.

4.3.8 Influence of supernatural folktale characters on the Zulu novel

It was mentioned in par. 4.3.1 that the Zulu novelist does not make use of animal characters that are endowed with human traits. Likewise supernatural characters are also lacking in Zulu novels. However, the folktale influence in this respect is not totally lacking. For instance in *UNyambose noZiniṭha*, Nyambose accomplishes feats which are highly improbable in real life. In fact he reminds one of Sikhulumṭi in the tale *USikhulumṭi kaḤloko-ḥloko* which is summarised in the preceding paragraph. Let us cite a few examples of Nyambose's incredible feats: First, when he is among the warriors that are sent to attack the Bomvana, he miraculously escapes when the whole army has been annihilated. The enemy have surrounded the kraal in which they have put up for the night and set it on fire. Nyambose's colleagues die from fire burns and those who try to escape are stabbed. Only Nyambose and two of his peers escape. Secondly when he is sent by the Swazi king to court the Thonga princess for the Swazi prince he decides to court the beautiful princess for himself. The princess falls for him, a commoner, even though she has refused to give her heart to much more worthy suitors including kings and princes. When the prince discovers this fraudulent deed, he sends six warriors to kill Nyambose but they fail. Instead, he kills two of them, wounds two and the last two decide to flee for their lives. When the prince learns that the six warriors have failed, he decides to send seven. Again these fail. Nyambose kills six of them and the seventh one flees for his life. Eventually Nyambose becomes the king of the Thonga people.

Although Nyambose's deeds are not supernatural they seem to be quite improbable. This is even more so when one considers that Sikhulumi in *USikhulumi kaElokoLoko* is first fortified before he can kill the whole army single-handed, yet we are not told that Nyambose has any magic aid to make him as invincible and invulnerable as Sikhulumi.

4.3.9 Nameless and faceless characters in folktales

Reference has been made to the fact that there is very little direct description of characters in folktales. What is more, very few such characters have names. Usually they are referred to by collective names such as the cannibals. Sometimes they are referred to according to their sex and status, such as *inkosikazi* in *Wangiwesa phele*, *inyumba-katali* in *UDumudumu*, *umfana* in *UMshayandlela*, *intombazana* in *Intombi namazimu* (vide Appendix, Folktales 10, 12, 5 and 16 respectively). It is interesting that although most of these characters are main characters, the artist does not bother to tell the audience what they look like. This is not to say however, that characters in folktales are never described. There are those which are described (cf. par. 4.3.3 *supra*). However, characters that have been described by the artist are not the subject of discussion in this section.

4.3.10 Influence of nameless and faceless characters on the Zulu novel

Nameless and faceless folktale characters have a tremendous effect on the Zulu novel. In most of the novels that form the subject of this study, we find one or more characters which have not been described or even named. Occasionally the faceless characters are the hero or heroine of the stories concerned but in certain cases the characters are minor ones who hardly warrant any description anyway.

4.3.10.1 Nameless and faceless characters in *Inedca kaShaka*

The hero of this novel is Jeqe, Shaka's body-servant. Yet, the novelist has not seen it necessary to describe him so that we may know what he looks like. This is how Jeqe is introduced on p. 11:

"Indaba yethu isuka kokunye ukuhlasele kwakhe (uShaka) okwaveza ubuqhawe bukaJeqe: UJeqe lo kwakuyindodana kaSikhunyana wakwaButhelezi. Ukuse asondele kangaka kuShaka, kwaya ngoba wabona ubuqhawe empini, laphe eyibhungu eseliqinile, ethwalela uyise uSikhunyana."

(Our story begins with one of (Shaka's) invasions which brought Jeqe into prominence. Jeqe was the son of Sikhunyana Buthelezi. What brought him very close to Shaka was his bravery at war, which he displayed at an early age when he was still a carrier boy for his father.)

In this passage we are told that Jeqe is a brave young warrior who distinguishes himself in warfare while he is still a carrier boy. Despite his bravery and his intimacy with Shaka, he is still faceless. We know him in a vague sort of way. He does not stick out before our imagination with physical features that befit a brave warrior. We cannot identify him. On p. 12, four more important characters are introduced. They too remain faceless and even nameless:

"Wayejwayele uShaka ukungena esibayeni kusondele kuye izinduna amaze ezempi nazo. Uthi laphe emowa ngelinye ilanga uthi: 'Sizoze sithambe amadolo, ake sikhasele ngalapha, siyekodla khona.' Enye induna ithi: 'Awu, Nkonyane yeSilo, siaand' ukufika nje singakaphumuli!' ... Ngeleshumi ilanga inkosi yabisa ulawankulu yathi makavive amabutho ... Laqhamika 'ilembe elidle amanye' enhla nezibaya, liqhamika selihlome seliphelile, selifake nomashoba alo."

(Shaka used to go into the cattle-kraal to discuss warfare with his indunas. On a particular day he said to them: "We are going to become infirm, let us send our armies this side to plunder." A certain *induna* said: "Awu! Your Majesty, but we have just returned from an invasion and we have not yet rested." ... On the tenth day the king summoned his prime minister and said that he must organise the warriors ... Then Shaka appeared. He approached from the upper end of the cattle-kraal. He was armed to the teeth, and had put on his bushy tail adornment.)

The four important characters that are presented in the quoted passage are: Shaka, his prime minister, one *induna* and the enemy king. Except for Shaka all of them are nameless. This reduces the impact of the theme of their discussion. Shaka is discussing war and an enemy is to be invaded. But

alas! We do not even know his name. Even the *induna* who does not concur with his king's view has no name. Even the prime minister who must mobilise Shaka's forces has no name.

A bit of dialogue and description has been used in portraying Shaka. But even this leaves a lot to be desired. Shaka who is renowned in history as the greatest and most able Zulu king and the bravest Zulu warrior that ever was, does not show much diplomacy in his dialogue. We cannot even identify the geographical area of the enemy that is to be invaded. He simply says: ... *ake sihlasele ngalapha* ... (let us send our armies to that side). If he had pointed with a finger, it might have made some difference. Who is to be attacked? There is apparently no motive for the attack except that the warriors are becoming too soft. This is not very statesman-like. When Shaka approaches his regiments we expect some description of what he looks like, his disposition and temperament could have added more credibility to his personality. The writer says that Shaka was fully armed and stops there. He expects his readers to know with what weapons he was armed. However, if he had described the weapons himself, he would have drawn us an unforgettable picture of Shaka. But having been influenced by the lack of description in Zulu folktales, the writer probably saw nothing wrong in giving us the vague impressions of what we must accept as the greatest Zulu monarch.

4.3.10.2 Faceless characters in *Nje-nampela*

The hero and heroine of this novel are respectively Malambule and Nomcebo. They have just been presented to us as young man and woman but their physical features have not been described. The way Nomcebo is introduced however, convinces us that she is a very beautiful girl. The writer keeps telling us that Nomcebo was beautiful in more or less the same fashion as does the artist who tells us that Mphangose in *Mphangose* is beautiful (vide Appendix, Folktale 13). Nomcebo in *Nje-nampela* appears to be strongly influenced by Mphangose. Although their beautiful features are not described, they are associated with beautiful things which help to highlight their own beauty. In the case of Nomcebo, for instance, the sun image has been used. We get this image on p. 9 when she is introduced, and again on p. 97 when she appears before her bridegroom's party on the day of her wedding:

"Laliyoshona ilanga. Intshonalanga ibomvu njengelanga laphe uMALAMBULE ehamba esijukujelela izinyoni, wambona uNOMCEBO emi ngasekukhanyeni kwelanga ... Njengoba uNomcebo wayemi nelanga elibomvu engabonakali kahle, uMalambule naye wema wayibuka lentombazana kwaba sengathi ikhona into kuyona emkhumbuzi wmlilo obomvu ubaswe eziko, abantu behleli bewotha." (p. 9)

"Meswa bonke bethi: 'Yahle intombi yomuntu! Yilanga uqobo lwalo. Kodwa ukhona umuntu owake waba mhlle kanje emhlabeni?'" (p. 97)

(The sun was about to set. The western horizon was as red as the sun and MALAMBULE was hurling (kerries) at the birds when he saw NOMCEBO standing against the shine of the sun ... Since Nomcebo was standing against the red sun, he could not see her properly, yet he (Malambule) looked at this girl as if there was something in her which reminded him of the glowing fire in a hearth with people sitting and basking in it. (p. 9)

Everybody said: "Oh! What a beautiful lady! She is the sun itself. Has there ever been such a beautiful person on earth?" (p. 97)

In the folktale Mphangose is associated with a beautiful ox, and shining copper:

"Liqhamuk' ishegwana. Lafumyanis' esekhwele phesul' enkabini yakwab' entusi, eneshob' elimhlophe - eya la, eya la. Sekuhlanganis' ithusi emfuleni, sokuwazimula. Umsimba wakhe wawusucwazimula, usuyithusi."

(The old man came upon her. He found her riding on a red and white ox with a white bushy tail - going hither and thither. The river was shining like copper. Her body also shone like brass.)

With the help of these beautiful images we are able to imagine just how beautiful these girls were. It is worth noting that at the time their beauty is revealed they both start singing and dancing. Nomcebo, in *Nje nempela* (p. 97) sings the following song:

"Inkosi yahlul' izizwe
Wangibon' uBhambatha,
Sibashise, kesiswe,
Ahe yaye!"

(The king conquers nations
Bhambatha saw me,
Let us burn them so that we
may hear
Ahe yaye!)

In the folktale, Mphangose remains mounted on her beautiful ox which goes this way and that while she is singing the following song:

*"Enkundleni kababa sasithi!
Kwezamasheb' amhlophe sasithi!"*

(At my father's place of assembly we used to do this!
To those with white bushy tails we used to do this!)

There is another, perhaps more important parallel between Nomcebo in *Wje nempela* and Mphangose in the folktale *Umphangose*, namely that before these two characters reach this stage of jubilation both have had their beautiful bodies disguised. Let us consider Mphangose first.

When the beautiful Mphangose is on her way to Mkhindinkomo's place, she meets a *mbulu* (tree iguana). This deceptive folktale sadist who always pretends to be what she is not, discovers that she is going to a place of safety and refuge. She quickly decides to be the one to benefit from all the good that is due to Mphangose. In a cunning and overbearing manner, the *mbulu* splashes her with water and then demands that she take off her clothes and hand them over. It further smears her with mud to disguise her beauty. When they get to Mkhindinkomo, the *mbulu* pretends that it is Mphangose, and it calls Mphangose its servant. She is further humiliated when she is ordered to guard the fields. However, when she has been identified she is reinstated in her position and she marries the husband of her aunt, Mkhindinkomo and the *mbulu* is killed.

Coming now to Nomcebo, she too disguises her beautiful body in favour of her rival half-sister, Shembesile. Shembesile does not directly disguise Nomcebo's beauty but she does this indirectly. Because she envies Nomcebo for being so much more beautiful than she is, her mother resorts to witchcraft. They bewitch Nomcebo so that she will not stand in Shembesile's way should a prosperous suitor approach them. Nomcebo who knows why she together with her mother are bewitched, decides to disguise her beauty so that all the benefits that would be due to her would accrue to Shembesile. Indeed messengers from a Sibisi chief arrive looking for a beautiful girl to marry their prince. They pick on Shembesile who, like the *mbulu*, can make

believe that she is more beautiful than Nomcebo simply because she has disguised her beauty. But at the end the truth comes out. Nomcebo's features are identified for what they are worth. A select herd of cattle are chosen for her *lobozo* while that of Bhembesile consist of twenty head of cattle only. To crown it all, Bhembesile is killed when chief Sibisi's village is invaded by enemies.

All this brings me to the conclusion that the *mbulu* story must have been in Vilakazi's mind when he portrayed Nomcebo. This finds support in the following extract taken from p. 78 of *Nje nampala*:

"... uNomcebo wayesesidonsiisa izikhumba lezi zavubopha umzimba wakhe khona kuzothi noma esifihlile isimo somzimba wakhe sidonakale ukuthi, qna, laphaya kucazhe intombi. Kwathi noma beyibuka esifubeni kwabonakala ukuthi nansi intombi izenza imbulu."

(... Nomcebo had pulled the skins very tight around her body so that even if she had hidden herself people could still see the profile of her body, and appreciate that the person hiding (behind those skins) is a lady. Even when they looked at her breast they realized that this is a fully grown girl pretending to be a *mbulu*.)

In conclusion I must refer, once again, to the observation made earlier (*vide* par. 2.3.5.7 *supra*) that Vilakazi is drawn more and more into his folklore in his later works than in the earlier ones. In *Njoma nini*, for instance, he starts off by presenting the main characters, Nomkhosi and Nsikana without describing their physical features. Towards the end of this novel however, the Western influence becomes too strong with him and he starts describing them. Of Nsikana he gives this description on p. 98:

"Nangenebwa umoya omangalisayo (uNomkhosi), nangengoba lenziwa yayibhucuzekile, eyibona idabule ulinyini ekhanda, ihamba ngesizathulo, iphethe izigqoko ngesandla."

(She [Nomkhosi] was greatly inspired when she realized that this young man was a real gentleman. She saw that he had parted his hair to form a path on his head, wearing shoes and carrying a hat in his hand.)

On p. 101 we get the description of Nomkhosi:

"... yakamba intokazi yakwabo emehlo sengathi akhishwa yintuthu yegudu, eyayibuhle sengathi yasalwa yagezwa ngobisi lwezimvu ezimhlophe zase-Angora ... izingubo zayo esithweni zasilahla ngala nangala, zingapheshulwa noya kodwa zitshingwa umsi-mba wayo intokazi."

(... the young maiden with (large) eyes as if pushed out by smoke from a hemp pipe walked along. She was as beautiful as if she washes herself with milk from the white Angora sheep ... her skirts twisted this way and that not because of the wind but because of her body.)

The description is not very detailed but it leaves us with a vivid picture of what the characters looked like. The young man is gentlemanly and the girl is full of energy and vitality. Such descriptions are hard to come by in Zulu folktales.

4.4.0 SIGNIFICANCE OF FOLKTALE CHARACTERISATION ON THE ZULU NOVEL

4.4.1 General observations

Firstly, it must be reiterated that the Zulu novelist has not been influenced by round characters in folktales. Most of the round characters in the novels that form the subject of this study are depicted according to the Western conventions in that an omniscient point of view has been adopted with the result that we know what the characters in Nxumalo's *Ikusasa alaziwa* think and feel, for instance. However, the flat characters in *UBhekiswe*, *Inkungu*, *Ulyambose*, etc., are tailored in the fashion of folktale types.

There are a few reasons why flat folktale characters have proved so attractive. In the first place, many people including folktale scholars labour under the misconception that there are no round characters in folktales. In the second place, flat characters are extraordinary, and therefore more fascinating. Forster summarises this aspect well where he says:

"One great advantage of flat characters is that they are easily recognized whenever they come in — recognised by the reader's emotional eye, not by the visual eye which merely notes the recurrence of a proper name ...

A second advantage is that they are easily remembered by the reader afterwards. They remain in his mind as unalterable for the reason that they were not changed by circumstances; they moved through circumstances, which give them in retrospect a comforting quality, and preserves them when the book that produced them may decay."

(Forster, 1962 : 74)

This is very true also of folktale characters. Members of the audience will be fascinated by Chakijana or Zimu because they know exactly what roles they are going to play in the tale. Chakijana will trick whoever he meets and Zimu will try to catch a plump young man or woman to eat, but will be duped. The fun is not what these characters are going to do, for this is predictable, but in how they will do it. It is also true that members of the audience will recognise these flat characters by their emotional and not their visual eyes because they do not know what they look like, they only know how they act. In the folktales that are reproduced in the Appendix, nowhere are the physical features of Chakijana, Zimu, etc., described, yet they remain in the audience's memory long after the folktale is performed.

It is unfortunate to note, secondly, that delineating their characters along the parameters of folktale characters the Zulu novelist often produces characters which are inferior and less convincing. Especially in those characters which are not described in any detail so that they may stand out as living persons or in those whose acts are not motivated. Malinga in *Inkungu*, for instance turns out to be more absurd than the folktale types that might have influenced him. There are a number of factors which contribute to this deficiency. Among these, perhaps the following four deserve closer scrutiny: (a) a folktale is a performing art which must be dramatised before an audience whereas a novel is meant to be read in privacy by an individual; (b) a folktale is a communal phenomenon which focuses on man as a species or as a member of his community whereas a novel focuses on characters as individuals; (c) characters in a folktale are allegorical. They represent and project certain ideals and values held by society, and this is not strictly the case with the novel; and finally (d) characters in folktales represent two worlds, viz. the true and the fabulous world whereas in a novel they usually represent the true world only.

4.4.2 Folktale as a performing art

With regard to characters and their portrayal, a folktale resembles more a play than a novel. The performer plays the part of each and every character with the result that description is not at all necessary. Subsequently, characters that appear to be vaguely depicted when a folktale is reduced to writing are fleshed out during performance and they vie with life and vitality. There are many devices at the performer's disposal to project each character.

The most important one is, perhaps, mimicry. When used by a gifted craftsman and artist, mimicry can go a very long way in portraying characters. It lends humour and vividness to the whole tale. It highlights the emotions of the characters be they sarcastic, humorous, saddened or excited. By mimicking the hoarse voice of a cannibal the performer already projects it as a character. The gruffness of its voice is suggestive of its despicable nature. The irony and sarcasm which speaks volumes about Chakijana's personality will assume a clearer and deeper meaning when the performer mimics this character as it stands near the doorway after having killed the woman's ten children in *Nangiwesa phela* (vide Appendix, Folktale 10). Different emotions can be deduced from the mimicry of the song in *UMabhefana* where the bride is solemnly pleading for the transformation of her bridegroom from a bull into a human being. The artist imitates not only human beings but also animal characters so that in *UDumidumu* (vide Appendix, Folktale 12) she must mimic the pigeons; in *UMphangose* (vide Appendix, Folktale 21) the *mōulu* and in *Nanana kaSelesele* (Folktale 4, Appendix) the huge elephant.

To illustrate the importance of mimicry I shall refer briefly to a few lines in *UGubudela kaNomanzhaali* (vide Appendix, Folktale 11); *UDumidumu* (vide Appendix, Folktale 12); and *UMabhefana* (vide Appendix, Folktale 14).

In *UGubudela*, Gubudela is about to throw the cannibal into the fire and we get this dialogue:

*"Kuthe esaseduze wamemeza uNobamba ukuthi, 'Shisa indlu leyo.'
Wayishisa uNobamba indlu. Wafike waliphonisa phakathi endlini
eshayo, wathi, 'Dlanini nansi inyama yenu.'"*

(When he was near he called Nobamba saying, "Burn that house."
Nobamba burnt the house. He came there and he threw it in the
house which was burning and said: "Eat, there is your meat.")

In its written form it is only the context that tells us that the *wa-* in *Wayishisa* refers to Nobamba but the *wa-* in *Wathi* refers to Gubudela. But when performed it is the context as well as Gubudela's voice mimicked by the performer which distinguishes the subjects of the two acts. Accordingly mimicry eliminates any possibility of confusion or ambiguity.

In *UDumadumu* I refer to the dialogue between the pigeons and the barren woman:

*"Athi, 'Pho ukhalelani?'
Wathi, 'Ngikhala ngoba angizali.'
Bathi, 'Awuzali?'"*

(They said, "Then why are you crying?"
She said, "I am crying because I do not bear."
They said, "You do not bear?")

It is interesting to note that both *Athi* and *Bathi* refer to the same subject, viz.: *amavukubhu* (pigeons). When you see it on paper it is somewhat difficult to associate *amavukubhu* with *bathi* because *ama-* is a class 5 prefix whereas *ba-* is a class 1 concord. To solve this difficulty you need to know that folktale characters may be regarded as persons (belonging to class 1) even if they are animals. However, the difficulty does not arise where the folktale is performed, because the performer will mimic each and every character, which makes it clear who is talking in each and every instance.

In *UMabhejane* an old lady is speaking to Mahlokohloko's group and they engage in the following dialogue:

*"Bafisa tsalukazi sathi, 'Sanibona.'
Bathi, 'Zebo.'
'Niyangaphi bobaba.'
Bathi, 'Siyenda.'
'Nendaphi?'"*

(They met an old lady who said, "Hullo."
 They said, "Hullo."
 "Where are you going to, gentlemen?"
 They said, "We are on a visit."
 "Where are you visiting?")

In written form, only the context can guide us to identify the subject of *Niya ngaphi* and *Nendaphi*. In performance it is the context plus mimicry. The result is that whatever the written form can accomplish, performance will also accomplish and still go on to add another dimension. This gives a more vivid and clearer picture of the character that is projected.

Moreover, this vividness is further enhanced by visual potentialities available to the performer including bodily movements, gestures and the like. The witnessing of all these things led Smith and Dale (quoted in Finnegan) to remark that,

"it would need a combination of phonograph and cinematograph to reproduce a tale as it is told ... Every muscle of face and body spoke, a swift gesture often supplying a place of a whole sentence ... The animals spoke each in its own tone: the deep rumbling voice of Momba, the ground hornbill, for example, contrasting vividly with the piping accents of Sulwe, the hare ..."

(Finnegan, 1970 : 7)

The conclusion is unavoidable that an uninitiated novelist, who imitates the scanty description in folktales without taking cognizance of the visual and audible potentialities exploited by the folktale performer in fleshing out her characters, will produce characters which are inferior to those that influenced him. This then is a defect.

4.4.3 Folktale as a communal phenomenon

On the other hand, faceless and nameless characters are not necessarily regarded as defective in this study. Of crucial importance is the fact that characters convey a particular theme in a work of art. That theme is the externalisation of the philosophy of life of the author or his society. As far as the West is concerned this philosophy centres on the individual. Accordingly,

he must have a name and a "face". With the typical Zulu community, however, the focus is not on the individual but on his community. Hence, the individual's name or his facial description may be irrelevant. In *UMshayandlala*, for instance, the interest is not on the identity of the boy as such but on the qualities of a herdboys, or shall we say, of an ideal herdboys. The interest in Nyumba-katali is not on her as an individual, but rather on the fate of all barren women in a polygamous set-up. (*Vide* Appendix, Folktales 5 & 12, respectively).

Thus in Zulu outlook, theme is of primary importance – it is a dominant element (to be defined in the next chapter) – and individuals play a secondary role. Consequently, in criticising the vaguely depicted characters in Zulu novels, this determining factor must be considered. However, culture is not static, it is subject to change. No doubt the dominant factor in the Western novel has not always been the individual. The exposition in section 1.7.0 *supra* makes this quite clear. It is not surprising therefore that the Zulus are moving more and more towards an individualistic world-view. In Nyembezi's novels therefore, the main character is becoming a dominant element (*vide* Ngcongwane, 1981). This implies that a novelist who is trying to depict the modern individualistic Zulu outlook will be expected to devote more attention to the portrayal of his characters in that context and will be criticised accordingly.

4.4.4 Folktale characters are allegorical

It has been pointed out that people are naturally fascinated by extraordinary characters having supernatural powers. Generally, the focus should not be on these characters as individuals but on certain ideals and values they represent. In the Zulu society, the *amavukutshu* in *UDumadumani*, far from representing the species of pigeons, represent the power of the ancestral spirits or *Mvelinqangi* (God) who sympathises with the despised, picks up the down-trodden, and provides for the needy. While in everyday life, it is not possible for the pigeons to talk or help the barren, to God this is very much possible. Zulus regard children or procreation as a gift from God. They do not look at it with a physiological eye, thus it is not surprising that Nyumba-katali produces children although there has been no fertilisation.

This is a caution to the novelist who is inclined to depict supernatural characters in his novels. These will be judged as convincing only if they have been used allegorically.

4.4.5 Characters in folktales represent two worlds

No doubt, cited folktales have shown that in the majority of cases flat characters are those which are endowed with supernatural powers, characters who can perform any feat no matter how impossible it may appear to the people of the real world. We accept this because in folktales we deal with fantasy. However, in order for these fabulous characters to have meaning for real life, they must interact with lifelike characters such as Nyumba-katali in *UDumakomani*. Thus in folktales we have to do with two worlds: the magic world imposed on the real world.

Consequently, it is very important for the novelist to be able to make this distinction. Unless he is depicting a fantastic world for his novel, he will not be praised for allowing himself to be influenced by fantastic characters found in folktales. To illustrate this point, Dube in his *Inadla kaShaka* has created this fantastic world for Sithela on her island. Thus although certain things that Sithela is capable of doing are not true to real life, we are bound to accept them as convincing because they are true to Sithela's world which is a world of folktales (more about this in par. 5.4.1.5 infra). But one feels rather uneasy about accepting Nyambose in *UNyambose noBinitha* as convincing, because his character borders on fantasy even though the setting is the real everyday world.

However, this discussion is overlapping more and more to theme at this stage, which means that we must move on to the next chapter.

CHAPTER 5

THEME Introduction5.1.0 INTRODUCTION5.1.1 Introductory perspective

This chapter will be divided into three main sections. In the first place, theme will be defined and its affinity to moral outlined. Relationship between theme and society will form the subject of the second section. Finally, the focus will fall on the popular themes in folktales and novels. An attempt will also be made to assess their significance.

5.2.0 THEME IN GENERAL5.2.1 Theme defined

Theme is the central idea in a story; it is the subject of discourse. The fact that theme is central, implies that everything else, including plot, setting characters and their action, is concerned with conveying that theme. Moreover, if the story is a work of art, the thematic structure will draw all these elements into a unity. In other words it is the theme that gives meaning to a story as Brooks and Warren assert (1979 : 178) that, where there is no theme there is no story.

5.2.2 Theme and moral

The above definition of theme is a broad one. It is common however, to view theme in a narrow sense, i.e. not what the story-teller's subject is but what his message regarding his subject is. Theme in this strict sense is known as the moral lesson. If the theme involves a certain issue or significant problem in society, it is only natural that the audience or readers will expect the story-teller to give or suggest a solution to that problem. If the solution is not hinted at, the audience/readers will feel very dissatisfied or even defrauded (vide: Brooks and Warren, 1979 : 177-179).

This begs the question: Must the story always be overtly didactic and moralising? Dietrich and Sundell are of the opinion that although overt didacticism was popular in the eighteenth and nineteenth centuries, the practice has gone out of fashion in the present century. I concur with this opinion and accept that it is more artistic to present the theme indirectly. It should be seen as a result of the confrontation of characters and ideas which should not be interpreted as the story-teller's ideas (Dietrich and Sundell, 1974 : 44).

5.2.3 Theme and motif

It often happens that the narrator, while concentrating on the central idea of his story, also comments on peripheral but related issues. These comments may even be moral lessons in the form of sub-themes. These are known as motifs and are quite common in long stories. These motifs or subordinate themes may be defined as:

"Figures or ideas that repeat themselves in the total design and are related to the major theme by being variations or aspects of it."

(Dietrich and Sundell, 1974 : 44)

Let us refer to Nje nempela to illustrate this concept. There are two central ideas in this novel, namely, a love theme and an historical theme. Over and above these however, the novelist comments every now and then on the not-so-friendly relationship between the co-wives of Nxumalo, the kraal-head. This has divided his family into two hostile groups with MaDubiyana and her daughter Nomcebo (the heroine of the story) on the one side, and MaSonkomose and Shembesile (the villain of the story) on the other. This constitutes a sub-theme or motif on the petty squabbles and jealousies in a polygamous family. This motif is relevant to the love theme because the polygamous set-up forms the social setting of this novel. The motif is also relevant to the plot because this hostility generates conflict as the story unfolds.

5.2.4 Theme and a dominant element

Rather than presenting a certain issue or problem, the story-teller may set up as his aim the creation of a vivid character. If this character dominates the story it may be the subject of the story. A character in such a case may so dominate the story that the reader feels that there is no theme, but this does not necessarily constitute a defect (vide Dietrich and Sundell, 1974 : 45).

Let us take Nje nempela as our model once again. Although the writer's intention (which is explicitly stated in the foreword of this novel) is to handle two themes – a love and an historical theme – on reading this work, one feels that more attention is given to the historical than to the love theme. In this case then, the historical theme is the dominant element. Furthermore, the writer's purpose in including this historical theme in his work is to try and highlight the role played by Bhambatha, son of chief Mancinza of the Zondi tribe, in the Zulu rebellion of 1906 against poll tax. As such then, Bhambatha becomes a dominant character in this work. At times both Malambule (the hero of the story) and Nomcebo (the heroine) are completely overshadowed by Bhambatha so much so that the reader might conclude that the writer intended writing the history of Bhambatha. Unfortunately in this case, too much concentration on Bhambatha affects this novel rather adversely.

5.3.0 THEME AND SOCIETY

5.3.1 Social context

A story is not a mere literary expression. It is a mirror of the cultural context from which it originates. A theme of a story is the expression of the view of life as well as the philosophy of life of its author or his society. This view is also the starting point for the adherents of the functionalist school of folklorists. This school is concerned with the interplay and relationship between a folk and its lore. They see a tale as fulfilling a number of functions and these may be summarised as follows:

"A tale is not a dictated text ... but a living recitation delivered to a responsive audience for such cultural purposes as reinforcement of custom and taboo, release of aggressions through fantasy, pedagogical explanations of the cultural world, and application of pressure for conventional behaviour."

(Dorson, 1972 : 21)

Some of these functions will come in for discussion when popular themes in Zulu folktales and novels are discussed in the next section. Thence it will also become clear that the Zulu novelist is to a certain degree still continuing the task of the folktale performer. He acts not only as an entertainer but also as a social critic. We as readers may approach his work with the sole purpose of being entertained, but if we derive no lesson from the entertainment it is not likely that we shall read that book again. In a nutshell, Zulu oral literature is committed literature. A folktale performer is an entertainer and an educationist or moralist. An elder who uses proverbs and idioms in his social intercourse or juridical proceedings does not only succeed in illustrating and supporting his facts but also communicates to the young generation the wisdom of their forebears. He conveys certain maxims and truisms which are the evidence of the consensus of opinion of the whole society. He is counselling and advising. Again, the bard who praises his king or chief is at the same time presenting the feelings of the king's subjects. He is also making use of his licence to criticise and to correct.

This convinces me that the function of the various types of folklore is double-pronged; they entertain and instruct (i.e. dulce et utile as they say in Latin). Most folklorists tend to undermine the educative role of the folktale. Perhaps they are misled by the fact that the moral lesson is not summarised at the end of the tale as is the case with Aesop's fables or other tales from Western culture. They miss the important point that Africans are not overtly didactic and that they do not have formal schools, so they teach (as Smith, 1940 : 73; rightly observes) very largely by telling stories. Even the riddles which are not at all taken seriously, are not a mere pastime; they also help to sharpen the children's powers of perception and wit. They familiarise them with their environment and the universe so that they may be able to interpret the wonders of nature and

apply and relate them to their everyday lives. Entertainment is the means; instruction the end; and theme the embodiment of this instruction.

Indeed this has to be so, since such phenomena as the performing of folktales are the only means by which the whole culture is handed down from generation to generation. However, we must not be blind to the fact that the content of instruction or entertainment will decrease or increase in accordance with what constitutes the dominant element in a particular folktale. Thus we expect myths and legends to be more informative than amusing and again the episodes of Chakijana are expected to be more amusing than instructive. Yet in both types both elements are present. Compare for instance, the *Inzulo* myth (*vide* Appendix, Folktale 1). This myth is more informative because it shows that the Zulus have reflected on the phenomenon known as death. They feel that they were not destined to perish; death came to mankind by mistake. Yet in expounding this philosophy the tale can never fail to amuse us. Even the choice of the contestants in the race to send the message to mankind is fascinating. Here the chameleon must compete with the fleet-footed lizard. Although myths are said to be sacred and therefore serious, the Creator could not have been all that serious when he chose his messengers. The irony of the matter is that the Zulus had to cling to the message of the lizard which was so unpalatable and unfortunate. Today we have the idiom: *Sibambe sInzulo* (We accept the *inzulo's* word). To a Zulu you cannot say one thing and later change and say the opposite. He will pin you down to what you told him initially. They accept the first word despite its consequences. *Inzulo* came first with the bad news that they shall die; they accepted this. Later when the poor chameleon delivered the good tidings that they shall live forever, they could not accept it, since it contradicted the former report. They stoned the chameleon to death.

Again in the *Uchakijana* episodes (*vide* Appendix, Folktales 8, 9, 10 & 18) there is a lot of entertainment yet each tale has its underlying moral. Today the Zulus refer to a "clever Dick" who tries to outsmart them as *Uchakijana*. This single word speaks volumes. It means that they are aware of his tricks and are taking the necessary precautions. This is a way of disarming him.

5.3.2 Cultural context

There is nothing, of course, which folklore in general and folktales in particular teach to members of a society other than the cultural norms and values of such a society. It is for this reason that Smith considers folktales as moulders of ideals. Referring to Africans in general he says:

"Africans have ideals (which) inculcate a high code of social ethics. If people are to live in tranquility in communities, there must be certain recognised standards of conduct. And if these are to be recognised by the young generation the young people must be taught what they are. Moral instruction there must be; and I think many people would be surprised to know how excellent in quality that instruction is. It is to a large degree conveyed in precept, in maxims or proverbs. But a still more sure way of instilling the rules into the mind of the rising generation is to embody them in tales which are at once interesting and rememberable."

(Smith, 1940 : 77)

Indeed, they must be interesting because where they are dealing with unpalatable facts, human characters are replaced with animal characters. Consequently, we laugh at these animal characters not realising that ironically, we are laughing at ourselves. And indeed, they must be rememberable as well, since they have a rather simple plot and constitute a limited repertoire. The tales that a child hears as a member of an audience are the same tales that her grandmother listened to as a child; they are likewise the same stories that this child will perform before her grandchildren in her old age. New ones may be created — it is true — but the old ones will always be handed down from generation to generation *ad infinitum*.

What is more interesting, incidentally, is that while tales embody proverbs, some proverbs and idioms actually originate from tales (cf. par. 5.3.1 *supra*, where reference was made to the Zulu saying: *Sibombe abantu*.)

5.4.0 Relevance of Lévi-Strauss' theory to theme

5.4.1 Lévi-Strauss and the social context

In par. 1.4.3.9 above it was intimated that Lévi-Strauss' theory will be adopted in this chapter. This begs the question: What makes it relevant to theme? Perhaps the common denominator between the two is the social context. It has just been argued that in theme we study the view of life of the author and his society. Lévi-Strauss too approaches myth not just as a linguistic but also as a social representation. The social context forms the basis of his theory as Douglas observes that Lévi-Strauss,

"... wants to use myth to demonstrate that structural analysis has sociological value. So instead of going to analyse and compare formal myth structures, he asks what is the relation of myth to life."

(Douglas in Leach, 1967 : 57)

This supports the view that although many folklorists regard the folktale as a form of entertainment, it has an underlying message which relates to society. How can Lévi-Strauss' theory help us to ascertain this message? The answer is to be found in the theory itself. His theory is founded on the dialectic theories of Hegel, Marx and Darwin. However, he seems to lean more heavily on Hegel's theory of thesis, antithesis and synthesis. The features of this Hegelian theory are aptly epitomised by Burridge where he says:

"... for Hegel truth or reality consisted in the unification of contradictory elements: and these elements; representing partial aspects of truth, were to be related not only as contradictory but also as logical contraries. An idea or object which seemed to possess a unity could be broken down into contrary and contradictory elements, and these elements could themselves be further broken down into successive contraries and contradictions. In attempting a synthesis, the building-up of a unitary idea or object from a variety of elements, the same process was involved. This, the method of the dialectic, represented for Hegel a 'negative' reason: it was sceptical, dislocating, even temporarily destructive. Where 'thesis' stood for unity or a unitary formulation, 'antithesis' stood for a breaking-down of this unity into

contraries which were also contradictions, and 'synthesis' stood for a rebuilding of the unitary."

(Burridge in Leach, 1967 : 93)

Having established Lévi-Strauss' influencing factors, the next task is to outline the features of his methodology.

5.4.2 Lévi-Strauss' methodology

Lévi-Strauss' approach consists of three main features, namely, (a) binary oppositions, transformations and levels, (b) symmetry, and (c) inversion. It might be necessary to set out briefly what these features envisage.

5.4.2.1 Symmetry

Symmetry entails that binary opposites on a particular level should form a complete cycle. Turning to Lévi-Strauss' most classical myth, the story of Asdiwal, this concept may be illustrated thus: Asdiwal sets off on the geographical level from East to West. From West, his journey then takes him to the North and then to South-West. From this point he must proceed to South-East to complete the symmetry (*vide* Lévi-Strauss in Leach, 1967 : 4-46). However, this symmetry is not always accomplished. For instance the story of Asdiwal (*ibid*) starts with a patrilocal residence on the sociological level. Later on we get three matrilocal residences. The story does not end with a patrilocal residence to complete the cycle. To resolve this problem, Lévi-Strauss looks into other variants of the tale to supply the necessary pair to achieve symmetry. Although he gets one for the story of Asdiwal, some critics do not find this assumption quite convincing. Douglas for one feels that it is rather far-fetched (*vide* Leach, 1967 : 56).

5.4.2.2 Inversion

Inversion is an idea of reversal. According to Lévi-Strauss (*vide* Douglas in Leach, 1967 : 60), if a myth is a reversal of reality in the country of its origin it is turned upside down in relation to its normal position to a

certain distance from its place of origin. For instance, where a myth presents a matrilocal residence where only patrilocality obtains in the place of its origin, then the situation must be reversed so that the myth is interpreted as relating to patrilocality. Furthermore in the case of a myth which appears to have no counterpart in the ritual system of the country of its origin, Lévi-Strauss looks into the rituals of neighbouring and ethnographically related countries to see if there is no ritual there which is represented by the myth. If there is, then he maintains that this is inversion and it means that the myth regains its precision in the rites of another tribe. From this he concludes that this myth might have been exported from the former to the latter country. Consequently, he maintains that exported myths give an upside-down picture of what they portray in the country of their origin. Again some critics find this argument unconvincing.

Inversion will not be considered in this discussion, for it is not strictly relevant. It involves a comparative study of folktales of neighbouring tribes whereas the scope of this study is limited to the comparison of only Zulu folktales with Zulu novels.

5.4.2.3 Binary opposites, levels and transformations

These features form the corner-stone of Lévi-Strauss' theory. In accordance with this theory a myth consists of a series of binary oppositions. These are located on various levels such as the cosmological, the sociological, the techno-economic and the geographical level. Lévi-Strauss refers to these levels as *schemata*, i.e. each level is a *schema*. Lévi-Strauss argues that the identification of binary opposites on these *schemata* will give us not only the structure of myth but also its meaning, because these oppositions are regarded as symbolic of contraries, and contradictions in real life situations. However, in a myth these opposites must be mediated and resolved, for Lévi-Strauss maintains that the purpose of myth is to provide a model capable of overcoming a real contradiction (*vide* Leach, 1967 : 99). To achieve this, a folktale (thesis) must be broken down into pairs of contraries (antithesis) and these must be resolved through the medium of mediators (synthesis). The result is a transformation of the

initial situation and it may further generate another series of contraries.

In his monumental work, *The raw and the cooked*, Lévi-Strauss laboriously explores 187 myths collected from the Bororo tribe in Central Brazil. Here he isolates a series of contraries including culture/nature; raw/cooked; high/low; fresh/decayed, etc. The following diagram is Yalman's summary of the most popular pairs of contraries in Lévi-Strauss' investigations. The diagram appears in Leach, 1967 : 76.

Mythical 'structures' (see *supra*, p. 75) [cf. Lévi-Strauss (1954, p. 141)]

M_{11} 2 Animals	Ape > Rodent	Adventure on Water	Animal (<) too Audacious	Animal (<) exits (dead)
M_7 2 Men M_{11}	Man A > Man B	Adventure on Land	Man (<) too Timorous	Man (<) exits (alive)
M_{11} Animal (>) Isolated	Meeting with Jaguar	<i>Negative Mediation - Ape-Jaguar</i>		
		1. Animal (water) (fish) offered and refused by Ape ! 2. Jaguar swallows Ape		
M_7 Man (<) M_{12} Isolated		<i>Positive Mediation - Jaguar-Man</i>		
		1. Animal (air) bird demanded (and) given by Jaguar ! 2. Jaguar does not swallow Man		
M_{11} Ape on top Jaguar below	Jaguar ogre	Conjunction imposed	Ape in the mouth of Jaguar	
M_7 Man on top M_{11} Jaguar below	Jaguar food-provider	Conjunction negotiated	Man on the back of Jaguar	

5.4.3 Application of Lévi-Straussian approach

In par. 1.4.3.9 above it must have transpired that there are very few critics who have sympathy for Lévi-Strauss. It is partly due to this fact that I stated earlier that an attempt will be made to demonstrate some merits in Lévi-Strauss' approach. Perhaps the effectiveness of his theory could be placed in its proper perspective if a comparative analysis between his theory and that of Propp is adopted. Both theories will now be applied to

the analysis of *UDumudumu* (*vide* Appendix, Folktale 12). In this tale, chief Dumudumu marries a girl when he already has four wives. His intention is to make her his principal wife. Unfortunately she is barren and this forces him to demote her to an inferior rank and move her hut towards the gateway, near the rubbish dump. Other co-wives who consider themselves better than she is because they are fertile, albeit they bear crows, taunt her and call her *Nyumba-katali* (the barren one); even their crow-children come to scatter ash in her house. She resorts to crying until the situation is remedied by the two pigeons which give her two beautiful children: a boy (Dumudumu's heir) and a girl. This changes the status quo. Dumudumu kills all the crows and reinstates this wife as the principal wife. One of the co-wives dies of shock on seeing Nyumba-katali's babies. Another packs and leaves. The other two remain and become the slaves of Nyumba-katali.

5.4.4 Proppian approach

Using Propp's model as modified by Dundes it is found that this tale has five functions arranged in two moves. These may be illustrated diagrammatically as follows:

Int. Sit. + [L - function of the donor - LL] + [Exp - Punis]
--

According to Propp, (Int. Sit.) or Initial Situation is not a function. It merely sets the scene for the story to begin. Lack (L) is defined as lack of something or desire to have something by a character in a tale. The first function of the donor includes the following: The donor greets and interrogates the hero. If the hero answers rudely he receives nothing, but if he responds politely he is rewarded ... the hero is shown a magical agent ... Lack liquidated (LL) means that the initial misfortune has been remedied, i.e. the object of a quest has been obtained. Exposure (Exp) means that the false hero or villain is exposed. Finally Punishment (Punis) can mean any kind of punishment inflicted on the villain.

The above diagram is however a bare skeleton of the structure of this tale. It only consists of emic units, or more precisely, feature modes of the emic units. In order to be meaningful, etic units (or manifestation modes) must be supplied. The tale structure will then take this pattern:

Int. Sit. = Dumudumu marries a girl when he already has four wives.

L. = This girl is barren - she lacks fertility.

Function of Donor = Two pigeons approach her as she is sowing seeds. They pick the seeds and she cries. They interrogate her and find out her plight. They help her by magic means to get two children.

LL. = The barren girl now has two children. Her misfortune is remedied.

Exp. = Dumudumu is very proud of the fact that he is the father of human babies. He summons his co-wives, tells them that since they have been ill-treating this fifth wife, now the tables have turned and she is going to be the principal wife now that she has children.

Punis. = Co-wives are made slaves of Nyumba-katali and their crow-children are killed. One wife dies of shock and another one deserts.

5.4.5. Lévi-Straussian approach

Using the Lévi-Straussian model, this folktale is broken down as follows:

DIAGRAM X

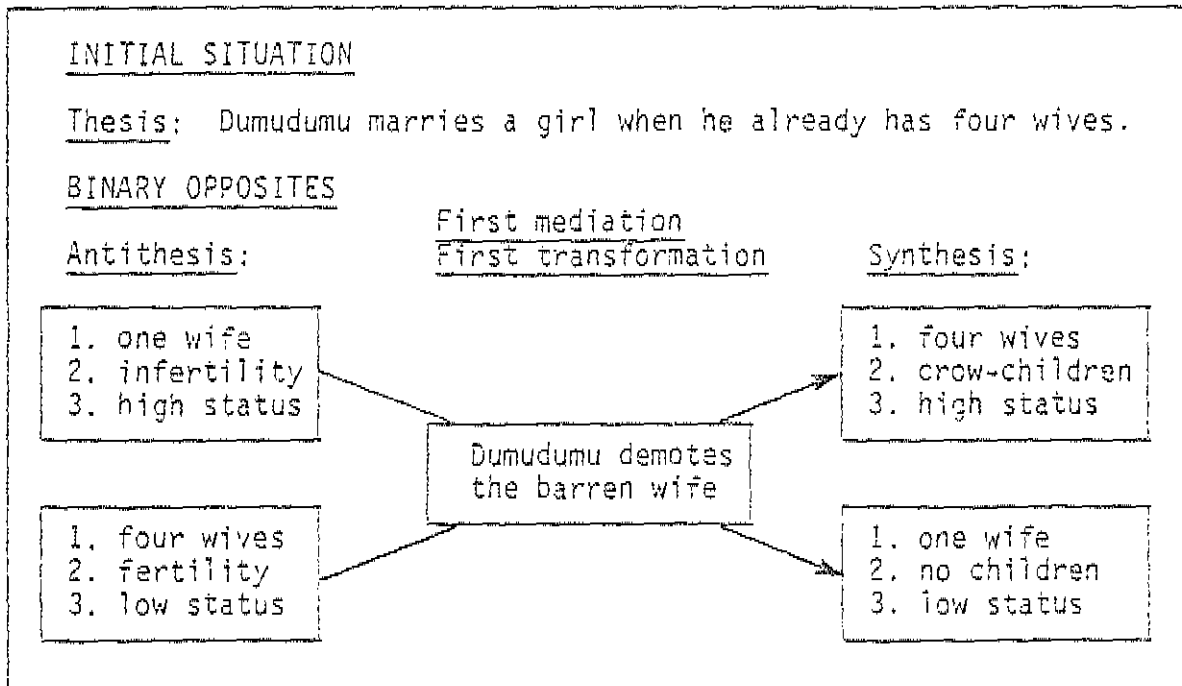


DIAGRAM Y

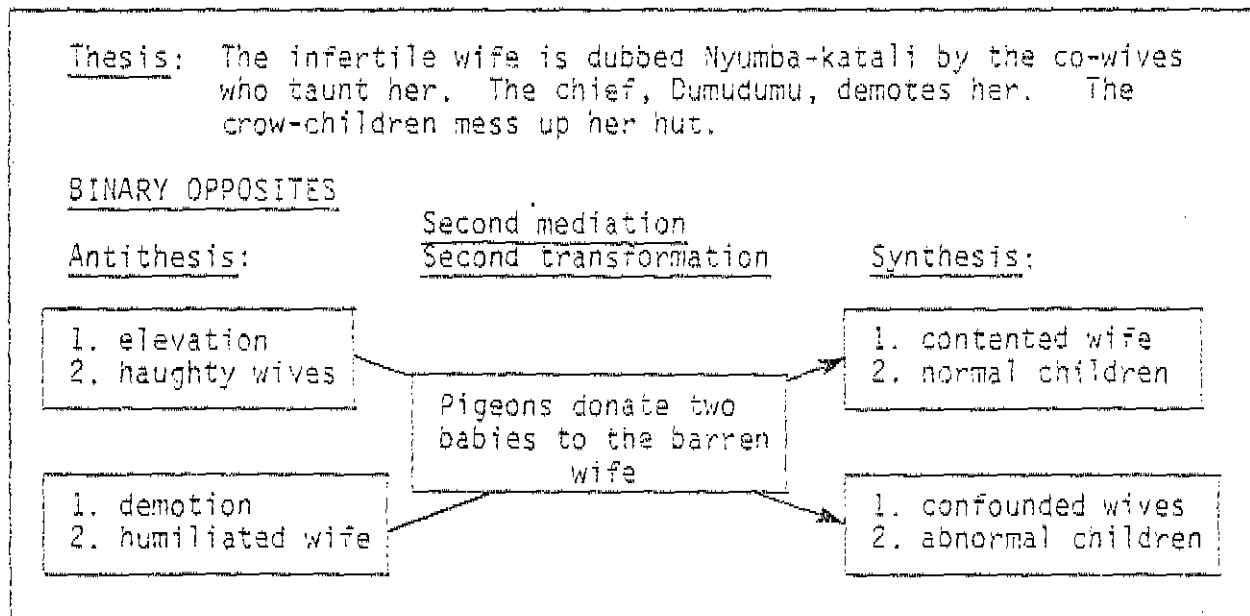
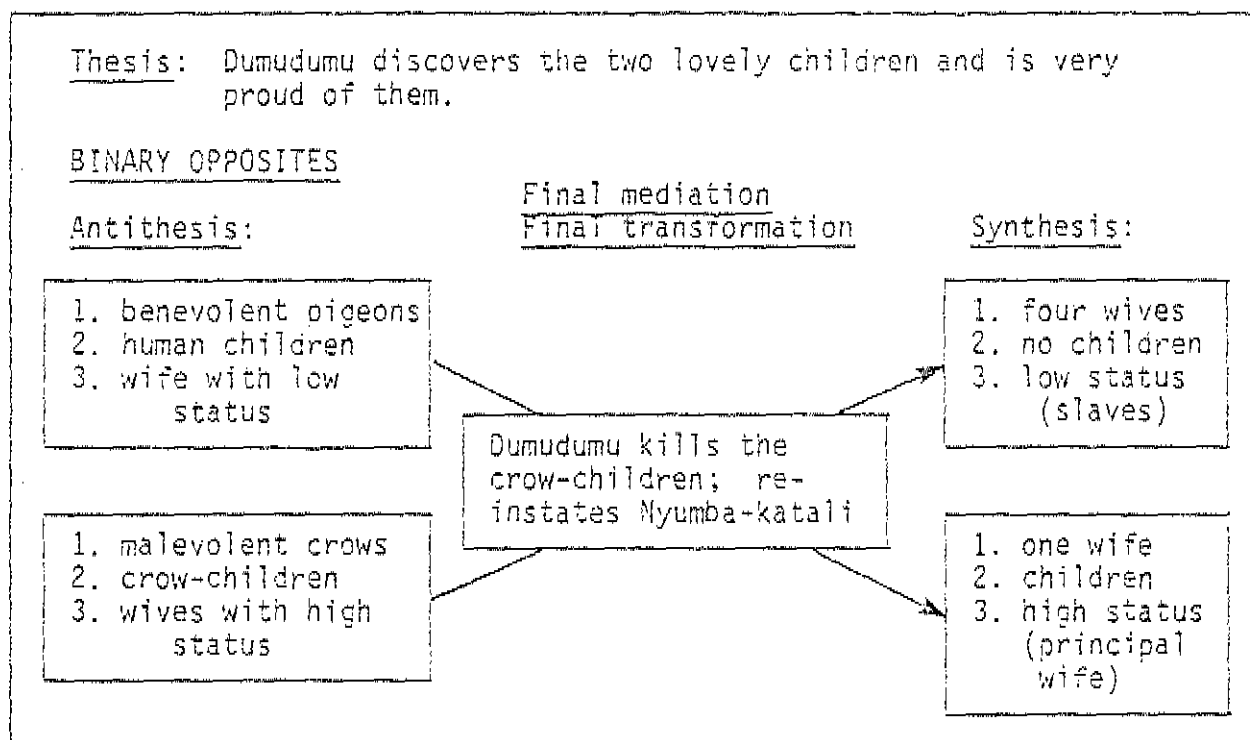


DIAGRAM Z

N.B.: All the contraries in this structure are arranged along a sociological *schéma*.

5.4.6 Discussion and comparison of the two models

Starting with the Proppian model, it must be admitted that it clearly sets out the syntagmatic structure of the tale. We know exactly how the etic units (or more precisely, the manifestation and distribution modes) follow one another on a horizontal plane. This is quite good. However, this structure is too abstract. It underlies not only the sequence of the core-images which constitutes this story but any tale that might have a similar pattern. As such the structure is not related to content. Moreover, the structure is not related to the social context of the tale. Accordingly, it does not convey any meaning. It is a mere linguistic presentation.

Yet, even as a linguistic presentation, the structure does not do the tale any good. It reveals that the tale has a very simple plot, since it comprises only two moves. Moreover, the moves evince very little or no

motifemic depth and also no sequential depth. (It must be noted that motifemic depth results from a great number of motifemes within a motifemic pattern, and sequential depth results from a great number of motifemic patterns or sequences which are combined together.)

Interestingly enough, the Lévi-Straussian model tells a completely different story. In the first place the structure relates to the content. Secondly, it relates to the sociological context of the tale. It is not merely a linguistic representation, it is also a sociological representation. It reveals a very complex and intricate underlying or latent structure of this tale.

Its sociological import includes the following: It demonstrates that in the Zulu view of life, marriage is not an end but a means to an end. The end is procreation. The woman who is barren is condemned while the fruitful one is elevated (cf. par. 3.3.5 *supra*). In the culture/nature opposition it subtly shows the power of man vis-a-vis the power of *Mvelinqangi* (i.e. God) or the (*amadlozi*) ancestral spirits. Only the *amadlozi* — represented by the pigeons — can resolve the problem of barrenness, and only man can determine the status of the inmates of his kraal. Children are a gift from the *amadlozi* but the status is a cultural institution bestowed by man on man. Thirdly, the structure underscores the Zulu view of life that there is an innate justice system within their social infrastructure to the effect that wrongs will eventually be righted. The four wives were wrong in their hostile attitude towards the innocent Nyumba-katali and fortunately for her they got their right desserts when the day of retribution came and they were made her slaves. But what is most important in this structure is that we get a perfect symmetry. The story starts off with Nyumba-katali enjoying a high status and ends with Nyumba-katali enjoying the high status. Everybody should be satisfied with this for it means that the balance which prevailed at the beginning of the story and was subsequently disturbed has finally been restored. The structure then undoubtedly confirms Lévi-Strauss' assumption that the purpose of myth is to provide a model capable of overcoming a real contradiction. This perfect symmetry compelled — in the story of Asdiwal — even the anti-Lévi-Strauss Douglas to concede that:

"Lévi-Strauss' analysis slowly and intricately reveals the internal structure of this myth. Although I have suggested elsewhere that the symmetry has here and there been pushed too hard, the structure is indisputably there, in the material and not merely in the eye of the beholder."

(Douglas in Leach, 1967 : 56)

The same may be said of the structure of *Uromaduma*. In comparing the two models there is no doubt therefore that Lévi-Strauss' approach is more insightful than the more popular one of Vladimir Propp. In this regard, Pace has the final word in his objective conclusion:

"The differences between a Proppian and a Lévi-Straussian analysis are overwhelming. On one hand, the result is a better understanding of the abstract form of a specific tale; on the other is an analysis which embeds the story tightly in a particular social context. With Propp we have a study which is relatively closed and hermeneutic, which relates the tale only to other tales of the same genre. With Lévi-Strauss we have an analysis which opens the tale to the outer world, which relates it to sex, age, and class roles and to the power relations of the society in which it is transmitted. With the formalist (i.e. Propp) we have a method which is automatically apolitical (i.e. conservative), while the structuralist (i.e. Lévi-Strauss) offers an approach which can be used to reveal the origin and nature of ideology. Thus from that slender gap between form and structure a vast division has come into being, a division which forces a vital choice upon all future students of culture."

(Pace, 1977 : 6-7)

Having thus demonstrated the effectiveness of Lévi-Strauss' theory, the discussion now turns to popular themes in Zulu folktales and their influence on the Zulu novel.

5.5.0 POPULAR THEMES IN ZULU FOLKTALES AND NOVELS

5.5.1 Life can be transformed but not destroyed

The Zulus believe that a person does not die but takes a long journey (*uyago-duka*) to the spiritual world or he simply bows his head (*uyakhothama*), or he passes by (*uyedlula*) from the human to the spiritual world of his ancestors.

Once in that world he is transformed into an ancestral spirit and he continues intercourse with the surviving members of his family whom he visits in dreams or in the form of a snake. Communication is also maintained by diviners who form a link between the human and the spiritual world (*vide* Krige, 1936 : 284-287). This view of life is reflected in a number of Zulu folktales.

5.5.1.1 UMabhejana (*vide* Folktale 14, in the Appendix)

The heartless Mabhejana in this folktale eventually succeeds in bewitching her son-in-law, chief Mahlokohloko. But as fate would have it the chief does not die, instead, he is transformed into a bull. His wives accuse the new bride, Mabhejana's daughter, for having caused them this calamity. She appeals to the magic gall-bladder for help. The latter advises her to stab the bull and burn its flesh to ashes which she must throw into a pool. After this she stands on the bank of the pool and sings the chief's favourite song together with the other kraal inmates who sing accompaniment to her. To their surprise they see the chief gradually emerging from the depth of the pool. (If they were Christians they would have echoed St. Paul's words, namely: "Death where is thy sting? Grave where is thy victory?")

5.5.1.2 UNkombose noSihlangusabayeni (*vide* Folktale 7, in the Appendix)

Nkombose and Sihlangusabayeni are instructed by their mother to look after her malt. They neglect their duty and the malt is consumed by fowls. Of the two children, Nkombose is severely punished by his mother who beats him to death and throws him in a pool. In this pool lives a *mamba* and a python. The *mamba* says the corpse should be eaten but is overruled by the python which maintains that Nkombose should be revived and made king of the pools.

At home they start regretting Nkombose's death. Sihlangusabayeni cannot even draw water. But she always comes to the very pool where Nkombose now reigns and starts weeping. Nkombose pities her and comes up to help her carry the water-pot. Her parents eventually find out that Nkombose is alive and that he helps her. They fetch him from the pool but must pay two white oxen to the snakes as ransom.

5.5.1.3 UDemane noDemazane (vide Folktale 6, in the Appendix)

This story is summarised in par. 2.3.3.2 and 2.3.5.1 above. After the parents of Demane and Demazane have pierced them with awls through the skulls, the children run and plunge themselves in a pool where the awls cool off and slip out. The children then leave the pool and find refuge in the rock-of-two-holes (*Itshe likaNtunjambili*) which serves as their home.

5.5.1.4 Significance of the land/water and good/bad *sahemata*

In the foregoing three examples the people who get killed are good and those who kill them are bad. This is most pronounced in *UMabhejana* for there the king is explicitly and directly described as a kind chief and Mabhejana is described as an evil woman who kills without any motive. In *UDemane noDemazane*, although the children have violated the interdiction not to open the pot, this is consequent to a prior violation by the parents to neglect their duty of support towards their children. Moreover the children's crime does not warrant the capital punishment that is meted out to them. Accordingly the parents are more evil and the same applies to Nkombose. Thus we see that the *sahema* life/death runs parallel with the scheme good/evil. Life and good always triumph, death and evil are always vanquished.

But even more important is the geographic *sahema* of land/water. What is the significance of this binary contrast? In each of the three examples a wounded or dead person is immersed in water in order to be healed or resurrected. Before commenting on the significance of this geographic *sahema* let me mention that it is not the only binary contrast. In *UDemane noDemazane* for instance, in the next phase, i.e. after leaving the pool the children stay in the rock; in *UBuhlaluse benkosi* (vide Nyembezi, 1962 : 110-114) Buhlaluse lived in a clay-pit; in *UManana kaSesele* (vide Appendix, Folktale 4) people subsist in the elephant's stomach. According to Lévi-Strauss, such *sahemata* are referred to as culture/nature – culture destroys, nature restores. Exclusion from a cultured community always strengthens the victimised hero. We see this also in *USikhulumi kaHlokohloko* (vide Appendix, Folktale 20) where Hlokohloko has instructed that his condemned son, Sikhulumi, be sent to the great forest to be devoured by monsters. Instead

of devouring him, the many-headed monster actually nurtures him and makes him chief.

Yet there is something very special about the element of water. Whereas the clay-pit, rock, etc., provide only a safe custody for the victim, water does something extra; it brings the victim back to life. Cope's observations in this respect are very apt:

"Note that the parents' action (in *UDemane noDemasane*) is how witches are supposed to convert resurrected bodies into mindless familiars ... and the children's entry into the pool is how divination initiates are supposed to contact their tutelary spirits ..."

(Cope in Argyle and Preston-Whyte, 1978 : 188)

Briefly, the spirits are instrumental in giving the life back to the victims. The pool represents the 'clinic' where their operations take place. In par. 5.5.1 above it was pointed out that the spirits show themselves in the form of snakes. Indeed in Nkombose's case it is these snakes which revive him.

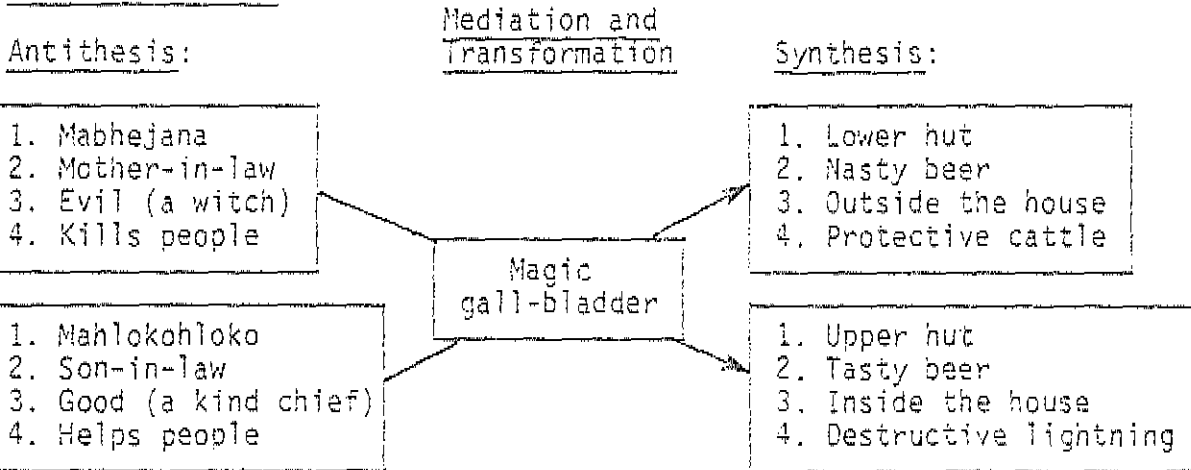
5.5.1.5 Folktale influence on *Inzila kaShaka* and *UBheka*

It would appear that the three *schemata* water/land; good/evil and life/death have had some influence on the Zulu novel. Diagrammatical illustrations might give us better insights into this influence. However, it is not within the scope of this study to schematise each of the above examples so only *UMabhefana* will be used as a model and the discussion on these two novels will follow afterwards. But it must be borne in mind that the two novels are biographical so that the hero in each case is the dominant element and theme is of secondary importance. Nevertheless there are a few motifs (or sub-themes) of great importance in these novels and the discussion will focus on them.

DIAGRAM A (*UMabhejana*)

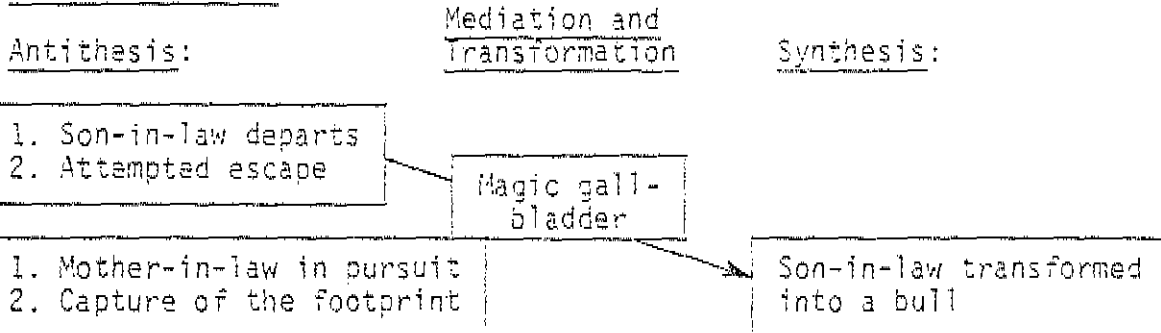
Thesis: Chief Mahlokohloko marries Mabhejana's daughter. Mabhejana, who is a witch is bent on killing Mahlokohloko.

BINARY OPPOSITES



Second thesis: Mahlokohloko and his party survives Mabhejana's witchcraft and departs with his bride.

BINARY OPPOSITES



Third thesis: The gall-bladder warns Mahlokohloko not to walk in the path. He *violates* the *interdiction* and in *consequence* he is transformed into a bull.

BINARY OPPOSITES

Antithesis:

Mediation and Transformation

Synthesis:

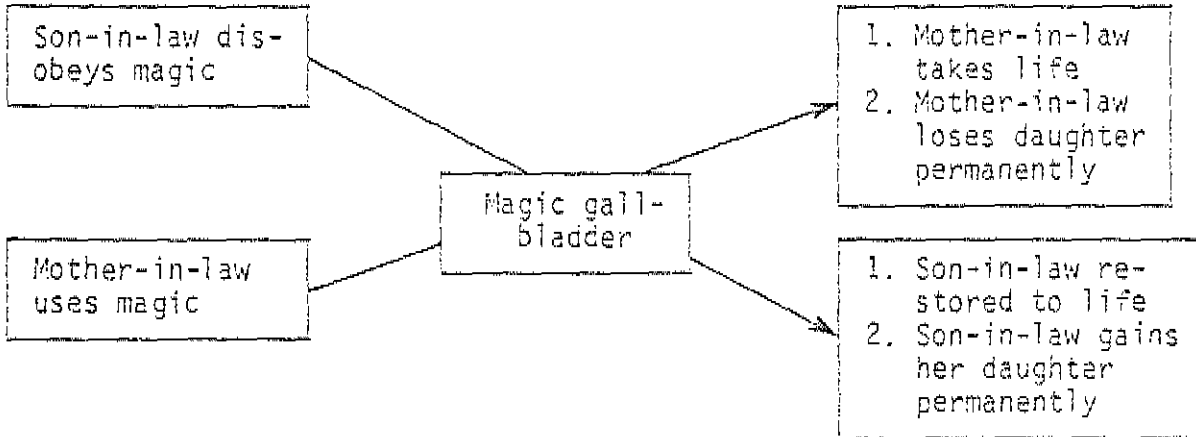


DIAGRAM B (Geographic schema in *Mabhefana*)

Thesis: Mahlokohloko's bride appeals to the magic gall-bladder to help her transform him from animal to human life. She is advised to stab the bull, burn it and throw ashes in a pool. She *obeys* the *command* and the *consequence* is that Mahlokohloko is revived.

BINARY OPPOSITES

Antithesis:

Mediation

Synthesis:

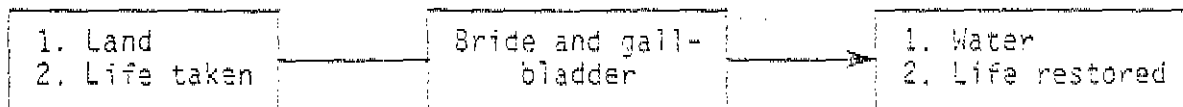
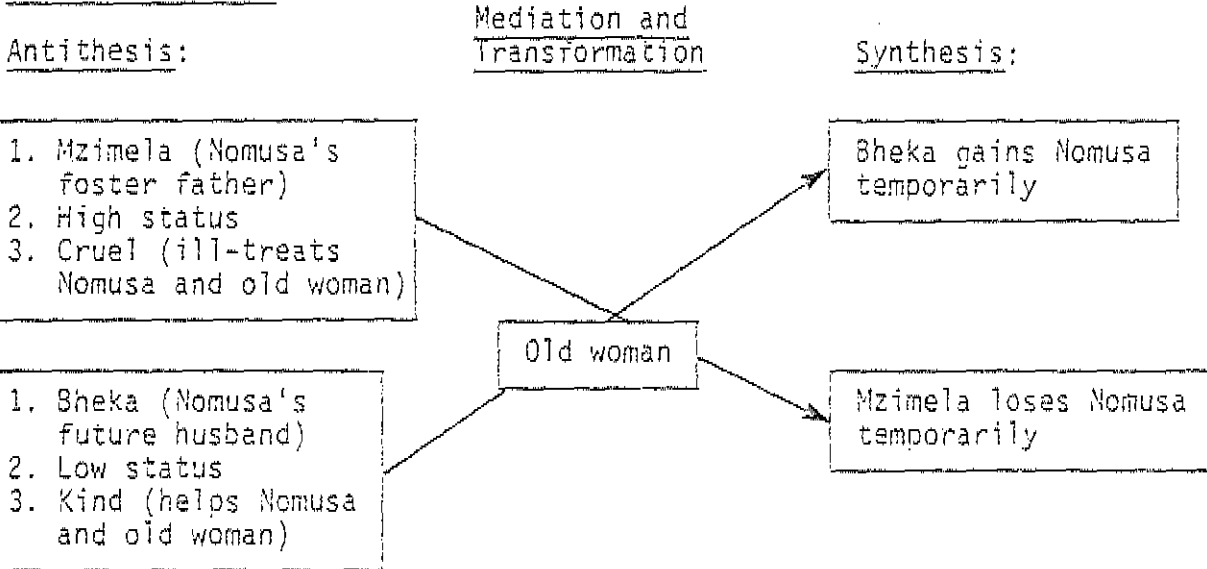


DIAGRAM E (Sociological schema in UBheka)

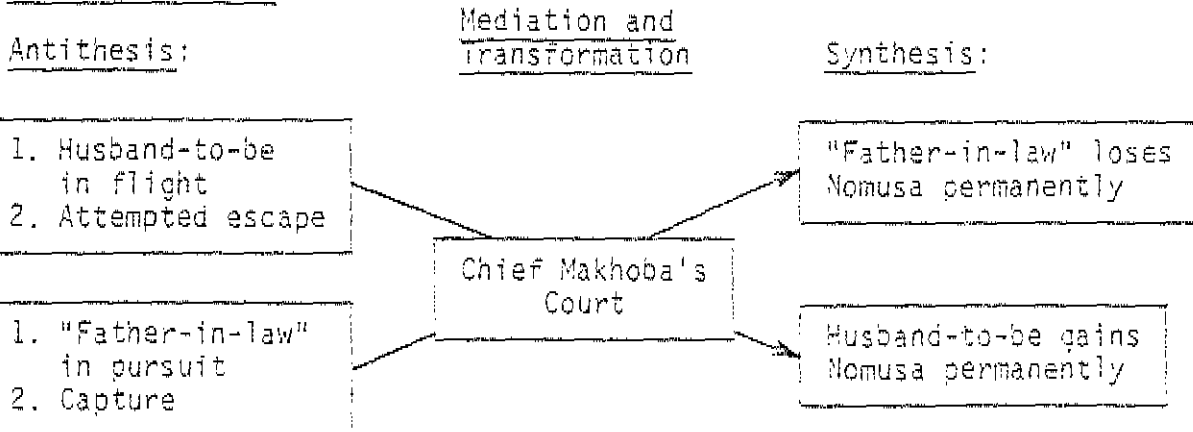
Thesis: Bheka meets Nomusa at Mzimela's place. They decide to return home but they must escape because Mzimela will not release Nomusa.

BINARY OPPOSITES



Second thesis: Old woman encourages Nomusa to go home with Bheka. She does not disclose their plan to Mzimela. Unfortunately their escape proves abortive since Mzimela overtakes them and brings them back to lay a charge of abduction against Bheka.

BINARY OPPOSITES



DISCUSSION

Before embarking on a comparative discussion of the foregoing diagrams a few details are necessary in order to flesh out such diagrams. With regard to the folktale, *UMabhejana*, (DIAGRAMS A & B) Mabhejana (the mother-in-law) is said to be evil because she is a heartless witch. First she bewitches and kills a party of ten men who have been sent by chief Mahlokohloko (the son-in-law) to negotiate the wedding proceedings between the latter and Mabhejana's daughter. The result is that a second deputation has to be sent. Again this consists of ten men who are once again killed by Mabhejana by means of witchcraft. On the contrary, we have the kind Mahlokohloko. Besides the direct description that he is a kind chief, we also see him condescending to lick the eye-oozings of an old woman. In return, the old woman gives him a magic gall-bladder to be his mediator. When the chief gets to Mabhejana's homestead he is ordered to go into the upper hut. The gall-bladder immediately mediates in order to foil Mabhejana's evil plots, it directs the chief to go to the lower hut. Mabhejana's people then bring in two sets of beer. The one lot is nice, clean and tasty, the other lot dirty, full of cockroaches and very nasty. Mabhejana's people say that the chief should take the nice beer but the gall-bladder instructs him to drink the nasty beer. Mabhejana offers them a house to sleep in, the gall-bladder instructs them to sleep outside. When they are in the veld herding her cattle she 'sends' a hail-storm with fierce lightning to destroy them. The gall-bladder instructs them to shield below the cattle and they survive. Accordingly, the mediation has been positive. But in Diagram B, Mahlokohloko *violates* the *interdiction* not to walk in the path. Accordingly, Mabhejana sees his foot-print and bewitches it and the chief is transformed into a bull. The gall-bladder tries to mediate but the mediation proves negative *consequent* to the *violation*. Only when the bride intervenes and asks for help from the gall-bladder is Mahlokohloko transformed once more to human life. The gall-bladder advises the bride to stab the bull, burn it and throw the ash into a pool and thereafter sing the chief's favourite song. After she has done that the chief is resurrected. He takes the bride as his wife permanently, and Mabhejana loses her permanently.

To flesh out Diagrams C & D, we note that Jeqe who is fleeing from Zululand is attracted by this beautiful Thonga girl, Zakhi. He courts her and wins her heart. In the meantime she is courted by the prince who is too overbearing simply because of his high status. However, Zakhi does not care for him. But Jeqe is a good fellow and wants to do things the right way. Although he has no property since he is a mere refugee, he wants to give fitting presents to his lover's party to show his true love. The girl helps him pick sea shells which will be bartered for the right presents. At this stage, the evil-hearted prince assaults Jeqe. He is accompanied by ten men and Jeqe is overpowered despite the help by the dog and Zakhi. They only leave him when he is unconscious, believing him to be dead. Sithela, a magic woman who lives on an island comes along. She is suddenly possessed by her spirits which make her divine, and her services are urgently needed on the shore. She goes there and picks up Jeqe to nurse and cure him on her island. In the meantime, the prince does everything in his power to win Zakhi's love but all in vain. After two years, Jeqe returns to the island to marry Zakhi and gain her as his wife permanently. Consequently the prince loses her also permanently.

Bheka's story is almost similar (*vide* DIAGRAM E). The only difference is that here there is no mediation by magic. The first mediation is introduced by the old woman (Mzimela's mother). She sides with the good Bheka — who like chief Mahlokohloko is a good man. Like Mahlokohloko Bheka also meets an old woman in need of help. She is carrying a load which is too heavy for her. Bheka helps her by carrying her load for her despite his heavy load which he is also carrying. It is interesting to note that although Bheka is not on a wedding mission like Mahlokohloko, marriage is however hinted at a few times in this episode. First when Bheka helps this old woman he says — on pp. 107/7:

"Njengoba kutiwa khondpha nalapha ingeyikwendala khona nje, ngasele ukusibengisele lombhualo noma owami wawusinda nje."

(Since it is said that (a girl) must respect even the people of a family she will not get married to, I offered to carry her load even though my load was also heavy.)

Later on when they are parting, the woman utters these words in giving thanks to Bheka — on p. 107:

*"Bengingazi ukuthi kusekhona abantu abahloniphayo mntwanomntanami.
Sengathi nomsukulu-ke angathola umuntu onalomoya ..."*

(I did not know that there are still people who have respect for others, my grand-child. I wish my grand-daughter could get a husband with a disposition as good as yours ...)

Incidentally she is referring here to her 'grand-daughter', Nomusa, who turns out to marry Bheka. So her wish comes true. In fact she helps to seal their relationship by being on their side all the time.

Now let us turn to the discussion of the foregoing *schemata*. First let us consider the geographic *schemata* in the folktale, *Ukabhafana*, (i.e. DIAGRAM B) and compare it with the geographic *schemata* in the novel, *Inelwa kaShaka* (i.e. DIAGRAM C). In both cases, love is the issue. In both cases the balance of power (i.e. the equilibrium) has been upset by evil forces (i.e. good/evil *schemata*). In both cases the bride, with the help of some magic agent (i.e. the gall-bladder in the folktale and the legendary Sithela who is a diviner in the novel) restores the balance. In both cases the 'clinic' where the dead are revived is the water. In the folktale Mahlokohloko has been stabbed, and burnt to ashes before he is thrown into the pool. In the novel Jeqe is unconscious when Sithela picks him up. To all intents and purposes, he is as good as dead. Even Zakhi, his bride-to-be acknowledges this fact when she says, on p. 67:

"Ukubulele indoda yami, kuhle ningobulele ningombale nayo."

(You have killed my man. I would rather you kill me too and bury me with him.)

However, the Zulu view of life that evil should not triumph and that death should not conquer is too strong in the writer's mind. As a result he feels that there must be some *mediation*; and for this he resorts to magic. In fact this episode is a transition from the real to the fantastic world in this novel. The novelist feels compelled to have recourse to folklore in order to resolve the situation. He introduces the legendary Sithela,

a great magician. Interestingly enough when she reaches this unconscious man the first remedy she administers is water and the way in which things happen is very miraculous (*vide* p. 70 where we get this description):

"Lapho umuntu usebona ngesindebe somlomo kaSithela ukuthi bakhona akhuluma nabo. Washe kakhulu wathi: 'Yika! Yika!' Qingqo ngesinqe uJege! Wayesethi kulaba ahamba nabo: 'Thathani indebe layo, nikkhe amanzi nilethe lapha.' Wamphuzisa amanzi agawala isisu ..."

(By then one could deduce from the movement of Sithela's lips that there were people she was communicating with (probably the spirits). She said in a loud voice: "Rise! Rise!" Suddenly Jege was up and seated. She said to her aides: "Take that ladle and bring me some water." She made him take the water until he was full ...)

After this, Jege is taken to Sithela's island (which is wholly surrounded by water) and it is on this island that he is restored to good health. After this he goes back to marry Zakhi and they live happily ever after. Thus we note that in both examples we get exactly the same latent structure (which I prefer to call, thematic structure). We get the same binary contrasts: land versus water :: death versus life.

Let us now turn to the sociological *sohemata*. In this section, the folk-tale, *UMabhejana*, (i.e. DIAGRAM A) will be compared with both novels, *Insila kaShaka* (DIAGRAM D), and *UBheka* (DIAGRAM E). The issue is still the same theme of love and marriage, and the hero is the husband-to-be in all three cases. Again in all the three examples this hero is a benevolent man and as fate would have it, he is pitted against heartless rivals. In *UMabhejana* the antagonist is the mother-in-law, in *Insila kaShaka* it is Zakhi's suitor who is a prince, and in *UBheka* it is Mzimela who is a self-imposed foster father of Nomusa — and for that reason, Bheka's future 'father-in-law'. In all three examples the future bride sides with the protagonist and helps as a mediator. Another binary contrast which is clearly depicted in these diagrammatic thematic structures is evil/good. In each case the evil antagonist loses the tritagonist (who is a stake or the bone of contention) permanently. The antagonists are evil because they have no motive for the evil they are perpetrating except that they are too selfish.

Mabhejana has no motive to destroy Mahlokohloko, her son-in-law. She also does not seem to realise that by wanting to kill him she is being cruel to her own daughter who loves this man. This is paralleled in *UBheka*, where the 'father-in-law' has no motive to hate Bheka except that he is too possessive with regard to Nomusa and also too selfish. He too does not realise that his attitude towards Bheka constitutes a cruel act to his 'daughter', Nomusa. Also in *Insiya kaShaka*, the prince should accept that Zakhi is free to choose the man she would like to be her husband. Only selfishness makes him think that simply because he is a prince he is more deserving of Zakhi's love than the lowly-classed Jeqe. In this contrast we realise that just as evil cannot triumph over good, in the same vein, those who elevate themselves shall be lowered. This seems to be the Zulu philosophy of life which is set in concrete form in both folktale and novel in exactly the same way.

5.5.2 Sense of responsibility

There are many Zulu folktales which highlight this important theme. To the traditional Zulu, to act in a responsible way is the highest virtue and to neglect one's duty is vice. Consequently, the irresponsible are invariably punished. However, those who act in a responsible manner are rewarded (cf. *UMshayandela*, Appendix, Folktale 5) where the duty-conscious boy is given a bull as a reward. Unfortunately, other critics fail to see this from that angle. Rather, they labour under the misconception that if the irresponsibility is punished, the evil has triumphed. Subsequently, it might be necessary to illustrate this theme with a few examples:

5.5.2.1 UChakijana neaalukad (vide Folktale 18, in the Appendix)

In this tale Chakijana proposes to an old woman that they should play *umaphakaphakana* game (i.e. they must cook each other). The woman agrees and Chakijana is the first one to go into the pot having told the woman to take him out when he says that he is cooked. Indeed the woman takes him out and now it is the woman's turn. Chakijana pokes the fire and adds more wood. The water boils and the woman screams that she is cooked. The sadistic Chakijana says that she cannot be really cooked if she can still

say it. (Indeed the cooked ones cannot speak.) Eventually the poor old woman is cooked to death. Chakijana then escapes but first he must add insult to injury by serving this cooked woman as a nice stew to her sons who have just returned from a hunt. After they have feasted he brags that they have eaten their own mother. Yet this is not strictly a question of evil vanquishing good. This woman has brought this upon herself. She acted in a very irresponsible manner. She should not have agreed to play such a dangerous game. On the contrary, she should have acted like Gubudela, (*vide* Appendix, Folktale 11), who when realising that the game he is playing with the cannibal is too hazardous, decides to eaves-drop and find out its purpose. One must be cautious in life. Although the ancestral spirits look after their families, the Zulu proverb still holds that: *Idlozi liyabhekela* (which is equivalent to the English adage that: God helps those who help themselves).

5.5.2.2 *Wangwesa pheba* (*vide* Folktale 10, in the Appendix)

This tale has been summarised in par. 4.3.5.3 above. Now the focus falls on its theme and moral lesson. Certain people feel that it is wrong to allow Chakijana to kill all the ten children and get away with it. This is a misconception however. The fact is this: The Zulus knew that we live in a cruel world full of sadistic and selfish people. To survive they had to be on their guard and stay vigilant at all times. They had to know their priorities. Now, to any mother, her children are her first priority. She may not entrust them to any servant without asking for the servant's credentials and testimonials. The woman in this story does not do that. Also when she is told that the children are ill she does not try to remedy the illness or find out what it is. Even when all nine of them do not suckle she does not feel inclined to investigate. It might be true that she is working very hard in the fields but farming is not her first priority. She still owes her first responsibility to her children and by neglecting it she loses them. To rub this moral lesson in, the story has been packed with irony: first she eats her very own children, next she helps the culprit escape. Indeed, this is bitter irony.

5.5.2.3 Folktale influence on *Ikusasa alasiwa*

Mthobisi survives his father as his heir and his responsibility is to maintain the family shop and look after his mother and her minor children. At first, Mthobisi has a very keen sense of duty. The man who tries to extort R500 from him by a false claim loses the case. Unfortunately, the publicity that he gets consequent to winning this case has ill consequences for him. His would-be-friends realise that he has inherited a rich estate and they decide to exploit the situation. They invite him to visit them and tempt him to accept stolen goods to stock his shop with. The offer is a very hazardous risk but Mthobisi accepts it. By that time he has completely forgotten about his shop and his family. Realising what a dupe he is, the tricksters propose that they rob a magistrate of the pension money which he must pay out to the aged. They advise him to draw R800 from his bank account to be used as an alibi, in that he cannot commit robbery when he has so much cash in his possession. Again he toes the line and he takes them in his car. After committing the crime they are arrested and he is sentenced to five years for transporting the criminals in his car and for being in unlawful possession of a gun. His 'friends' only serve two years. Mthobisi's car is confiscated and his R800 is used by the tricksters who posed as his friends.

This may be viewed as a case of good being vanquished by evil. But this is not exactly the case. Mthobisi acts in a very irresponsible manner and must bear all the consequences. The similarities in the thematic structure between *Mangobasa phele* and *Ikusasa alasiwa* become more striking in the following diagrammatic illustrations based on Lévi-Strauss' model:

It is worth noting that Cope (in Argyle and Preston-Whyte, 1978 : 197) refers to such a theme in his analysis of *UChakijana nesalukazi* folktale. However, he uses the Propp's/Dundes' theory and labels this sequence: the trickster false friendship. Its motifemes are:

[*trickster contract + fraud + gloat + triumph.*]

Indeed all these features are found in *Nanglwasa phele* and the novel, *Inkwasasa alaziwa*. Chakijana in the folktale and Ngondo in the novel are tricksters. They enter into a contract with no intention to carry it out but they are merely propelled by gloat. The contract serves as a mediator but the mediation is a negative one and the result is that the tricksters triumph. Since the Propp/Dundes model does not comment on the sociological import of a tale, we do not quite understand why the tricksters, who are responsible for the fraudulent contract, should triumph. Lévi-Strauss' analysis shows us where the flaw is; the victimised heroes are too gullible and irresponsible.

5.5.4 Discrimination

This theme is perhaps an extension of the previous theme on responsibility. In the Zulu view of life people who discriminate are also acting in an irresponsible manner. If such people are parents and they discriminate against one or more of their children, they must suffer for it. To do one's duty towards one's children is a basic obligation in Zulu society. The following example illustrates this:

5.5.3.1 *Nkombosa noSihlangusabayeni* (vide Folktale 7, in the Appendix)

This tale is summarised in par. 5.5.1.2 above. Here the focus is on its theme. Nkombosa and Sihlangusabayeni do not always get the same treatment from their mother. Sihlangusabayeni is the favourite child and Nkombosa is always ill-treated. Yet when their mother has beaten him to death she realises what a useful child he had been and starts missing him and regretting what she has done. Unfortunately it is then too late for her to change the status quo. The only mediation is the filial love that exists between

this brother and his sister, so that when he has been revived by the snakes in the pool he starts to pity her and goes out to help her. As a result the parents find out that he is still alive and they go to fetch him. However they have to pay two white oxen to the snakes as his ransom.

5.5.3.2 Folktale influence on *UBheka*

A similar theme can be traced in this novel. MaNdwandwe also discriminates against Bheka and favours Nomusa. Whenever Bheka does anything wrong he is severely punished. Even when the same offence has been committed by the two of them, such as when they both discard their traditional attire on the occasion of their baptism, Bheka is more severely punished than Nomusa. In the end Bheka deserts. Only then do they realise what an asset he has been to them. They are so concerned and troubled that they even consult a diviner in trying to trace them. Incidentally the diviner says that they have been drowned. (Note the water features again here.) Of course Nomusa is also abducted on the very same day that Bheka flees. After the diviner has told them that the children have drowned, MaNdwandwe can no longer change the status quo. Moreover losing the children is not her only misfortune. Over and above, Bheka has burned their home before deserting. But as was the case with *UNkomboss* filial love between sister and brother proves a strong enough mediator. When Bheka learns how much Nomusa misses her parents and how unhappy she is in the hands of Mzimela he offers to take her home even at the risk of his own life. The parents are more than happy at this family reunion. This time a big ox is not paid as ransom but is slaughtered as a thanksgiving offertory. Again let us illustrate these themes diagrammatically:

DIAGRAM H (U.Nkombosa naSihlangusabayeni)

Thesis: Mother pampers her daughter, illtreats her son. The son is killed and the daughter is found useless. Son's death is regretted and his services missed.

BINARY OPPOSITES

Antithesis:

Mediation and Transformation

Synthesis:

- 1. Sihlangusabayeni
- 2. Younger sister
- 3. Loved by mother

- 1. Nkombosa dies

Discrimination

- 1. Nkombosa
- 2. Elder brother
- 3. Hated by mother

- 1. Sihlangusabayeni useless

Second thesis: Nkombosa has been revived by snakes in the water. The parents regret his death and miss her services. His sister is in trouble and he pities her.

BINARY OPPOSITES

Antithesis:

Mediation

Synthesis:

- 1. Sihlangusabayeni in a weaker position
- 2. Cannot fend for herself

- 1. Nkombosa helps the sister
- 2. Returns home to her
- 3. Parents pay oxen as ransom

Filial love

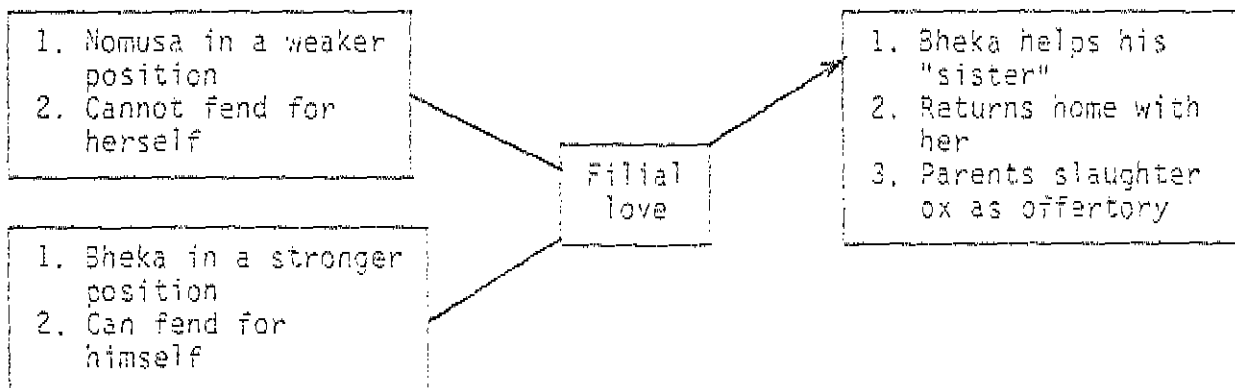
- 1. Nkombosa in a stronger position
- 2. Can fend for himself

DIAGRAM I (V3ha'az)

Thesis: Mother pampers her daughter and illtreats her son. The son deserts and the daughter also disappears.

BINARY OPPOSITESAntithesis:Mediation and TransformationSynthesis:

Second thesis: Bheka is leading an independent life. The parents miss their children. Bheka discovers that his sister is suffering and he pities her.

BINARY OPPOSITESAntithesis:Synthesis:

It is amazing how insightful Lévi-Strauss' analysis can be. In analysing *UDimudumu* (vide par. 5.4.5 and 5.4.6 *supra*), it was mentioned that the Zulus regard children as a gift from the ancestral spirits. The same idea seems to underline the above theme in the folktale, *Ukambase noSihlanga-bayeni* as well as in the novel, *UShaka*. The mothers in both cases ill-treat their sons. By so doing they wrong not only such sons but also their ancestral spirits. Accordingly, in order for the mediation to be complete, an ox must be sacrificed to the ancestral spirits. It is also interesting to note that discrimination can be remedied by love. The details in the folktale and the novel are not exactly the same, but the theme is the same, and the way this theme is given concrete form in these two genres is also very much the same.

5.5.4 Marriage

This is the last popular theme to be handled in this chapter. Perhaps this is quite fitting since marriage is the most popular theme in Zulu folktales. *UDimudumu*, *UMamba kaMaquba*, *UMabhejane* and *UMphangose* in the Appendix, prove this point. This is further supported by Oosthuizen (1977 : 230) who observed that out of 39 human tales in the Stuart Collection, 25 of them deal with marriage. It is unfortunate that when Oosthuizen lists her motifs she does not include marriage or wedding.

Perhaps the significance of marriage stems from the fact that the Zulu view of life is that life is indestructible. Hence tales do not end with the death of a hero but with that hero getting married. In this sense, life becomes a cycle. People who have been produced, end up by producing others in their turn. It is quite interesting to note therefore that most themes in Zulu Folktales seem to be sub-themes of that all-important theme of life-versus-death.

It may be argued that marriage is not just a Zulu way of life, but a universal phenomenon. That is also true. Indeed, even Propp cites wedding as the last function in his list of 31 functions. This shows that this is a popular way of winding up a story; it marks the climax of any story. It is the greatest triumph that a hero can achieve.

Yet even universals are culture-bound and this also applies with the same force to marriage. Consequently some marriages are matrilocal while others are patrilocal; in some cultures the bride must bring dowry while in others the bridegroom must pay *lobolo*. Accordingly, the marriage theme in Zulu novels must be influenced. Does the influence come from the Zulu folk-tale or the English novel?

In considering the English novel as an influencing factor let us refer to the novels of the "Great tradition" since these were very popular in Zulu schools when most of the Zulu novels forming the subject of this study were written. Those that treat the marriage motif are, among others: *Great Expectations* (Dickens, 1974) and *Far from the madding crowd* (Hardy, 1975). In these novels love seems to be the only requirement for the two parties to get married to each other. The reader feels, as it were, that the novelist wants to achieve a happy ending at all costs. The result is that even the undeserving and supercilious Estella must get Pip in *Great Expectations*, and the vain Bathsheba must marry Farmer Oak in *Far from the madding crowd*. This is not the way in which this theme has been handled in Zulu novels. The Zulu novelists seem to focus on three main aspects, namely its polygamous nature, fertility and the birth of an heir, and preparedness on the part of one party to suffer and sacrifice for the interests of another party and his or her relatives. These aspects form the sociological setting of marriage (cf. par. 3.3.2 *supra*). The emphasis on fertility and the petty quarrels and jealousies in a polygamous set-up have been dealt with in the chapter on setting. Here I will focus on the relationship between the parties and their relatives.

5.5.4.1 The parties must suffer and sacrifice

The Zulus believe that one does not value that which he obtained very easily or freely. Hence *lobolo* must be paid for a wife not as a bride's price but as a token of appreciation for the valuable gift from the girl's family, in the form of a life partner. This sacrifice or suffering is a test which must be accomplished before a party qualifies for marriage.

In most cases the old woman symbolises the test to be accomplished. Reference has already been made to chief Mahlokohloko who had to condescend and lick the eye-oozings of an old woman on his way to marry Mabhejana's

daughter. For suffering this humiliation despite his status, the chief was rewarded with a magic gail-bladder which made it possible to withstand his mother-in-law's witch-craft (*vide* par. 5.5.1.5 *supra*). A parallel has also been drawn between this folktale and *UBheka*. In this novel too there is an old woman who needs Bheka's help and by helping her despite the heavy load that he is carrying, the door to a successful and happy marriage is opened for him. The old woman later becomes very instrumental in getting Nomusa to elope with Bheka.

However, the role of an old woman and the in-laws in marriage is most pronounced in the folktale, *UMamba kaMaquba*. In this tale we get not one but two old ladies just as we get two girls who want to marry Mamba kaMaquba (*vide* Appendix, Folktale 15). The first girl, Thokozile, meets the first old woman who has eye-oozings. Thokozile asks her for direction to Mamba's place. The old woman promises to direct her on condition that she cleans her eyes. Thokozile humbly licks the eyes of the old woman clean. For a reward the old woman explains to her that Mamba is actually a snake but she must not be scared of him. The old woman also informs her of how she can transform Mamba into the human being he originally was. Finally she shows Thokozile the way. Farther on, she meets another old woman. This one has difficulty in carrying her load. She asks Thokozile to help her carry it and she obliges. For a reward this woman blesses her wishing her a happy marriage (*cf.* Bheka in par. 5.5.1.5 *supra*). Indeed her marriage is successful and she lives with Mamba happily ever after.

Thokozile's sister learns that her marriage is prosperous and she also decides to come and marry Mamba. However, on meeting the old woman with eye-oozings she behaves in a rude and arrogant manner, and refuses to clean her eyes. In return the old woman refuses to show her the way. Next she meets the old woman who has a heavy load to carry. The old woman asks for help but she refuses to help her. Instead she rebukes her for having even thought that she could condescend so low as to lift up her load for her. This woman curses her in return, saying that she will never have a successful marriage. Indeed Mamba chases her away.

5.5.4.2 Folktale influence on *Ikusasa abizwa*

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As is the case with *UMambo kaMaquba* folktale, there are also two girls in this novel who would like to marry Mthobisi. The first girl is Zodwa and the second one is Thembisile. Zodwa has been portrayed as a devil while Thembisile is nothing but an angel. When Mthobisi is in jail, Zodwa visits him with the purpose of demanding money for support. When Mthobisi is in hospital Thembisile visits him with the purpose of comforting him and she gives him fruit to nurture him back to good health. When Thembisile is patient enough to wait for five years for Mthobisi to decide their future, Zodwa can hardly wait. She lives with him as husband and wife even before the *lobolo* negotiations are initiated. Consequently she bears an illegitimate son by him. To make matters worse, when she realises that Mxolisi (i.e. Mthobisi's brother) does not approve of her and prefers Thembisile, she decides to kill him with poison. But as fate would have it, it is her Mthobisi who takes the poisoned cup of tea. But since evil must not triumph, Mthobisi recovers and marries Thembisile while Zodwa has been sentenced to life imprisonment. Again as in folktales, the deserving humble girl has succeeded.

Again let us illustrate the thematic structure in the folktale, *UMambo kaMaquba* and the novel, *Ikusasa abizwa*, by means of schematic diagrams:

DIAGRAM J (Mamba kaMaquba)

Thesis: Two girls want to marry Mamba kaMaquba. Mamba is actually a snake. On the way they meet two women who need help. The first girl obliges but the second one refuses to help them. At Mamba's place they are given grain to grind. The first girl grinds it into a fine meal the other grinds it into a rough meal. Mamba eventually arrives. The first girl tolerates him but the second one cannot bear him.

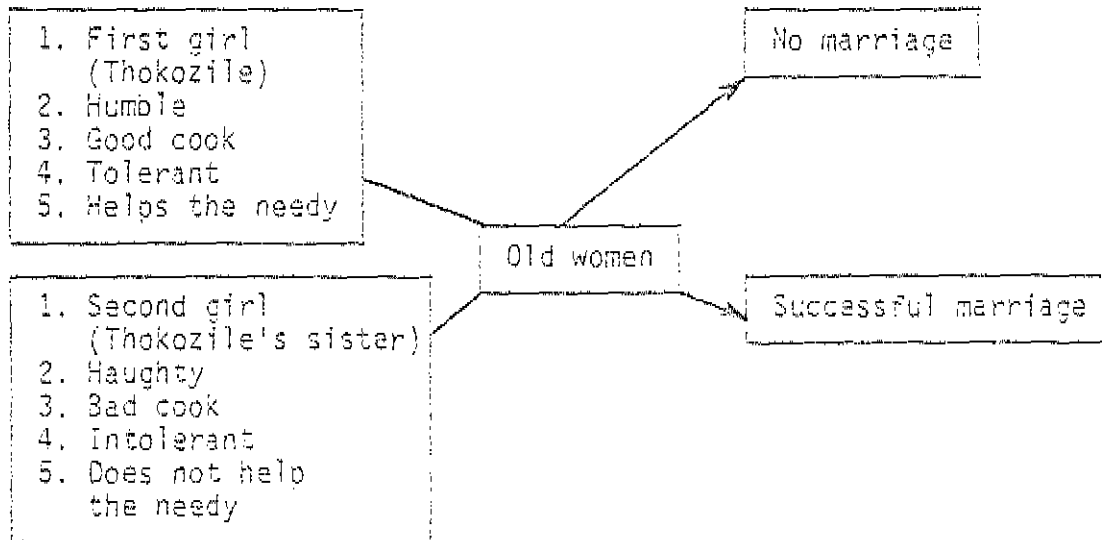
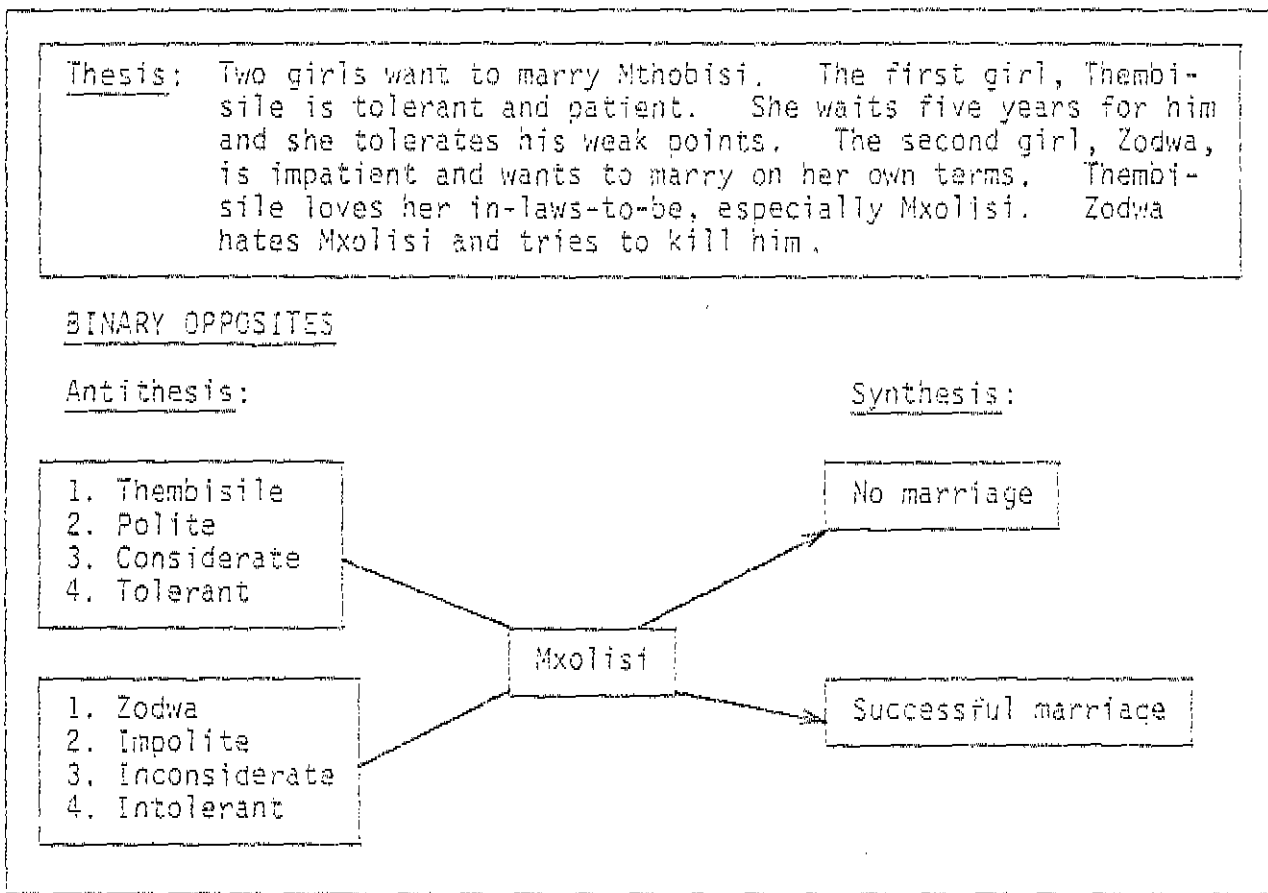
BINARY OPPOSITESAntithesis:Mediation and
transformationSynthesis:

DIAGRAM K (Ikusasa zlanjwa)



Mediation in these diagrams shows quite clearly that marriage in the Zulu view of life is not a matter between the two parties but between their two families. Without their approval or blessing, marriage cannot take place. The most important person is the husband's mother. For good family relationship the daughter-in-law must live in harmony with her mother-in-law and be prepared to help her. The mother-in-law is represented by old women in the folktale and we get Mxolisi to represent Zodwa's in-laws in the novel.

The *sahamata* also illustrate the need to be tolerant and accept one another's shortcomings. Mamba is a snake but Thokozile tolerates him. When Mthobisi is in jail Zodwa cannot tolerate him — she wants money for support. She wants to take and not to give. Thembisile always gives. When Mthobisi is in prison, Thembisile keeps in contact with Mxolisi and they are on good terms. When Zodwa comes to stay at Mthobisi's home she is on bad terms with Mxolisi and his wife. Eventually she tries to kill Mxolisi. As a result she loses Mthobisi.

5.6.0 SIGNIFICANCE OF THE FOLKTALE INFLUENCE ON THE ZULU NOVEL

5.6.1 On Lévi-Strauss

Lévi-Strauss' model is a very useful tool in illustrating and illuminating similarities between the folktale and the novel. It also helps to explain why a particular resolution occurs by providing grounds for a positive mediation (such as in Diagrams A and B) and for a negative mediation (such as in Diagrams F and G). Lévi-Strauss also maintains that in his analysis,

"... elements of the myth (thesis) are to be broken down into pairs of contraries (antithesis), resolved through mediators (synthesis and thesis), and further broken down into contraries (antithesis again) which are to be resolved again in mediators..."

(Burridge in Leach, 1967 : 102)

This has been proved to be the case with Zulu folktales and novels. For instance, the tale of *UDumakumkum* has been broken down into three diagrams: X, Y & Z, simply because the first synthesis gives rise to a new set of contraries and the second synthesis gives rise to a third set of contraries. The same applies to diagrams E and I with regard to the novel. In conclusion, it may be argued therefore that Lévi-Strauss' model is useful not only for folktales but also for novels.

Nevertheless, the theory is not without shortcomings. Its main weakness is that Lévi-Strauss does not evolve a broad methodology. Each myth is analysed on its own merit, and this necessitates different approaches for different myths. For instance although we get the same geographic schemata of land/water in par. 5.5.1.1; 5.5.1.2; & 5.5.1.3 above, we do not always get a mediator. In *UMabhejane* (5.5.1.1) the gall-bladder is the mediator for it instructs the bride to throw the ashes in the water. In *UMkombose* (5.5.1.2) the snakes in the water are the mediators since they are the agents who revive Nkombose. In *UDamane noDemasane* (5.5.1.3) however, the mediator is lacking. We have the land and the water but there is no agent to bring about the desired resolution. Probably this tale must be analysed differently. Oosthuizen underlines this weakness where she maintains that,

"Lévi-Strauss's model is continually evolving. The model, as it developed up to the time of investigation is applied to the data. If the model shows something new in the data, then it is used as it is - if the data shows that the model has limitations then the model is modified."

(Oosthuizen, 1977 : 25)

5.6.2 Popular themes on both the folktale and the novel

The discussion in this chapter has shown that certain themes in Zulu folktales are reflected in Zulu novels. The diagrams help to illuminate similar binary contraries as well as similar mediations in the Zulu folktale and novel. On similar themes the folktale and the novel seem to uphold exactly the same sociological view-point.

One may argue that themes in Zulu novels objectify the sociological context independently of the folktales. While this may be valid, one would still have the difficulty of explaining away similar motifs in both these genres like, for instance, the role of the old woman in both the novel and the folktale.

5.6.3 Other themes

The discussion, however, does not exhaust the themes in these novels. For instance, we note, as Ntuli noted above (*op. cit.* par. 1.2.2), that most of these novels deal with school life. School life is the dominant element in *UBhekizwe nonadodana akhe*, *Ikusasa abasibisi*, *IMbuli* and *UBheka*. Again in *UBheka* and *Ikusasa abasibisi* Christianity is one of the most important sub-themes. Even the opening words in *UBheka* (*op. cit.* par. 2.3.1.3 *supra*), although strongly influenced by the folktale in that they summon the audience to attention before the narrator commences his narration, are nevertheless reminiscent of the opening words in some verses of John's book of Revelation in the Bible especially where it says:

"Onendlebe makeme ..."

(He who has an ear, let him hear ...)

(Ibhayibheli elingwele, 1962
Isambulo 2:7)

However these themes are not relevant to this study since they are not influenced by the Zulu folktale.

5.6.4 Overt didacticism

It is very important to note that the moral lessons in these novels are conveyed implicitly rather than explicitly. The novelists do not in any way summarise their messages nor do they preach to their reader. This is very much the way in which a moral lesson is passed on in Zulu folktales.

Didacticism is covert.

This is a fact even though certain Zulu novels are notorious for their overt didacticism. Ntuli, for instance, remarks:

"Many novelists still step to the fore and become subjectively and openly didactic ..."

(Ntuli, 1967 : 32)

To what influence can we ascribe this flaw? Certainly not to the Zulu folktale. Perhaps this is due to the stance that was adopted by certain moralistic writers during the time of acculturation when the Zulus found themselves in transition from a rural tribal society into an urban and industrialised one. These writers were deploring the fact that the youth which flocked to industrial centres like Johannesburg were confused by urban life and became corrupt. They felt an urgent need to warn the youth against the dangers of city life and this urgency impelled them to become openly didactic. Another strong factor must have been the missionary influence, for the intention of the missionary is to preach and most of the Zulu novelists who came under the influence of the missionaries tended to be openly didactic.

CHAPTER 6

STYLE6.1.0 INTRODUCTION6.1.1 Introductory perspective

In this chapter, style will first be defined. Thereafter, several stylistic techniques employed in Zulu folktales will be outlined. Emphasis will be placed on those techniques which also show up in the Zulu novel. These will include the use of repetition and songs. Finally the significance of the stylistic influence on the Zulu novel will be assessed.

6.2.0 STYLE DEFINED6.2.1 Various concepts of style

There are various concepts of style and the issues are further compounded by the various approaches to the problem of style. These approaches include the philosophic approach with emphasis on logic, the linguistic approach with emphasis on phono-grammatics and the transformational-generative mode, the prose style with emphasis on the appropriate choice of words, etc. To some critics style means the totality of techniques employed by an author in manipulating the language to express his thoughts, feelings and emotions. Among these we have Abrams (1981 : 190) who regards style as a manner of linguistic expression or a manner of expressing whatever the author wants to say in prose or verse. Such critics then do not distinguish between bad or good style. On the other extreme we get critics who emphasize effectiveness in the manner of expression. This implies that to them, if a literary work manifests poor style, it has no style at all. Among these, Lucas (1974 : 16) for instance, defines style simply as the effective use of language.

Murry's view is rather more objective. He recognises three different concepts of style and places the onus on the critic to make it clear to his reader the sense in which he is using the term, style. These concepts are:

- (a) The personal idiosyncrasy of expression. This is a peculiar and individualistic manner in which the writer organises his thoughts so that his work is readily identifiable.
- (b) The effective and lucid exposition of a sequence of thoughts. This is the style of those who think deeply and write well. They do not just communicate ideas; but they aim for vividness and clarity in their communication. This is good style.
- (c) A quality which transcends all personal idiosyncrasy. Such a style is the fusion of the personal and the universal. This means that it has all the ingredients of what makes style, in a universal sense, and it can be good or bad depending on how these ingredients have been manipulated. Murry then concludes by saying:

"Here, then, we have three fairly distinct meanings of the word, Style, disengaged; Style, as personal idiosyncrasy; Style as technique of exposition; Style as the highest achievement of literature."

(Murry, 1922 : 8)

6.2.2 Elements of style

The basic element of style is language; a rich vocabulary which will allow the writer to choose the word that best communicates his ideas. Words form sentences and sentences form paragraphs. Again words can be used in a figurative sense. Accordingly, figures of speech are universal elements of style. These include humour, irony, satire, sarcasm, hyperbole and imagery. Dialogue is another very important element of style.

However, a successful writer is the one who uses all these elements in an artistic manner. With regard to sentence construction, for instance, he should bear in mind that,

"The strength of a sentence consists in such disposition of its several words and members as may tend most powerfully to impress the mind of the reader with the meaning which the author wishes to convey. It must be free from all redundant words."

(Blackman, 1923 : 35)

Again, when it comes to paragraphs, he must realise that paragraphs are not

"... just hunks of prose marked by indentations, they are the basic units of thought, out of which the essay is composed. They are building stones, parts of a large whole. They are in fact inseparable from the whole. They must be written in such a way as to make effective — an integrated whole."

(Stone and Bell, 1974 : 60)

The figures of speech must also harmonise with the work. They should not stand apart as jewels or ornaments. They must not be the embellishment of ideas, they must be the ideas.

Dialogue too, must harmonise with the theme of the work. It must not be artificial yet it must differ from the everyday conversation. It must supply new information, shed light on the characters and convey the theme and develop the plot.

6.3.0 STYLE IN ZULU FOLKTALES

6.3.1 Style in general

Style is all important in a folktale. In actual fact good style makes a folktale. It must be borne in mind that the folktale as such contains nothing new for the audience. It is nothing but a drab repetition of what has passed from generation to generation. However, a good style transforms this into a satisfying entertainment. Theme is revealed, characters gain shape and vibrate with life and the whole tale becomes so infused with life and originality that it can keep the audience spell-bound until the performer utters the final phrase: *Cosu, cosu, iyaphela-ke!* (Bit by bit the story gradually comes to its end).

Style lends originality to the story consequent to the fact that each performer has her own peculiar manner of saying what she wants to communicate — she has her personal idiosyncrasy. She does not memorise the folktale, only the bare bones of the structural framework are reproduced. These are then fleshed out with her own choice of words, sentences, ideophones,

interjectives and other expressions. These too are not memorised so that if she were to perform the same story again the next morning, she would use a different set of expressions, and manipulate her sentences differently. The result is that each performance is a new experience. This makes the timeless repetitions to be forever new and forever original. Indeed, they have to be so, otherwise people would lose interest in them.

The following extracts from *UBuhlaluse benkosi* illustrate this aspect of personal idiosyncrasy very well. This is the incident where the girls who attempted to kill Buhlaluse are at the place of their trial. They are not aware that Buhlaluse has survived and revealed their heinous crime. Consequently, when Buhlaluse enters their hut, havoc breaks loose. Lamula and Nyembezi describe that scene in these extracts:

*"Duku-duku, wangeniswa uMntanenkosi.
Wangena qede zabhekana sodwa. Wezwa umuntu ezinye sezithi:
'Maye! Nakho ntombi kadade!' Zabona zonke-ke manje ukuthi
kanti zize scaleni, zisobulawa. Enye wayizwa umuntu isithi:
'We! Yeka mina! Yehheni umame!' Enye yaqala ukuthi: 'Ngangi-
ngasho yini!'"*

(The princess was then brought in. Once she was inside, the girls looked at one another. Some were heard saying: "Maye! What now, daughter of my sister!" It dawned on them then that they had been brought here to be tried and executed. Another girl was heard saying: "We What shall become of me! *Yehheni!* As for my mother!" Yet another one began to say: "But, didn't I tell you?")

Pandemonium reigns in this scene which is described by Lamula (1963 : 161). The girls are in a terrible state of shock. The sight of someone they believe to have killed has brought them face to face with the hopelessness of their fate. This shock is not described but revealed. Their incomplete and fragmentary utterances, punctuated by interjectives aptly depict their emotions of fear, and the realisation that they are doomed. The ideophone *duku-duku* introduces the sense of suddenness and urgency. The interjectives, *Maye!* *We!* and *Yehheni!*, underlie the unspeakable fear and shock. They are also a blatant admission of guilt.

Not so dramatic is Nyembezi's description of the same scene (*vide* Nyembezi, 1962 : 114):

"Kuthe kusahleziwe nje nezintombi sizixoxela kamnandi, wangeniswa uBuhlaluse beNkosi. Wangena qede zabhekana izintombi, ezinye zakhala zethuswa yilento eziyibonayo. Kwacaca-ke manje kuso zonke ukuthi size ecaleni. Zabona ukuthi okwazo kuphelile emhlabeni. Zaqala manje ukuxabana zodwa, yileyo isama ukuhlangula icala ilithele kwabanye."

(While the girls were just relaxing and chattering happily among themselves, Buhlaluse was brought in. After entering, the girls looked at one another. On seeing her some got so frightened that they cried. It became obvious to them that they had come to be tried. They realised that their lives had come to an end. They began to quarrel among themselves, each one exculpating herself and incriminating the others.)

The atmosphere in the latter passage changes gradually from the gay to the serious mood as Buhlaluse enters. The immediateness that is introduced by the ideophone, *duku-duku*, in the former passage is missing. Nyembezi also leaves it to the audience to imagine what the girls were saying to one another. All in all Nyembezi describes, rather than reveals this state of havoc. The result is a less dramatic and consequently less gripping exposition.

6.3.2 Elements of style in Zulu folktales

Style in a folktale consists of two parts: the verbal or literary and the dramatic. The dramatic techniques include intonation, mime, body movements, gesture and dance. The dramatic techniques are very important but they belong more to the theatrical world. Yet they have - surprisingly enough - influenced the Zulu novel (*vide* par. 6.3.2.4.6 & 6.3.2.8 *infra*).

The verbal elements in their turn are divided into two streams: the universal and the personal idiosyncrasies. Cope makes a similar distinction where he says:

"Here again there is a balance between what is traditional and what is individual.

The traditional style is strictly narrative; with the dramatic interludes by means of direct speech, dialogue and song, and the impression of direct action through the use of ideophones. There is no comment, no reflection, no description. Although there is room for variety, within this tradition, the individual style is mainly a matter of mime and movement, vocal inflection or mimicry."

(Cope, in Argyle and Preston-Whyte, 1978:195)

This would seem to imply that all the verbal elements of the folktale are traditional and only the physical action is individual. Is this borne out by practice? Are folktales similar to poetry which must be recited without being changed? Marivate does not seem to share this view. He argues that even the narration part of the folktale is peculiar to the performer:

"After perhaps hearing a story from another narrator ... the story-teller works out her own presentation, lending individuality to it by constructing her own sentences, choosing her own words, making use of her own ideophones and expressions."

(Marivate, 1973 : 23)

Marivate then illustrates his views by citing two extracts which are variants of the same story; thus:

"Thuketana describes how the second son became frightened when he saw the python, by saying *na yena a ku ri nghaka a ohava ...*; Mthebule says *Hi loko a ku ri nhe, a tsutsuma*. Each one uses his/her own ideophones, namely, *nghaka! /nhe!* as well as his/her own verb after the ideophone, namely, *ohava/tsutsuma* respectively. The two phrases convey exactly the same meaning, namely: 'He was frightened and ran away.'"

(Marivate, 1973 : 24)

Marivate's assertions seem to gain support also from the two extracts from *Buhlaluse benkosi* (cf. par. 5.3.1 *supra*). These extracts demonstrate that the artist is at liberty to choose words, figures of speech and other expressions from the rich vocabulary of his language. From Lamula's extract we get an ideophone, interjectives and direct speech. Yet these are lacking in Nyembezi's extract. The conclusion is that these are personal idiosyncrasies. Another striking example of such idiosyncrasies is to be found

in *Intombi namazimu* (vide Appendix, Folktale 16). This is indisputably an ancient Zulu folktale, and one can say that it was composed long before the White man set his foot on South African soil. Yet when MaSikhakhana was performing it for me during research she suddenly included loan words from Afrikaans and English. Surely, her grandmother could not have used those words. They reflect her own individual idiosyncrasy. This is when the cannibal has been sent to draw water. He discovers that the reservoir is leaking and this frustrates him. When he complains about this, they say that he must seal the container. MaSikhakhana describes this thus:

"Lafika izimu emfuleni lathi liyakha. Lithe liyasukuma emfuleni, amanzi athi ha---! 'Siyavuz' isigubhu!' 'Nameka ngodaka, nathi siyanameka!' kusho abazali bentombazana. Libuyele khona, athi amanzi ha---a! 'Siyavuz' isigubu! Aha! Demede!"

(The cannibal got to the river and started drawing water. When he stood up, the water went *ha---a!* "The water-gourd is leaking!" "Seal it with mud, we also seal it!" said the girl's parents. Then it went back, again the water went *ha---a!* "The water-gourd is leaking! Ag! Damn it!")

Even the use of ideophones which is so characteristic of folktale style must also be classified as individual idiosyncrasy, for their use depends on the individual. For instance in *UMshayandlela* (vide Appendix, Folktale 5) no ideophones have been used. Yet in the above tale (*Intombi namazimu*) there are no less than thirteen ideophones.

However, we still must establish what the universal stylistic elements are. Universal in this context means those characteristics which are found not just in Zulu folktales, but in folktales generally. These include scanty description, repetition, songs, and figures of speech.

5.3.2.1 Scanty description

In most cultures, folktales are characterised by very little description. This is true also for Zulu folktales. The reason is that the artist dramatises rather than narrates. In the words of Scheub (1975 : 3), she performs. Events are revealed rather than described. The pace of the story is very fast and there is utmost economy of words. Olrik ascribes this to

the Law of single-strandedness:

"Modern literature ... loves to entangle the various threads of the plot amongst each other. In contrast, folk narrative holds the individual strand fast; folk narrative is always *single-stranded (einsträngig)*. It does not go back in order to fill in missing details."

(Olrik in Dundes, 1965 : 137)

Dialogue is very important in the style of folktales. Indeed this has to be so since in direct speech, the performer is given the golden opportunity to simulate folktale characters especially in mimicry. Nonetheless, the dialogue is also very scanty. It is very functional. It must convey theme, reveal characters and develop the plot. This economy of words is starkly demonstrated in Folktale 1, in the Appendix. This folktale seeks to explain how death originated. There is no doubt therefore that it handles one of the most important subjects in Zulu folklore. Yet it is told in no more than 12 sentences.

6.3.2.2 Folktale influence on the Zulu novel

Reference has been made to the scanty description of characters (*vide par.* 4.3.3 *supra*). In some novels, not only character delineation is influenced by this scanty description, but other aspects as well, as appears in *UBhekizwe namadodana akhe*, for instance. The first page (i.e. p. 5) of the first chapter of this novel consists of no less than seven episodes packed together. First we are told that Zwelibanzi is a citizen of Nquthu. No geographical description of Nquthu is given. No village, no rivers, no mountains are mentioned yet this is the geographic locality of the story. Secondly we learn that Zwelibanzi is a successful medicine man. Yet no details of his profession have been given. Next his physique is described as well as his personality. Still on the same page his marriage life is touched on. First we are told that he married a Gumedede girl. Her name is not given, nor is her personality and physique outlined. Then there is reference to their children. We are even told where the two girls married. But no details about their husbands. Not even their names are given. Finally we are told that Zwelibanzi decides to send his only son, Bhekizwe, the hero of this book, to school.

If this writer was influenced more by the English novel than the Zulu folk-tale, this page alone could have constituted at least three chapters: the first on the life of Zwelibanzi, outlining the geographical setting in more detail and commenting also on his profession; the second on his marriage and the third one on his son. The daughters and their marriages could have been left out since they are irrelevant to the theme.

6.3.2.3 Irony and humour

Humour and irony will be discussed together because in the majority of cases, humour follows upon an ironical situation. Cope's observation, that,

"The animal stories may be described as comic satires: they give a critical yet tolerant and humorous assessment of human nature"

(Cope in Argyle and Preston-Whyte, 1978 : 185)

is an apt commentary on this relationship. Although Cope limits this irony (in the form of satire) and humour to animal stories only, it may be extended to human stories as well (*vide* Folktales: 11, 12, 15 and 16 in the Appendix).

Humour and irony are dominant features of style in Zulu folktales. However, other figures of speech, idioms and proverbs are not so commonly used. This is so despite views by many scholars that proverbs and idioms dominate the folktale language. If this is the case in other languages, then Zulu must be an exception.

In fact, even by definition, humour is related to irony. For instance, Grace defines humour in the following terms:

"The humorist definitely plays levels of meaning against one another. He assumes a fundamental scale of values which he shares with his readers ... He then presents his narrative ... in terms of *surface* distortions of these values. The humorist does not intend to deceive anybody about his values; he assumes people to have sense enough to perceive that his deliberate distortion is in the spirit of a distortion and fun."

(Grace, 1965 : 125)

Furthermore, Grace defines irony as that situation which obtains when a man assumes that one state of affairs exists when conditions are quite of a different kind (Grace, 1965 : 245). He adds:

"Irony is conscious when the character himself realizes his inadequacy or absurdity in a situation, unconscious when he has no idea of the figure he is cutting ... He maintains his social principles with absurd earnestness under impossible conditions and never suspects that he is a fool whose pride has brought him to such a situation."

(Grace, 1965 : 244)

Abrams' definition of irony also refers to the attitude of the characters:

"In Greek comedy the character called the *eiros* was a 'dissembler', who characteristically spoke in an understatement and deliberately pretended to be less intelligent than he was, yet triumphed over the *alazon* — the self-deceiving and stupid braggart."

(Abrams, 1981 : 89)

This is very common in folktales. Those characters who are high and mighty are always humbled and the situation is invariably saved by the despised and the down-trodden; the little or the weak members of society. Junod (cited by Marivate, 1973) observed this with regard to Tsonga folktales. He then classified them into the category of: "The wisdom of the little ones."

"*The wisdom of the little ones* are those tales with the same underlying theme, namely, the victory of the little ones over powerful enemies."

(Marivate, 1973 : 59)

This is emphasised by Oosthuizen:

"The small and weak triumph over the large because of their intelligence and craft. Werner suggests that the reason why smaller animals are made the principal heroes of African folklore could be for some deep-seated feeling that the strong cannot always have things their own way and that sometimes the underdog must come into his own."

(Oosthuizen, 1977 : 82)

6.3.2.3.1 Humour and irony in *UMphangose* (vide Folktale 13, in the Appendix)

In this tale, the *mbulu* (monitor) is an *alazon* while *Mphangose*, the heroine is an *ednon*. On her way to *Mkhindinkomo's* place, *Mphangose* meets *Mbulu* who offers to accompany her. The witless *Mphangose* is not aware of *Mbulu's* deceptive tricks of posing as somebody else. *Mbulu* then orders *Mphangose* to take off her clothes so that she can put them on herself. She smears *Mphangose* with mud. When they reach their destination, *Mbulu* is disguised as *Mphangose* and therefore marries *Mkhindinkomo's* husband as his second wife. Ironically, *Mphangose* becomes their slave. However, *Mkhindinkomo* cannot understand why the once beautiful *Mphangose* has become so ugly. *Mbulu*, playing the role of *Mphangose* replies that this is due to suffering and misfortunes. When *Mphangose* refuses the food that is given to her, *Mbulu* says they should not bother since *Mphangose* is not used to decent meals, but only eats what she picks up in the veld. Ironically, human beings should know better than monitors what decent meals are like. There is more irony in the fact that *Mphangose* actually eats the most delicious food for whenever she feels hungry she smites the ground with her stick and asks for whatever she likes to come forth. The height of irony comes when it is discovered that the bride steals *smasé* (curdled milk). It is then suspected that she must be a monitor lizard. A pit is dug and *Mphangose* and *Mbulu* are ordered to jump over it. It is known that a monitor lizard's tail can never resist *smasé*. Indeed, as it tries to jump over, its tail betrays it and it falls in. *Mphangose* is then identified and she marries *Mkhindinkomo's* husband (and they live happily ever after).

In this tale *Mphangose* does act like an *ednon*. She allows the monitor lizard to humiliate her, turn her into its slave and suggests that she live on bits that she picks up in the veld. Yet all along she is biding her time. She allows the monitor lizard (*alazon*) to rise to such dizzying heights that when it falls, it falls really hard. Even more humorous is the fact that when it is found out it is killed, not by somebody, but by its own greed. It is betrayed by its own tail and it dies a suicidal death.

6.3.2.3.2 Humour and irony in *Wangiweza phela* (vide Folktale 10, in the Appendix)

Reference has been made to the bitter irony in this tale (*vide par.* 5.5.2.2 *supra*), where we saw the witless mother of ten entrusting the care of her children to Chakijana, the notorious but well-liked rascal who is quite devoid of any conscience. The more children Chakijana kills, cooks and serves to their mother, the more the mother praises him for being an exceptionally good cook whose dishes are exceptionally delicious. To crown it all, when Chakijana's crime has been revealed, the woman is the one to help him escape.

Why is Chakijana such a likeable character despite this? Perhaps this is because the woman has left the audience no choice whatsoever. She is in fact criminally stupid, and all that Chakijana does is to focus on her gullible and irresponsible nature. And by illuminating it so well we can hardly sympathise with her.

6.3.2.3.3 Humour and irony in *UHLakanyana* (vide Folktale 9, in the Appendix)

This tale is also packed with humour. Perhaps the most humorous scene is when Chakijana has taken all the meat belonging to the various men at his father's village. Mind you, he does all this on the day in which he is born. When they confront him, demanding their meat he easily outwits them by arguing that he has delivered the meat into their houses, and presents a bloody food-mat and stick to prove this. The poor men are dumbfounded. Their wives simply cannot get over it. They exclaim:

"What is this that has been born today? ... We have never seen the like of it. Why did you send him since you clearly see that this is Hlakanyana? Do you think he is a human being? Do you think there ever was such a human being who knew how to speak thus while he was a child; and who was so strong that he could get the better of old men? Did you not see him when he took the leg of beef? You might then have understood that this person was not produced in a natural way ... And as for the chief, he is not his son. All we women deny it now and you men will see it some other day ..."

Of course, as fate would have it, women are usually the first people to see the truth. And it makes the bitter irony doubly bitter when your own wife

tells you that you are stupid. The poor men are now caught between the two fires: there is the cunning Chakijana on the one side and disconcerted women on the other. Of course, this is always the case. If you are stupid, no one — not even your wife — sympathizes with you.

The only consolation is that Chakijana is also outwitted sometimes, as was shown in par. 4.3.5.2 above, that after outwitting the hare and making a flute out of its leg-bone, Hlakanyana is in his turn outwitted by the iguana who takes that flute. And to make it even more ironical, the iguana hits him pretty hard with its tail. To the Zulus this comes as no surprise since the old proverb still holds that: *Akukho qili lasikhotha emhlane* (No one is so cunning that he can lick his own back).

6.3.2.3.4 Folktale influence on *Inkungu maZulu*

Just like Chakijana (alias Hlakanyana) Fanyana, the hero — if not antihero — of this story, is quite devoid of any conscience. What he did to Malinga (*vide* par. 4.3.6.1 *supra*) is proof enough of this fact. But although Malinga is duped in this instance, Fanyana is sure to be outwitted one day since every dog has his day. In fact that day comes to Fanyana when Mdunge starts 'laying traps in his way'. Mdunge, a school teacher, is actually portrayed as an *iron* in this novel. On pp. 140-141 the writer describes him in these terms:

*"Ulibele ukubhala incwadi ... kanti amagundane adla umlenze webhulukwe lakhe ... Asewudonsa nje asewuqedile laphaya phansi, manje asefuna ukudla izindawo ezingasedolweni. Wacabanga ngezingane uMdunge ... Ziyothi izingane udlwe yini umlenze webhulukwe?
'Kwenzenjani Mnu. Mdunge?' kubuza uthisha uKhanyile ...
'Ngidliwa yilamagundane ...'"*

(While he is busy writing the letter ... the rats are eating his trousers. They are beginning to tug at it now that the lower part has been eaten away. They are now reaching for the part around the knee ... Mdunge thought of the pupils ... What will they think about this leg of his trousers which has been eaten away?

"What is the matter, Mr Mdunge?" asked the teacher, Mr Khanyile. "The rats have eaten my trousers ...").

It is very difficult to imagine such a thing happening to someone in his sound and sober senses. Yet this is the man who engineers the plan that brings Fanyana to justice. What is more is that Fanyana is an inspector at Mdunge's school, and is therefore Mdunge's senior. The chapter in which Fanyana is outwitted is entitled: *Kalikhho iqili elake lazikhotha emhlane* (No one is so cunning that he can lick his own back). While this is very appropriate, the fact that it is so overtly didactic is deplorable.

6.3.2.4 Repetition and songs

Songs constitute the major part of all the elements which are repeated in folktales, which is why they are treated in this section on repetition. However, it should be borne in mind that it is not only songs that are repeated.

The importance of repetition in folklore can never be over emphasised. Repetition features not only in folktales but in other genres of folklore, including poetry, riddles and proverbs. Neethling had come to the same conclusion when he asserted that:

"Waarskynlik een van die opvallendste strukturele kenmerke, en ook een van die belangrikste, is die repetisie van elemente binne die *intsomi* tradisie in die besonder, en die volksverhaaltradisie in die algemeen. Verskeie vroeëre navorsers het repetisie van elemente as 'n belangrike funksionele aspek van die volksverhaaltradisie beskou. Olrik ... beskou *Das Gesetz der Wiederholung* as een van die belangrikste 'wette' van mondelinge verhaalvorme."

(Neethling, 1979 : 182)

Neethling then proceeds to refute certain misconceptions by some scholars that the reason for the repetitiousness of primitive literature is the poverty of its texts. He then discusses the valid functions of repetition in oral literature.

We get two types of repetitions in Zulu folktales. First, the repetition of verbs or predicates within a sentence. Secondly, the repetition of core-images, particularly songs.

6.3.2.4.1 Repetition of predicates in Zulu folktales

Repetition of predicates is employed in order to measure time and distance. The Zulus did not have the Western concept of miles or kilometres, neither did they have hours, and minutes. Thus in *Intombi namazimu* (vide Folktale 16, Appendix) we get this repetition:

"Zahamba, zahamba, zilala zivuka, zahamba, zahamba, zilala zivuka, zahamba, zahamba, safika encemeni."

(They travelled and travelled. They slept. They woke. They travelled and travelled. They slept. They woke. They travelled and travelled, and then arrived at the place of the *ncema* grass.)

The Zulus might not know how many miles the girls travelled, but one thing is clear: their journey was so long that it took them three days to reach their destination.

Repetitions of this nature do not only measure time and distance, they also assess the intensity of action. In *UNkombose noSihlangusabayeni* (vide Folktale 7, Appendix), for instance, we get an idea of how thoroughly Nkombose is bashed by his mother in this repetition: *Unina wanduklusa, wanduklusa* (His mother punched and punched him). Where in English an appropriate adverb could convey the same idea, the Zulus prefer repetition. This repetition shows the severity of the punishment that is inflicted on the poor boy. It is not at all surprising that the boy dies as a result.

The influence of this kind of repetition on Zulu novels will not be discussed since if it exists, it is very sporadic. For instance, on p. 46, *Noma nini*, we come across this repetition: *Bacinga, bacinga behluleka* (They searched and searched but all in vain). Mahlobo uses it to a limited degree in *UMbubuli*, but other writers do not seem to adopt this style at all.

6.3.2.4.2 Repetition of songs

Songs are a very important structural and stylistic technique in folktales.

Neethling informs us that songs (which he calls *refreine*) appear in 64% of the data of Xhosa folktales which he was analysing. Marivate goes further and maintains that every Tsonga folktale is accompanied by at least one song (*vide* Marivate 1973 : 29). He adds that a Tsonga folktale without a song will be of foreign origin. Perhaps Torrend has the final word in this respect; he maintains that Bantu folktales consists of two parts structurally, the sung and the narrated. He then adds that

"... of the two parts, the more important is the one that is sung, so much so that in many tales the narrative is to it no more than a frame is to a picture."

(Torrend, 1921 : 3)

Songs are also important in the structure of Zulu folktales. However not as much as Torrend avers, for it is possible in Zulu to find a folktale without a single song. All in all, however, songs are found in 75% of the data appearing in the Appendix. This percentage is arrived at thus: There are altogether 20 folktales in the Appendix. Two of them, (*viz*: Folktales 1 and 2) are myths and the other two (*viz*: 3 and 19) are legends which normally do not contain songs. This leaves 16 folktales in a narrow sense. Twelve (or $\frac{3}{4}$) of these have songs or chants. In most cases these songs are repeated to such an extent that they actually develop the plot.

Moephuli (1979, Chapter 2) has written a wonderful exposition where he shows how repetitions in Southern Sotho folktales conform to the provisions of Olrik's law of three. In other African cultures, however, this does not seem to be the case. Although Junod concluded that a triple repetition is very common in Tsonga folktales (*vide* Bill, 1975 : 5), Bill (*ibid*) feels that Junod's assertion smacks of Western attachment to the mystic number of three than is actually borne out by the facts. Marivate (1973 : 48) maintains rather uncategorically that,

"There is no hard and fast rule concerning the number of times the song (or songs) is repeated in a single tale. This depends upon the tale itself, and to a very large extent, on the narrator."

Triple repetitions are also common in Zulu folktales, but there are many exceptions to this rule. However, I shall not go deeply into this issue since triple repetitions have not influenced the Zulu novelist.

6.3.2.4.3 Folktale influence on the Zulu novel

While songs are not a common feature in English novels, the opposite is true for the Zulu novels. The conclusion therefore is that the Zulu novelist is influenced by the Zulu folktale in this respect. Out of nine novels which form the subject of this study, seven of them contain songs, the two exceptions being *UBhekizwe namadodana akhe* and *UNyambose noZinitha*.

Repetition of these songs is also a common characteristic. For instance, the song *Inkosi yahlul' iziswe* (The king conquers nations) in *Nje nempela* is repeated nine times (*vide* pp. 89; 91; 97; 102; 103; 107; 112; 135 and 178). Again in *UBheka*, the song: *Phansi emajukujukwini olwandle* (Down in the depths of the sea) is repeated three times (*vide* pp. 76; 79 and 86). In *UBheka* alone we get a variety of six songs (*viz*: *Uthando olukhulu ngilutholile* (I have found great love – p. 25); *Ngithathe stimela* (Take me O! Train – 46); *Sathan' uphumaphi* (Satan, where do you come from – p. 65); *Phansi emajukujukwini olwandle* (Down in the depths of the sea – p. 76); and *Akekho oyogcin' umhlaba yedwa nje* (No one will be the sole survivor in this world – p.159). In *Noma nini*, we get five songs and these appear on pages 21; 31; 70; 75 and 109. All this goes to show that the Zulu novelist regards songs as a very special structural and stylistic device.

6.3.2.4.4 Function of songs in Zulu folktales

The function of songs in Zulu folktales is threefold: First they are the means of audience participation. Secondly, they dramatise action. Thirdly they play a significant literary role in developing the plot, conveying theme and revealing characters.

It is common, however, that a song may perform all three of these functions. Occasionally we do get songs which fulfil only one of the mentioned aspects.

For instance, those songs which do not relate to the literary context of the tale might be regarded as included solely for the purpose of involving the audience more deeply in the story.

6.3.2.4.5 Songs and audience participation

Folktales are a means of recreation and entertainment. After a long, and tedious day, the Zulu folk will gather around the evening fire to listen to elderly women relating the tricks and escapades of Chakijana, the insatiable appetite of the cannibals and the fortunes of Buhlaluse benkosi and other victimised heroines. To enjoy this fully, members of the audience must involve themselves in this. The best way of doing this is by participation in the singing of songs.

Usually – but not always – the song is divided into two parts, the solo which is sung by the performer and the chorus which is sung by the audience. This distinction however, is less common in Zulu folktales than in other cultures like Tsonga, for instance (*vide* Marivate, 1973). However, this distinction is very well illustrated in *UMabhejana* (*vide* Folktale 14, in the Appendix). In this tale, Chief Mahlokohloko has been transformed into a bull. To change him back to human nature, his bride sings a song. She sings the solo part and the other village inmates sing the chorus. Eventually the chief is transformed into a human being and he joins the singers. Again he sings the solo part and his subjects sing the chorus (NB: Only the English version is cited here):

A pile of spears, ... (Solo – sung by bride)
Ndaba arms himself for the attack!

He has rolled the grinding stone ... (Chorus – kraal inmates)
They are going to die
Here are the Destroyers.

They are coming! Here are the Destroyers ... (Refrain – inmates)

Our fortress which we found ... (Solo – sung by chief)
I was not like this!

The guests are coming ... (Chorus)

When this tale is performed, the performer sings the solo parts and the audience the choruses or refrains.

The singing is not only to engage their participation but it also enables them to share even better the emotions expressed in the song. In this way they tend to identify more with the character that is singing the song – especially if such character is a victim. Most undoubtedly, this also helps them to interpret the moral lesson better, for as pointed out in the previous chapter, Zulu folktales are not explicitly didactic.

6.3.2.4.6 Folktale influence on *Noma nini* and *Nje nempela*

Vilakazi uses songs in all his novels. However, his purpose is not only literary, i.e. he is not satisfied with his reader's interpretation of the message through the words he has written in the song. More than that he wants the reader to actually sing the song. This assertion finds support in the fact that Vilakazi provides both the words of the song as well as the staff notation which indicates the tune it must follow when sung. A reader, reading a novel in privacy is not normally expected to sing songs. This is characteristic of a folktale performance. Hence, Vilakazi must have been influenced by the folktale when he included the musical notes in his songs. As an illustration one song from each novel is reproduced here with its staff notation:

(i)

f	:n	—	:n	d	:—n	s ₁	s ₁	s ₁	n	—	:r
f	Wo		wa-	nge	·	nz'uMa	mfa	·	mho	Wo.	wa
d	:—n	s ₁	s ₁		n	r	d ₁		n	b ₁	
d	nge	·	nz'u-	Mamfa	·	n	b ₁		n	b ₁	

Laliqhubeka njalo lithi:

*"Sibuzo kuwe Malholweni,
 Nakuwe wasoGqolweni,
 Wayilobola ngemali
 Kant'ilotsholwa ngenkomo,
 Sikhalel'izinkomo zamobaba,
 Wo, wangenz'uMaMlambo."*

(vide *Noma nini*, 109)

(ii)

n	:-r	d	:d	n	:-	n	:-	r	:m	f	:-	n	:-r	d	:d
d'	:-s	s	:s	d	:-	d'	:-	l	:t	d'	:-	t	:-l	s	:s
s	:-f	n	:m	s	:-	s	:-	f	:s	l	:-	s	:-f	n	:m

We-zi-akomo zi - dfe nina komzi ngokweswef-a

n	:-	r	:-	d	:-		:-		:-		:-
d'	:-	t	:-	s	:-		:-		:-		:-
s	:-	f	:-	r	:-		:-		:-		:-

ma - tha - fa
d : s, |l, |s, d, d
Hamba Mnyama-re!

(vide Nje nempela, 28)

Although it is stated in par. 6.3.2.4.3 above that Bhengu's *UNyambose* is an exception in that it does not contain songs, this is just incidental to this novel because songs — with their notes — are a characteristic feature of Bhengu's style. In fact he exploits this technique a lot more than Vila-kazi. In one of these he even invites the reader to sing with him — and this makes it abundantly clear that he has performance in mind. This is in his *UKhalalembube*:

Ake siyivume leyongoma (*Let us sing that song*)
d : d — d : l | l : s l—s, : s, s, :-s, m : m,
WE NA U THI NI? U THI NTI MPI YEMBUDE
AWU! AWU! UTHI NI? U THINI MPI YE SI LO

(Bhengu, 1953 : 46)

It is worth noting that the song itself is nothing but a simple chant consisting of three short phrases: *Wena uthini* (What do you say?) *Uthint' impi yembube* (You touch the lion's army); *Uthint' impi yesilo* (You touch the leopard's army) (of course *imbube* and *isilo* represent a king). However, these short phrases are repeated again and again in the typical folk-tale style.

6.3.2.4.7 Songs and dramatisation

As a rule, incidents in folktales are revealed. One of the best ways of revealing them is by song and dance. From the data in the Appendix, this is perhaps best illustrated in *UMphangose* (Folktale 13). This tale is

summarised in par. 6.3.2.3.1 above. Here we focus on the dramatic scene when she is by the river and riding on her beautiful ox. She then starts singing and swaying about on the ox. (Again only the English version is reproduced here. For the Zulu version of this song, see Appendix.)

At my father's place of assembly;
We used to do this!

To those with white bushy tails;
We used to do this!

As she sings this song, she is mounted on her ox and clad in most beautiful clothes and ornamented with brass gems. When she says: "*Sasithi!*" ("We used to do this!"), she demonstrates what they used to do, i.e. how they used to dance (in the good old days). Even the old man, Xhegwana can hardly believe his eyes when he sees her.

6.3.2.4.8 Folktale influence on *UBheka*

The song on p. 159 of this novel: *Akekho oyogcin' umhlaba yedwa nje* (No one will be the sole survivor in this world), is included mainly for dramatic purposes. Even the circumstances in which it is performed bear testimony to this assertion. Bheka, the hero of the novel informs us that he was sitting in a certain room when he was suddenly invited to watch the elderly people as they were performing this song. This is what he witnessed when he got there (*vide UBheka*, p. 160):

"Yammandi lento yabantu abadala. Izinyawo zisuswa kanyekanye, zithi zisephezulu, kusikazwe ngapha, kubuye kusikazwe ngale, bese kushaywa kanyekanye phansi ..."

(How delightful is this performance by the elderly people. They raise their feet simultaneously, and while the feet are still suspended, they point this way and that way, and then stamp down simultaneously.)

There is no doubt that this action is highly dramatic. But the question is: What are they dramatising? Indeed, they are expressing their thanks for all the entertainment and refreshments they have received at Bheka's

and Nomusa's wedding party. The Zulus always become speechless on experiencing something great or overwhelming. Their gratitude is often expressed by means of a dance or by singing praises of the one who has honoured them. The singing and dancing might also be a subtle way of dramatising the general atmosphere of jubilation especially for the hero, Bheka and the heroine, Nomusa. To them their marriage is the climax which comes after years of trials and tribulations. Ntuli cannot find enough and appropriate words to express it, so – in the effective tradition of Zulu culture – he reveals it through song and dance.

6.3.2.4.9 Literary significance of songs

As pointed out above, the literary function of songs in folktales is also threefold: They develop the plot, convey theme and reveal characters.

In developing the plot, songs are important in many ways. Firstly, the movement from one episode to the next can be brought about by means of a song. We find this in *UMshayandlela* (*vide* Folktale 5, in the Appendix). Secondly songs heighten tension and suspense thus moving the story to its climax. This normally results from the fact that songs are sung at critical moments, when the character who is singing is experiencing extreme grief. It becomes difficult for such character to express his feelings and emotions except in a song. Such a song may be considered as a plea for help or rescue from whoever might be within the hearing range of the character, or it may be considered as a means of invoking the supernatural powers. One such example is the song sung by the girl in *Intombi namazimu* (*vide* Folktale 16, in the Appendix).

The chants that Chakijana sings as he dances and taunts the woman for having eaten her own children (*vide* Folktale 10, in the Appendix), reveal him to be the sadistic rascal that he is. Only Chakijana, whose whole existence is dedicated to outwitting others can find pleasure in such tragic circumstances. The chants go:

Wadl' abantabakho naphela!
Wadl' abantabakho naphela!

Ngeingei wangiweza phela!
Ngeingei wangiweza phela!

(You have eaten your children!
 You have eaten your children!

I am glad you have helped me across!
 I am glad you have helped me across!)

Finally, songs convey theme by commenting on the subject of the folktale. One such example is the song in *Intombi namazimu* to be discussed below. It is not within the ambit of this work to discuss all the interesting songs in folktales and the Zulu novels, so only two songs from folktales will be analysed.

6.3.2.4.10 Plot development and song in *UMshayandlela* (vide Folktale 5, in the Appendix)

The plot in this story develops by means of the repetitious singing of a magic song. First the cannibals who cannot reach the boy who is perched up on a rock decide to drive away his herd. His sense of responsibility causes him to follow the cannibals. His bull, Mshayandlela, however, blocks the way thus forbidding the herd to proceed. The cannibals try to drive this bull but in vain. The bull only moves when the boy orders it by singing the song:

*"Hamba Mshayandlela,
 Amasela Mshayandlela,
 Amebile Mshayandlela,
 Zimthumbile Mshayandlela."*

(Go Mshayandlela,
 (For) the thieves, Mshayandlela,
 Have stolen Mshayandlela,
 Have captured Mshayandlela.)

The question is: Why did the boy tell the cannibals how his bull is driven? The answer is that if he had not, the story would have ended there. In all probability, the cannibals would eat the boy up. Consequently it would have been a bad story which runs contrary to the Zulu view of life. Accordingly, the whole development of this story depends on this little, somewhat monotonous song. The action which is desired introduces some variety into this refrain. For instance when they reach a stream of water, the bull again refuses to cross, and the first line of the refrain is accordingly: *Wela*

Mshayandlela. (Cross, *Mshayandlela*). Again when the bull must submit to being stabbed, the first line changes to: *Gwazeka, Mshayandlela* (Allow yourself to be stabbed, *Mshayandlela*). These repetitions then help to inch the story slowly to its climax. At the same time they heighten suspense because as the story moves to its climax, the audience feels that the cannibals definitely have an upper hand, and all is lost to this stupid boy. But the story has a twist in the tail because once the cannibals have gone to bathe, the boy uses his song to instruct the bull to resurrect and they escape.

6.3.2.4.11 Plot and song in *Intombi namazimu* (vide Folktale 16, in the Appendix)

While the song in *UMshayandlela* is very important, because of repetitions, for plot development and suspense, the song in *Intombi namazimu* enhances tension and offers the resolution of the conflict. (NB: This is a long song and only the English will be given, for the Zulu version see Appendix):

(In starting (to sing) what shall I say?
 In starting (to sing) what shall I say?
 Because after crossing the Mngeni river,
 I forgot my mother's band.
 I said, "My sister (please) accompany me."
 She said, "Nqabalala why don't you go on your own?"
 I said, "My cousin, (please) accompany me."
 She said, "Nqabalala, why don't you go on your own?"
 I said, "My niece, (please) accompany me."
 She said, "Nqabalala, why don't you go on your own?"
 Then I set out on my own, I set out on my own,
 After crossing the Mngeni river (again)
 I met Sihlangumehlwana
 Picking some blackberries.
 He said I should help him with picking and I did.
 Oh! and how I got myself into trouble!
 He took me by my poor leg
 And threw me into his bag.
 Mother of Mngadi clan,
 With little white coils of hair.)

The cannibal has captured this girl and is going to eat her. But because of his gluttonous nature, he still stops to ask for some more meat, first from the boys and then from their parents. To get this meat, he promises

these people that he will play for them beautiful music which comes from his bag. They accept his offer and he now beats the bag hard, thus instructing the girl to sing. This is at a very critical moment for after this the cannibal will proceed to his home where he will devour the girl. Although she is experiencing extreme stress, grief and despair, the girl has no option but to sing. However her song takes us to the climax and resolution of her crisis. The song is very ironical, but more ironical than the song is the fact that the cannibal has brought the girl to her home. The people from whom he is asking for the meat are the girl's parents. After relating her very unfortunate experience, where she explains that she had to go back to the cannibal's place to retrieve her mother's band and was then caught by the cannibal, her mother begins to cry. In fact everybody would have sympathised with her because she even explains that she had even asked her sister and cousin and niece to accompany her but they refused. In other words, the song is a desperate plea for help. She also discloses her identity, that her mother is a member of the Mngadi clan and she has coils on her head. The parents then send the cannibal to the river to fetch water. During its absence, they take out the girl and replace her with all the stinging insects they can get. Ironically enough, when the cannibal gets home and requests his daughter and wife to bring in this bag and they refuse, he closes himself in the hut and decides to eat his favourite meal alone. Only too late does he discover that instead of the plump young maid, all he has got is a swarm of bees, wasps and snakes. These sting and bite him to death. But the story has not yet come to its end. What about the girls that are so cruel to her? In fact when they get home, they lie saying that she is in seclusion because she is having her first menstruation. Now the song has revealed their heinous conduct and for this they are all executed.

By revealing the evil of the girls, this song also depicts characters. Also the resolution conveys the theme in that evil has been vanquished.

6.3.2.4.12 Folktale influence on *VBheka*

In this novel only one song will be discussed. It has been chosen because it aptly comments on the theme and it also helps develop plot. It is sung first on p. 46 and repeated on p. 105. It goes like this:

"Ngithathe stimela
 Ngiyis' eMsinga
 Kulapho ngizobona
 Khona ubaba noma."

(Take me, Oh! Train,
 Take me to Msinga
 There I shall see
 My father and mother.)

The singing of this song has something to do with Dumisani who has become Bheka's antagonist. When Bheka mentions this song the first time, Dumisani has just started to be hostile to him. When Bheka thinks of this song the second time, Dumisani's evil deeds have reached their nadir. Dumisani has killed a man and has planted evidence which incriminates Bheka as the murderer. Thus the repetition of the song helps to move the plot to a crisis and puts Bheka in a terrible conflict. He knows that he is innocent but his problem is how to prove his innocence. How to make people believe him despite the evidence. He now wishes for the train to take him away to the safe custody and protection of his parents.

The song is also a subtle comment on the theme. Bheka's problems all stem from the fact that he does not know his parents. All his efforts therefore are to endeavour to find his parents. This is the main theme of this biography. This song seems to sustain him in his despair. He even comments thus (*vide* p. 105):

*"Yathi lapho ibuya lengoma ngezwa kufika nethemba lokuthi
 mhlawumbe isitimela engangiyosibamba eMandini sasingahle
 singithathe ngize ngihlangane naye ubaba nomama."*

(When I thought of this song again I began to hope that perhaps the train that I was going to catch at Mandini would take me to my father and mother.)

There is no doubt therefore, that the words of this song are the emotions of Bheka. These touch at the depth of the reader's heart and they make him sympathise with the hero of the story. The result is that the song heightens the reader's suspense. Bheka's hopes as he treads the lonesome and tiresome road to Mandini are also the reader's hopes that at the end of the journey the poor boy may be united with his parents.

6.3.2.5 Significance of folktale influence on the Zulu novel

Without exhausting the songs in these novels, it is hoped that this discussion has shown that the Zulu novelist uses songs in the same manner as the Zulu folktale artist. The songs are repeated (*vide* par. 6.3.2.4.3 *supra*) to develop the plot. This repetition helps to mount tension and move plot to its climax. As such the songs constitute what Scheub (1975) calls incremental core-images. They also convey theme as shown in par. 5.3.2.4.12 above.

Songs in these novels also perform extra-literary functions of dramatisation and reader-participation. Dramatisation might be very relevant — as was shown in par. 5.3.2.4.8 above. However, the same cannot be said of the participation aspect. Here it must be remembered that the folktale is inherently a performing art whereas the novel is meant to be read. It has no audience but just a reader. Who then must sing the songs? I have read Vilakazi's novels many a time but not once did I try to sing the notes. I always find them a distraction from the theme of the story, and they interrupt the pace that I set myself in reading the story. As such the staff notation constitutes an unnecessary digression. It is irrelevant to the novel. Perhaps in modern literature it is only relevant to drama.

This means that if songs are used as a stylistic technique in novels, the key word should be relevance. In the hands of a gifted artist they can succeed in conveying the theme and also introducing the right atmosphere in the novel. Incidentally, this is the effect of the hymns that are used by Nxumalo in the first chapter of *Ikusasa alaziwa*. They form a fitting requiem for the dying Sithole.

CHAPTER 7

CONCLUSION7.1.0 INTRODUCTION7.1.1 Introductory perspective

Remarks on the general conclusion of this work will fall into three categories. First, there will be concluding remarks on the aim of this study; then on the criticism that was outlined in chapter one; and finally on the findings and observations made during the course of this investigation.

7.2.0 CONCLUSION ON THE AIM OF THIS STUDY7.2.1 General

The aim of this study – as set out in the first chapter – was twofold: firstly it was to investigate whether the Zulu novelist manifests any folk-tale tendencies in his writings. Secondly, it was to assess the effect of such tendencies, if any.

It is hoped that in the analysis of plot, characterisation, theme, style and setting, a strong case has been made to show that the Zulu novelist has to a certain extent been influenced – consciously or unconsciously – by the Zulu folktale. This conclusion further gains support from other factors including the general background of the novelists whose works were analysed, their attitude towards Zulu folklore in general, and their utterances or statements in these novels.

7.2.2 The general background of these novelists

Nearly all these novelists come from the rural areas and nearly all of them were born and brought up during the time when folktales were among the most important modes of entertainment and recreation. It was only in the 1960's that the Zulu service of S.A.B.C. came into its own, and even then its target group was the urban population.

There is no doubt therefore that these writers were sufficiently exposed to this rich source of traditional prose narratives. Although it might be difficult to prove that the folktales that are reproduced in the Appendix are the very ones that influenced these novelists, it is nonetheless beyond doubt that if these are not the very ones, then they were influenced by other similar ones.

Vilakazi, for instance, was born at Groutville, not very far from the present day Stanger, where Shaka's renowned capital, Dukuza, was situated. During the reign of Shaka, Dukuza was the Mecca of Zulu history and culture. Ntuli also hails from a typical Zulu area. He was born at Gcotsheni, the place he describes in his poem, *EGcotsheni*, as:

"Ezweni elimagebhugebhu
 ...
Emaqhugwaneni engongoni
La ngihamba khona ngezinyawo
 ...
Xubantu bezikhumba neziquhaza."

(In a broken country

...
 Where huts are thatched with *ngongoni* grass
 Where I walk barefooted

...
 Where people wear skins and broad ear plugs.

(Ntuli, 1966 : 118)

7.2.3 Their attitude towards Zulu folklore

To most of these novelists, Zulu folklore occupies a very special place in their hearts. They regard it as a rich heritage which must be preserved. They analyse it with the view of elevating its worth so that it may take its place among traditional literatures of the world. For instance, Nxumalo has written (with Prof Nyembezi) *Inqolobane yesizwe* (National grain-hut) which is a compilation of Zulu customs and traditions. Again Nxumalo and Ntuli are members of the executive committee of the Bureau for Zulu Language and Culture, a body which acts as a custodian of Zulu culture. One of its accomplished tasks was to collect Zulu folktales with the view of publishing them. In 1982 I was privileged to consult their folktale file which

consists of over 2000 folktales. Moreover, Ntuli investigated the influence of folklore in modern Zulu poetry in his Master's dissertation, *Imitation in Zulu poetry*. Vilakazi has also written a number of critiques on Zulu folklore culminating with his doctoral thesis, *The oral and written literature in Nguni*.

7.2.4 Novelists' own allusions to folklore

Certain statements which are made by these novelists in their novels which allude to folktales constitute the most compelling evidence to the fact that they were consciously under the influence of folktales when writing their novels. In *UMBubuli*, for instance, the whole of chapter 17 is devoted to folktales. Even the title of this chapter: *Ziyawoxa izingane* (Children are narrating stories) underlines this fact. Their first story on p. 109 is actually a version of Nyembezi's folktale in *Igoda 2*, (1962 : 124-128), namely: *Indoda nomthakathi*. This is a humorous story of a man who hit his knee with a headed knob kerrie thinking that it was a wizard or someone trying to ambush him. This man had fallen asleep with his knees huddled up. On awaking he saw his knees and mistook them for someone squatting on the floor ready to attack him. His first thought was to hit the object with a kerrie.

Vilakazi also makes reference to a folktale on p. 78 of *Nje nempela*. This is during the time when Nomcebo appears before the messengers who were sent by chief Sishishili to choose a bride for his son. Nomcebo had put on baboon skins to mask her beauty. Her conduct was remindful of *imbulu* in folktales. This animal character covers up the beauty of its victim and then takes its place so that it may reap all the benefits which should accrue to the victim. On seeing this the messengers were quite surprised:

"Kwathi noma beyibuka esifubeni kwabonakala ukuthi nansi intombi izenza imbulu."

(And when they were looking at her chest they realised that this girl was imitating *imbulu*.)

Ntuli also makes allusions to folktales in *UBheka*. For instance, when Bheka is experiencing one hardship after another, he remarks as follows (*vide* p. 119):

"Kwase kuzoqala uhambo lwesibili ngalelolanga, nalo futhi engangingazi ukuthi luyogcina kanjani ... Ziningi izinganekwane engangike ngizifunde zixoxa ngomuntu wesilisa eqa nowesifazane ebusuku. Kulezizinganekwane-ke lababantu babehlupheka kodwa bagcine baphumelele ngezindlela ezisamlingo."

(I was about to commence my second journey on that day and I had no idea of how it was going to end ... I had read many folktales about a man who elopes with a woman at night. In those folktales such people suffered a lot but in the end they would overcome as if by magic.)

All these allusions prove beyond any shadow of doubt that certain folktale motifs played a very important role in the creative processes of these novelists.

7.3.0 CONCLUSION ON THE OPINIONS OF VARIOUS CRITICS

7.3.1 Positive criticism

It is hoped that this study has confirmed the importance of taking cognizance of the cultural context of a work of art when analysing it. While a work of art must satisfy certain universal requirements, there is no disputing the fact that such work will always contain subtle nuances which cannot be fully appreciated unless the critic is acquainted with the cultural background and the view of life of the people who are depicted in such work of art.

Accordingly, the views of Iyasere and Moloi – cited in the first chapter – are quite valid. This assertion, however, must not be interpreted as advocating for Black aesthetics in African literature. Exponents of Black aesthetics (cf. Brown, 1973 : 12 *et seq*) reject universal standards and dub them as mere European standards. Too much insistence on local criteria as the sole yardstick for assessing art might result in defending inferior art. Zulu novelists should be proud of knowing that their novels are inferior to none in the whole universe. Universal qualities have already been established

in Zulu folktales. It has been shown in the first chapter that theories which analyse Russian and American Indian folktales are also applicable to Zulu folktales. It does not end there: these theories have also been successfully applied to Xhosa, Tsonga, and Southern Sotho folktales. African indigenous poetry also has universal qualities. It has got epic qualities as found in Homer's *Iliad*, for instance, and it also makes use of repetitions in the manner in which this Greek poet used them. Accordingly it must be expected that the Zulu novel will not be radically different from the European novel especially when we take into account the fact that this genre is something that the Zulus adopted from the West.

7.3.2 Negative criticism

Critics who are cited in the first chapter complain bitterly about plot and character portrayal in some Zulu novels. With regard to plot they feel that the story is often "a loose narration of separate events" which often fail to rise to a climax and is sometimes marred by improbabilities. Concerning characterisation, they feel that characters are not fully developed, and their actions not sufficiently motivated, with the result that characters are "nere pegs on which events hang". Some critics such as Larson decry the sparse dialogue, scanty description and didacticism.

From what has transpired in this study it can now be ascertained whether these defects are found in the novels that were analysed, and if so, whether they can be ascribed to the folktale influence.

7.3.2.1 Plot

It is true that most of the novels that were analysed have an episodic plot. While this may have been inherited from Zulu folktales, it is by no means a local issue. It was shown in the survey of the development of the English novel that in the 18th century the plot of this genre was characterised by an episodic plot. Defoe's *Robinson Crusoe* is a poignant example in this respect. However, an episodic plot is not inherently defective. As long as the artist makes good use of interlocking and transitional images and details in manipulating his plot, he can never fail to achieve coherence and

unity of plot as was shown in chapter 2. It must be noted that where the theme deals with the life history of a hero from childhood to adulthood or death, the plot cannot be other than episodic. This is true also of the great English novels such as Dickens' *Great expectations*, which was written in the 19th century.

7.3.2.2 Characterisation

It is true that characters in most Zulu folktales are vaguely depicted: They are faceless and even nameless. This may well have influenced the Zulu novelist. If so then the fault lies not with the folktale but with the novelist. He should note the distinction between a folktale and a novel. A folktale is a performing art. Characters are not described but revealed through action and dialogue. The performer acts the part of each and every folktale character. The gaps which might be apparent in the scanty description when the tale is reduced to writing are fleshed out during performance and the characters take on a new shape and begin to vibrate with life.

The critic must also note that the folktale focuses not on the individual but on his community at large. Thus the dominant factor is not the individual character but theme, which is relevant to all members of his community. Accordingly, the novelist who lays emphasis on theme rather than character portrayal should not be adversely judged by the critic who feels that in the West the main focus falls on the individual. Focus is a shifting yardstick. Even in English literature it is only recently that the ordinary man has come to occupy an important position. Initially the focus was on the leader or king and then it shifted to the soldier and finally to the individual. Zulu culture and society are also not static, and the writer's characters must fit into their setting.

Characters' actions which are improbable or insufficiently motivated — if influenced by the folktale at all — result from the novelist's failure to appreciate that the folktale combines fabulous and realistic characters whereas the novel should deal with only realistic characters as was shown in chapter 3.

7.3.2.3 Dialogue, Description and Didacticism

Folktales, being akin to drama, make full use of dialogue. Consequently, the lack of dialogue — as is the case in *UBhekiswe* — cannot be ascribed to the folktale. Nonetheless, it must be conceded that sparse dialogue can have an adverse effect on the style of the writer.

Description is lacking in Zulu folktales for the simple reason that it is not relevant. Folktales reveal; they do not describe, and the novelist must note this distinction between these two genres.

Didacticism — particularly overt didacticism — is not found in Zulu folktales. They are didactic in the sense that they teach a moral lesson but the instruction is indirect and implicit rather than overt and explicit. Fortunately, in the novels that have been analysed the folktale has had a positive influence in that none of them is overtly didactic.

7.4.0 GENERAL EFFECT OF THE FOLKTALE INFLUENCE

7.4.1 General observations

On the whole, the effect was good and positive depending on whether the novelist in each case was an artist. Although most novels have an episodic plot; the necessary coherence and unity is achieved in, among others, *UNyambose noZinitha*, *Ikusasa alaziwa* and *UBheka*. Consequently the reader is suspended since he feels that he is being treated to a story which is developing towards a higher point or peak. This is due to the effective use of transitional images and details and also of single-strandedness. These qualities are characteristic of folktales.

The plot also develops to a conflict situation at a fast pace in such novels as *Nje nempela*, *UBheka* and *Inkungu maZulu*, owing to the move from harmony to disharmony at a fast pace. The writers could still improve on this by doing away with harmony and simply start with disharmony as was shown in par. 2.3.1.5 above.

A dragging resolution which results in the tying and tidying up of all loose threads – which again is a must in folktales – is used effectively in *UBheka* to explain most issues which are otherwise mysterious. These include the murder of a Dube man, the identity of Bheka's parents, etc.

It was also revealed that although description is rather scanty in most of these novels, the writers are able to dramatise certain scenes, particularly those which are crucial like the battle scenes in *Insila kaShaka*. It is therefore not surprising that even those critics who complain about Dube's and Vilakazi's plots nonetheless commend them on their picturesque language and vivid descriptions. These writers owe this to the dramatic nature of the folktale.

Finally, it was also observed that even such techniques as songs – which are peculiar to folktales – can be used with great success in novels. However, such use must be limited to dramatisation and other literary aspects such as character portrayal, development of the plot and conveying theme. They must not be used for extra-literary purposes such as a means for audience participation.

* * * * *

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Folktale 1(INTULO Masihambisane, 1946 : 1-2)

Kwasukela uMdali wabantu wathuma unwabu, wathi aluhambe luthi kubantu bangafi. Lwahamba lwalibala ubukhwebesane endleleni.

UMdali wathuma intulo emva kwesikhathi eside unwabu lwahamba. Intulo yathi ntinini ngejubane. Yaludlula endleleni unwabu, yafike yathi kubantu: "Uthe uMdali anginazise ukuthi abantu bazokufa, abayikuhlala njalongo." Yase ibaleka igoduka.

Lwafika unwabu lwathi, "Kuthiwa abantu abayukufa."

Abantu balushaya baluxosha, lwacasha esikhotheni. Abantu bona bathi: "Sibambe elentulo, yona efike kuqala."

Nempela abantu babamba elentulo, bayafa.

Once upon a time¹) the Creator of people sent a chameleon, saying that it should go and tell the people that they should not die. It went its way but wasted time by indulging in ubukhwebesane berries (i.e. Lantana salvifolia).

The Creator then sent a lizard a long while after the chameleon had departed. The lizard ran very fast. It overtook the chameleon on the way, and it came to the people and said, "The Creator says I should inform you that the people shall die, they shall not live for ever." Then it went away running.

The chameleon then arrived and said, "It is said that people will not die." The people hit and chased the chameleon, and it hid in the grass. The people said, "We accept that (word) of the lizard which came first."

Indeed the people accepted the lizard's word (or message) and they (consequently) die.

1) In these folktales, literary translation is adhered to as far as possible. However, where literal translation fails to convey the intended meaning, free translation is adopted.

Folktale 2

INKOSIKAZI ESENYANGENI (Ntombi Sibiya, Bhacane, NKANDLA.
Folktale recorded during research)

Ntombi: Kwasukela;

Balaleli: Cosu!

Ntombi: Kwasukela inkosikazi;

Balaleli: Siyipheka ngogozwana!

Ntombi: Lenkosikazi yayinomtwana,

Balaleli: Imh!

Ntombi: Kuthe ngelinye ilanga
kuyiSonto, inkosikazi kwatholakala
ukuthi kayinazo izinkuni zokubasa.
Yacabanga, yacabanga inkosikazi,
ingazi ukuthi izokwenzenjani.
Yayingakwazi ukuyotheza ngoba
kwabe kuyiSonto manje yesaba ukwe-
phula umthetho kaNkulunkulu othi
kungasetshenzwa ngeSonto.

Yaqala manje ingane, yakhala.
Yabona inkosikazi ukuthi umtanayo
ulambile. Umtwana wabe efuna
incumbe yakhe. Yabona inkosikazi
ukuthi kunokuba umtwana abulawe
yindlala kungcono isale isihamba
iyotheza.

Nempela inkosikazi yathatha uce-
lemba wayo yaphikelelela ehlathini.

Ntombi: Once upon a time;

Audience: Cosu! (i.e. a little bit)¹⁾

Ntombi: There was once a woman;

Audience: We cook it in a small pot!

Ntombi: This woman had a baby,

Audience: Imh!

Ntombi: On a certain Sunday, the
woman realised that she did not have
firewood with which to make fire. The
woman thought and thought but did not
know what to do. She could not go and
collect firewood because it was a
Sunday. She was afraid of breaking
God's commandment which forbids labour
on the Sabbath day.

1) Cosu is an ideophone describing an
act of chipping away in small bits. It
implies that folktale performance is a
gradual process marked by a series of
phases from harmony to disharmony, and
its resolution is a neat tying up of
all the loose threads. The exposition
is marked by rest-points or pauses after
every phase (or bit) to ensure that the
audience is listening attentively. This
is in keeping with Olrik's Law of open-
ing and closing which states that:
"The Sage does not begin with sudden
action and does not end abruptly."
(Olrik in Dundes, 1965 : 131).

Yafika ehlathini, yaqala ukutheza. Yatheza, yatheza, izinkuni zaze zalingana umnyaba. Yawubopha yamba.

Kanti uNkulunkulu uyayibona lento eyenziwa yinkosikazi. Wazimisela ukuyijezisa. Ithe ingakaphumi ehlathini, wayithatha uNkulunkulu waphakama nayo waze wafike wayinameka enyangeni. Uyithatha njalo, kanye nenyanda yayo yezinkuni nengane emhlane.

Kuze kube manje leyonkosikazi isalokhu yahlala enyangeni. Uma kungunyezi iyabonakala inkosikazi ithwele izinkuni kanye nengane yayo emhlane.

Cosu, cosu, iyaphela-ke!

Balaleli: Siyabonga! Yaze yamma-ndi indaba yakho.

Then the child began to cry. The woman realised that the child was hungry. The child wanted its food. The woman decided that rather than let the child starve it was better to go and collect firewood.

Indeed the woman took her bush-knife and proceeded to the forest. When she got there, she started to collect firewood. She collected and collected until there was enough to form a bundle. She tied the wood together in a bundle and went (home).

Yet God saw what this woman was doing, and decided to punish her. Even before she was out of the forest, God picked her up and pinned her onto the face of the moon. He picked her up with the baby on her back and the bundle of wood on her head. Up to this day, that woman is still on the moon. When there is moonlight, the woman, carrying her firewood and with the baby on her back, is visible.

Cosu, cosu, it is finished (i.e. Bit by bit the story comes to its end).

Audience: We thank you! What a delightful story!

Folktale 3INDABA YEGWABABA (Mphengula in Callaway, 1868 : 132-133)

Indaba yegwababa elabiza uMpeza kaMzenya, limbiza ehlathini kuba-lekiwe, kuphunyiwe emakhaya, kuba-lekelwa amaZulu. Kepha abantu bahlangana ngokuzwa ukuba amaZulu alwa namaBhunu, ezakwahluleka; bathanda ukuthumba izinkomo; lokhu amaZulu alibele yimpi, awakwazi ukubheka izinkomo, akhandanisekile kakhulu impi yamaBhunu; awakwazi ukubheka izindatshana.

Ngalokho-ke baphuma abantu ukuya kuleyonzuzo yezinkomo. Kuthe besaphuma nje, igwababa lamemeza; abantu babek' indlebe, beswa umsi-ndo, bengezwa izwi elishiwoyo. Kepha igwababa lafundekela ngokubiza, lithi: "WeMpeza! WeMpeza! Ungayi kuleyondlela yakho; uyakufa; akuyikubuya muntu kulempi; abantu bayakuphela. Buyela ekhaya."

Kwathi uma lizwakale kahle lelozwi kwabanye, balihumusha ngokuthi: "Igwababa liyala, lithi akuyikubuya muntu." Kepha abanye abezwanga lelozwi lokuthi akuyikubuya muntu, ne-lokuthi: "WeMpeza!" Baphika. Abakholwanga ngokuba inyoni ingasanga ikhuluma nabantu. Bakhangwa yinzuzo abayakuyizusa; ngalokho-ke bahamba.

This is an account of a crow called Mpeza, the son of Mzenya. It called him in the forest where people had fled from their homes, running away from the Zulus. But the people assembled on hearing that the Zulus were fighting with the Boers and were about to be conquered; and they wished to take the cattle for the Zulus were detained by the army, and were unable to look after their cattle. Since they were much pressed by the Boers they could not attend to unimportant matters.

Consequently, the people went out to plunder those cattle. And as they were going from home, a crow cried out. The men listened, hearing a noise but not the words that were being uttered. But the crow persisted with its calling, saying: "Mpeza, Mpeza, do not carry out that scheme of yours, you will die. Not a single man will return from this expedition. The people will all die. Go back home."

When some people heard clearly what was being said, they interpreted it thus: "The crow forbids us to go. It says not a single man will return." But the others did not get the message

Kepha uMpeza wenyela umzimba ngokuyolelwa ukufa. Wabuyela ekhaya, nabanye bakholwa yizwi lokufa. Iningi lahamba; kepha kubo bonke labo akubuyanga noyedwa. Ukuphela uSihhile yedwa owasindayo. Babulawa bonke anaZulu. Ekufikeni kwakhe ekhaya wathi. "Nibona mina nje ukuphela. Anisaayubona mumba." Ngalokho-ke bakholwa abaseleyo ezwini logwababa elibatshelile. Kwashiwo-ke ukuthi, "Kanti izinyoni lezwi ziyakhuluma, kodwa aziqondwa muntu."

Kwahlaliwa-ke, kwaphela lokhokuhlupheka. Ngemva kwesikhathi iminyango eminingi yabhubha kakhulu ngaleyompi. UMpeza wahlala isikhathi eside. Usand' ukufa khona manje, sekuyindoda endala kakhulu.

that, "not a single man will return" or that the crow was actually addressing Mpeza. They disputed this fact and did not believe it because birds were never known to speak with people. They were attracted by the spoil they expected to gain and so they went.

However, Mpeza became languid consequent to this prophecy of death. He, together with others who believed this prophecy of death, returned home. The greater number went but from them none returned but Sihhile alone who escaped. They were all killed by the Zulus. When he arrived home, he said: "As it is, I am the only one who survived. You will never see anyone of the rest." Those who had remained, consequently believed in the word of the crow. And so it was said, "Indeed these birds speak even though no one understands them."

So they lived and their troubles came to an end. After a time many households were destroyed by that Zulu army. Mpeza lived a long while; he has only just died, being a very old man.

Folktale 4UNANANA KASELESELE (Lamula, 1963 : 147-150)

Kwasukela kwathi indlovu ilambile yahamba ifuna ukudla. Kuthe ingakutholi, yahamba, yahamba, yahamba, yase yafika kude, emzini. Yafika kungekho muntu, izingane kuphela, yathi kuzo: "Ningabakabani na bantwana?"

Bathi: "SingabakaNanana kaSelesele ... owakhe endleleni ngabomu, ngoba ethembe ubungqa nobungqolokosho."

Yaphinda yathi indlovu: "Ningabakabani na bantwana?"

Bathi: "SingabakaNanana kaSelesele, owakhe endleleni ngabomu, ngoba ethembe ubungqa nobungqolokosho."

Yabagwinya njalo, yamuka.

Kuthe ekushoneni kwelanga wafika uNanana. Wabeyangene kuleyondlu kwathi nya! Wathi lapho ehamba ngasesangweni lomuzi wakhe, wabona amasondo ezindlovu. Wabona impela ukuthi abantwabakhe bathethwe yizindlovu. Wangena endlini, wabophela, wabophela emzimbeni iziphuku zakhe nezimbiza, nezinkuni, nembazo, nomnese, nomlilo,

Once upon a time there was a hungry elephant which went looking for food. When it could not find it, it travelled and travelled and travelled until it got to a homestead very far away. When it came there, there was nobody to find except the children. It said to them: "Whose children are you?"

They said, "We are the children of Nanana of Selesele ... who built on the path on purpose, because she relied on her cunning."

Again the elephant said, "Whose children are you?"

They said, "We are the children of Nanana of Selesele, who built on the path on purpose because she relied on her cunning."

Then it swallowed them and departed.

In the afternoon, Nanana arrived. Whichever house she entered, it was dead silent. As she was walking towards the gate of her homestead, she saw elephants' hoof-prints. Then she was convinced that her children had been taken by elephants. She went into the house. She tied to her body

zasuka, wazilandela izindlovu. Kuthe esahambahambe ibangana, wahlangana nenyathi, wabuza kuyo wathi:

"Nyathi ngitshela — ngitshela indlovu edle abantabami."

Inyathi yangqabashiya imsinela yathi:

"Ikude le, emachibini ezindlovu,
Lapho lina lenze imikhemzelo."

Yayisithi bhekubheku, yenza ngamasondo yadlulela phambili. Kanjalo-ke wahamba uNanana. Uthe ethuka, wayehlanguana nempunzi, wathi:

"Mpunzi, mpunzi ngitshela — Ngitshela indlovu edle abantabami."

Yathi kuye:

"Ikude le, ikude le — Emachibini ezindlovu,
Lapha lina lenze imikhemzelo."

Yabhekusa ngesibhelu namasondo yathi bheku bheku, yadlulela phambili. Kuthe phambili futhi uNanana wahlangana nomkhombe, wathi:

"Mkhombe, mkhombe ngitshela — Ngitshela indlovu edle abantabami."

her blankets, pots, firewood, axe, fire and a knife. She then set out following the elephants. After walking a short distance, she came upon a buffalo. She enquired from it, saying:

"Buffalo, (please) tell me — tell me which elephant ate my children?"

The buffalo jumped about, dancing for her, and then said:

It is far away, at the elephants' lakes,
Where it rains in fine drizzle.

Then it went bheku-bheku with its hooves and proceeded onwards. Thus Nanana continued on her journey. Then suddenly she came upon a duiker, and she said:

Duiker, Duiker, (please) tell me — Tell me which elephant ate my children?

It said to her:

It is far away, it is far away — yonder,
At the elephants' lakes,
Where it rains in fine drizzle.

It went bheku-bheku, flicking its tail and plunging and kicking with its hooves, and proceeded onwards. Farther along her way, Nanana came upon a white rhinoceros. She said:

Wathi:

"Ikude le, ikude le —
Emachibini ezindlovu,
Lapha lina lenze imikhemezelo."

Wathi bheku bheku, wadlulela phambili.

Kwaba njalo njalo, eya phambili.
Kuthe ngelinye ilanga waqhamukela
esigodini esibansikazi, lapho kugwele amachibi nezindlovu. Wafika kwenye indlovu wathi:

"Ndlovu, ndlovu ngitshele —
Ngitshele indlovu edle abantabami."

Yathi:

"Uyawuyibona ngoba imankumbu, imankumbu."

Yathi gada, gada, ishaya ngamasondo phansi. Yadlulela kwezinye. Yasho lokho iqalasa kwezingapha nangapha kwayo.

Kuthe lapho ezibhekisisa, wabona enkulukazi, isuthi, isisu simankumbunkumbu. Waya kuyo wathi:

"Ndlovu, ndlovu ngitshele —
Ngitshele indlovu edle abantabami."

Yathula, yadla nje. Waphinda wathi:

Rhinoceros! Rhinoceros! (please)
tell me —
Tell me which elephant ate my
children?

It said:

It is far away, it is far away —
yonder,
At the elephants' lakes
Where it rains in fine drizzle.

It went bheku-bheku (i.e. plunging and kicking) and proceeded onwards. And so it was as she proceeded on her journey. Then on a certain day, she suddenly came upon an extensive valley which was full of the lakes of the elephants. She came upon one elephant and said:

Elephant! Elephant! (Please) tell
me —
Tell me which elephant ate my
children?

It said: "You will identify it by its protruding stomach."

Then it went gada-gada, plunging with its hooves on the ground. It passed on to the others. As it was saying that, it looked about hither and thither.

When she took a good look at them, she saw a huge one with a full protruding stomach. She approached it and said:

"Ndlovu, ndlovu ngitshela -
Ngitshela indlovu edle abantabami."

Yaphakamisa umboko, yaphendula ngokuthukuthela yathi: "Ngizakukumimilita."

Wathi: "Ngimimilite phela ngiyobona abantabami." Gimbilici, yammimilita!

Kuthe phakathi wafumana konke ekade ikudla. Imihlambi yezinkomo, nabantu, nezimvu nezimbuzi, nani nani.

Awu! Bajabula yini abantabakhe bembona! Wahhala-ke wathu kulula imbiza, nembazo, nezinkuni, nomnense, nomlilo wabasa. Wayisika izibindi, namaphaphu, naphi naphi; wapheka, wadla, wapha nabantu.

Zithe zethuka ezinye izindlovu, yayisizibika ithi iyagula. Kuthe duku duku, yalala phansi, ithi iyagula, ikhwelwe yisisu.

Mamo! Yafa!

Nango-ke uNanana eseyisika eyibhobozwa, ephuma nabantabakhe nakho konke ebekuphakathi.

Wabuya-ke nemihlambi yezinkomo, nezimvu, nezimbuzi.

Elephant! Elephant! (Please)
tell me -
Tell me which elephant ate my
children?

It was silent. It kept on eating.
Again she asked:

Elephant! Elephant! (Please)
tell me -
Tell me which elephant ate my
children?

It raised its trunk, it replied in a fury and said: "I am going to gulp you down."

She said, "Do gulp me down so that I may be able to see my children." It went gimilici as it swallowed her.

There inside, she found everything that the elephant had been eating: herds of cattle, people, sheep, goats, what not. Awu! How happy were her children when they saw her! Then she stayed there. She untied the pot, the axe and firewood; the knife, and the fire and she kindled a fire. She cut a portion of the liver, lungs and what not. She cooked and ate. She also gave others to eat. Then suddenly this elephant informed others that it was ill. After a short while it lay down. It said that it was ill, it had stomach-ache.

Mamo! Indeed it died.

Nanana then cut and punctured it and out

she came with her children and everything that was inside the elephant.

Then she came back with herds of cattle, sheep and goats.

Folktale 5

UMSHAYANDLELA (Nyembezi, 1962 : 14-19)

Kwesukela umfana elusile. Wayeluse umhlambi omkhulu. Kwakuthi uma alusile ahlale phezu kwetshe elikhulu. Kwathi ngelinye ilanga kwafika amazimu. Amfisa ehlezi etsheni lakhe umfana. Amazimu alinga ukukhwela abambe umfana kodwa ahluleka. Abusa athi, "Mfana ukhwele kanjani lapha?" Wathi umfana, "Ngikhwele kahle." Athe lapho ethi umfana makehle, wenqaba. Amazimu ayesethi, "Wo, ngoba nakhu siyehluleka ukukhwela, sizothatha izinkomo zakho."

Amazimu ayesevimba izinkomo eziqhuba. Umfana wayesehla naye etsheni elandela. Zithe ukuhambahamba inkunzi yazo yazithibela. Lenkunzi yabe iyinkulu. Igama layo kwakunguMshayandlela. Athi amazimu ayazishaya izinkomo ime nje inkunzi ngaphambili bese zonke izinkomo ziyama. Amazimu athi, "Kanti lezinkomo zakini siqhutshwa kanjani mfana?" Waphendula umfana wathi, "Zihamba uma ngizitshela ukuba zihambe." Amazimu athi, "Shono mfana zihambe singaze sikudle." Umfana wayese-
thi:

Once upon a time there was a boy who herded cattle. When herding, he used to sit on a huge rock. On a certain day the cannibals arrived. They found the boy sitting on a stone and tried to climb up in order to capture him but all in vain. They then asked him, saying: "Boy, how did you climb up here?" The boy said, "I climbed easily." When they ordered the boy to descend, he refused. Then the cannibals said, "Well, since we cannot climb the rock, we are going to take your cattle."

The cannibals then turned the cattle away and drove them along. The boy came down and followed them. After being driven for a little while, their bull blocked them. The cannibals tried to beat the cattle but the bull simply stood in front of them and consequently all the cattle came to a stand-still. The cannibals said, "How are these cattle of yours driven, boy?" The boy replied and said, "They go if I tell them to go." Then the cannibals said, "Tell them then boy, lest we eat you up." Then the boy said:

*Go Mshayandlela (for)
The thieves Mshayandlela,
Have stolen him, Mshayandlela,
Have captured him, Mshayandlela.*

Hamba Mshayandlela,
Amasela Mshayandlela,
Amebile Mshayandlela,
Zimthumbile Mshayandlela.

Bese iyaphenduka inkunzi isiyahamba. Zilandele zonke izinkomo. Bese zifika odongeni. Eesfike ema futhi uMshayandlela angavumi ukuwela. Bese ethi amazimu, "Shono mfana singaze sikudle." Washo futhi umfana wathi:

Hamba Mshayandlela,
Amasela Mshayandlela,
Amebile Mshayandlela,
Zimthumbile Mshayandlela.

Bese iyawela-ke inkunzi nezinkomo zonke siwele. Endleleni uMshayandlela ahambe ema ngoba engazi ukuthi kuyiwaphi. Athi angacula umfana abuye ahambe uMshayandlela. Bahamba njalo baze bafika ekhaya lamazimu. Abe esefika amazimu athi ayazingenisa esibayeni yala inkunzi. Abese ethi amazimu, "Shono mfana singaze sikudle." Asho futhi umfana. Athi angasho bese ingena-ke esibayeni. Amazimu bese ethi ayayigwaza inkunzi le kodwa ingagwazeki. Athi akasho futhi umfana angaze amudle. Nempela asho umfana. Bese igwazeka-ke inkunzi. Bese bethi bayayihlinza ingahlinzeki. Abuye asho futhi umfana bese iyahlinzeka. Bayihlinza-ke baze bayiqeda. Athe lapho esethi

Whereupon the bull turned round and walked. All the cattle followed. They came to a ravine. Again Mshayandlela stood still, refusing to cross. The cannibals then said, "Say (that it must cross) boy, lest we devour you. Again the boy said:

Go Mshayandlela (for)
The thieves Mshayandlela,
Have stolen him, Mshayandlela,
Have captured him, Mshayandlela.

Then the bull and the rest of the cattle crossed. Along the way Mshayandlela stopped every now and again since he did not know where he was being driven to. But after the boy had sung, he would go again. They travelled until they arrived at the cannibals' homestead. The cannibals tried to drive the cattle into the kraal but Mshayandlela refused. The cannibals said: "Tell (it to go in) boy, lest we eat you." Again the boy ordered it to go in. After that the bull went into the kraal. The cannibals tried to stab it but the bull could not be pierced. They said the boy should say (his song) again lest they eat him. Indeed the boy gave the order and the bull was pierced. Then they tried to skin it but in vain. Again the boy sang his song and the bull got skinned. They finished skinning it. They tried to dismember it but the bull could not be chopped up. Again the boy sang his song and the bull was dismembered. They put the meat on the fence of the cattle-

ayayihlahlela ayeze yahlahleleka.
Washo futhi umfana yase ihlahleleka.
Yahlahlelwa inyama yabekwa
phezu kwesibaya.

Amazimu ayesehamba eyogeza emfuleni
engakayidli inyama yawo.
Ashiya umfana ekhaya athi makabheke
inyama yawo. Ekhaya kwasala
umfana nesalukazi esidala sezimu
singasaboni emehlweni.
Athe angahamba amazimu umfana
wayesethatha isikhumba sika-Mshayandlela.
Wasendlala phansi esibayeni.
Waqoqa yonke inyama wayisongela
esikhumbeni. Washaya isikhumba
ngenduku wacula wathi:

Vuka Mshayandlela,
Amasela Mshayandlela,
Amebile Mshayandlela,
Zimthumbile Mshayandlela.

Bese sithi isalukazi sezimu esiyimpumputhe,
"Wenzani lapho wemfana?"
Abesephendula umfana ethi,
"Ngiyagiya Khulu." Bese eshaya
futhi umfana ngenduku ecula. Yavuka
inkunzi. Wayesezishaya zonke ethi
azihambe. Ahambe aze afike odongeni
olunamanzi amaningi. Abesewela
nezinkomo, UMshayandlela uhamba
phambili. Akasahluphi ngokuma
manje ngoba uyabona ukuthi useya
ekhaya. Wathi lapho seengaphesheya
umfana amanzi abuye ahlangana.

kraal.

The cannibals then went to bathe in the river before eating their meat. They left the boy behind with the instruction that he should look after their meat. At home the boy was left with the old blind woman who was also a cannibal. After the cannibals had left, the boy took Mshayandlela's skin and spread it out. He collected all the meat portions and wrapped them up in the skin. He hit it with a stick and sang the song, saying:

Rise Mshayandlela (for)
The thieves Mshayandlela,
Have stolen him, Mshayandlela,
Have captured him, Mshayandlela.

Then the blind cannibal woman said, "What are you doing, boy?" The boy replied and said, "I am dancing, granny." He hit again with the stick. The bull rose. Then the boy hit all the cattle in order that they should go. He travelled until he got to the gully which was in flood. He crossed with his cattle. By then Mshayandlela was leading the herd. He was no longer stopping then, for he realised that he was going home.

When the cannibals got home, they found that the meat was not there and that the boy and the cattle were gone. They realised that the boy had driven the

Amazimu athe efika ekhaya afika inyama ingasekho nezinkomo zingasekho nomfana engasekho. Abona ukuthi umfana usehambile nezinkomo. Amazimu asuka ngejubane eselandela umfana. Ambona nezinkomo ngaphesheya kodonga. Abona nokuthi amanzi maningi odongeni. Ayesememeza ethi, "Uwele kanjani wemfana?" Wathi umfana, "Ngiwele kahle." Waqhuba umfana wathi, "Nifuna nginiweze yini?" Avuma amazimu athi afuna umfana awaweze.

Umfana wayesethi amazimu akame, uzowaweza. Wayeseluka intambo ende. Uthe angaqeda wayeseyiphosa kumazimu ngaphesheya. Wathi amazimu makabambelele kuyo, yena uzoyidonsa. Kuthe lapho esebambelele onke, wayesewadonsa umfana. Angena-ke emanzini ebambelele entanjeni. Kuthe uma esephakathi onke, wayidedela umfana intambo. Onke amazimu emuka namanzi.

Umfana wayeseqhuba izinkomo zakhe eseya ekhaya. Wafika ekhaya kukhalwa isililo ngoba babecabanga ukuthi usefile. Wayesebaxoxela abazali abakhe konke okwenzekile. Uyise wayesemupha yona lenkunzi, uMshayandlela.

cattle away. They then pursued the boy. They saw him across the stream with his cattle. They called out and said, "How did you cross the stream, boy?" The boy said, "I crossed easily." He went on to say, "Do you want me to help you cross?" The cannibals consented that they wanted the boy to help them across.

Then the boy said the cannibals should wait. He then plaited a long rope. After finishing it he threw it over to the cannibals. He said that they should hold on to the rope and he would pull them. Indeed they went into the stream still clasping the rope. When all of them were in the middle of the stream, he let go of the rope. All the cannibals were swept away by the current.

The boy then drove his herd home. When he arrived there he found that they were mourning since they thought that he had died. He then gave an account of everything that had happened. His father gave him this bull, Mshayandlela, as a gift.

Folktale 6UDEMAME NODEMAZANE (Ntombi Sibiya, Bhacane, NKANDLA
Folktale recorded during research)

Ntombi: *Kwesukesukela;*

Balaleli: *Cosu!*

Ntombi: *Kwesukela inkosikazi,*

Balaleli: *Siyikha ngokhezwana
siyifaka phansi kwembiza!*

Ntombi: *Lenkosikazi yahamba eku-
seni yayolima,*

Balaleli: *Imh!*

Ntombi: *Yalima, yalima, kwase ku-
qhamuka inyoni. Yafike yathi le-
nyoni:*

*Tshiyo! Tshiyo!
Umhlabathi kababa lo,
Olinywa amavila,
Ongalinywa sikhuthali.*

*Inhlabathi mbe, mbe!
Umphinyana phoqo, phoqo!
Imbewana chithi, chithi!*

*Nempela kubenjalo. Inhlabathi ebi-
silinyiwe ibuyele, kumile utshani.
Umphini wegeja wephuke, nembewu
ichitheke. Imangale nje inkosi-
kazi ukuthi ngabe ivelelwa mhlola
muni. Iphindele ekhaya. Ifike
ibikele wmyeni wayo. Indoda imthe-
thise umkayo, ithi yinsumansumane
lena ayicoxayo, wensiwa wubuvila.
Ithule nje-ke inkosikazi ingasazi
ukuthi izothini.*

Ntombi: *Once upon a time;*

Audience: *Cosu! (Just a bit!)*

Ntombi: *Once there was a woman;*

Audience: *We ladle it with a small
spoon and put it under a pot!*

Ntombi: *This woman set out in the
morning to go and cultivate the land.*

Audience: *Imh!*

Ntombi: *She cultivated and cultivated
and cultivated and then a bird
suddenly appeared. This bird then said:*

*Tshiyo! Tshiyo!
This is the earth of my father,
Which is cultivated by lazy people;
Which is not cultivated by diligent
people.
The soil must go mbe mbe! (tight,
tight)
The hoe-handle must go phoqo phoqo!
(break, break)
The seeds must go chithi chithi!
(scatter, scatter)*

*Indeed it was so. The soil that had
been cultivated became tight again and
the grass grew. The hoe-handle broke
and the seeds were scattered. The woman
was astonished and did not understand
what strange events these were that
happened to her. She returned home and
reported the matter to her husband.
The husband reproached her saying that*

Ngakusasa inkosikazi ivukele emasimini futhi. Ilime, ilime, iphinde futhi iqhamuke inyoni. Ifike ithi:

Tshiyo! Tshiyo!
Umhlabathi kababa lo,
Olinywa amavila,
Ongalinywa zikhuthali.

Inhlabathi mbe, mbe!
Umphinyana phoqo, phoqo!
Imbewana chithi, chithi!

Nempela kuphinde okwayizolo. Inhlabathi ibuyele endaweni yayo, kumile ukhula. Umphini wegeja uphinde wephuke, nembewu iphinde ichitheke. Iphindele ekhaya futhi inkosikazi, ifike ibikele umyeni wayo. Umyeni athi akayikholwa lendaba. Athi naye usohamba ngakusasa ayozibonela. Nempela ihambe indoda nenkosikazi yayo beyolima. Indoda yona ifike icashe esikhotheni. Iqale ukulima inkosikazi. Bese iqhamukile futhi inyoni. Ifike ithi:

Tshiyo! Tshiyo!
Umhlabathi kababa lo,
Olinywa amavila,
Ongalinywa zikhuthali.

Inhlabathi mbe, mbe!
Umphinyana phoqo, phoqo!
Imbewana chithi, chithi!

Nempela kube njalo. Inhlabathi ibuyele, kumile nokhula. Umphini wegeja unqamuke, nembewu ichitheke.

she had fabricated this fantasy which she was relating to him simply because of laziness. Then the woman was quiet because she did not know what else to say.

She woke up early the next day and went to the fields again. She cultivated and cultivated and once again, the bird appeared. It said:

Tshiyo! Tshiyo!
This is the earth of my father,
Which is cultivated by lazy people;
Which is not cultivated by diligent people.
The soil must go mbe mbe! (tight, tight)
The hoe-handle must go phoqo phoqo!
(break, break)
The seeds must go chithi chithi!
(scatter, scatter)

Indeed things happened as on the previous day. The soil went back to its original place, and weeds grew. The handle of the hoe broke once again, and the seeds scattered. Again the woman returned home and reported the matter to her husband. The husband said that he did not believe her story. He said that he will go with her on the following day. Indeed the husband went together with his wife to cultivate. Then the man concealed himself in the grass. The woman began to hoe. Again the bird suddenly appeared. Then it said:

Ithukuthela ife indoda. Iyisukele inyoni isithi iyayibamba. Indize inyoni, ibaleke. Iyixoshe indoda. Iyixoshe, iyixoshe, ize ifike kweziningi izinyoni ifike ihlangane nazo. Ifike indoda. Iyibone inyoni efana nalena ebiyixosha. Iyidumele. Izikhalele inyoni, ithi:

*Wabamba mina,
Wayeka yena!*

Iyiyeke leyo indoda. Idumele enye futhi. Nayo izikhalele ithi:

*Wabamba mina,
Wayeka yena!*

Iphinde iyiyeke futhi leyo. Ibambe enye. Ithule lena enye. Ijabule indoda, ibona ukuthi isiyibambile inyoni ebiyifuna. Izikhalele inyoni ithi:

*Ungangibulali mina,
Ngiyinyoni yamasi!*

Ithi indoda:

*Nyoni, nyoni,
Nyan' amasi!*

Nempela ithi, kla, amasi inyoni. Ikhongozele indoda idle. Ijabule kakhulu bese ithi isithole inkomo yamasi. Ibuye nayo inyoni. Ifike itshele umkayo, bese beyivalela

Tshiyo! Tshiyo!

*This is the earth of my father,
Which is cultivated by lazy people;
Which is not cultivated by diligent
people.*

*The soil must go mbe mbe! (tight,
tight)*

*The hoe-handle must go phoqo phoqo!
(break, break)*

*The seeds must go chithi chithi!
(scatter, scatter)*

Indeed it was so. The soil returned and weeds grew. The hoe-handle broke and the seeds were scattered. The man was furious. He set out chasing the bird with the purpose of catching it. The bird flew away. The man chased it. He chased and chased it until it came to a big flight of birds and joined in with them. The man arrived. He saw a bird which resembled the one he had been chasing. He sprang upon it and caught it. The bird cried out and said:

*You catch me,
You leave him!
(i.e. why do you catch me and leave
him)*

Then the man released that bird. He caught another one again. This one also cried out for mercy and said:

*You catch me,
You leave him!*

Again the man released that one. He caught another one. This one was silent. The man was happy. He realised that he

embizeni. Iyizibekele imbiza ize inameke ngobulongo ukuze inyoni ingabaleki.

Kwakuthi njalo uma abantwana se-belele, indoda iyikhiphe inyoni bese ithi:

Nyoni, nyoni,
Nyan' amasi!

Nempela ikhiphe izaqheqhe inyoni. Uma indoda isifuna umlaza bese ithi:

Awuthi, kla!
Samlazana!

Nempela ikhiphe umlaza inyoni. Bavube-ke badle. Bazincishe izingane. Ngakusasa indoda nomkayo bavuka bayolima futhi. Indoda yabadonsa ngendlebe abantwana yathi bangavuli embizeni. Amagama abantwana kwabe kunquDemane noDemazane. Bavuma abantwana bathi ngeke bavule. Bathe bangahamba abazali, wavula uDemazane. Wafica inyoni isinye izaqheqhe lapha embizeni. Phela wayemgwile uyise eyikhulumisa lenyoni ngenkathi bona sebelele. Wayikhulumisa-ke naye wathi:

Nyoni, nyoni,
Nyan' amasi!

had caught the bird he was looking for. The bird pleaded for mercy and said:

Do not kill me,
I am the amasi bird.
(i.e. I am the bird that defecates amasi)

Then the man said: Bird! Bird! Defecate amasi (curdled milk). Indeed the bird went kla--- and it squirted curdled milk. The man received it in his hands and ate. The man was very pleased that he had got himself a "cow" which could produce curdled milk. He came back with the bird. On his arrival at home he told his wife about this and then put the bird inside the pot. The pot was covered and then sealed with cow-dung so that the bird would not flee.

The man always took the bird out after the children had gone to sleep and then said:

Bird! Bird!
Defecate amasi.

Indeed the bird would squirt out creamy curdled milk. Then when the man felt like whey, he would say:

Just go kla---
And give some whey!

Then the bird would defecate the whey.

*Nempela yakhipha izaqheqhe inyoni.
Waphinda futhi wathi:*

*Awuthi, kla!
Samlazana!*

*Nebala yakhipha umlaza inyoni.
Badla oDemane noDemazane ngoba
bona babelambile. Ngenkathi
bedla, yandisa inyoni yahlala phe-
zu kwembiza. Wayibona uDemane
wayesethi:*

*Demazane, Demazane,
Nansi' inyoni kabab' ibaleka!*

Waphendula uDemazane wathi:

*Awukahle mntakababa,
Ngisafunda samthanyana.*

*Yasuka phezu kwembiza inyoni,
yahlala phezu kwesivalo. Waphi-
nda futhi uDemane wathi:*

*Demazane, Demazane,
Nans' inyoni kabab' ibaleka!*

Waphinda futhi uDemazane wathi:

*Awukahle mntakababa,
Ngisafunda samthanyana.*

Yasuka yandisa inyoni, yabaleka.

*They would mix it (with thick porridge)
and eat. They did not give the children.
The man instructed the children never
to uncover that pot. The children's
names were Demane and Demazane. The
children agreed that they would not
open it. When their parents had gone,
Demazane uncovered it. She found that
the bird had defecated creamy sour milk
in the pot. In fact she had heard her
father talking to the bird the previous
night when they were supposed to be
sleeping. So she spoke to it saying:*

*Bird, bird,
Defecate anasi!*

*Indeed the bird squirted creamy sour
milk. Then again she said:*

*Just go kla---
And give some whey!*

*Indeed the bird squirted the whey.
Demane and Demazane were now devouring
this meal because they were hungry.
While they were eating, the bird flew
and sat on the pot. Demane saw this
and said:*

*Demazane, Demazane,
Here is father's bird going away!*

Demazane answered by saying:

*Just wait brother,
I am still swallowing a mouthful!*

Ntombi nabalaleli behlabelela:

Demazane, Demazane,
Yemuk' inyoni kababa
WeDemazane yemuka!
Awukahle mntakababa
Ngisafunda samthanyana.

Demazane, Demazane,
Yemuk' inyoni kababa
WeDemazane yemuka!
Awukahle mntakababa
Ngisafunda samthanyana.

Indise kakhulu inyoni. Baphume
oDemane noDemazane bethi bayayi-
zosha. Ibashiye inyoni tze iyonge-
na esizukwini sezinyoni eziningi.
Bafike oDemane noDemazane, babone
inyoni efana nalela abebeyizosha.
Bayidumele. Kanti babamba umve-
mve. Bakhulume bathi:

Nyoni, nyoni,
Nyan' amasi!

Ithi pa, izithingi inyoni. Ba-
bone abantwana ukuthi akuyona lena
abebeyizosha. Badideke manje
ukuthi bazokwenzenjani. UDemazane
athi abayithathe baphindele nayo
ekhaya. Nempela bafike bayifake
embizeni, basibekele.
Kuthe kusihlwa sebelele abantwana,
indoda yavula embizeni. Yayikhi-
pha inyoni, yathi:

Nyoni, nyoni,
Nyan' amasi!

The bird flew from the pot and sat on
the door. Again Demane said:

Demazane, Demazane,
Here is father's bird going away!

Again Demazane said:

Just wait brother,
I am still swallowing a mouthful!

Then the bird fled away.

(At this point Ntombi and the audience
sing the chorus:)

Demazane, Demazane,
Father's bird is fleeing.
Oh! Demazane, it is fleeing!
Just wait brother
I am still swallowing a mouthful!

Demazane, Demazane,
Father's bird is fleeing.
Oh! Demazane, it is fleeing!
Just wait brother
I am still swallowing a mouthful!

And the bird flew faster and faster.
Demane and Demazane went out and pursued
it. It outran them and joined a big
flight of birds. Demane and Demazane
got there; they saw a bird which
resembled the one they were chasing.
They caught it. Unfortunately this was
only a wagtail. They spoke to it saying:

Bird, bird,
Defecate amasi!

Yathi pa, izitingi inyoni. Yathukuthela yafa indoda. Yakhuluma nenkosikazi ukuthi abantwana bayivulile imbiza. Babavusa abantwana bababusa. Baphika abantwana.

Indoda yavumelana nenkosikazi ukuthi ababayeke balale. Kodwa abantwana base bethukile, abashe-shanga ukulala. Yabe isisuka indoda ihhobela omkhulu umlilo eziko. Uthe usukhihlike amalahle abomvu, yafaka izinsungulo ezimbili. Inkosikazi yona yababiza abantwana. Yaqala ngomfana uDemane yathi:

Wosa lapha mntanami,
Ngikuchobe izintwala.

Waza uDemane. Unina wamchoba waze wazonywa ubuthongo walala. Yasuka inkosikazi yachoba uDemazane naye waze walala. Zithe sezilele izingane, indoda yathatha usungulo selubomvu lungumlilo yahlaba uDemane. Inkosikazi nayo yathatha olunye yahlaba uDemazane. Bazihlaba ezindlebeni. Usungulo lungene ngapha kulendlebe luze luyophuma kulena engalena. Zavuka, zakhala izingane. Zabaleka zase zayothi dlu-
mbu esizibeni. Zaphola izinsungulo lapho zase samonyuka, zaziphumela. Zaphuma izingane, zabaleka zingazi lapho ziya khona. Zabaleka, sabaleka, zase zafika etsheni lika-
Ntunjambili. Wafika qede uDemane wahlabelela:

The bird went pa--- and it splashed out birds' droppings. The children realised that this was not the bird they were pursuing. They were confused as to what should be done. Demazane said they should take it and return home with it. Indeed they arrived and then put it inside the pot. Then they covered it. In the evening, when they were asleep, the man uncovered the pot. He took the bird out and said:

Bird, bird
Defecate amasi!

It went pa--- and splashed birds' 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 (it). The man agreed with his wife that they should let them sleep. But the children were already frightened, they did not fall asleep readily. The man then kindled a huge fire in the hearth. When the fire was a red furnace, he pushed into it two awls. The woman then called the children. She started with the boy, Demane, and said:

Come here my child,
Let me kill the lice on your head.

Demane went to her. She killed the lice until he had fallen asleep. Then she went for Demazane and did the same until she slept. When the children

Ntombi nabalaleli:

Litshe likaNtunjambili,
Litshe likaNtunjambili,
Alivulwa ngabantu,
Livulwa yizinkonjane,
Zon' ezindisa phezulu,
Ngivulela ngingene!

Lavuleka itshe, zangena isingane,
zahlala khona. Itshe kwaba yikhaya
likaDemane noDemazane. Ngakusasa
wavuka uDemane eyofuna ukudla.
Wabuya nenyama yenkomo. Bayipheka
badla. Ngakusasa wahamba futhi
umfana. Watshele uDemazane ukuthi
angabasi umlilo ngoba amazimu ayo-
zwa usi bese eza. Kuthe isilambile
intombazana yawubasa umlilo, yosa
inonyana lenyama, yalidla. Izimu
lezwa usi leza etsheni likaNtunja-
mbili lafike lacula ngezwi lalo
eliyisihosho lathi:

Litshe likaNtunjambili,
Litshe likaNtunjambili,
Alivulwa ngabantu,
Livulwa yizinkonjane,
Zon' ezindisa phezulu,
Ngivulela ngingene.

Lathula nje itshe, alaze lavuleka.
Lacula, lacula, lacula izimu,
lutho ukwuleka itshe. Lajokola
lahamba izimu. Kanti seliyoshisa
izwi ngosungulo, Yethukile manje
intombazane. Iyalizwa izwi ukuthi
akulona elomfowabo uDemane. Iya-
bone manje ukuthi yonile, amazimu
azoyifika iyodwa ayidle.

were asleep, the man took the red-hot
awl and pierced Demane with it. The
woman took another awl and pierced
Demazane. They pierced them through
their ears. The awls went through from
one ear to the other. The children woke
up and cried. They ran away and plunged
themselves into a pool. The awls cooled
off and slipped off, on their own. The
children came out of the water and ran
away blindly, not knowing where they
were going. They ran and ran until they
came to the Stone-of-two-holes. When
they arrived there, Demane sang:

(At this point the audience joins Ntombi
in singing):

The Stone-of-two-holes,
The Stone-of-two-holes,
It is not opened by human beings,
It is opened by the swallows,
Which fly in the sky!
Open that I may enter!

The rock opened and the children went
in and stayed there. The stone became
Demane and Demazane's home. On the
following morning, Demane woke up and
went to look for food. He came back
with beef. They cooked and ate it. On
the second day, the boy went away again.
He warned Demazane not to make a fire
for the cannibals would smell the meat
and get there. When the girl felt
hungry, she made the fire and roasted
a fat piece of meat and ate it. A
cannibal smelt the meat and came to the

Lihambe, lihambe izimu, lifike li-
base umlilo. Uthi ungavutha lifake
usungulo. Lushe usungulo lize lube
bomvu. Liluthathe izimu usungulo
lizishise ngalo emphinjeni. Nempela
izwi lishe libe lincane. Liphin-
ndele etsheni likaNtunjambili izimu,
lifike licule lithi:

Litshe likaNtunjambili,
Litshe likaNtunjambili,
Alivulwa ngabantu,
Livulwa yizinkonjane,
Zon' ezindiza phezulu,
Ngivulela ngingene.

Livuleke itshe. Kuthe uma livuleka
yabaleka intombasane yayocasha engo-
sini. Langena izimu lakhangwa
yinyama lase liyithatha yonke.
Nokho aliyibonanga intombasana.
Laphuma lahamba izimu.

Afike uDemane nokudla. Athukuthele
uma efica inyama isihambile. Abone
ukuthi uDemazane usale wosa inyama,
amazimu aluzwa usi lwayo. Nempela
avume uDemazane kodwa athembise
ukuthi ngeke esaphinda ayose inyama.
Nempela bahlala lapho abantwana
base bakhulu. UDemazane wahamba
ngoba eseyogana, noDemane wagarwa
wazakhela umuzi wakhe.

Cosu, cosu, iyaphela-ke!

Balaleli: Siyabonga, yase yamma-
ndi indaba yakho!

Stone-of-two-holes, and it began to
sing in its hoarse voice saying:

The Stone-of-two-holes,
The Stone-of-two-holes,
It is not opened by human beings,
It is opened by the swallows
Which fly in the sky!
Open that I may enter!

The stone did not react. It did not
open. The cannibal sang and sang and
sang but the stone did not open. The
cannibal gave up and left. Actually
it had gone to burn out its voice with
an awl. The girl was frightened. She
realised that this was not her brother
singing. She realised that she had
done a wrong thing, and the cannibals
would find her by herself and eat her
up.

The cannibal travelled and travelled
and then made a fire. When it was
lighted, it pushed in an awl. The awl
burnt until it was red-hot. Then it
took the awl and burned its throat.
Indeed its hoarse voice became high-
pitched. Then the cannibal went back
to the Stone-of-two-holes. On getting
there, it sang, saying:

The Stone-of-two-holes,
The Stone-of-two-holes,
It is not opened by human beings,
It is opened by the swallows
Which fly in the sky!
Open that I may enter!

The rock opened. When it opened the girl ran to hide in a corner. The cannibal entered and was attracted by the meat, and it took all that meat. However, it did not see the girl. The cannibal went out and left.

Demane then arrived with some food. He got angry when he found that the meat had been taken. He realised that Demazane did roast some meat and the cannibals smelt its smell. Indeed the girl conceded this but promised never to roast meat again. And so they stayed there until they were big. Demazane only left the rock to marry and Demane also married and established his own homestead.

Cosu, cosu, iyaphela-ke (Bit by bit the story ends).

Audience: We thank you. What a delightful story!

Folktale 7UNKOMBOSE NOSIHLANGUSABAYENI (Nyembezi, 1962 : 33-40)

Kwakukhona inkosikazi eyayinabantwana ababili. Omunye kwakungu-Nkombose. Omunye kwakunguSihlangusabayeni. UNkombose wayemdala, uSihlangusabayeni wayengomcane. USihlangusabayeni nguyena owayethandwa kakhulu ngunina. Nguyena owayenguntandose. Kuthe ngelinye ilanga inkosikazi kwafuneka ihambe. Ebaleni yayichaye amabele. Yababiza oNkombose noSihlangusabayeni. Yathi kubo, "Ngiyahamba kodwa ngizobuya khona manje. Nanka amabele ami ebaleni. Angifuni ukuba adliwe yizinkukhu. Ngifuna nihlale lapha ngize ngibuye nibheke amabele. Niyezwa?"

Bavuma abantwana bathi bayezwa. Unina wathi, "Zike sawadla nje izinkukhu lamabele niyongibona kahle."

Yahamba-ke inkosikazi yashiya amabele ebaleni. Bahlala oNkombose noSihlangusabayeni bebheke amabele. Izinkukhu zabona oNkombose behleli bebheke amabele. Zesaba ukusondela. UNkombose wabona ukuthi izinkukhu azisondeleli. Wathi kuSihlangusabayeni, "Umama udlala ngathi. Lezizinkukhu aziwakhathalele amabele. Asihambe Bayeni siyozidlalela."

Once there was a woman who had two children. One was Nkombose and the other Sihlangusabayeni. Nkombose was the elder and Sihlangusabayeni the younger. Sihlangusabayeni was the one who was more loved by her mother. She was the favourite. On a certain day the woman had to leave. In the yard she had spread her sorghum. She summoned Nkombose and Sihlangusabayeni. She said to them, "I am going but I will be back soon. There is my sorghum in the yard. I do not want it to be eaten by fowls. I want you to sit here and watch my sorghum until I come back. Do you understand?"

The children affirmed that they understood. Their mother said, "If ever the fowls eat my sorghum I will fix you up."

Then the woman set off leaving the sorghum in the yard. Nkombose and Sihlangusabayeni sat there watching it. The fowls saw Nkombose and Sihlangusabayeni watching the sorghum. They feared to go near. Nkombose noticed that the fowls did not come near. He said to Sihlangusabayeni, "Our mother is merely humbugging us. These fowls do not care for the sorghum. Let us go and play, Bayeni."

USihlangusabayeni wesaba ukuhamba. Wathi, "Hhayi Nkombose. Umama uthe sihlale lapha singasuki. Uthe sihlale sibheke amabele. Uma sishiya amabele odwa umama uzo-sishaya."

Waphendula uNkombose wathi, "Lezi-zinkukhu ziyesutha. Azinandaba namabele. Ake ubheke nje. Zihambela kude. Asihambe siyodlala Bayeni."

USihlangusabayeni wabalukhuni wathi, "Ngiyesaba Nkombose. Futhi umama uthe uzosheshe abuye."

Wahleka uNkombose wathi, "Hawu! Bayeni, kanti awukamazi yini umama? Umama uma ethi uzosheshe abuye usho ukuthi uzokwephuza. Uma ethi uzokwephuza ukubuya usho ukuthi uzoshesha. Woza Bayeni ungesabi."

Nebala wagcina wavuma uSihlangusabayeni. Bahamba abantwana bayodlala, bashiya amabele emgabhekwe muntu. Izinkukhu zanele zabona uNkombose noSihlangusabayeni besithela saqonda khona emabeleni. Wo zasina zazi-bethela. Zalokhu sidla zesulela phansi sengathi zesuthi kanti azikesuthi. Zawashaya zawabhuqa amabele. Izingingila zagwala amabele.

Sihlangusabayeni was afraid of going. She said, "No, Nkombose. Our mother said we must stay here and never move away. She said we must stay and watch the sorghum. If we leave the sorghum alone our mother is going to beat us."

Nkombose replied and said, "These fowls are well fed. They don't care for sorghum. Just watch them. They move at a distance (away from the sorghum). Let us go and play, Bayeni."

Sihlangusabayeni was reluctant, and she said, "I am scared, Nkombose. Moreover our mother said she would come back soon."

Nkombose laughed and said, "Hawu! Bayeni! Don't you understand our mother even now? If she says she will come soon, she means that she will delay. If she says that she will delay, then she means that she will soon come back. Come, Bayeni, don't be scared."

Indeed Sihlangusabayeni ultimately consented. The children went to play leaving the sorghum without anybody to watch it. When the fowls saw Nkombose and Sihlangusabayeni disappearing, they went straight for the sorghum. They ate it most ravenously. They kept on feeding and wiping their beaks on the ground. They consumed all the sorghum. Their gizzards were filled with sorghum.

Badlala, badlala abantwana, uSihlangusabayeni wathi. "Ake uyobheka amabele kamama Nkombose."

UNkombose wathi, "Uyahlupha wena Bayeni ngoba unovalo entanyeni njengexoxo. Amabele ngeke aye ndawo. Akhona."

USihlangusabayeni wathi, "Noma nginivalo entanyeni njengexoxo akunani. Asiye siyobona ukuthi amabele kamama asekhona yini."

Nebala abantwana bayeka ukudlala bayobheka amabele. Bethuka kabi lapho sebefica kungasekho lutho, amabele seziwashaye zawabhuqa izinkukhu.

USihlangusabayeni wathi, "Ngi-theni-ke Nkombose? Safa-ke thina namhlanje."

Wathi uNkombose, "Musa ukuthi safa ngoba wena ngeke wenziwe lutho. Phela wena uyathandwa, umuntu ozondwayo yimi lona."

Uthe eqhamuka unina wabona ukuthi amabele awasekho. Wabiza uNkombose wathi, "WeNkombose, aphi amabele?"

UNkombose waphendula sekushayana amadolo wathi, "Adliwe yizinkukhu Mama."

The children played and played and Sihlangusabayeni said, "Do go and have a look at our mother's sorghum, Nkombose."

Nkombose said, "You bother me Bayeni by being so nervous. Nothing will happen to the sorghum. It is there."

Sihlangusabayeni said, "Even if I am very nervous it does not matter. We must just go and see if the sorghum is still there."

Indeed the children stopped playing and went to have a look at the sorghum. They got such a shock when they found that nothing remained. The fowls had finished up the sorghum.

Sihlangusabayeni said, "What did I tell you, Nkombose? We will be killed today."

Nkombose said, "Don't say that we will be killed because nothing will happen to you. Indeed you are the favourite but I am the hated one."

As their mother approached, she noticed that there was no more sorghum. She called Nkombose and said, "Nkombose, where is the sorghum?"

Nkombose was shivering vehemently as he replied, "It has been eaten by the fowls, mother."

USihlangusabayeni wathi, "Ngimtshelile uNkombose ngathi izinkukhu zizowadla amabele, yena walibala wukudlala."

Unina wadumela uNkombose wathi, "Ngizoke ngikubonise ukuthi ngiyenze njani ingane elibala wukudlala ingabheki amabele." Unina wamdukluza wamdukluza uNkombose waze wafa. Kodwa uSihlangusabayeni akenziwanga lutho yena.

Unina wethuka kakhulu lapho esebona ukuthi uNkombose usefile. Wayesemthwala wayomlahla esizibeni. USihlangusabayeni wasala yedwa. Manje wayesehlupheka uSihlangusabayeni ngoba wayesele yedwa. Wonke umsebenzi wase wenziwa nguye. Namanzi ayesekhiwa nguye. Amanzi ayekhiwa esizibeni lapho kwalahlwa khona uNkombose.

Kwathi ngelinye ilanga uSihlangusabayeni wathatha isigubhu wayokha amanzi. Wafike wasigwalisa isigubhu, amanzi achichima. Wehluleka manje ukuzethwesa ngoba isigubhu sasisinda. Wahlala phansi uSihlangusabayeni washo ngezwi losizi wathi, "WeNkombose, weNkombose kaba, ake uphume uzongethwesa."

Uthe lapho eseqeda ukusho njalo wabona amanzi esenyakaza esizibeni.

Sihlangusabayeni said, "I told him that the fowls were going to eat the sorghum but he kept on playing."

Their mother then sprang upon Nkombose and said, "I am going to show you what I do with a child who wastes time playing and who ignores the sorghum." Their mother punched and kicked him until he died. But nothing was done to Sihlangusabayeni.

Their mother was surprised to see that Nkombose had died. She carried him and threw him into a pool. Sihlangusabayeni remained alone. Now she was going through hard times because she was all by herself. All the work had to be done by her. Even the water was fetched by her. The water was drawn from the pool where Nkombose had been deposited.

On another day Sihlangusabayeni took a gourd to draw water. She filled up the gourd to the brim. She could not lift it to her head because the gourd was heavy. She sat down and said in a pitiful voice: "Nkombose! Nkombose of my father, please come out and help me lift up (the gourd)."

After she had said these words she saw the water stirring in the pool. Sihlangusabayeni got frightened and wondered what caused the water to stir. While she was open-mouthed (because of

Wethuka emangele uSihlangusabayeni
 ukuthi yini enyakazisa amanzi.
 Uthe esakhamisile wukumangala wa-
 bona sekuvela ikhanda, kwavela ama-
 hlombe, kwaze kwaphuma wonke umzi-
 mba kaNkombose.

Waphinda futhi uSihlangusabayeni
 wathi, "Nkombose kababa, Nkombose
 kababa, ake ungethwese."

UNkombose wathi:

Uthi klengu klengu nonyoko,
 ntombi yamatshitshi,
 Awuboni ngabulawa, ntombi
 yamatshitshi,
 Bangifaka esizibeni, ntombi
 yamatshitshi,
 Yathi imamba mangidliwe, ntombi
 yamatshitshi,
 Yathi inhlwathi mangiyekwe,
 ntombi yamatshitshi,
 Ngibe yinkosi yezisiba, ntombi
 yamatshitshi.

Wayesephuma uNkombose esethwesa
 uSihlangusabayeni. UNkombose wathi,
 "Ungalokothi usho ekhaya." Wayese-
 phindela futhi esizibeni, wanyama-
 lala ngaphansi kwamanzi. Bamangala
 ekhaya laphele bebona uSihlangusa-
 bayeni efika nesigubhu samanzi esi-
 gwele kangaka. Bambuza ukuthi
 uthwaliswe ngubani. Wenqaba uku-
 batshela esekhumbula amagama
 kaNkombose.

Ngakusasa uSihlangusabayeni watha-
 tha isigubhu samanzi waqonda esizibeni.

surprise), she saw a head emerging,
 then the shoulders, until eventually
 the whole body of Nkombose emerged.

Again Sihlangusabayeni said, "Nkombose
 (son) of my father, Nkombose (son) of
 my father, please help me carry (the
 gourd)."

Nkombose said:

You moan and moan with your mother,
 girl among the teenagers!
 Don't you see I was killed,
 girl among the teenagers!
 They threw me in a pool,
 girl among the teenagers!
 The mamba said I must be eaten,
 girl among the teenagers!
 The python said I should be spared,
 girl among the teenagers!
 To be the king of the pools,
 girl among the teenagers!

Nkombose then came out and helped
 Sihlangusabayeni to lift up the gourd.
 Nkombose said, "You must never ever tell
 them at home." He then went back to
 the pool and disappeared beneath the
 water. They were surprised at home when
 they saw Sihlangusabayeni arriving with
 a gourd full of water. They asked her
 who had helped her to carry it on her
 head. She refused to tell them as she
 remembered Nkombose's words.

On the next day, Sihlangusabayeni took
 the water-gourd and proceeded to the
 pool. On arriving there she drew water
 and filled up the gourd. She could not

Wafike wakhelela amanzi sagawala ciki isigubhu. Wehluleka ukuze-thwesa. Wayesekhuluma futhi nje-ngayizolo wathi, "WeNkombose kababa, weNkombose kababa, ake uzongethwesa."

Uthe lapho eqeda ukusho njalo wabona amanzi futhi esenyakaza njengayizolo. Waphuma uNkombose wathi:

Uthi klengu klengu nonyoko,
ntombi yamatshitshi,
Awuboni ngabulawa, ntombi yamatshitshi,
Bangifaka esizibeni, ntombi yamatshitshi,
Yathi imamba mangidliwe,
ntombi yamatshitshi,
Yathi inhlwathi mangiyekwe,
ntombi yamatshitshi,
Ngibe yinkosi yeziziba,
ntombi yamatshitshi.

Wayesemthwalisa. Waphindela esizibeni futhi esemyalile ukuba angalokothi ashokhaya. Uthe lapho efika uSihlangusabayeni bambusa futhi ukuthi wethweswe ngubani. Waqale wenqaba ukubatshela kodwa bangubha waze washo.

Ngakusasa bahamba naye lapho eyokha amanzi esizibeni. Bafike bacasha. USihlangusabayeni wakhelela futhi esigujini sakhe amanzi agawala. Wayesephinda futhi ethi, "WeNkombose, weNkombose kababa, ake uzongethwesa."

lift it to her head. Again she uttered the words she had spoken the previous day, and said: "Nkombose (son) of my father, Nkombose (son) of my father, please come and help me lift (the gourd)."

Just as she finished uttering those words, she saw the water stirring as it did the previous day. Nkombose came out and said:

You moan and moan with your mother,
girl among the teenagers!
Don't you see I was killed,
girl among the teenagers!
They threw me in a pool,
girl among the teenagers!
The mamba said I must be eaten,
girl among the teenagers!
The python said I should be spared,
girl among the teenagers!
To be the king of the pools,
girl among the teenagers!

He then helped her lift up the gourd. He returned to the pool after having warned her never to tell (them) at home. When Sihlangusabayeni got home they asked her again who had helped her to lift the gourd (to her head). First she refused to tell them but they questioned her until she told them.

On the following day they went along with her as she went to fetch water from the pool. They concealed themselves. Again Sihlangusabayeni drew water until her gourd was brimful. Again she said,

Sanyakaza futhi isiziba. Waqha-
muka uNkombose wathi:

Uthi klengu klengu nonyoko,
ntombi yamatshitshi,
Awuboni ngabulawa, ntombi yama-
tshitshi,
Bangiphosa esizibeni, ntombi
yamatshitshi,
Yathi imamba mangidliwe, ntombi
yamatshitshi,
Yathi inhlwathi mangiyekwe,
ntombi yamatshitshi,
Ngibe yinkosi yesiziba, ntombi
yamatshitshi.

Uthe esasho njalo uNkombose baphu-
ma abakubo lapho becashe khona.
Bandumela bahamba naye baya ekhaya.

Ngakusasa ekuseni bathe bevuka
ekhaya babona izinyoka zimile
phambi komnyango. Izinyoka
zathi zifuna uNkombose khona manje.
Bancenga ekhaya bethi azimyeke
uNkombose, okungcono bangazinika
nezinkomo. Izinyoka zase zithi
kulungile-ke, abalethe izinkabi
ezimbili ezimhlophe qwa, ezingena-
bala. Nebala baphuma ekhaya balanda
izinkabi ezimbili ezimhlophe qwa
ezingenabala. Bafike bazinika
izinyoka. Izinyoka zase ziqhuba
izinkabi zazo zahamba.

"Nkombose, Nkombose (son) of my father,
please come and help me lift (the
gourd)."

Again the pool stirred. Nkombose
emerged and said:

You moan and moan with your mother,
girl among the teenagers!
Don't you see I was killed,
girl among the teenagers!
They threw me in a pool,
girl among the teenagers!
The mamba said I must be eaten,
girl among the teenagers!
The python said I should be spared,
girl among the teenagers!
To be the king of the pools,
girl among the teenagers!

While he was saying that, his people
came from where they were hiding. They
rushed towards him and took him home
with them.

On the next morning as they woke up at
home they saw two snakes waiting at the
door-way. The snakes said they wanted
Nkombose right away. At home they
pleaded with them to leave Nkombose and
rather take cattle instead. The snakes
said it was alright then and that they
should bring two spotlessly white oxen.
They then gave the snakes (the two oxen).
The snakes then drove their oxen and
departed.

Folktale 8UKWELUSA KUKACHAKIJANA (Mbatha, 1938 : 25-31)

Kwathi esand' ukusuka esizibeni lapho, uChakijana wafika emzini wenkosi; wafica izinkomo zenkosi zeluswa ngamadoda.

Wathi kwabo: "Hawu! Bandle, akukho mfana yini izinkomo zize zeluswe ngobaba nje?" Aqale ambuka nje amadoda lomfana othi efika bese ekhuluma kanje. Ase embuza lapho ephuma khona. Wathi: "Qha, mina ngiyahamba nje ngiyisikhonzi, kodwa umsebenzi wami engiwazi kakhulu ukwalusa."

Pho amadoda ebona umfana kuyingqwele, amthatha ayombika enkosini. Nenkosi yafike yabona nje ukuthi isomane somfana lesi. Yamthola njalo waqala ukuyalusela.

Waphiwa-ke inyama nokuningi okunye ukudla, walala sibomvu ngalelolanga. Washeshe wajwayela uChakijana lapha kwankosi ngoba wayedla inyama njalo.

Kwathi emva kwesikhashana yathi nqamu inyama. UChakijana wayesecabanga isu lokuyithola. Kuthe ngelinye ilanga walithola isu lakhe. Kwathi lapha amabutho enkosi eselele, wahosha umkhonto welinye.

After leaving the pool, Chakijana came to the chief's village and found that the chief's cattle were herded by men. He said to them: "Hey, men! Are there no herdboys around instead of men to look after the cattle?" Firstly the men looked at this boy who started talking to them as soon as he arrived. Then they asked him whence he came. He said, "Well, I am just travelling about as a servant but my profession is to herd."

Since the men could see that he was indeed a principal herdboys, they took him along and presented him to the chief. Even the chief appreciated that he was a very clever boy. He employed him and he started to herd his cattle. He was given meat and other kinds of food and went to sleep with a full stomach. He soon settled down to the life at the chief's kraal because there was plenty meat.

But after a while there was some meat shortage. Chakijana thought of a plan to get some. On a certain day, he got the plan. When the warriors had gone to sleep, he took out an assegai belonging to one of them. He sneaked out and went to the byre. There he pierced

Wathi nyelele, wabanga esibayeni, wafike wabhukuda enkulu inkabi yenkosi ngomkhonto. Wabuyela endlini, wafike wawuhloma endaweni yawo umkhonto, walala.

Yavuka-ke inkosi ngakusasa ekuseni yembethe isiphuku sayo, yabuka izinkomo zayo esibayeni. "Hawu!" sekusho inkosi, "Inkomo yami engaka ibulewe yini?"

Bese kuvuswa amabutho ukuba azobona lomhlolo. Nawo afike abona ukuthi inkomo yenkosi ibhukudwe ngomkhonto emhlabankomo; kepha kumangalwe nje ngoba kungaziwa ukuthi lokho kwenziwe ngubani.

Kuthe lapha inkosi isithi akuyobhulwa, kwathi okunguChakijana: "Qha, mina ngiyasola, kukhona umuntu omubi lapha; ake kubhekwe kahle konke nemikhonto yamabutho lana."

Nebala-ke bese kuthiwa izinduna ake zihlole kahle imikhonto yamabutho. Ithe enye indoda iyawuhosha owayo, yafica igasi selize lakhawula endukwini. Kwase kuthiwa: "Kanti nguwe lona obulele inkomo yenkosi?" Wase esiwa kwankatha njalo.

Yase iphekwa yonke inyama lena ithiwa wu! Wazikhipha-ke noChakijana izinkomo eseyokwalusa, kodwa elokhu

a big ox with the assegai. Then he went back to the house, stuck the assegai in its place and went to sleep. On the following morning the chief got up, put on his cloak and went to the cattle-fold to survey his herd. "Hawu!" said the chief, "What could have killed this big ox of mine?" The warriors were then woken up to see this strange occurrence. They also saw that the chief's ox had been stabbed with a spear just below the armpit. They wondered who could have done that.

When the chief ordered that a diviner should be consulted, Chakijana then said, "Well, but I suspect that there is an evil person here at home; let everything be inspected including the spears of the warriors." Indeed it was said that the indunas (headmen) should inspect the spears of the warriors. When one man pulled his assegai out it was found to be covered with blood right up to its shaft. Then it was said, "So you are the one who killed the chief's ox?" The man was subsequently executed.

The meat was then cooked in its entirety. Chakijana drove out the cattle for grazing but kept on thinking about how he could find a way of eating all that meat by himself. He drove the chief's cattle to far away forests. He then returned home and said, "The chief's cattle have strayed. I do not know where they have

ecabanga ukuthi angenzenjani ukuba inyama lena idliwe nguye yedwa.

UChakijana wasiqhuba izinkomo zenkosi wazishonisa emahlathini akude. Waphindela ekhaya wafike wathi: "Izinkomo zenkosi zilahlekile, angazi lapho zishone khona!" Washo lapho nakuye sezehla zilandelana. Kwase kuthi khucu bonke abantu, akwasala ngisho nesalukazi sakhona; kwahanjwa kwayofunwa izinkomo zenkosi.

Naye uChakijana wahamba wabakhom-bisa lapho bezidla khona. Kuthe emva kwalokho wathi nyelele waphindela ekhaya. Wafike wayephula yonke inyama, wayithuthela ehlahlathini lapha elusela ngakhona. Wagqisha unquba ezimbizeni ebesipheke inyama. Wase ehamba futhi naye eseyofuna izinkomo.

Bathi bemethuka wase eqhomuke nazo nje eseziqhuba! Bamhlangabeza nabantu sebejabule.

Kuthe sebeziquhuba bonke sebebuya nazo, wase ethi: "He! Konje ukudla kwenkosi lokhu okusele kodwa ngabe sekuphenduke samqutshaqutshana nje? Akuhanjwe kakhulu bakithi, mina senginvalo ngoba sengake ngayibona lento."

gone to." As he said these words, tears streamed down his eyes.

Then all the kraal inmates set out to look for the chief's cattle; not a single person stayed behind, not even an old woman. Chakijana went with them to show them where the cattle had been grazing. After that he sneaked away and went back home. He took all the meat out of the fire and carried it to the forest near the place where he usually herds the cattle. He filled the meat pots with cow-dung. He then went to look for the cattle. Suddenly they saw him approaching, driving the cattle. They got very excited and went to meet him.

As they were driving them, while returning home, Chakijana said, "He! By the way it is possible to find that all the chief's food which we left behind with no one to look after it, has turned into cow-dung. Let us walk fast, my home inmates, for I am anxious now since I once saw this thing happen."

Indeed the people walked fast to the kraal. When they got there they uncovered the pots. "Hawu! What an extraordinary thing! The chief's food has become cow-dung just as Chakijana had said." Well then this was one prodigy after another.

*Nempela abantu bakhathusele sebe-
qonde ekhaya. Bayafika bagubukula
izimbiza. Bathi: "Hawu! Nakho
okukhulu! Ukudla kwenkosi sekuphe-
nduke umquba njengokusho kukaChaki-
jana." Bese kuba umhlolo olandela
omunye nje-ke lowo.*

*Wabuye welusa nje uChakijana;
abuye nje eze ekhaya, asenge, zibuye
zeluke afike azidlele umkhusu wakhe
loya osehlathini.*

*Waze wemuka nje kulenkosi ngoba
esediniwe ukwelusa — umuntu eqinile.*

*After that Chakijana continued with
his herding. During the day he would
return home, milk the cows, and drive
them out once again to graze while he
ate his meat which was stored in the
forest.*

*He only left the chief's place when he
was tired of herding - what a cunning
person.*

Folktale 9UHLAKANYANA (Callaway, 1868 : 6-et seq)

Kwathi umfazi wemitha. Kwathi ngezinsuku wakhuluma umntwana eseswini wathi, "Ngizale masinya; izinkomo sikababa ziyaphela abantu." Wathi unina, "Ake nizokuzwa nanku umhlola; umntwana uyakhuluma kimi esiwini lapha."

Bathi, "Uthini na?"

"Uth' angizale masinya, uthi, 'Isinkomo ziyaphela esibayeni'."

Kwakhuluma inkabi uyise. Bafika abantu babuthana, kwaphuma namadoda esibayeni, bathi, "Wozanikuzwa nanku umhlola, umntwana ekhuluma."

"Kakhulume-ke umntwana njengokusho kwakho."

Wakhuluma umntwana wathi, "Yebo, ngithi kangizale umame, ngokuba izinkomo ziyaphela esibayeni; nami ngithi angiyi kusihlinsela inyama." Bathi manga abantu, bathi, "Kuzawukwenziwa njani na?" Wathi uyise, "Akuphunywe endlini; awuzale simbone ukuba umuntu na?" Baphuma-ke bonke. Wathi uyise, "Akungahlali muntu. Bonke abantu baphume ngoba uqale ukukhuluma eyedwa unina." Baphuma-ke.

Waphuma umntwana esiwini. Wathi esaphuma wema. Wathi unina, "Woza

A certain woman became pregnant. When her time for delivery had come, the child spoke in the womb and said:

"Mother, give birth to me at once; my father's cattle are devoured by the people." The mother said, "Just come and listen. Here is a prodigy. The child is speaking within me."

They asked: "What does he say?"

"He tells me to give birth to him at once. He says the cattle in the kraal are being devoured."

The father had slaughtered an ox. The people came together and left the kraal with the men crying, "Come and hear. Here is a prodigy, an unborn child speaking!"

The father said, "Let the child speak according to what you told us." The child spoke, and said: "Yes, indeed, I say let my mother give birth to me for the cattle meat in the byre is being consumed. And I say let me go and skin myself."

The people wondered, and said: "What is going to happen?"

The father said, "Let all go out of the house. Do give birth to him so that we may see whether it is a human being, or not, for this is a prodigy." Indeed they all went out. The father said, "Let no man remain. But all must go out

lapha ngikunqume okulengako."
Wathi umntwana, "Qhabo. Musa uku-
nginquma, ngizozinquma. Nami
ngimdala, ngiyindoda yebandla."
Wathatha umkhonto kayise wazinquma,
walahla phansi. Wathabatha unina
amanzi wangeza.

End of Episode 1

Waphuma-ke nomkhonto, wamamuka phandle
unina, wawushiya wangena esibayeni.
Ibandla labaleka, wahlala eziko,
wadla imibengo ebidliwa yibandla.
Labuya lathi, "Indoda kanti; umuntu
omdala; sibe sithi umntwana." Abuza
amadoda athi, "Uyena umntwana na
obekhuluma kuwe esiswini sakho?"
Wathi unina, "Uye."
Bathi, "O! Siyabonga, nkosikazi.
Usizalele umntwana ohlakaniphile
esasalwa. Asibonanga sibone umntwana
onjengalomntwana. Lomntwana ufanele
ukuba abe ngumntwana omkhulu kubo
bonke abantwana benkosi, ngokuba
usimangalisile ngokuhlakanipha kwakhe."
"Yebo." Wathi umntwana, "Baba, lo
nithi ngingumntwana (ngiyabona ukuba
nithi ngingumntwana nina), thatha
umlenze wenkomo uwuphonse lapha nge-
zansi kwesibaya sibone ukuthi uyaku-
thathwa ngubani na? Basuke bonke
abantu bakho, nabafana namadoda, siye
kuwuthatha umlenze, size sibone-ke
oyindoda. Uyakuba nguyeyoyindoda
oyakuthatha umlenze."

for he began to speak when his mother
was alone."

So they went out; and the child was
born. As soon as he was born he stood
up. His mother said, "Come here and
let me cut off that which is hanging
from you."

The child said, "No! Indeed. Don't
you cut me. I am going to cut myself!"
He took his father's spear and cut him-
self and threw it down. His mother
took water and washed him.

End of Episode 1

He went out with the spear. His mother
took it from him outside. He left it
and went to the cattle-kraal. The men
ran away. He sat down by the fire and
ate a strip of meat which the men had
been eating. The men came back and
said: "So then it is a man! An old
man! We thought it was a baby." The
men enquired and said, "Is this the
very baby that was speaking within you?"
The mother said, "Yes it is he."
They said, "O, we thank you, madame.
You have brought forth for us a child
who is wise as soon as he is born. We
never saw a child like this one before.
This child is fit to be the great child
among all the chief's children, for he
has made us wonder by his wisdom. "Yes
indeed," said the child. "Father, since
you say that I am a child (I perceive

Wawuthatha-ke uyise, wawuphonsa ngesansi kwesibaya. Bayakucinana ngasesangweni bonke, elingasenhla. Yena waphuma ngasesansi kwesibaya, echusha. Wahlangana nabo esebuya nawo umlenze. Wathi, "Mame, yamukela-ke nansi inyama yami."

Unina wathi, "Ngiyajabula namuhla ngokuba ngizele indoda ehlakani-phile."

Wabuya waya esibayeni. Kwaphiwa omunye umuntu oyindoda, uyise.

Wathi, "Letha kimi ngiyokubekela endlini yakho."

Wathi, "Yebo-ke mntwana wenkosi."

Wayithatha inyama (uHlakanyana) wangena endlini. Wethula isithebe nephini. Wabhuca igazi esithebeni nasephirini. Waphuma nayo inyama; wathi, "Mame, yemukela nansi inyama yami." Wabonga kubo bonke bebandla. Wabuye wabonga-ke. Wabuye wenze njalo nakwenye indoda, wayithatha njalo, wathi, "Letha kimi ngiyokubekela endlini yakho." Wenza njalo njengoba enzile nakweyokuqala; wabhuca isithebe nephini, washiya kunjalo, (inyama) wayisa kwabo, wathi: "Mame, yamukela nansi inyama yami." Wabonga unina wathi, "Ngizele indoda namuhla."

Kulo lonke ibandla akubangakho namunye owayifumana inyama yakhe. Yaphelela kwabo yena lowo umfana, ozelwe ngelanga lelo elihlabile izinkabi zoyise. Lashona ilanga,

that you, for your part, think that I am a child), take a leg of beef and throw it below the kraal that we may see who will get it first. Let all your people, both boys and men, and me, go and fetch the leg so that we may see who is the man. He shall be the man who gets the leg."

So the father took the leg and threw it below the kraal. They all crowded together at the opening, at the upper part of the kraal; but he went out at the lower, creeping through the enclosure and met them when he was already returning with the leg. He said, "Mother, just take it. Here is my meat." His mother said, "I am glad today because I have given birth to a wise man."

He returned to the cattle-kraal. His father was giving another man some meat. He said, "Hand it to me that I may put it for you in your house."

The man replied, "Yes, certainly, child of the chief." He took the meat and went into the house. He took down the eating-mat and stick, and smeared blood on them. Then he went out with the meat and took it to his mother, saying:

"Mother, take it. Here is my meat."

He gave thanks to each of the men (as he took the meat from him), and gave thanks again on his return. Again he did the same to another man. He took his meat in the same way. He said, "Hand it to me that I may put it for

bambuzabonke bomuzi bengayifumani. Wathi, "Bheka iphini nesithebe ukuba angiyibekanga na esithebeni, ngethula iphini ngayihloma phezulu njengokuba inyama iyahlonywa phezulu."

Bathi, "Yebo, siyasibona isithebe sibomvu, nephini libomvu. Kepha yethulwe yini na?"

Wathi-ke, "Lo nasi isithebe sibomvu nje?"

Bonke-ke kwanjalo. Kubo bonke-ke kwanjalo; wabanga ngesithebe kubo bonke abantu bomuzi kayise. Abafazi bomuzi bakhala bathi, "Namhla kuzelweni na? Kuzelwe umuntu onjani na? Abonanga sikubone lokhu. Nina benimthumelani lo niyabona nje ukuba uHlakanyana lo na? Nithi umuntu na? Nithi umuntu wake wanje na? Azi ukukhuluma kangaka esewumtwana, aqine kangaka ehlule amadoda amadala? Nibe ningamboni yini na ekuthatheni kwakhe umlenze wenkabi? Nginga niqondile lapho ukuthi lomuntu kamithwanga; ungene nje lapha kuyo inkosikazi. Ungene, kamithwanga. Nenkosile kasiye wayo. Siyala manje thina sonke, thina bafazi. Nani nina madoda nizakumbona ngenye imini, usakwenza izinto ezinkulu ngokuba ekhulumile esesiswini. Nansi inyama yenu enamukile ngomlomo nibadala nonke, wazewakhohlisa noyise ngomlenze wenkabi yakhe. Usakwenza umhlola ngokuba naye engumhlola, isibitli somhlola." Xaphela-ke inyama leyo.

you in your house." He did with that as he had done with the first. He smeared the eating-mat and stick. He left them in the same way and took the meat to his mother's house and said, "Mother, take it. Here is my meat." His mother thanked him and said, "I have given birth to a man today."

In the whole company there was not one who found his meat. All of it was in the house of the mother of the boy who was born the day his father's oxen were slaughtered. The sun set. All the people of the village enquired from him when they did not find their meat. He said, "Look at the stick and the eating-mat, and see whether I did not place it on the mat and then take down the stick to hang it up, as the meat is hung up."

They said, "Yes, we see blood on the eating-mat and the stick; but then who took the meat down?"

Then he said, "Well, there sure are enough blood stains on the mat."

All the men made the same enquiry, and he answered them all alike. He persisted in presenting the eating-mat as evidence before all the people in his father's kraal. The women of the kraal cried out saying: "What is this that has been born today? What sort of a person is this that has been born? We never saw the like. Why did you send him since you clearly see that this is Hlakanyana? Do you think he is a human being? Do you think there ever was

Wahamba waya kusingela ngasemfuleni.
 Wafumanisa izithiyo ziziningi ka-
 khulu, sibhabhisile izinyoni,
 izindlazi; zonke izithiyo zinga-
 mbili nangantathu. Wazikhokha-ke
 zonke, wasibopha umfunzi wagoduka
 nazo. Wafika ekhaya wangena kunina
 wathi, "Mame, ngethule, ngiyasindwa."
 Wathi (unina), "Uthweleni na?"
 Wathi, "Ngithwele izinyoni zami
 engibe ngiyekuzizingela."
 Wabonga unina wathi, "Umfana wami
 uyindoda, uhlakaniphile. Wena
 uyakudlula amadoda onke noyihlo,
 nabangane bakho." Wathukulula-ke.
 Wathi, "Zipheke zonke, uzinameke."
 Wazipheka-ke unina.
 Wathi umfana, "Namhla ngizaakuphuma
 lapha endlini ngiye kulala kwabanye.
 Ungazibukuli izinyoni zami lezi;
 kuyakufika mina kusasa, khona
 ziyakubammandi kusasa."

Waphuma-ke waya kulala kwabanye.
 Bathi, "Uyaphi na lapha na? Asi-
 thandi ukulala nawe."
 Wathi, "Ini na ukuba ngingalali
 kini lokhu nami ngingumfana nje na?
 Ngiyintombazana yini na?"
 Bathi, "Qha, uhlakaniphile kakhulu.
 Wakhohlisa obaba ngenyama yabo
 beyiphwe yinkosi. Wathi uyobabekela
 esindlini zabo; (kodwa) ayibonwanga
 namunye kuwo wonke umusi lo wenkosi.
 Nathi siyabona ukuba kusiye owenkosi."
 Wathi, "Ngingokabani?"

such a human being who knew how to
 speak thus while he was a child; and
 who was so strong that he could get
 the better of old men? Did you not
 see him when he took the leg of beef?
 You might then have understood that
 this person was not produced in a na-
 tural way. He got into the chief's
 wife; he simply got in. He was not
 brought forth in a natural way. And
 as for the chief, he is not his son.
 All we women deny it now, and you men
 will see it some other day. He will
 do extraordinary things for he spoke
 before he was born. There he has ta-
 ken your meat from you by his cunning
 despite that you are old men. He even
 cheated his father out of his leg of
 beef. He will do prodigies, for he
 too is a prodigy - a real prodigy."
 Then that meat was finished.

End of Episode 2

Hlakanyana went out to hunt by the
 river. He found very many traps. All
 the traps had caught birds, by twos
 and by threes. So he took them all
 out, and made them into a bundle, and
 went away with them. On his arrival
 at home, he went to his mother and
 said, "Mother, take off my load. It
 is weighing heavily on me."
 She said, "What are you carrying?"
 He said, "I am carrying my birds which
 I had gone to catch." His mother

Bathi, "Asikwazi. Akakho owenkosi onjengawe nje. Wena ungumhlola impela. Ikhona into oyawuze uyenze; akukuphela nje. Unumhlola impela." Wathi, "Lokhu nisho, ngizakulala ngenkani."

Bathi, "Ngenkani yani unumfana nje na? Uthi namandla unawo okulwa? Unamandla, kodwa omlomo namazwi akho; ungasahlula ngomlomo; amandla wona kunawo, ngokuba usandukuzalwa. Manje siyakwazi ukuba ungumtwana impela. Amazwi ubuhlakani bakho, buyasahlula bona kanye nobaba bethu." Bathule-ke. Wathula naye, balala.

Yakhala inkukhu. Wavuka, wathi: "Sekusile." Wathi, "Ngise ngihamba mina, ngoba izinyoni zami amagwababa nabantu bangasikhokha." Waphuma, wafika kwabo. Kavulanga, waphakamisa isivalo sendlu yakwabo, wangena unina esalele. Wazibukula embizeni wadla-ke izinyoni sakhe. Kazidlanga izinhloko zazo izinyoni zonke. Wazidla izidumbu zazo waziqeda zonke. Waphuma wawola umquba, wangena wawuthela ngaphansi embizeni, wabeka izinhloko ngaphezulu; wanameka. Konke lokhu usalele unina. Waphuma ngaphansi kwesivalo, wemuka ingcozana wabuya futhi, wathi: "Mame, mame, ngivulele," njengokuba esafika nje. Wangena wakha amanzi, wazeza, wathi: "Ngiphe-ke izinyoni." Wabethe engena, wathi: "Nilala futhi! Kungaze izinyoni ziguquke umquba zonke,

thanked him saying: "My boy is a man. He is wise. You surpass all the men including your father and your friends." So she untied the birds. He said then, "Cook them all and seal the pot with cow-dung." So his mother cooked them. The boy said, "I am going out of this house today and shall sleep with the other boys. I shall return in the morning. Do not take the cover off my birds, so that they will be tasty by tomorrow morning."

He went out to sleep with the other boys. They said, "Where are you going to? We do not want to sleep with you." He said, "Why shouldn't I sleep with you? Am I not also a boy? Am I a girl?" They said, "No. You are very wise. You deceived our fathers about their meat, which the chief gave them. You said you would put it in their houses for them, yet there was not even one in the whole village of the chief who saw anything more of his meat. And we see that you are not the chief's son." He said, "Whose son am I then?" They said, "We don't know. There is no child of the chief who is like you. You are a prodigy, and that is a fact." He said, "Since you say this I shall sleep here just for contention's sake." They said, "What contention do you mean, you being a mere boy? Do you mean that you have strength to fight? You have nothing but mouth-and-word-strength.

ngokuba ilanga lise liphumile.
 Ngiyazi ziba njalo izinyoni inza
 ilanga lise liphumile, njengokuba
 lise liphumile nje. Singezifunyane,
 singazifunyana ngaphansi."

Wayesezibukula-ke wathi, "Kuse
 kunjalo; kuwumquba wodwa. Kuse
 kusele izinhloko zodwa."

Wathi unina, "Kwenziwe yini na?"
 Wathi, "Uyazi ini na?" wathi, "Imina
 owaziko. Wena uwumntwana omncinyane
 nje. Wangizala yini? Angithi kwasho
 mina ngathi, 'Ngisale masinya izinkomo
 zikababa ziyaphela esibayeni?' Wake
 wamuzwa umntwana esho njalo, ethi
 kazalwe na, engumntwana, ekhohliwe
 zindaba na? Ngimdala kakhulu. Angi-
 siye wakho: nobaba lo onaye kasiye
 ubaba, umuntu nje, umuntu wethu nje;
 ngokuba mina ngilalile nje kuwe, wen'
 ungumfazi wakhe. Asizukuhlala nda-
 wonye nani, ngizakuzihambela nje
 ngedwa, ngihambe nje nginishiye
 nizihlalele lapha ndawonye. Mina
 ngizokuhamba umhlaba wonke nje."

Zophulwa. Wathi unina. "Wo!
 Mntanami, ushilo wathi zingaze
 ziguquke umquba ngaphansi kwembiza.
 Nembala sekuwumquba wodwa ngaphansi;
 kuse kuyizinhloko zodwa ngaphezulu."
 Wathi umfana, "Ake ngizibone."
 Wabona. Wazidla izinhloko yena futhi.
 Waziqeda, wathi: "Lokhu izinyoni
 sami usidlile, angisizukukunika
 nezinhloko lezi zaso, ngokuba wena

You may outwit us but strength itself
 you have none, for you are just born.
 Now we know that you are a child in-
 deed. Words are your wisdom; that
 surpasses us as well as our fathers."
 So they were silent and he too was
 silent. He went to sleep.

The cock crew. He awoke and said, "It
 is daybreak now. Now I am going for
 the crows and men might take my birds
 out of the traps." He left and went
 to his mother's house. He did not open
 the door; he raised it and so went in,
 his mother still sleeping. He uncovered
 the pot and ate his birds. He did not
 eat the heads, he only ate their bodies.
 He ate every one of them. He went out
 and scooped up some cow-dung and re-
 turned with it putting it in the bottom
 of the pot. He then placed the heads
 on top of it. He then sealed it again.
 All the while his mother was still
 asleep. He went out under the door.
 After some time he came back again and
 said, "Mother, mother, open the door
 for me," as though he had only just
 come. He went in and took water and
 washed. He then said, "Just give me
 my birds."

He had said, "You oversleep. The
 birds may have all turned into dung
 for the sun is already up. I know
 that birds do turn into dung when the
 sun has risen as it has risen now. We
 may not find them, but something

udle inyama yazo." Waziqeda izinhloko-ke.

Wathatha intonga yakhe, waphuma ethetha ethi, "Izinyoni zami hhayi ukuba zidliwe ngihleli ngithi ngizakudla izinyoni zami ebeziphekiwe, kanti kusakulalwa futhi size zigquke umquba zonke." Wathula. Wahamba...

End of Episode 3

Wawela-ke; wahamba, wafumana umvundla, wathi: "Mvundla, woza lapha ngikutshel' indaba."

Wathi, "Ngizakukutshela isindaba ebesizenza nozimu ngaphesheya komfula." Wawwaya njalo umvundla. Wasondela uHlakanyana, wawubamba umvundla, wawuhloma eluthini, wawuhlutha uboya, wabasa umlilo wawosa. Wawudla. Wabaza ithambo walenza ivenge. Wahamba-ke.

End of Episode 4

Wafumana usamu esemthini phezulu, wathi: "A! Sakubona Hlakanyana." Wathi, "Yebo, ngibona wena xamu." Wathi usamu, "Ngiboleke ivenge lakho ngike ngizwe ukuba liyathetha yini na." Wathi uHlakanyana, "Qhabo, anginakukuboleka ivenge lami. Angithandi." Wathi, "Ngiyobuye ngikunike." Wathi, "Phuma-ke esizibeni (ngokuba umuthi umile esizibeni) woza lapha elubala, ngiyesaba esizibeni. Ngithi

instead of them in the bottom." He uncovered the pot and said, "Indeed it is so even now. There is nothing but dung. Only the heads are left." His mother said, "How did that happen?" He said, "Do you know how?" And then, "It is I who knows. You are but a little child. Did you give birth to me? Did not I myself say, 'Give birth to me at once; the cattle of my father are being consumed in the kraal?' Did you ever hear a baby say thus, 'Let me be born,' he being an ignorant baby? I am very old. I am not your child. And that father whom you are with, he is not my father. He is a mere man, one of our people and nothing more. As for me, I merely lay in you, you being his wife. We will not live together. I shall set out on my own account, just travelling about, and leave you so that you may live together here alone. For my part, I am going to travel over the whole world." He then took out the contents of the pot. His mother said, "Alas, my child, you have spoken truly. You said that the birds might turn into dung at the bottom of the pot! Truly there is now nothing but dung at the bottom and the heads alone at the top." The boy said, "Just let me see them." He looked and then ate up the heads as well. He ate every one of them and said, "As you have eaten my birds, I will not give you any of these heads,

imbande yami ungaze ungene nayo esizibeni ngokuba ungumuntu ohlala esizibeni." Waphuma-ke elubala. Wamboleka-ke. Walishaya-ke ivenge, wathi: "Wo! Liyathetha ivenge lakho. Awungiboleke ngize kengilishaye nangomuso." Wathi uHlakanyana, "Qha, lilethe. Ngise ngithanda ukuhamba manje."

Wathi, "Qha, usungibolekile." Wathi, "Lethi ngamandla." Wathukuthela uHlakanyana, wambamba uxamu wathi, "Lethi."

Washaywa-ke uHlakanyana ngomsila. Washaywa kakhulu ngomsila. Weswa ubuhlungu kakhulu. Wayishiya imbande yakhe. Wangena esizibeni uxamu nayo imbande kaHlakanyana...

End of Episode 5

for it is you who has eaten their flesh." So he finished the heads. He then took his walking-stick and went out, chiding thus: "It was not right that my birds should be eaten while I was imagining that I was going to eat my birds which had been cooked. Little did I know that people were going to oversleep until all the birds became dung." Then he was silent. He then set out on his journey...

End of Episode 3

Thus he crossed the river and still continued on his way. He came upon a hare, and said, "Hare, come here and I will tell you a tale." The hare said, "No, I do not wish to have anything to do with you." He replied, "I will tell you what the cannibal and myself were doing on the other side of the river." Yet the hare was still very suspicious of him. At length Hlakanyana got nearer and nearer and got hold of the hare. He impaled him on a stick, and plucked off the hair. He then lighted a fire, roasted the hare and ate him. He carved one of the bones and made a whistle out of it. He then continued on his way.

End of Episode 4

Then he came upon an iguana high up in a tree. He said to him, "Good

morning, Hlakanyana."

He said, "And a good morning to you too, iguana."

The iguana said, "Lend me your whistle that I may just hear if it will sound."

Hlakanyana said, "No indeed! I cannot lend you my whistle. I don't like to."

The iguana said, "I will give it back to you again."

Hlakanyana then said, "Come away then from the pool" (for the tree was standing over a pool of the river), "and come here into the open. I am afraid of the pool. I feel that you might run into the pool with my whistle for you live in deep water."

So the iguana came away and went to the open. Hlakanyana lent him his flute. He played it and said, "My! How beautifully does your flute sound! Just lend it to me that I may play it again tomorrow. Hlakanyana said, "No! Bring it to me. I want to go now." The iguana said, "No! You have now lent it to me."

He said, "Bring it right-away." Hlakanyana was angry by then. He got hold of the iguana and said, "Give it here!" But the iguana struck Hlakanyana with his tail. He hit him pretty hard and he felt a great deal of pain and let go of his flute. The iguana went away into the deep water with Hlakanyana's whistle.

End of Episode 5

Folktale 10WANGIWEZA PHELA (Nyembezi, 1962 : 86-90)

Kwesukela inkosikazi. Yayinezingane ezilishumi. Lenkosikazi yayihlupheka ngoba yayingenaye umzanyana. Kuthe ngelinye ilanga kwafika uChakijana. UChakijana wabona ukuthi inkosikazi iyahlupheka. Wathi uma inkosikazi ithanda yena angayibhekela abantwana. Yajabula kakhulu inkosikazi isithole umzanyana.

Ekuseni yavuka yaqonda emasimini iyohlakula. Yathi uChakijana abosisa alungise ukudla. Nembala ithe isihambile, uChakijana waphuma wayozingela. Wabamba okungunogwaja. Wapheka. Ithe lapho ibuya inkosikazi yakhala ngendlala. UChakijana wayisheshisela ukudla okumnandi. Ithe ingadla yesuthe yayisithi makalethe abantwana bazoncela. UChakijana wabalethe, wabalethe ngamunye. Athi angancela esuthe umntwana bese emthatha emngenisa abuye alethe omunye. Wakwenzalokhu baze bancela bonke abantwana. Yajabula inkosikazi. Yalala inhliziyo imnandi.

Ngakusasa inkosikazi yavukela emasimini futhi. UChakijana wasala

Once upon a time there was a woman. She had ten children. This woman had a problem since she did not have a baby-nurse. On a certain day Chakijana came along. Chakijana realised that the woman had a problem. He said if the woman wished it, he could look after her children. The woman became very happy now that she had found a baby-sitter.

In the morning she got up and went to the fields to weed. She said that Chakijana should prepare the food. Indeed, after she had gone, Chakijana went hunting. He caught a hare and cooked it. On her return the woman complained about hunger. Chakijana quickly prepared a delicious meal for her. After eating she said he must bring the children to suckle. Chakijana brought them in one by one. After the one had suckled he would take him away and bring another one. He did this until all of them had suckled. The woman was happy. She went to sleep in a happy mood.

On the following morning she went to the fields again. Chakijana remained and hunted game to cook. Indeed he caught one and cooked it. When the

ezingela inyamazane azoyipheka. Nebala wayithola. Wapheka. Ithe ibuya inkosikazi kwase kunuka uqhononondo ekhaya. Yabusa inkosikazi ukuthi inyamazane uyithathephi. Waphendula wathi uyibhadame ilele khona nje eduze nasekhaya. Wayiphakela inkosikazi yadla. Ithe ingaqeda wayeseletha abantwana ngamunye bazoncela. Nembali bancela baze baphela bonke.

Kuthe emuva kwesikhathi, waqala manje uChakijana ukuvilapha ukuyozingela. Wakubona kungcono ukuba avele apheke bona abantwana laba benkosikazi. Kuthe inkosikazi ingekho iye emasimini, uChakijana wabulala umntwana oyedwa wampheka. Ntambama yabuya inkosikazi. Waqala ngokuyiphakela njengenhlayenza. Yadla yaze yancinda iminwe. Yababaza ubummandi benyama. Kuthe isiqedile uChakijana wayeseletha abantwana ukuba bazoncela. Wabaletsa abantwana abayisishiyagalolunye. Wayeseletha futhi umntwana aqale ngaye ukuba kuhlangani ishumi.

Ngakusasa yahamba futhi inkosikazi yaya emasimini. UChakijana waphinda wabulala omunye umntwana. Wampheka wamenza ukudla okummandi. Ithe laphe ibuya inkosikazi uChakijana wayiphakela. Yakubabaza futhi ukupheka kukaChakijana. Yadla

woman returned, there was a nice smell at home. She asked him where he had got the game from. He replied that he had surprised it while it was asleep just near the homestead. He dished up for the woman and she ate. After she had eaten he brought the children in for suckling, one at a time. Indeed they all suckled.

After a while, Chakijana became lazy to hunt. He thought it better to kill the woman's children. When the woman was away at the fields, Chakijana killed one child and cooked it. The woman came back in the afternoon. Chakijana dished up for her as usual. The woman ate her food and thoroughly enjoyed it. She remarked that the meat was delicious. When she had finished, Chakijana brought the children to suckle. He brought nine of them. Then he brought the first child for the second time to make up ten.

On the next day the woman again set out for the fields. Again Chakijana killed another baby. He cooked it to make a nice meal. When the woman came back, he dished up for her. Again she praised him for his excellent cooking. When she had finished, Chakijana brought her the children to suckle.

Chakijana went on killing and cooking one child at a time until only one remained. When the woman returned from

yashaya esibomvu. Isiqedile uChakijana wabuye waletha abantwana ukuba bazoncela.

Kwaqhubeka-ke lokhu uChakijana edane ebulala ingane ayipheke kwaze kwasala ingane eyodwa. Ithe lapho ibuya emasimini inkosikazi uChakijana wayiphakela futhi inyama emnandi eyase iyejwayele. Ithe ingaqeda ukudla yase ithi uChakijana akalethe abantwana bazoncela. Nebala uChakijana waletha umntwana osele. Athi engakanceli kahle bese emthatha abuye ambuyise futhi athi uselethe omunye. Umntwana waze wesutha kakhulu akabe esafuna ukucela. UChakijana wathi uyabona ukuthi lababantwana abanganceli kahle abaphilile. Yakholwa inkosikazi.

Ngakusasa uChakijana wabulala umntwana wokugcina. Wampheka. Kuthe ntambama inkosikazi yabuya. Wayiphakela njengasemihleni. Yadla yashaya esibomvu. Ithe ingaqeda yase ithi makalethe abantwana bazoncela. Ngaleso sikhathe uChakijana usemi laphaya emnyango. Uyahleka. Wasina emnyango ethi:

Wadla abantabakho naphela!
Wadla abantabakho naphela!

Ithe lapho izwa lokho inkosikazi

the fields Chakijana dished up for her the meat which she was quite used to eating by then. When she had finished eating she asked Chakijana to bring the children to suckle. Indeed Chakijana brought the remaining child. After the child had sucked only a little, Chakijana took it away, only to return with it again later pretending that it was a different one. Eventually the child was so full that it could not suck any more. Chakijana said that he thought these children who were not sucking enough were probably not feeling well. The woman believed him.

On the next day, Chakijana killed the last child and cooked it. The woman came back in the afternoon. He dished up for her as usual. She ate her fill. After eating she asked Chakijana to bring the children to suckle. By that time Chakijana was standing by the doorway. He was laughing. He started to dance in the doorway, saying:

Indeed you have eaten your children!
Indeed you have eaten your children!

When the woman heard that, she suddenly stood up, trying to catch Chakijana. But who did she try to catch! He started at a great speed, and ran in the direction of the river. The woman chased him, crying. When the people heard her pitiful cry, they also set

yathi lacu, ifuna ukubamba uChakijana. Pho ifuna ukubamba bani. Wasuka ngelikhulu ijubane. Waphephetheka eqonde emfuleni. Yathathela nenkosikazi emva kwakhe ihambe ikhala. Bathe lapho bezwa isikhalo esibuhlungu senkosikazi, abantu nabo bathathela ngejubane bezosha uChakijana.

Lapho efika emfuleni uChakijana wawufica ugwele. Wathi bhuyabhuqu phansi kanti useziphendula imbokodo encane. Bathe beqambe befika emfuleni abantu wayengasabomwa nangalukhalo uChakijana. Bamangala nje ukuthi ngabe ushone ngaphi ngoba ubengenakuwela umfula ugwele kanje. Inkosikazi yayisikhangwa yilawamatshe amahle ayizimbokojwana lapha phezu komfula. Yacosha enye imbokodo enhle yayibuka yayibuka yathi, "Wo, kuyohambe kusinda lokhu okunguChakijana. Ukuba ngiyakubona bengizokuqunsula ngikwenze nje," yasho iyijikijela ngaphesheya komfula imbokodo. Nanso imbokodo ijikijeleka ize iyowela ngaphesheya. Ithe ukuba ithinte phansi, mamo, guquguqu imbokodo yaba nguChakijana. Kanti inkosikazi iweza uChakijana. Wajabula wafa uChakijana wasina ethi:

*Ngingci, wangiweza naphela!
Ngingci, wangiweza naphela!*

off chasing Chakijana.

On his arrival at the river he found that it was in flood. He simply rolled himself on the ground thus changing himself into a small grindstone. When the people got to the river, Chakijana was nowhere to be seen. They wondered where he could have gone to, since he could not have crossed such a swollen river. The woman was then attracted by these beautiful stones on the river bank. She picked up one grindstone, looked and looked at it, and then said: "Wo! Chakijana was lucky to escape. If I could see it I would hit it pretty hard, like this," as she said those words she hurled the stone across the river. As soon as it touched the ground, the stone turned into Chakijana. In actual fact then she was helping Chakijana across. Chakijana was so happy that he started dancing, saying:

I am so happy that you helped me across!

I am so happy that you helped me across!

The woman was furious but there was nothing she could do. Chakijana then went off.

*Kwathi ayisibulale inkosikazi
kepha ingasenakwenza lutho. Wasu-
ka wahamba uChakijana.*

Folktale 11UGUBEDELA KANOMANTSHALI (Stuart, 1937 : 6-11)

Kwesukela, uGubudela kaNomantshali -

*Umthangi wembenge ebanzi,
Angathunga ezincane ziyasibekelana.*

*wakhipha izinkomo wazisa emadlelweni,
wayokwalusa; indawo inamazimuzimu.
Kwathi ngolunye usuku kwafika izimu,
lambona ukuthi uyinsizwa, ukhuluphele.
Lathi, "Sawubona Gubudela kaNomantshali!
Wosa mngane wami sidlale." Laliphethe
ingogo (isikhumba senkomo esiphindi-
weyo). Lalifaka kusona abantu uma
libabulele.*

*Wafika kulona uGubudela. Lathi,
"Ngena la!"
Wala, wathi: "Ake ungene wena."
Lase lingena. Laphuma-ke. Wayese-
ngena uGubudela. Sebedlala. Laze
lashona ilanga bedlala ngokungena
bephuma engogweni. Ntambama bahlukana,
uGubudela waqhuba izinkomo. Lafika
ekhaya lalo izimu lathi: "Ngibone
insizwa ekhulupheleyo kakhulu. Kade
ngiyingenisa lapha engogweni. Kunga-
dlula izinsuku ezintathu ngizoyithwala
ngize nayo lapha ekhaya. Ngiyothi nxa
ngiqhamuka laphaya phezulu okhalweni,
ngiyomemeza ngithi:*

*WeNobamba! WeNobamba!
Shisa indlu leyo!*

*Once upon a time there was Gubudela,
son of Noamtshali -*

*The maker of wide basket-covers,
Should he make small ones they
cover each other.*

*He took out the cattle, he drove them
to the veld in order to herd them.
Then one day a cannibal appeared and
saw that he was a plump young man.
It said, "Greetings Gubudela of Noma-
ntshali! Come my friend, let us play."
It carried a skin bag (i.e. the hide
of a beast which is folded). It used
to put people in that bag when it had
killed them.*

*Gubudela came to the cannibal. It
said, "Get in here." He refused,
saying, "You get in first." It got
in. Then it got out. Gubudela then
got in. Then they played. They
played, getting in and out of the skin
bag until sunset. They parted in the
afternoon. Gubudela drove the cattle.
The cannibal, on arriving at its home,
said: "I have seen a very plump young
man. I have been putting him in my
bag. After three days I will carry
him and bring him home with me. When
I appear over the ridge yonder, I will
call out, saying:*

Ngiyawufika naye-ke bese ngimphonsa ngakini elangabini."

Wewu! Kwasa kusasa-ke, futhi-ke. UGubudela wasikhipha izinkomo, waya nazo khona lapho. Lafika izimu. Badlala njengayizolo. Kuthe nxa selishonile, uGubudela kwangathi uhambisa izinkomo, kanti kazihambile. Lahamba laya ekhaya kanti uyalilandela. Lathi lifika ekhaya lathi, "Kade ngidlala naye futhi. Ukhuluphele yini pho!"

Ayesethi amazimu, "Nobuya naye kusasa sizomudla." Kantu nangu uGubudela eceleni kwendlu, esithumbanjeni. Kanti uyezwa konke lokhu okukhulunywa amazimu.

Base bethi, "Uyomemeza uphi na?" Lathi, "Ngiyomemeza ngisokhalweni. Ngobiza uNobamba. Ngiyawufike ngimngenise ogogweni kathathu. Ngokwesine ngomthwala ngihambe naye ngize ngifike naye lapha. Wena Nobamba ushise indlu."

Wahamba-ke uGubudela, esekuzwile konke lokho. Waye wafika ekhaya. Kuthe ekuseni, wavulela izinkomo, ephethe amawisa akhe. Kuthe esafika kuleyondawo, lafika izimuzimu, lathi: "Asidlale mngane wami. Wosa kungene wena kuqala."

UGubudela wala, wathi: "Akungene wena kuqala."

*Nobamba! Nobamba!
Burn down that house!*

Then I will come with him and I will throw him towards you in the flames.

Wewu! Then it was the next day, again. Gubudela drove out the cattle and went with them there. The cannibal arrived. They played just like the day before. When the sun had set, Gubudela made as if he was driving the cattle home, yet he did not drive them. The cannibal went home and indeed he followed it. When it arrived home, it said, "I have been playing with him again. My! Isn't he fat!" The other cannibals then said, "Bring him with tomorrow so that we may eat him." And yet Gubudela was right there near the house and he heard everything that the cannibals were saying. Then they said, "Where will you be when you shout?"

It said, "I will call when I am at the ridge. I will call Nobamba. I will put him in the skin bag thrice. On the fourth time I will carry him and bring him here with me. You, Nobamba, must burn the house."

Then Gubudela went away, having heard everything. He eventually arrived home. In the morning, he opened up for the cattle, carrying his knob-kerries. On his arrival at that place,

Lase lithi, "Hawu! Wenziwa yini namhlanje, Gubudela kaNomantshali?"
 Wathi, "Ngena ogoqweni sidlale."
 Lase lingena-ke. Laphuma wabuye wangena. Waphuma, langena nalo.
 Kuthe ngokwesithathu, walithwala.
 Lithwalwa uGubudela. Lathi, "Hawu! Ngehlise, mngane wami! Musa uku-ngithwala isikhathi eside."
 Wathi, "Ehayi, ngizawubuye ngikwehlise." Wahamba nalo, wabheka ekhaya lalo.

Uthe esebona ekhaya lezimu, wamemeza wathi:

WeNobamba! WeNobamba!
 Shisa indlu leyo!

Lathi izimu, "Ehayi wena! Unamanga! Yimina angithweleyo." UGubudela wathi, "Utshelwa wubani ukuthi banga umsindo ngikuthwele, lesisiphukuphukwana? Walehlisela phansi, washaya ngewisa engogweni, wabuya walithwala. Wamemeza, wathi:

WeNobamba! WeNobamba!
 Shisa indlu leyo!

Lathi, "Ehayi! Unamanga wena! Yimina angithweleyo."
 Wayesethi uGubudela, "Thula! Ubanga umsindo." Wayeselishaya ngewisa eliqinisa ethi, "Thula!" Wamemeza futhi uNobamba; nalo izimuzimu lamemeza ukuthi, "Unamanga! Yimina

the cannibal also arrived. It said, "Let us play my friend. Come, you go in first."

Gubudela refused, saying: "You must get in first."

Then it said, "Hawu! What is the matter today, Gubudela of Nomantshali?" He said, "Get into the bag and let us play."

Then it got in. It got out and then he went in. He came out and it got in. On the third time he carried it.

Gubudela carried it. It said, "Hawu! Put me down, my friend! Don't carry me for a long time."

He said, "No, I will put you down later."

He went along with it, heading for its home. When its home was in sight, he shouted, saying:

Nobamba! Nobamba!
 Burn down that house!

It said, "No! He is lying! It is me who is being carried."

Then Gubudela said, "Who told you to make a noise while I am carrying you, you fool." He put it down and hit the skin bag with his know-kerrrie, and then carried it again. He shouted, saying:

Nobamba! Nobamba!
 Burn down that house!

It said, "No! He is lying! It is me who is being carried."

Gubudela then said, "Shut up! You are

angithweleyo! Ungayishisi!"
Walibeka phansi uGubudele walishaya
kakhulu. Kuthe eseseduze wamemeza
uNobamba ukuthi, "Shisa indlu leyo."
Wayishisa uNobamba indlu. Wafike
waliphonsa phakathi endlini eshayo.
Wathi, "Dlanini! Nansi inyama yenu."
Wewu! Waye wafika ekhaya.

End of Episode 1

Amazimuzimu athukuthela onke. Uyise
kaGubudela wathi abayohlaba inkomo
ezinkomeni endle. Bafika bayihlaba.
Bathe la beyosayo, usi lwenyama
lwaya lwezwakala emizini yamazimuzimu,
afika lapho. UGubudela wawabona.
Wathi kuyise ababaleke. Wabaleka
uGubudela. Uyise wala ukubaleka.
Wayesemgqiba ngomswani wenkomo. Afika
ayidla inkomo le. Kanti elinye ixhegu
selithe lisemswanini lapha labona
unyawo; lase lilunquma liludla. Athe
ngokuqeda kwawo inyama yenkomo ayese-
mudla uyise kaGubudela.

End of Episode 2

Kuthe ngezinsuku, uGubudela wathi
akugaywe utshwala kubo. Wahamba
wavuna izinklamvu zensangu. Wathi
abavubele ngazo utshwala. Kuthe
sebuwuthiwe waphuma wayomemeza
emizini yawo. Wahlabaz inkomo
ekhaya lapha ... Wabiza nezingane
nabafazi. Eza, kwagcwala-ke ekhaya.

making a noise. Then he hit it hard
with the knob-kerrrie and said, "Shut
up!" Again he called Nobamba; and
the cannibal also called out, saying:
"He is lying. It is me whom he is
carrying. Do not burn the house!"
Gubudela put it down and hit it very
hard. When he was near, he called
out for Nobamba, saying: "Burn down
the house." Nobamba then burned it
down. He got there and threw it in
the burning house. He said, "Eat!
Here is your meat." Wewu! Then he
went and eventually arrived at his
home.

End of Episode 1

All the cannibals were angry. Gubu-
dela's father said that they should go
and slaughter a beast among the cattle
in the veld. They got there and
slaughtered it. When they were roasting
it, its smell reached even the home-
steads of the cannibals. They arrived
there. Gubudela saw them. He told his
father that they should run away. Gubu-
dela ran away. His father refused to
flee. He then buried him in the chyme
of the beast. The cannibals arrived
and ate the beast. Indeed while one
old cannibal was there in the chyme,
he saw a foot. He chopped it off and
ate it. When they had finished the
beef, they ate Gubudela's father.

End of Episode 2

Wawafaka izindlu zonke. Wewu! Aphuzake, athi: "Bummandi, Gubudele kaNomantshali."

Wathi, "Nangisisa nangibulalela ixhegwana, lase lingihluphile."

Athi, "Impela, Gubudela kaNomantshali."

Wathi, "Wewu! Madoda! Phuzani kuvaliwe ezindlini. Kubi uma amadoda athi edla kube kuvulwe emnyango." Kwase kuvalwa-ke zonke izindlu lapho ekhona amazimuzimu. Wayesebeka izinyanda zotshani emnyango. Amemeza athi, "Kufudumele, mngane wami."

Wathi, "Wo! Phuzani madoda!"

Wayesewokhela umlilo ezindlini.

Esememeza esethi: "Awu! Kuyashisa, Gubudela!"

Wathi, "Nambekaphi ubaba? Mkhipheni khona manje. Ngizawunishisa lezi-zi-phukuphukwana." Wewu! Asha-ke onke amazimu.

Athe eseshile aphela, wayeseya emakhaya awo eyobulala ababesele. Wawabulala-ke. Kwasinda ingane eyodwa, isinda ngokubaleka. Yaye yafika kwamanye amazimuzimu akude. Wayesebuya-ke uGubudela, eseya ekhaya.

End of Episode 3

Sekuzwakala emazimini ukuthi uGubudela uwaqedile amazimuzimu. Wewu! Uyafika ekhaya uthi akubuthwe umlotha lo obushisa amazimuzimu. Wathi awuyothelwa emfuleni. Wehla namanzi. Kuthe lapha

Then after a few days, Gubudela said that beer should be brewed at his place. He went to reap dagga seeds. He said they should mix them with beer to ferment it. When it was ready he went out to invite them at their homes. He slaughtered cattle here at home... He invited also the women and children. They came and the home was full of them. He put them in all the houses. Wewu! Then they drank, saying: "It is delicious, Gubudela of Nomantshali." He said, "You helped me by killing the little old man. He was bothering me."

They said, "Indeed, Gubudela of Nomantshali."

He said, "Wewu! The houses must be closed as you drink. It is bad for men to eat while the doors are open." Then the doors were closed in all the houses where the cannibals sat. He put bundles of grass at the doors. They called out saying, "It is warm, friend."

He said, "Wo! Drink men." Then he set the houses on fire. They called out saying, "Alas! It is hot, Gubudela!"

He said, "Where did you put my father? Produce him right now. I am going to burn you up, you little fools." Wewu! Indeed all the cannibals were burnt up.

After burning them, he went to their

amazimuzimu ebuthene khona, ekhuluma ngendaba kaGubudela, amanzi ayesedungekile umlotha. Ayesethuma intombazana ukuba iyokha amanzi. Yayisifika ikha, iphuza. Kwangabe kusavuma ukuba isuke. Yayisiphuza njalo. Sokuqhamuka elinye, selimemeza.

Isithi intombazana: "Nginatha amanzi."

Lase lithi: "Khuphuka! Shiya ukunatha amanzi lapho."

Isithi intombazana: "Ungewezwe njena wena na?"

Lase lehla liya khona. Lafika lanatha. Langabe lisasuka. Ase aphelela wonke, isizwe samazimuzimu lapho nesingane.

Kuthe kuyisikhashana, waqhamuka uGubudela. Wabona amadoda nesifazane nesingane emfuleni. Wathi: "Hhawu! Luhlobo luni lolu olugwala nesifazane nesingane emfuleni kangaka na?"

Athi, "Natha amanzi, Gubudela kaNomantshali,

Mthungi wembenge ebansi,
Angathunga ezincane ziyasibekelana.

Wathi, "Ninatha amanzi ani? Onke amadoda nesifazane azonatha amanzi?"

Bathi, "Ungewezwe nje?"

Wathi, 'Ungewezwe nje?' Uphi ubaba?"

Athi wona, "Hhayi wena, Gubudela kaNomantshali, mngane wami!" Wayesefika ke uGubudela, esewabulala onke. Aphelele ezweni lakubo kaGubudela.

End of Episode 4

homesteads to kill those that had remained. He killed them. Only one child survived. It fled away. It eventually arrived at other cannibals who were far away. Gubudela then returned home.

End of Episode 3

It was heard at the place of the cannibals that Gubudela had killed all the cannibals. Wewu! When he got home he said that all the ashes of those cannibals should be gathered and be thrown in the river. They were washed away by the water. The water where the cannibals were gathered to discuss the affair of Gubudela, the water was polluted with ash. They sent a girl to draw water. On getting there she drew some water and drank it. After this she was not able to move away. She kept on drinking. Another one appeared and shouted. The girl said: "I am drinking water." Then it said, "Come up! Stop drinking the water there." The girl then said, "Won't you just taste it?"

Then it descended to that place. It drank. Then it could not move away. They all ended up there - the whole cannibal nation with their children.

After a while, Gubudela appeared. He saw men, women and children at the river. He said, "Hhawu! What kind

of people are these who all gather together at the river with women and children?"

They said, "Drink the water, Gubudela of Nomantshali,

*The maker of wide basket-covers,
Should he make small ones they
cover each other.*

He said, "Are you also drinking water? Have all men and women come to drink water?" They said, "Won't you taste it?"

Gubudela said, "I am going to teach you a lesson you fools! To whom do you say: 'Won't you taste it?' Where is my father?"

They said, "Oh no, Gubudela, our friend."

Gubudela came there then and killed them all. Then they were finished in the country of Gubudela.

End of Episode 4

Folktale 12UDUMUDUMU (Stuart Collection; Killie Campbell Library)

UDumudumu waganwa yintombi enabafazi abane. Kwathi lona ofikayo akaze emitha. Laba abemitha bazala amagwababa. Bamhleba abanye, sebembiza ngokuthi yinyumba-katali. Bathi, "Thina sitala amagwababa."

Kuthi angahamba basale bebutha umlotha ezindlini zabo, beyowuthela endlini kwakhe. Namagwababa angene, adle nokudla abekubekile; achithe umlotha yonke indlu. Uyafika ilokhu eshanela njalo umlotha. Akhale. Abesethi uDumudumu, "Lokhu kwakhalelani, inyumbana le? Akutali nagwababa!"

Amagwababa abese ebuthana emnyango kwakhe, athi: "Hwa! Hwa! Inyumba-katali!" Bajabule-ke onina bawo. Indoda ingasamfuni nayo lomfazi. Ibuke amagwababa emahle ngoba umntwana kayimazi. Kuthe ngelinye ilanga wahamba umfazi, wayolima. Kwaqhamuka amajubantonto, emabili. Ase ecosha imbewu la elima khona, ekhala umfazi. Labusa elinye lathi, "Ukhala ngoba sidla imbewu yakho yini?" Wayesethi, "Cha!" Athi, "Pho ukhalelani?"

Dumudumu married a girl when he already had four wives. But the newcomer never became pregnant. Those who became pregnant gave birth to crows. Those others laughed at her, calling her iNyumba-katali (the barren one). They said: "We (at least) give birth to crows."

When she went out, they would then collect ashes in their houses and scatter them in her house. Even the crows would enter, eat the food she had cooked and scatter ashes all over the house. On coming she would sweep all the ashes. She used to cry. But then Dumudumu would say: "And so! What is this barren one crying for? She does not even bear a crow!"

The crows gathered at her door crying: "Hwa! Hwa! Nyumba-katali!" Indeed, their mothers were amused. Even her husband no longer wanted her. He would look at the crows thinking that they were beautiful simply because he did not know a child. Then one day this woman went to cultivate the fields. There appeared two pigeons. They picked up the seeds where she was cultivating. The woman cried. One pigeon asked her, saying: "Are you crying because we are

Wathi, "Ngikhala ngoba angizali."

Bathi, "Awuzali?"

Wathi, "Cha!"

Bathi, "Yilo wafika awuzange umithe?"

Wathi, "Cha!"

Lase lithi elinye, "Vukuthu!"

Lathi elinye, "Vukuthuni, ungathi

kabuye aye ekhaya afike alole

inhlanga." Wayesebuya efika eyilo-

la. Ayeseфика esewela lapho emnyango

kwakhe, esecaphuna amabele, esewa-

thelela. Adla, adla-ke, ayesengena

endlini. Ayesehi, "Iphi inxi?"

Useyithatha-ke usenika wona.

Ayesehi, "Iphi inhlanga?" Esewa-

nika. Ayesehi, "Guqa la!"

Esethi, "Beka ukhamba la!" Wayese-

lubeka. Ayesehgaba emlenzeni,

ngasesandleni sekhotho. Ayesehlu-

meka. Sekuphuma ihlule eliwumfana.

Ayesehithela okhambeni.

Ayesehgaba ngakulesisandla sanga-

komkhulu, esehlumeka. Sokuphuma

ihlule eliyintombazana. Ayesehli-

thela okhambeni futhi. Ayesehuna-

meka ukhamba ngobulongwe, esethi,

"Ungase waluvula. Yithi esizodame

sifika sisoluvula." Nomfazi ama-

ngale ukuthi kwenza lokhu nje kuso-

kwezani ngoba nendoda kayizi

kwakhe. Wayesewathelela futhi ama-

bele, esedla, esehamba.

eating your seeds?"

She said, "No."

They said, "Then why are you crying?"

She said, "I am crying because I am barren."

They said, "You do not bear?"

She said, "No."

They said, "Ever since you arrived

you have never been pregnant?"

She said, "No."

The one pigeon then said, "Vukuthu!"

The other said, "Why do you say,

Vukuthu? Why don't you tell her to

go home and when she gets there to

sharpen a blade?" The woman went back

home and sharpened the blade. The

pigeons also came and landed at her

door-way. She took out sorghum and

scattered it. They ate then and they

came into the house. They said: "Where

is the blade?" She took it and gave it

to them. They said, "Where is the reed?"

She gave it to them. They said, "Kneel

here!" Then they said, "Put a clay-pot

here!" and she put it there. They

incised her left leg and drew blood.

Out came a blood clot which was a boy.

They put it in the clay-pot.

Then they incised her right leg and

drew a clot. The clot came out which

was a girl. It was also put in the

clay-pot. Then they sealed up the pot

with dung. They said, "Do not open it.

We will come to open it." The woman

Wahlala-ke izinsukwana, ayese-
fika. Esefika eseluvula ukhamba.
Afica sekungabantwana, sebephu-
mile emhlalweni. Ayesebuya elu-
nameka futhi, esethi: "Ungaze wa-
luvula, kuyoze kufike thina futhi."

Kwadoluladlula izinsukwana afika
futhi. Afika aluvula. Afica sebe-
khulile, sebeminyene okhambeni la.
Ayesebakhhipha abafaka ezimbizeni.
Ayesethi-ke, "Sesihamba ukuphela
namhlanje. Ungaze wabakhhipha,
wodane ubakhhipa la ubapha ukudla,
ubuye ubaphindeliasele, bangabonwa."
Manje umfazi aqale ukuhleka manje,
lokhu wayesaba mhlophe sengathi
ulala emlotheni. Wakhumbula uku-
gesa manje.

Bathi abafazi abanye la bembona
egezile wacoba, bathi, "Ugezeni,
uyinyumba-katali nje; ungatali
nagwababa lodwa leli?" Athule nje
manje, angabe esakhala njengaku-
qala. Wayesethi-ke la sekuhlwile,
avale emnyango, avale nangamaca-
nsi, kungabibikho mbobo. Abese-
ke ebakhhipha embiseni. Ahleke
akhulume yedwa, ahlabelele athi:

Ngibambeni, ngemuka!
Bengisanitshel' indaba, weyi!
Ngiyamuka namajubantonto!

Kukhona okuyizhegwana, uSomaxhe-
gwana. Uhlala kwasalukazi.

wondered what the effect of this was
going to be since even her husband
was no longer coming to her. She poured
out sorghum for them again. They ate
it and left.

She stayed then for some days and the
pigeons returned. They had come to
open the pot. They found that the
children were no longer foetuses. Once
again, they sealed up the pot and said:
"Do not open it until we come again.

After a few days, the pigeons returned
once again. They opened the pot. They
found that the children had grown and
were now crowded together in the clay-
pot. They took them out and put them
in a big pot. They said then, "Today
we are going away for good. You must
not take them out, unless you take them
out for feeding, but then you must put
them in again (afterwards). They must
not be seen."

Now the woman started to laugh; Since
she was all white from having been
sleeping in the ashes; now she remembe-
red to wash. When the other women saw
her washing and anointing herself, they
said: "What are you washing yourself
for since you are barren? You do not
bear even a crow." However, she just
kept quiet now; she no longer cried
like before. In the evenings she would
close the door; closing it with mats

Kuzwe ekhuluma, kuphume kuyolalela eceleni. Abesathe uya emnyango angaze alunguza, ngoba kuvimbe amacansi. Kuzwe khona kodwa ukuthi udlalisa izingane. Kubuyele emuva, kuyolala, kungabi ndaba okuyizekayo. Manje abantwana base bakhasa.

Kuthe ngelinye ilanga ngoba uSomaxhegwana elokhu eswa njalo ukuthi ikhona into ahlala nayo endlini, wayesetshela inkosi, wathi: "Nkosi, akoke kuthi kungahlwa uze, siyoma laphaya eceleni kwendlu kaNyumba-katali."

Yathi, inkosi, "Yini Somaxhegwana?"

Wathi, "Cha, nkosi, uyozizwela."

Isiphuma-ke inkosi ebusuku.

Wathi, "Woza la, Somaxhegwana."

Sebehamba-ke, sebefika bema eceleni kwendlu. Bayamuzwa-ke uyabadlalisa.

Bayadlala, sebekhasa, behuquzela endlini. Uyahlabelela-ke yena uthi:

Ngibambeni, ngemuka!
Bengizanitshel' indaba, weyi!
Ngiyamuka namajubantonto!

Ibisathe inkosi iyalunguza ingaze yabona, uvimbe ngamacansi. Abantabakhe babebahle kakhulu impela, ebaphothe imiyeko eshaya emahlombe. Yayisiphindela emuva inkosi noSomaxhegwana. Nayo futhi yathula ayaze yaxoxela muntu. Kuthe kusasa yathi inkosi, "Somaxhegwana, namhlanje

so that there is not even a hole (to see through). Then she would take them out of the pot. Then she would laugh, talk to herself, and sing:

Hold me, I am going away!
I could tell you a story, Weyi!
(But) I am going away with the pigeons.

There was an old man, Somaxhegwana. He was staying at the old woman's (hut). On hearing (Nyumba-katali) talking, he would go out to listen at the side (of her hut). He would even go to peep at the door but could not see because it was closed up with mats. However, he would hear that she was playing with children. Then he would go back and sleep, never saying anything about this matter. By this time the children were crawling.

On a certain day, Somaxhegwana - who kept hearing this talking in her hut - reported the matter to the chief, saying: "Chief, some time at night you must come with me in order that we stand next to Nyumba-katali's hut." The chief said, "What is it, Somaxhegwana?" He said, "Well, chief, you will hear for yourself." Indeed the chief went out in the night. He said, "Come here, Somaxhegwana," and they went and stood at the side of her house. They heard her playing with them. As they played,

kuzawuthi kungahlwa, ngiye ngifike ngivule." Bala kwahlwa. Base beya. Bafika ebadlalisa futhi.

Yayisithi inkosi, "Vula!" Wethuka umfazi, watatazela. Wabathatha, wabafaka embizeni. Wayesevula-ke umfazi.

Base bengena oSomaxhegwana nenkosi. Isithi inkosi, "Ukhuluma nobani?" Wathi, "Ngikhuluma nobani? Ngiyinyumba-katali nje na?"

Wayesethi, "Sukuma Somaxhegwana, ufune la endlini ukuthi awuzukuthola lutho yini." Wasukuma uSomaxhegwana, wafuna, wafuna. Wabathola embizeni, wababeka lapha ngaphandle. Yajabula inkosi yathi, "Kodwa ubathathephi?"

Wathi umfazi, "Ngibathathephi ngiyinyumba-katali njena na? Ngingazali nagwababa lodwa leli na? Uvena nkosi ongeza uzongibusa lokho na?" Inkosi ayabe isakunaka konke lokho yona. Yadlalisa abantwana lapha.

Yathi, "Nkosikazi, ngangivele ngikubekile ngathi uyinkosikazi yami. Bafihle-ke futhi. Ungabavezi."

Hhawu! Kwawukwazi kwenkosi noSomaxhegwana ukuthi uNyumba-katali usenabantwana. Kuthe kusa kusasa, inkosi yayibisa uSomaxhegwana. Yathi akacaphune ummbila uthelwe ebaleni. Nawucaphuna uSomaxhegwana

they crawled and crawled in the house. She was singing (for them) saying:

Hold me, I am going away!
I could tell you a story, Weyi!
(But) I am going away with the pigeons.

The chief tried to peep but could not see anything because the mats sealed off everything. Her children were very beautiful indeed. She had plaited their hair to form necklets which hung to the shoulders. The chief and Somaxhegwana went back. He also did not speak to anyone about this matter. Then the next day the chief said, "Somaxhegwana, this evening I shall go there and open the door."

Indeed it became dusk, and they went there. As they arrived, she was playing with them again. The chief said, "Open the door." The woman got a fright. She was agitated. She took the children and put them in the pot and then opened the door. Somaxhegwana and the chief entered. The chief asked, "Who are you talking to?" She said, "Who am I talking to? Am I not the barren one?" Then he said: "Stand up, Somaxhegwana and see if you will not find anything here in the house."

Somaxhegwana got up. He searched and searched. He found them in the big clay-pot. He took them out. The chief was overjoyed. He said, "But where did you

wayinika inkosi. Yawuthela-ke, yabiza amagwababa. Yayilokhu isikubamba ngakunye okungamagwababa, ikushaya ngamakhandla phansi, ikubulala konke, yaze yakubulala yakugeda. Wakuthutha uSomaxhegwana wakujikijela odongeni konke. Bakhala abafazi bathi, "Inkosi isifanisa noNyumba-katali." Yathula nje inkosi.

Manje-ke sebemsingela uNyumba-katali, befuna ukumbulala ngoba (inkosi) ibulele amagwababa abo. Yathi inkosi mskwana izobaveza abantwana, yabiza abafazi bayo kanye noNyumba-katali. Seyithi, "Bafazi, niyalazi izulu laseMthathanduku owaqusa uNosikhakha wanya isikhelekhele; mana thongo lami langona?"

Bathi, "Cha, nkosi, asilazi." Yathi-ke, "Izulu likaNosikhlekhele liyaqusa-ke namhlanje. Lizothatha obesemnyango limphonse emsamo, lithathe obesemsamo limphonse emnyango. UNyumba-katali uyinkosi kini nonke namhlanje. Hamba Somaxhegwana uthathe lokho." Usho bona abantwana.

Wahamba uSomaxhegwana, wabathatha abantwana. Wanele ukungena nabo, wabanikela unina. Wafa uvalo omunye umfazi. Omunye wabopha wemuka. Kwathi laba ababili bahlala, bayizinja zikaNyumba-katali.

get them from?" The woman said, "Whence did I get them? Am I not barren? Did I not fail to bear even a single crow? Can it really be you, chief, who asks me these things?" The chief did not take notice of what she was saying. He simply played with the children. Then he said, "Wife, I had appointed you to be my chief wife. Hide them again. Do not show them."

Indeed! It was known only to the chief and Somaxhegwana that Nyumba-katali had children. Then the next day the chief called Somaxhegwana. He said he should scoop up some mealies and spread them in the yard. Somaxhegwana got the mealies and gave them to the chief. He scattered them and called the crows. Then the chief caught each of those crows by their heads and beat them on the ground, killing them. He killed them all. Somaxhegwana then took them away and threw them in a gully. The wives cried out saying: "Oh! Chief, you make us the same as Nyumba-katali." But the chief was just quiet.

These women now looked for Nyumba-katali. They wanted to kill her because the chief had killed their crows. Then on the day when the chief showed the children, he called his co-wives together with Nyumba-katali. He said, "Women! Do you know the thunder of Mthathanduku who struck Nosikhakha such that he relieved himself while

limping along; My ancestral spirit wait, for you have spoiled me." They said, "No, chief." He said then, "The lightning of Nosikhelekhele is striking today. It will take those at the door and throw them to the back of the hut, and take those at the back of the hut and throw them to the door. Nyumba-katali is chief over all of you today. Go Somaxhegwana and fetch those things." He meant the children.

Somaxhegwana went. He took the children. On entering with them, he gave them to their mother. One woman died of shock. Another packed and went away. The other two remained and became slaves of Nyumba-katali.

Folktale 13UMPHANGOSE (Stuart, 1937 : 25-30)

Kwafika impi kubo kaMphangose; yavimbezel' umuzi yayisibulala bonke abantu. Kwasala yena. Naye wasala ngoba wathathwa omunye umuntu wathi: "Intombi yami lena, ningayibulali, inhle kakhulu." Base bemthatha-ke, impi leyo, bahamba naye. Esefik'eth' endleni, sebehamba naye kakhulu lababantu abamphangileyo.

Sebethi abantu laba akade ehamba nabo: "Sala uma la. Nazi izinkomo ziyaphangwa ngala." Bathi nabo basayophanga izinkomo. Bathi kasa eme lapho. Bahamba-ke. Bathi-ke ma sebehambile, wayesebuyela emuva yena. Base befika kanye nezinkomo lapha bemshye khona; base befunyanisa engasekho. Wayesethi omunye: "Asibuyele emuva siyomfuna; singalahlekelwa yintombi yethu enhle kangaka. Abesethi omunye: "Cha, asihambe. Zizolahleka izinkomo zethu zithathwe abanye." Base behamba-ke laba akade bemphangile, baya ezweni labo, ababe besamlandela. Wayesezicabangela-ke yena, esethi: "Babethe obaba nomana, wna kufa izwe,

An army came to the place of Mphangose. It besieged the village and killed everybody. Only Mphangose survived. She only survived because she was captured by one man who said: "This is my girl. She is very beautiful, so you must not kill her." Then the army took her and departed with her as their captive.

Then the people whom she had been travelling with said, "Wait here. Here are cattle being plundered this side." They said that they were also going to plunder cattle. They said she should wait there. Once they had left, she went back (home). Then they arrived with the cattle there where they had left her, but they found that she had left. One of them said, "Let us go back and look for her; we cannot afford to lose such a beautiful girl." Another one said, "No! Let us go. We will lose our cattle for they might be taken by others." Then her captors went their way to their country; they no longer followed her.

She then thought by herself and said, "My father and mother had said that if the country is devastated, I should go to my aunt, at Mkhindinkomo's place."

angoya kudadewabobaba, kwaMkhindinkomo." Wahamba-ke.

Walala, wavuka. Wahamba. Walala wavuka. Wahamba, wahamba. Kwathi la esekubona la eya khona, kwase kuqhamuk' imbulu. Yayisithi imbulu: "Sawubona mntanethu!" Wayesethi: "Ngifelwe yizwe, ngiya kwadadewabobaba." Yayisithi imbulu: "Ngizohamba nawe ngikuphelekezele." Base behamba-ke.

Sebeshon' emfuleni. Imbulu yayisi-cwilisa umsila wayo emanzini. Yayisimnyenyeza ngamanzi. Yayisithi kakhumule izimpahla zakhe. Wayesekhumula. Yayisithatha udaka isiluxova. Yayisimhuqa ngalo. Yayisithatha izimpahla zakhe sezifakwa yiyona imbulu. Sebehamba-ke bobabili. Sebefika-ke kulowomuzi la ebeya khona uMphangose.

Isifika ithi imbulu ekhaya: "Imina. Ngize kwadadewabobaba. Ngize kuMkhindinkomo; obaba noma sebafa. Kwafika impi." Sekukhalwa-ke ngoba isisho ukuthi umuzi sewafa; wabulawa yimpi. Sekuthiwa-ke abendlalelwe. Isithi-ke yona imbulu: "Mina ngingeze ngahlala nalokhu, isichaka sami lesi, okusongininda ngodaka." Isihlala-ke yodwa imbulu.

Indeed, she went. She slept, she woke. She travelled. She slept, she woke. She travelled and travelled. When her destination was in sight, an imbulu (monitor or tree iguana) suddenly appeared. The mbulu said, "Greetings sister!" She said, "Yes, I greet you too." The mbulu said, "Where are you going?" She said, "I have lost all my people; I am going to my father's sister." The mbulu said, "I will go with you and accompany you." Then they went.

They came to a river. The mbulu dipped its tail in the water and splashed her with water. It ordered her to take off her clothes. She took them off. It took mud and kneaded it. Then it smeared her with it. It then took her clothes and put them on itself. The two of them then continued with their journey until they arrived at the place where Mphangose was going. On their arrival the mbulu said (announcing herself); "It is I. I have come to my aunt's place. I have come to Mkhindinkomo. My father and mother are now dead. An army came." Then there was mourning because they were told that the family had perished and were killed by the army. It was said that a sleeping place should be prepared for them. Then the mbulu said, "I will not stay with that thing, this is my servant and it will soil me with mud."

Usethi-ke uMkhindinkomo: "Hawu! Mphangose (esho kuyo imbulu phela) kodwa usuwenziwa yini ukuba njena lokhu wawumhle kangaka?" Ithi-ke yona: "Izindaba zokuhlupheka, mntakababa, zokufelwa yizwe." Bahlala-ke. Sekuthiwa kulena (isichaka sembulu) ayihambe iyolinda.

Likhona futhi ixhegwana elinye elatholwayo; elihlala la khona lapho kulowomuzi. Sokuthiwa abayolinda naye; kodwa abayi ukulinda nsimini yinye. Nalo ixhegwana liyolinda kwenye insimu; naye alinde kwenye insimu. Ixhegwana lizisuse izinyoni kweyalo insimu. Bese-ke zisuka ziya kulena elindwa uMphangose. Bese lithi ixhegwana: "Nazo, Lucwazi!" Angaze aziphonsa ngesandla; ahlal' exhibeni, abese ethi:

Thayi! Thayi! Thayi!
Insimu kadade le!
Noma-ke kungadade walutho.
Kwaf' izwe ngadinga;
Babeth' obaba noma,
Angoya kwaMkhindinkomo.

Zisuk' izinyoni ukuba esho njalo.
Njalo; sibe ziyafike kuXhegwana,
athi: "Nazo, Lucwazi!" Athi:

Then the mbulu stayed alone.

Mkhindinkomo then said, "Oh! Mphangose (referring to the mbulu) but what has made you look like this, you who were so beautiful?" The mbulu said, "It is because of suffering, child of my father, it is because of misfortune." They stayed then. It was decided that Mphangose should marry the husband of Mkhindinkomo, her aunt. This one (the slave mbulu) was instructed to guard the fields.

There was also another old man who was also adopted; and he stayed at that homestead. It was said that both of them should guard the fields. But they did not both guard the same field. The old man went to guard one field and she guarded another field. The old man would drive the birds from his field and they would go off to the field which was guarded by the slave mbulu (i.e. the real Mphangose). The old man would then say, "There they are, Lucwazi!" She used not to chase them with her hands, but would stay in the hut and then call:

Thayi! Thayi! Thayi!
This is the field of my sister!
Even though she is good for nothing.
My folks perished and I was in need;
My father and mother had said,
I should go to Mkhindinkomo.

When she had said so, the birds would then fly away. Always when they came

Thayi! Thayi! Thayi!
 Insimu kadade le!
 Noma-ke kungedade walutho.
 Kwaf' izwe ngadinga;
 Babeth' obaba noma,
 Angoya kwaMkhindinkomo.

Zisuke futhi izinyoni. Balinde
 lize lishone. Abese ethi uXhegwana:
 "Asibuye." Babuye. Bafike
 ekhaya. Ixhegwana bese liyizeka-ke
 indaba, lithi: "Ningezwa ukuphonsa
 kukaLucwazi izinyoni." Kuthi-ke
 la bethi bamupha ukudla, akwale,
 angaze akudla. Bese bebusa embu-
 lwini, bethi: "Lolucwazi lwakho
 owaluthola aludli kudla yini?" Ithi
 imbulu: "Asidli isilima lesi;
 sidla isinto zasendle nje." Ulala
 lapha kulala uXhegwana khona, kwasa-
 lukasi.

Kuye kuthi ebusuku-ke, avuke-ke,
 angabi nalo udaka lolu, abe muhle.
 Belele laba alele nabo. Athi pha-
 nsi ngenduku: "Gqo! Akuvel' uku-
 dla! Akuvel' isindlubu!" Zivele.
 Athi futhi: "Gqo! Akuvel' amasi!"
 Avele. Athi: "Gqo! Akuvel' inya-
 ma!" Kuvele. Kuvele konke akutha-
 ndayo. Athi: "Gqo! Akuvel' utshwa-
 la!" Ivele yonke into ayithandayo.
 Adle. Acaphune kulokhuya, acaphune
 kulokhuya. Abese evusa isalukazi
 esesipha. Sekubuye-ke kushona
 phansi.

to the old man's field he would say:
 "There they are, Lucwazi!" She would
 then say, singing:

Thayi! Thayi! Thayi!
 This is the field of my sister!
 Although she is good for nothing.
 My folks perished and I was in need;
 My father and mother had said,
 I should go to Mkhindinkomo.

Again, the birds would fly away. They
 used to guard until sunset. Then
 Xhegwana, the old man, would say: "Let
 us return (home)," and they would return.
 On their arrival back home, the old man
 would relate the affair saying, "You
 should hear how Lucwazi chases the
 birds." Then when they give her food,
 she would refuse it and not eat. Then
 they would ask the mbulu saying,
 "This slave of yours which you adopted,
 doesn't it eat any food?" Then the
mbulu would say, "This fool does not
 eat; it lives on the things it picks
 up in the veld." She also used to sleep
 where Xhegwana was sleeping, at the
 house of an old woman.

In the night she would wake up, and
 would not have the mud on her, and
 would look pretty. The others who
 share the hut with her would still be
 asleep. Then she would hit the ground
 with a stick, "Gqo! Let the food come
 forth! Let the groundnuts come forth!"
 and they would come. Then she would
 say, "Gqo! Let amasi come forth." It

Sekusa-ke. Esehamba-ke beyolinda noXhegwana. Sekuthi-ke ekulindeni, selithi ixhegwana: "Nazo Lucwazi!" Esethi uMphangose: "Wongiphonsela ngisayogeza." Esehamba-ke. Esheshona emfuleni. Esefika esegeza. Esehhlala njalo emfuleni, ilanga selize liphakame. Ixhegwana selithi: "Hawu! ULucwazi ulibele ini emfuleni kangaka?"

Kanti usefike emfuleni wathi akuphume konke ukudla kwakhe lokhu. Wathi akuphume yonke impahla yakhe. Wathi akuphume izinkabi zikayise. Ixhegwana lathi: "Ake ngiyobona ukuthi ubanjwe ini." Laqhamuka ixhegwana. Lafunyanisa ekhwele phezulu enkabini yakwabo entusi, eneshoba elimhlophe, eya le, eya le. Sekuhlanganise ithusi emfuleni, sokuwazimula. Umzimba wakhe usuwazimula, usuyithusi. Esethi:

"Enkundleni kababa, sasithi!
Kwezimashob' amhlophe, sasithi!"

Enza njalo, phela igamu. Uyahlabelela; inkabi iya le, iya le. Ahlabelele athi futhi:

"Enkundleni kababa, sasithi!
Kwezimashob' amhlophe, sasithi!"

would come. Again she would say, "Let the meat come forth." It would come. Everything she likes would come. Then she would say, "Gqo! Let beer come forth," and everything she likes would come forth and she would eat. She would ladle out from this one and that one. She would then wake up the old woman and give her some food. Thereafter everything would disappear into the ground.

Then it was morning, and she went to guard the fields with Xhegwana. Indeed in guarding, the old man called, "There they are, Lucwazi." Mphangose said, "Chase them for me, I am going to wash." She went then and came to a river. Then she washed. She stayed in the river until the sun was high (in the sky). The old man said, "Oh! Why is Lucwazi delaying like that at the river?"

Indeed, on her arrival at the river she had summoned all her food to come forth. She had said that all her clothes should come forth. She had said that her father's cattle should also come out. (In the meantime) the old man said, "Let me go and see what it is that keeps her." The old man came upon her. He found her mounted on a red and white ox which had a white bushy tail. She was going hither and thither. The river was shining like copper and her body was also shining like brass. She was saying:

Liyabuka izhegwana. Ehle-ke enka-
bini. Abese ebiza izhegwana, athi:
"Woza lapha!" Bese liya izhegwana.

Esethi: "Uyothi uboneni na?"

Lathi izhegwana: "Ngiyothi angibonanga lutho." Wayeselipha-ke konke ukudla ekade ethe akuphume phansi. Esethi-ke akushone phansi futhi, kanye nezinkomo lezi. Esethatha udaka-ke esezihaka ngodaka. Esethi kuXhegwana alimhuqe ngasemuva. Lamhuqa, baqeda. Base bebuya-ke beya ekhaya.

Laphaya la kulala khona imbulu (umakoti), ayaphela amagula; adliwa yimbulu ebusuku. Izhegwana-ke layizeka lendaba ekade beyenza emfuleni noLucwazi; eyizeka ngokuyifihla. Wayesethi umkhindinkomo: "Cha! Umphangose lo!" Esno yena lo owahuqwa yimbulu ngodaka.

Kwase kuthiwa layikhaya: "Ake kumbiwe umgodti." Wawusumbiwa umgodti; wenziwa igebe. Kwase kuthiwa abayokweqa omakoti khona kuzawubonakala umakoti oweba amagula. Base beya-ke ngasegebeni. Kwase

kuthiwa: "Abeqe-ke omakoti!" Umkhuba abazokweqa ngawo, bathi: "Jwi! Jwi! Jwi!" Bathi:

"Esimvubu sikaManyongwana, Aziwaliwanga imina!
Zidliwe umpheki wazo!"

At my father's place of assembly,
We used to do this!
To those with white bushy tails,
We used to do this!

She was demonstrating this as she sang. As she was singing, the ox moved this way and that way. She sang again saying:

At my father's place of assembly,
We used to do this!
To those with white bushy tails,
We used to do this!

The old man was watching. She came down from the ox. Then she called the old man, saying: "Come here!" The old man went there. She said, "What will you tell them about what you saw?" The old man said, "I will tell them that I saw nothing." Then she gave him all the food that had come out from the ground. Then she said that everything should disappear into the ground again including the cattle. Then she took mud and smeared herself with it. She asked the old man to smear her back. The old man smeared her. When they had finished, they returned home.

There at home where the mbulu (i.e. the bride) slept, the sour milk in the calabashes was getting finished, eaten at night by the mbulu. Then the old man related what he had been doing with Lucwazi at the river; he related it secretly. Mkhindinkomo then said,

Esethi-ke: "Wo! Lusinga! Gqabuka ngeqe!" Esethi ngqeshe ngaphesheya. Njalo bonke bathi:

"Jwi! Jwi! Jwi!
Izinvubu zikaManyongwana,
Azidliwanga imina!
Zidliwe umpheki wazo!"

Esethi-ke: "Wo! Lusinga! Gqabuka ngeqe." Esethi ngqeshe ngaphesheya. Isisuka nayo imbulu, isisho nayo, isithi:

"Jwi! Jwi! Jwi!
Izinvubu zikaManyongwana,
Azidliwanga imi,
Zidliwe umpheki wazo!
Wo! Lusinga! Gqabuka ngeqe!"

Wathi uyeqa kanti imbulu izawuphonseka phakathi ngoba iyona ekade idla amagula. Yayisigqitshwa-ke ngomhlabathi. Kwase kuphuma iso layo laqhuma, laphuma njengenhlamvu yesibhamu; laye lawela kude. Bayigqiba, bayibulala. Yathi imbulu: "Noma ningibulala ngike ngayidla inkoman' enkonazana!" (Usho ngoba kade ebusa kuthiwa ukoti.)

Kwathi la kwawela iso lembulu, kwase kumila ithanga. Lase lihlanza ithanga elikhulu. Lona-ke base bembonile ukuthi umphangose; uyena ozalwa umnewabo kaMkhindinkomo. Wayesegana-ke yena umphangose kumkhwenyawabo. Wayesezal' umtwana,

"Well, that is Mphangose." Referring to the one who was smeared with mud by the monitor. It was decided there at home that a pit should be dug. Indeed it was dug and it was a huge pit. The brides were then ordered to jump over it in order to find out which bride stole the sour milk. Then they went to the pit. Then it was said, "The brides must now jump over it." It was the custom that when they leapt over that they should say: "Jwi! Jwi! Jwi!" Then they said:

The hippos of Manyongwana
Were not eaten by me,
They were eaten by their cook.

Then (each bride) said: "Wo! Sineu break off so I can leap across," and she went ngqeshe to the other side. And so did all of them, saying:

Jwi! Jwi! Jwi!
The hippos of Manyongwana
Were not eaten by me,
They were eaten by their cook.

Then (each bride) said: "Wo! Sineu break off so I can leap across," and she went ngqeshe to the other side. Then came the mbulu. It also said:

Jwi! Jwi! Jwi!
The hippos of Manyongwana
Were not eaten by me,
They were eaten by their cook.
Wo! Sineu break off so I can leap across!

ma ehlezi yedwa emini kwase kuqhu-
zuka ithanga leliya (iso lembulu),
langena endlini, la ebelethele
khona. Lase lithi: "Ngamgixa!
Ngamgixa!" Ligiz' uMphangose.

Kwase kufika yena-ke umyeni
kaMphangose, esezwakala umkakhe.
Esefunyanisa ithanga selimgixa.
Eselithatha ithanga eselibamba.
Usephuma nalo. Esefika elikla-
bela (yena umyeni kaMphangose).
Eselithatha elifaka emlilweni;
eselibasela. Selisha kuze kube
umlotha; usewuthatha ewuthela
emanzini emfuleni. Iyaphela-ke
lapho.

It tried to jump but fell in because
it was the one who had been eating from
the calabashes. It was then buried in
the earth. But its eye came out and
shot off like a bullet and fell far
away. They buried the mbulu; they
killed it. The mbulu said, "Even
though you kill me, I have been feasting
on the contents of the calabashes." (It
was referring to how it had enjoyed life
as a bride). Then they buried it.

Where the eye of the mbulu had fallen,
a pumpkin grew. It began to bear fruit.
(Back home) they now recognised Mpha-
ngose as the one who was born of the
brother of Mkhindinkomo. Mphangose
then married the husband of her aunt.
She gave birth to a child. When she
was by herself, during the day, the
pumpkin broke off from the plant (i.e.
the pumpkin which was actually the eye
of the mbulu). It entered the hut
where she had delivered her baby. It
said, "I am carving her up! I am
carving her up!" It was hitting Mpha-
ngose.

Her husband came and heard his wife
(crying). He went there and came upon
the pumpkin hitting her. He took the
pumpkin; he took hold of it. He went
out with it. Mphangose's husband then
cut it up into slices. He put it in the
fire and burnt it. It burnt until it
was ashes. He gathered the ashes and
put them in the water.

The story ends.

Folktale 14UMABHEJANA (Stuart, 1937 : 31-38)

UMabhejana wayengumfazi onophondo ekhanda, olude. Wazala intombi. Yahamba intombi yayogana enkosini. Igama lenkosi kunguMahlokohloko kaSikhulumi, inkosi engenansa namuntu. Yafika-ke intombi. Kwathiwa abayoyibika abantu. Bahamba-ke beyishumi. Bafika khona kubo.

Kwathiwa abangene endlini engenhla. Kuthe kusa ekuseni, wayengena unina, uMabhejana. Wafika wabathela ngomlotha. Wathi: "Phumani niyokwalusa, kuyeluswa lapha!" Wayebulala abantu lowomfazi. Baphuma-ke. Bazikhipha izinkomo. Bathe besentabeni, wathi: "Alifike izulu lakwethu kwaMabhejana!" Lafika izulu, lababulala bonke. Kwase kuthunyelwa ukuthi sebafa.

Yathuma abanye futhi inkosi, Bayishumi. Bafika. Kwathiwa abangene endlini engenhla futhi. Wangena unina. Wabathela ngomlotha futhi. Wathi: "Phumani niyokwalusa; kuyeluswa lapha kithi!" Baphuma bayokwalusa. Kuthe besentabeni, wathi: "Alifike elakwethu izulu, lakwaMabhejana, libabulale bonke!" Lafika lababulala bonke lapho.

Mabhejana was a woman and she had a long horn on her head. She gave birth to a girl. This girl went to marry a chief. The chief's name was Mahloko-hloko, son of Sikhulumi, a very kind chief. The girl got there. People were sent to report (that she had arrived). These people then set out; there were ten of them. They arrived at her place.

They were told to go into the upper house. On the next morning, her mother, Mabhejana, entered. She threw ashes upon them and said, "Go and take the cattle out for grazing. People must herd at our place." That woman was killing people. Then they went out. They drove the cattle out. While they were on the mountain, she said: "Let the lightning of our place at Mabhejana come!" The lightning struck and it killed them all. The message was sent that they had died.

The chief then sent others. There were ten of them. They arrived there. It was said that they should go to the upper hut. Her mother entered. Again she threw ashes upon them, saying: "Go and take the cattle out for grazing. People must herd at our place." Indeed

Bathumela ukuthi bafike; akuse intombi nenkosi yende manje. Bala yafika inkosi yamema abantu ukuba kwendiwe.

Bahamba-ke. Kwakukude kakhulu kubo wentombi. Bahamba, bahamba.

Bafika isalukazi, sathi: "Sani-bona."

Bathi, "Yebo."

"Niyangaphi bobaba?"

Bathi, "Siyenda."

"Nendaphi?"

Bathi, "Sendela intombi."

Wathi, "Eyakwabani?"

Bathi, "EyakwaMabhejana."

Sathi, "Iyo egane kuMahlokohloko?"

Bathi, "Iyo."

Sathi, "Hha! Yeka umntawenkosi!

Uphi yena?"

Bathi, "Nangu."

Sathi, "Wosa, baba!" Waya kusona isalukazi. Sathi, "Ngikhothe

ubhici." Bala inkosi yasikhotha.

Sathi-ke, "Uyabona, nkosi, ngiza-

kukunika inyongo yesibankwa. Iyo-

kutshela konke. Kodwa-ke akothi nxa

nifika niyokuma enhla nomuzi.

Kuthi ma benikhombisa indlu, enge-

nhla, ningangeni kuyo, niyongena

endlini esesangweni, efuzwa zinkomo."

Bahamba-ke. Bafika khona. Benyuka

bayoma ngenhla.

Kwathiwa, "Ngenani lapha, bak'we-nyana."

they went out to herd cattle. While they were on the mountain, she said: "Let the lightning of our place at Mabhejana come and destroy them all!" The lightning struck and killed them all, at that place. Again they sent the message that they had died, and that the chief and the girl should now come for the wedding. Indeed the chief invited people so that the wedding should take place.

They set out. The girl's place was very far away. They travelled and travelled. They came upon an old woman, and she said: "Greetings."

They said, "Yes (we greet you too)."

"Where are you going, gentlemen?"

They said, "We are going to a wedding."

"Where are you going to celebrate the wedding?"

They said, "We are going to the girl's place."

She said, "What is her clan?"

They said, "She is of the house of Mabhejana."

She said, "Is she the one who has married Mahlokohloko?"

They said, "That is the one."

She said, "Hha! Oh for the chief's son! But where is he?"

They said, "Here he is."

She said, "Come, Sir!" He approached the old woman. She said, "Please lick my eye-oozings."

Indeed the chief licked the old woman.

Yathi inyongo, "Hambani niyongena esangweni." Bahamba-ke bayongena khona esangweni.

Bathi laba, "Nenzani bakhwenyana, ukuba niyongena esangweni na?"

Inkosi niyoyingenisa la kukubi na?"

Bathula nje. Kwaletswa amacansi okuba bahlale.

Yathi inyongo, "Aleni amacansi. Hlalani phansi." Bawala.

Bathi, "Hawu! Bakhwenyana, nihlaleleni phansi?" Bathula nje.

Bangerisa utshwala obunamaphela nobunzezimpukane nobunzezintuthwane; nobuhle, obummandi kakhulu. Yathi inyongo, "Buyekeni. Ningabuphuzi lobu obummandi. Phuzani obunamaphela." Bala, baphuzisa obunamaphela.

Bathi laba, "Hawu! Inkosi nayiphuzisa amanyala!" Bathula nje.

Bathi laba, "Hawu! Sizokwensenjani lokhu bangamaqili njena namhlanje?"

Base beletha izingubo zokulala.

Yayisithi inyongo, "Musani ukulala! Phumani nihlale phandle kuzo kuzo."

Bala, baphuma. Bahlala phandle kwaze kwasa. Kuthe ekuseni bangena endlini.

Bathi, "Hawu! Nilala phandle niyizi-inkomo yini?" Bathula nje.

Wangena unina. Wabathela ngomlotha.

Wathi, "Phumani niyokwalusa, kuyeluswa lapha kithi!" Bala, baphuma.

She then said to him, "You see chief, I am going to give you the gall-bladder of a house lizard. It will tell you everything. But when you get there you must go and stand above the homestead. When they show you the upper house, do not go there, rather go into the house which is by the gate, the one whose thatch is stripped by cattle." They continued on with their journey. They arrived there and waited above the homestead.

It was said, "Come in here bridegroom's party."

The gall-bladder said, "Go and enter at the gate." Indeed they went and entered by the gate. The others said, "What are you doing bridegroom's party? Why do you enter by the gate? Why do you make the chief enter where it is filthy?"

They simply kept quiet. Mats were brought in so they could sit on them.

The gall-bladder said, "Refuse the mats. Sit on the floor." They refused them.

They said, "Hawu! Bridegroom's party, why are you sitting on the floor?" They just kept quiet.

Beer was then brought in and it was full of cockroaches, flies and ants; yet another pot contained nice and tasty beer. The gall-bladder said, "Leave this beer alone. Do not drink the nice beer. Drink that which is full of cockroaches." Indeed they drank the

Yathi inyongo (Isenkosini): "Niya-bona, akothi la sekufika izulu, ningene phansi kwesinkomo nonke. Kuzofika isangquma esikhulu."

Bala basikhipha izinkomo. Bafika endle. Waphuma unina wathi, "Alifike izulu lakwethu libabulale bonke." Lafika, bala. Bangena phansi kwesinkomo. Lashaya, lashaya, laze lasa.

Bathi, "Wo! Libabulele! Side-lile ngoba kufe uMahlokohloko uqobo lwakhe. Bathe besasho njalo, babona sebeqhamuka nazo izinkomo.

Bathi, "Hawu! Sizokwenzajani kanti? Uzobulawa ngasu lini lomuntu?"

Wathi unina wentombi, "Kuyogcina mina. Ngiyakumbulala nanini, nanini."

Bafika ekhaya bahlatsiswa inkomo. Yathi inyongo, "Ningayidli; kanye nomakoti angayidli. Anoyipha bona." Bala, yahlinzwa yaqedwa; yaphekwa; yephulwa; bayingenisa. Bayipha abantu yonke.

Bathi, "Hawu! Bakhwenyana! Lenkomo kanti siyihlabise bani na? Eningasayidli na?"

Bathi, "Siyayidla ngoba idliwa abantu."

Yathi inyongo, "Hambani naye umakoti, ningamshiyi. Futhi wena nkosi ungahambi endleleni, usokulandela unina wentombi. La uke wahamba

beer that was full of cockroaches.

The others said, "Hawu! You make the chief drink filthy stuff!" They just kept quiet.

These said, "Hawu! What are we going to do since they are so cunning today." They then brought blankets for sleeping. Then the gall-bladder said, "Do not sleep! Go out and sit outside until the next morning." Indeed they went out. They stayed outside until the morning dawned. In the morning they entered the house.

They said, "Hawu! Why should you sleep outside; are you cattle?" They simply kept quiet.

Her mother entered. She threw ashes upon them. She said, "Go out and take the cattle out for grazing. People herd here at our place." Indeed they went out.

The gall-bladder (in the chief's possession) said, "You see, when the storm comes, you must conceal yourselves under the (standing) cattle. A huge hail-storm will come." Indeed they drove the cattle out. They came to the veld. Her mother went out and said, "Let the storm of our place come and destroy them all." Indeed the storm came. They crept under the cattle. It hailed and hailed and then cleared.

They said, "No! It has killed them. We are satisfied now because even the chief himself is dead." While they

endleleni, uyofika alumeke unyawo lwakho, akubulale, la ebone unyawo lwakho lukhona." Bala bahamba.

Wahamba eceleni kwendlela njalo.

Kanti unina wentombi uyalandela ngemuva. Kuthe la sekukude emuva naphambili, wangena phakathi endleleni. Yathi intombi, "Hawu! Nkosi, wangikholisa! Unyathelelani endleleni? Lokhu uma uyasilandela?" Yathi inkosi, "Sekukude."

Bala, uthe efika unina, wayelubona unyawo la enyathele khona. Wayelugcaba. Walulumeka. Waphindela emuva. Manje inkosi yaqala ukuthi, "Ngakhathala," yathi, "Ngisindwa izinduku zami."

Bazithatha abantu. Bazithwala bona. Yahambahamba.

Yathi, "Madoda, ngisindwa isiphuku sami." Eyayisembethe. Basithwala abantu. Yahambahamba.

Yathi, "Hhawu madoda! Ngisindwa ibheshu." Balithatha abantu. Yahambahamba. Yathi, "Hhawu! Ngisindwa inyongo." Isiyinika intombi. Wayesethi, "Ngisindwa umzimba wami." Bathi, "Nkosi, asikubelethe!"

Iyakhala intombi le, ithi, "Nkosi, ungikholisile wanyathela endleleni." Bayibeletha. Bahambahamba. Yathi, "Ngehliseni, senginesaba."

Bayehlisa. Bathi, "Nkosi sizokwenzenjani? Kuhle, nkosi, sikubelethe nokuba usesaba, uyofela ekhaya."

were saying this, they saw them suddenly appearing with the cattle.

They said, "Hawu! But what should we do? By what means can this man be killed?"

The mother of the bride said, "I shall eventually triumph. I shall ultimately kill him, no matter when."

They arrived at home and the beast was slaughtered in their honour. The gall-bladder said, "Do not eat it; the bride must not eat it either. You must give it to them." Indeed they finished skinning it and cooked it; it was taken off the fire; and they brought it in. They gave it all to the people.

They said, "Hawu! People of the bridegroom's family, for whom did we slaughter this beast which you are not eating?"

They said, "We are eating it since the people are eating it."

The gall-bladder said, "Take the bride along, do not leave her behind. And as for you chief, you must not walk in the path, the mother of the bride is going to follow you. If you walk in the path, she will bewitch your foot-print, and thus kill you, if she can see where your foot-print is." Indeed they set out.

He walked at the side of the path all the time. And indeed the bride's mother was following them. When they were halfway between her place and their destination, he walked in the path.

Bathe besasho njalo, wayesephenduka inkomo, inkunzi emyama.

Bamxosha, ehamba ethi, "Ningayishayi inkosi, uMahlokohloko!"

Bamxosha. Waya wafika ekhaya, emzini wakhe. Esengena esibayeni. Walala khona. Bonke abantu bakhe sebelala esibayeni. Abafazi bakhe bakhala ngalentombi. Yathula into-mbi. Yacabanga isu, ukuthi izo-kwenzenjani. Yathi inyongo, "Thatha isinqindi, ufike ugwaze inkosi!" Yathi intombi, "Ngizongena ngenzenjani esibayeni na?"

Yathi inyongo, "Akothi la bethi, 'Ungenelani esibayeni sasemzini?' Ubusuthi, 'Angazi ukuthi ngisagane bani.'" Bala yasithatha isinqindi ekuseni. Bambona ephuma. Wayongena ngesango. Wenyuka.

Athi amadoda, "Hawu! Nangu umlandakazi engena esibayeni!"

Wathi, "Angazi ukuthi ngingumlandakazi kabani lokhu inkosi isiyisilwane."

Bathe besababaza lokho, wayeseyigwazile ngesinqindi. Babaleka abantu, amadoda ayehlezi nayo.

Yayisithi inyongo, "Hamba uthese isinkuni, usibeke zibe ningi."

Wahamba wasitheza. Yathi inyongo, "Othi abakuthathise." Bala wathi abamthathise. Bamthatha (inkunzi, uMahlokohloko), bamkhiphela ngaphandle, bemkhipha esibayeni. Babasa

The bride said, "Hawu! My chief, how you get me into trouble! Why do you walk in the path since my mother might still be following us?"

The chief said, "She is far behind by now."

Yet, when her mother got there, she saw the foot-print where he had trod. She incised and cupped it. Then she went back. By that time, the chief began to say, "I am tired." He said, "My sticks are too heavy for me."

The people took his sticks. They carried them. He walked a little. He said, "Fellows, my karos is too much for me." That is the skin cloak which he had on. The people carried it. He travelled a little distance. He said, "Hhawu! Men, my skin buttock-covering is too heavy for me." The people took it. He travelled a little distance.

He said, "Hhawu! The gall-bladder is weighing too heavily on me." He gave it to the bride. Then he said, "My body is too much for me."

They said, "Chief, let us carry you on the back!" Then the girl was crying, and she said, "Chief, you really got me into trouble by walking in the path."

They carried him on their backs. They walked a little. He said, "Take me down, I am scared of you." They brought him down. They said, "Chief, what are we going to do? It is well that we should carry you even though you are scared of us, you must go and die at home."

omkhulu umlilo, bamshisa. Washa waze waba umlotha. Yayisithi inyongo, "Uthuthele emanzini (umlotha)" Bala, kuthe kusa wayewuthutha eyowuthela emanzini.

Kuthe ebusuku, yathi inyongo, "Vuka uvumule." Yavuka intombi yavunula. Yathi, "Phuma uhlabelele igama ayeli-hlabelela. Bazophuma abafazi bakhe beze kuwe. Uhambe uye emfuleni kungakasi kahle."

Bala, waphuma-ke wahlabelela. Baphuma abafazi beza kuye (kuyona intombi). Bamvumela. Bahamba, baya emfuleni. Yahlabelela-ke yathi:

Inyanda yemikhonto,
Ahlome ahlasele uNdaba!

Bavume-ke. Bathe bebona wayevela ngekhandu emanzini. Bahlabelela-ke besho njalo. Waze wavela, waganxa. Kuthe-ke manje, wathula nje, inkosi. Baye bahlabelela, ayangabe isaqhubeka ukuba ikhuphuke, iphume. Yayisithi inyongo, "Othami,

Wayigingqa imbokodo,
Bazokufa,
Nampa abahulazi."

Basho-ke bathi:

Wayigingqa imbokodo,
Bazokufa,
Nampa abahulazi.

As they were saying that, he changed into a beast, a black bull.

They chased him, and he said as he went along, "Do not hit chief Mahloko-hloko!" They chased him. He eventually arrived at his home. He went into the cattle-kraal. He slept there. All his people were then sleeping in the cattle-kraal. His wives blamed this bride. The bride was silent. She thought of a plan; of what she could do. The gall-bladder said, "Take a short assegai and go and stab the chief." The bride said, "How can I go into the byre?"

It said, "If they say, 'Why do you enter the cattle-fold of your in-laws?' then you must say, 'I do not know who I am still married to.'" Indeed she took the short assegai in the morning. They saw her going out. She entered through the gate. She went up.

The men said, "Hawu! Here is the bride entering the cattle-kraal!" She said, "I don't know whose bride I am since the chief has turned into an animal." While they were still expressing their astonishment at that, she stabbed the chief with the short assegai. The people fled, i.e. those men who were sitting with the chief. Then the gall-bladder said, "Go and collect fire-wood, and you must accumulate a huge heap of them." She went to collect fire-wood.

Abanye bathi:

Bayeza! Nampa abaNkulazi

*Waze waphuma-ke, waphumela nga-
phandle. Kukhona amadoda-ke manje,
Yathi-ke inkosi, isihlabelela yona:*

*Inqaba yethu yokutholwa,
Ngangingenje!*

Bathi-ke abantu:

Bayeza abezayo.

*Kwahanjwa-ke kwaye kwayofikwa
ekhaya-ke. Kwakuhle-ke. Abangabe
besayisola manje intombi ukuthi
yabulala inkosi. Yayisiphela-ke
lapho indaba.*

The gall-bladder said, "Ask them to help you carry them." Indeed they helped her carry. They took him (i.e. the bull, Mahlokohloko) outside, taking him out of the cattle-kraal. They kindled a huge fire and burnt him. He burned into ashes. Then the gall-bladder said, "Throw them in the water." Indeed, at dawn she took the ashes and threw them in the water.

Then at night the gall-bladder said, "Get up and put on your festive clothing." She got up and adorned herself in beautiful finery. It said, "Go out and sing the song he used to sing. His wives will also come out and join you. You must proceed to the river before dawn." Indeed she went out and sang. The women also came out and joined her (i.e. the bride). They accompanied her in song. They made for the river. She sang, saying:

*A pile of spears,
Ndaba arms himself and attacks!*

Then they accompanied her in song. Then suddenly his head emerged from the water. They went on singing that song. Eventually half his body emerged above the water. Then he stopped moving. They kept on singing but the chief did not come up out of the water any longer. Then the gall-bladder said, "You must say:

*He is rolling the grinding stone,
They are going to die,
Here are the destroyers.*

Then they said:

*He is rolling the grinding stone,
They are going to die,
Here are the Destroyers!*

The others said:

*They are coming! Here are the
Destroyers!*

*At last he emerged completely out of
the water. By then, even the men had
come. Then the chief began to sing,
saying:*

*Our fortress which we found.
I was not like this!*

Then the people said:

The guests are coming.

*Then they proceeded home. It was very
pleasant. They did not blame the bride
for having killed the chief any longer.
The story ends here.*

Folktale 15

UMAMBA KAMAQUBA (Bheki Ndlovu; Ethalaneni, NKANDLA
Folktale recorded during research)

Bheki: *Kwasukesukela,*

Balaleli: *Cosu!*

Bheki: *Kwasukela inkosi,*

Balaleli: *Siyipheka ngogozwana!*

Bheki: *Lenkosi igama layo kwaku-
nguMamba kaMaquba.*

*Langa limbe, kwakukhona intokazi
eyayithanda ukuyogana uMamba
kaMaquba. Nebala yabe isithatha
uhambo lolo lokuyogana uMamba
kaMaquba. Igama lalentombazana
kwakunguThokozile. Wahamba waha-
mba uThokozile, wase wafica isalu-
kazi. Wayesethi esalukazini:*

*"Ngicela ungilayele indlela, gogo.
Ngiya kogana uMamba kaMaquba."*

*Bese sithi isalukazi, "Awu, mnta-
nami! Uthanda ukuyogana uMamba
kaMaquba?" Avume uThokozile.*

*Phela uMamba kaMaquba lona wayeyinko-
si. Isalukazi lesi sasigwele ubhici
lapha emehlweni.*

*Bese sithi, "Uyabona-ke mntanami,
uma uthanda ukuba ngikulayele nge-
ndlela ozohamba ngayo, ngikhothe
nantu ubhici emehlweni ngize ngi-
bone kahle."*

*Nembala-ke, intombazane ilukhothe-
ke. Ilukhothe, ilukhothe ubhici
emehlweni lutha qhifi, ise iluqeda.*

Bheki: *Once upon a time,*

Audience: *Cosu!*

Bheki: *There was a chief.*

Audience: *We cook it in a small pot!*

Bheki: *The chief's name was Mamba
(son) of Maquba.*

*On a certain day there was a girl who
wanted to marry Mamba of Maquba. In-
deed she set out on the journey to
marry Mamba of Maquba. Her name was
Thokozile. Thokozile travelled and
travelled until she came upon an old
woman. She said to the old woman:*

*"May you please show me the way,
granny? I am going to marry Mamba of
Maquba." The woman then said, "Awu!
My child! You want to marry Mamba of
Maquba?" Thokozile answered in the
affirmative. In fact Mamba was a
chief. This old woman had oozings in
her eyes. Then she said, "You see
my child, if you want me to show you
which way you must take, first lick
the oozings from my eyes so that I
can see properly."*

*Indeed the girl licked the oozings.
She licked and licked until there
were none left in the woman's eyes.
Then the old woman said, "You see my
child, since you have helped me so*

Bese sithi isalukazi, "Uyabona-ke mntanami, ngoba usungisizile wangi-khatha ubhici emehlweni, ngizoku-layela. Uyabona-ke mntanami, uMamba kaMaquba lona yisilwane uqobo lwe-silwane. Uzothi uma ufika khona bazobe bekulindele. Zikhona izalukazi zakhona esihlala zilinde izintombi ezizogana uMamba kaMaquba. Ma ufika khona bazofike bakungeni endlini. Umusungenile endlini, uhlale uthule. Uzobe usuyamuzwa uMamba kaMaquba eseshaya amakhwelo. Ashaye amakhwelo, ashaye amakhwelo, bese umuzwa umdumo wakhe, esengena. Manje-ke ntombazane yami, uma esengenile ungalokothi nakancane wethuke. Ungathi nje nyaka. Uzofike uMamba kaMaquba asithande, asithande, kuwena aze azokuma la ngasentanyeni, ezithanda wonke umzimba. Ungethuki nakancane. Uma eseqedile ukuzithandela kuwena, bese uthatha ucelemba umqobe. Umqobe, umqobe. Ngeke akwense lutho."

Ibonge intombazane, yedlule. Kuthe ngaphambili yahlangana nenye inkosikazi. Lenkosikazi yayingakwazi ukuthwala ngekhandu kodwa ithwala ngezinqe. Lenkosikazi yanele yayibona intombazane yayisithi, "Hhawnu! Ake ungethwese, mntanami." UThokozile akabange ethandabusa, wawunqula umthwalo, wayethwesa inkosikazi.

much by cleaning my eyes, I am going to direct you. You see my child, Mamba of Maquba is actually an animal. When you get there, they will be waiting for you. There are old women who always stay there waiting for the girls who come to marry Mamba of Maquba. On your arrival there they will instruct you to go into a hut. When you have entered that hut you must sit down and keep quiet. You will hear Mamba of Maquba whistling. He will whistle and whistle and then you will hear his rumbling as he enters. At that stage my girl, you must not panic. Just sit still. Mamba will then roll himself and roll himself around you until he rests his head against your neck, rolling himself all round your body. You mustn't be frightened at all. When he has finished rolling himself around you, take a bush-knife and cut him up. You must chop him and chop him. He won't harm you."

The girl thanked her and continued on her journey. Farther on she met another woman. This woman could not carry a load on her head. Instead she carried loads on her buttocks. On seeing the girl this woman said, "Hhawnu! Please help me lift up my load, my child." Thokozile did not vacillate, she took the load and lifted it for the woman. The woman thanked her and said, "Go (well) my child! You will have a

Yambonga lenkosikazi, yathi: "Hamba, mntanami! Uyowuthola umendo phambili."

Nebala wahamba uThokozile waze wayofika emzini kaMamba kaMaquba. Nempela wafica eselindelwe njengokusho kwesalukazi. Bamngenisela endlini qede bamnika izimpothulo zamabele ukuba agayele uMamba kaMaquba umcaba wamasazi. Nangempela awugaye uThokozile. Kuthe angaqeda base bethi makaye elawini lenkosi. Kuthe eseselawini, wezwa ubuvuyoviyo bamakhwelo kanye nomdumo wokusa kuMamba kaMaquba. Iyodwa intombazana lapha endlini, nokwenza indlu lena ivaliwe. Ithe ibona, kwakunge na inyoka ngembobo encane phezulu. Yathula nje intombazana. Yafika inyoka yazithandela kuyo intombazane kodwa yaqinisela nje kayaze yethuka. Nempela azithande uMamba kaMaquba aze acamelise ikhanda lapha ngasentanyeni. Wabona uMamba kaMaquba ukuthi kayesabi, wayesephuma futhi ngembobo angene ngayo. Wakhipha izinkomo zakhe wayokwalusa. Ntambama wabuyela elawini lakhe wafica intombi imlindile, wahlala nayo njengomakoti wakhe.

Kwezakala emuva ukuthi uhleli kahle uThokozile emendweni. Udadewabo omncane waba nesikhwele. Naye wathi uyahamba uyogana uMamba

happy marriage where you are going to."

Indeed Thokozile eventually arrived at the home of Mamba of Maquba. Indeed she found them waiting for her according to what the old woman had told her. They let her in and gave her boiled sorghum to grind and to prepare sorghum meal for Mamba's amasazi (curdled milk). Indeed she ground it. When she had finished, they said that she should go to Mamba's private hut. When she was there she heard shrill whistling and rumbling as Mamba of Maquba was approaching. The girl was alone in the hut, and above that, the hut was closed. Suddenly she saw a snake entering through a small hole in the hut. The girl just sat still. The snake came and rolled itself around her but she persevered. She was not frightened. Mamba rolled himself around her and eventually rested his head against her neck. He realised that the girl was not scared of him. He then went out through the same hole by which he had entered. He drove his cattle out to graze. In the afternoon he returned to his private hut and found the girl waiting for him. He lived with her as his wife.

At home they heard that Thokozile had a prosperous marriage. Her younger sister became jealous. She also decided to go and marry Mamba of Maquba.

kaMaquba. Nempela ahambe. Wahamba, wahamba, kwathi esendleleni wahlangana nesalukazi. Uthe mayefika esalukazini wathi, "Wegogo! Wegogo! Awungilayele ngendlela eya kwaMamba kaMaquba."

Siphendule isalukazi sithi, "Kulungile, mntanami, kodwa kuqala ake ungisize, ungikhothe nantu ubhici, khona ngizokulayela kahle." Ikhuze ibabaze intombazana, ithi: "We! Uthini! Uqhifike ubhici unjena nje ngoba ucabanga ukuthi uzokhothwa yimi? Ungeke ungibone!" Sithi isalukazi, "Kulungile mntanami, hamba-ke. Mina bengithi ufuna ukwazi indlela ngoba mina bengizokulayela." Ihambe-ke intombazana. Ihambe, ihambe, bese ihlangana nenkosikazi eyayingakwazi ukuthwala ngekhandu, ithwala ngezinqe. Lenkosikazi inxuse ukuba intombazana iyethwese. Yakhuza yababaza intombazana, yathi: "Uhleli nje ngoba ulindele ukwethweswa yimi? Ngeke ungibone." Yathi lenkosikazi, "Hamba, qhalaqhala ndini, ngeke uwuthole umendo phambili."

Yahamba njalo intombazana yaze yayofika kwaMamba kuMaquba. Yafika isalukazi zakhona sezityilindele. Yangeniswa ezhibeni ukuba igayeke uMamba kaMaquba umcaba wamasi. Bayitshela ukuba igaye kahle, icolise. Nokho intombazana yona yamane yagqakaza nje. Ithe ingaqeda

Indeed she went off. She travelled and travelled and met the old woman on her way. On coming upon her she said, "Granny! Granny! Show me the way to Mamba of Maquba's place." The old woman answered and said, "It is alright my child, but first help me and lick my eye-oozings, so that I can direct you well." The girl exclaimed with astonishment saying, "What! What do you mean? Do you think that these eyes of yours which are so full of eye-oozings are going to be cleaned by me? You will never see me (doing that)." The old woman then said, "It is alright, my child. I thought you wanted to be shown the way to Mamba's place, for I was going to direct you." The girl proceeded with her journey. She travelled and travelled until she met the woman who was not able to carry a load on her head but on her buttocks. This woman requested the girl to help lift up her load. The girl expressed great astonishment and said, "Are you sitting here because you expect me to lift your load for you? You will never see me (doing that)." The woman said, "Go, you presumptuous boaster, but you will not get marriage where you are going to."

The girl proceeded farther until she got to the place of Mamba of Maquba. She found the old woman already waiting for her. They let her into the hut in order to grind a meal for Mamba's amasi.

yayisiyongeniswa elawini. Kwavawwa ngozi kwasala imbotshana ephezulu kuphela. Ithe izwa intombazane kwabe sekungubwiyoviyo bamakhwelo. Iwuzwe nomdumo womsindo kaMamba kaMaquba ezongena elawini. Ithe ibona kwakuqhamuka ikhanda lemamba ngembobo phezulu. Ingene lenyoka izozithandela kuyo intombazana. Bese ikhalile intombazana. Adirwe afe uMamba kaMaquba. Ayibhambe ngomsila wakhe intombazana. Ayibhambe, ayibhambe. Makhathaleni ise ifinyelele kunobhadula ivule emnyango iphume ibaleke. Ayilandele njalo uMamba kaMaquba eyishaya ngomsila. Igijime, ikhala intombazana ise iyofika ekhaya. Ajike uMamba kaMaquba, aphindele emuva.

Ngalesisikhathi uThokozile wayese-khulelwe. Wabeletha umntwana omuhle wentombazana. Kuthe ngelinye ilanga yacela ukuba ikivakashele ekhaya. UMamba kaMaquba wavuma wathi naye uzohamba nayo ahambise izinkomo zelobolo. Intombazana yajabula kodwa yethukile ukuthi bazothini ekhaya lokhu unkhwenyana uyinyoka. Yakhumbula ukuthi isalukazi sathi inyoka akoyiqoba ngocelemba. Nebala kuthe ngelinye ilanga uMamba kaMaquba ezithandele kuThokozile, uThokozile wathatha ucelemba wamqoba ngawo. Wamqoba, wamqoba waba izivunku. Uthe ebona izivunku sabe ziphenduka

They told her to make a nice and fine meal. Yet the girl made it very rough. When she had finished they took her into a private hut. It was closed with only a tiny opening high up in the hut. Suddenly the girl heard shrill whistling. She also heard the rumbling noise as Mamba approached his hut. Suddenly she saw the head of a snake nosing through the hole high up. The snake came in and started to roll itself around the girl. The girl began to cry. Mamba of Maquba got angry. He slashed the girl with his tail. He slashed her and slashed her. Eventually the girl reached the door and pulled it open and then ran away. Mamba followed her all along still slashing her with his tail. She ran, screaming all the way to her home. Mamba then turned back and returned home.

By then Thokozile was already pregnant. She gave birth to a beautiful girl. On a certain day she asked for permission to visit her folks at home. Mamba of Maquba consented, and said that he would go with her in order to send them lobolo cattle. The girl was happy but apprehensive about what they would say at home since her husband was a snake. She then remembered that the old woman had said that she must chop up the snake with a bush-knife. Indeed on a certain day while Mamba

insizwa enhle. Kanti vele uMamba kaMaquba lona wayengumuntu kodwa wenziwa ngabathakathi ukuba abe yinyoka.

Kwaba kuhle lapho uMamba kaMaquba esengumuntu, wahamba nomkakhe bava-kashela ekhweni lakhe. UMamba kaMaquba wayeqhuba izinkomo ezinzingi, uThokozile yena ebelethe umntwana wabo. Bafika ekhaya kwajatshulwa kakhulu.

Cosu! Cosu! Iyaphela-ke!

Balaleli: Siyabonga. Yaze yamma-ndi indaba yakho!

was rolled up around Thokozile, she took the bush-knife and cut him up. She cut him and cut him to pieces. Suddenly she saw the pieces changing into a handsome young man. Indeed Mamba of Maquba was originally a human being but had been turned into a snake through witchcraft.

It was good when Mamba of Maquba had been transformed into a human being. He went with his wife to visit his in-laws. Mamba of Maquba was driving many cattle and Thokozile was carrying their baby on her back. They arrived at home and there was great rejoicing.

Bit by bit, the story ends!

Audience: We thank you. What a delightful story!

Folktale 16

INTOMBI NAMAZIMU (MaSikhakhana Magubane, Bhacane, NKANDLA.
Folktale recorded during research)

MaSikhakhana: *Kwesukesukela,*

Balaleli: *Cosu!*

MaSikhakhana: *Isintombi,*

Balaleli: *Siyiphekela ngogozwana.*

MaSikhakhana: *Ziyosika incema.*

Balaleli: *Mh---!*

MaSikhakhana: *Zahamba, zahamba,
zilala zivuka. Zahamba, zahamba,
zilala, zivuka. Zahamba, zahamba,
zafika encemeni. Zafika kwemfu-
shane, zathi: "Akuyiyo eyethu."
Zafika kwende njalo, kuya ngokuya,
zayisika, zayisika, zayisika, zase
zibuya. Zahlwelwa.*

*Zithe zisendleleni, sabona umlilo
uthi loko loko, kanti umusi wezimu.
Kuthe uma zifika lapho emzini we-
zimu, zakhuleka. Lase lizingenisa
izimu. Lajabula. Lathi kunkosi-
kazi akaziphekele idokwe. Kuthe
phakathi kobusuku lavuka izimu.
Lase lithi kunkosikazi: "Kuya-
biyabiya!" (Lisho ukuthi izinto-
mbi sezilele ubuthongo.) "Manje-ke
wovuka ubabambezele ngomdokwe."*

*Kanti ikhona intombasana eswayo.
Bese iwavusa lana amanye amantomba-
zana, isithi: "Vukani sihambe!"
Athi umfazi wezimu: "Kusesebusuku.
Hhayi! Ningaqale nivuke."*

MaSikhakhana: *Once upon a time,*

Audience: *Cosu!*

MaSikhakhana: *The girls...*

Audience: *We cook it in a small pot.*

MaSikhakhana: *(They) once went to cut
the ncema grass (long swamp rush).*

Audience: *Mh---!*

MaSikhakhana: *They travelled and
travelled, they slept and woke. They
travelled and travelled, they slept
and woke. They travelled and travelled
and then arrived at the place of the
ncema grass. They came to the short
one and said, "This kind is not for
us." They came to the tall grass which
varied in height and cut it. They cut
and cut and then went back. Then dusk
fell.*

*While on their way they saw a flicke-
ring fire, going loko loko, yet it
was the cannibal's homestead. When
they arrived at the cannibal's home-
stead, they gave greetings. The canni-
bal let them in. The cannibal became
excited. He said that his wife should
cook some porridge. At midnight the
cannibal woke up. He then said to his
wife, "It is boiling a little." (He
meant that the girls were fast asleep).
"Now then, you must give them some
porridge tomorrow morning in order to*

"Cha, vukani sihambe!"

Bese zivuka-ke manje. Zihambe, zihambe, kuthi zisendleleni, enye intombazane ibone ukuthi ikhohlwe ubuhlalu bukanina. Ibuyele emuva ma ingasabuboni ubuhlalu lobu bukanina. Ishiye ubuhlalu bukanina, ummqwazi kanina. Uma ifika emazimini, ifika amazimu agcwele indlu, athe pu ekhaya laphaya. Asenqakisana ngabo ubuhlalu. Elinye linika elinye: "Mhi!" Linike elinye: "Mhi!"

Ibisithi intombazane, "Ngirikezeleni ummqwazi kamama."

Lithi elinye, "Hhe! Hhe! Hhe! Ngen' uwuthathe."

"Ngivezelen' ummqwazi kamama."

"Hhe! Hhe! Hhe! Ngen' uwuthathe."

Ibisingena intombazana. Ifike iwuhlwithe kwelinye bese ibaleka. Ibaleke, ibaleke, ayixoshe nja----lo amazimu. Ayixoshe nja----lo. Ayixoshe, ayixoshe, ayixoshe. Aze akhathale la amanye. Aphikelele umnikazi wendaba. Aphikelele umnikazi wendaba. Aphikelele aze ayibambe. Ayifake emgodleni okuthiwa umgodlagodla wakhe.

Nakho-ke selizofika lapho abafana bedla khona iphaphu. Lithi, "Bafana ngipheni iphaphu ngizonishayela umgodla wami okhala kahle."

Balisikele, balinikeze. Lithathe

delay them."

Yet there was one girl who heard him. She then awakened the other girls and said, "Wake up! Let us go." The cannibal's wife said, "It is late in the night, you mustn't go yet."

"No! Wake up! We must go."

Then they got up. They travelled and travelled and on the way one girl realised that she had forgotten her mother's band of beads. She went back because she did not see her mother's band. She had forgotten her mother's beads - her band. When she got to the cannibal's kraal, she found that the house was full of cannibals. The whole kraal was full of them. They were playing with the band hurling it at one another, and snatching it, the one passing it to the other: "Here, take it!" and to another, "Here, take it!"

Then the girl said, "Give me my mother's band." Another cannibal said, "Hhe! Hhe! Hhe! (laughing) Come in and take it yourself."

"Pass me my mother's band."

"Hhe! Hhe! Hhe! Come in and take it."

Then the girl went in and snatched the band from one of them and ran away with it. She ran and ran and the cannibals set out after her. They kept on pursuing her. They chased and chased and chased her. Others eventually got

induku, lithi qu ngenduku, qu nge-
nduku: "Khala mgodlagodla wami
okhala kahle." Ithi (intombazana):

tired. But the one who was responsible
for catching her (i.e. the kraal-head)
persisted. The responsible one per-
sisted. He persisted until he got
hold of her.

He put her in his skin bag, called,
umgodlagodla.

He then came upon boys eating the lungs
of an ox. He said, "Please give me
some lung, boys, I am going to play
for you my skin-bag which sounds nice."
They cut a piece for him and gave it
to him. He took a stick and hit the
skin-bag hard: "Give sound my bag
which sounds nicely." The girl (in
the bag) said:

Ngizothatha ngithathe ngithini?
Ngizothatha ngithathe ngithini?
Ngoba ngithe ngingaphesheya koMngeni
Ngakhohlwa umqwasi kamama?
Ngathi, mntakababa ngiphelekeze.
Wathi, Nqabalal' awuhambi wedwa?
Ngathi, mntakamzala ngiphelekeze.
Wathi, Nqabalal' awuhambi wedwa?
Ngathi, mntakamalume ngiphelekeze.
Wathi, Nqabalal' awuhambi wedwa?
Ngasuka ngedwana, ngasuka ngedwana,
Ngithe ngingaphesheya koMngeni
Ngahlangana neSihlangumehlwana
Sicosh' amajikijolo,
Sath' angisicoshise, ngasicoshisa.
Ngaziyala we!
Sangithatha ngomlenzana
Sangiphons' esiyadwini saso.
Mame waseMangadini,
Amageqelan' amhloshana.

On starting (to sing) what shall I say?
 On starting (to sing) what shall I say?
 For when I was across the Mngeni river
 I forgot my mother's band.
 I said, sister, please accompany me.
 She said, Nqabalala, why don't you go on your own.
 I said, niece, please accompany me.
 She said, Nqabalala, why don't you go on your own.
 I said, cousin, please accompany me.
 She said, Nqabalala, why don't you go on your own.
 I set out on my own, I set out on my own,
 And when I had crossed the Mngeni river
 I met Sihlangumehlwana
 Picking some berries.
 He said I should help him pick, and I did.
 Oh! What trouble I caused myself.
 He took me by the leg
 And threw me into his bag.
 My mother of the Mangadini clan
 With white coils of hair.

The boys gave him the meat and he
 proceeded onwards. He went to their
 home. Also at the home of the girl,
 he said the same thing again. He
 did not know that this was the girl's
 home, he only saw that there was a
 feast of meat there. The other
 girls were in private confinement.
 They were in seclusion. On their
 arrival at home they had gone into
 confinement claiming that the other
 girl (whom they refused to accompany)
 was having her first menstruation.
 Consequently there was a slaughter
 everyday here at home. There was
 beef. Then the cannibal said,
 "Please give me meat, I am going to
 play for you my skin-bag which has
 a delightful melody." They said,
 "Play it."

Bese belipha-ke inyama abafana. The girl then said:
Lase liqhubekela phambili-ke.
Seliya ekhaya-ke. Nakhona ekhaya
kubo kantombazana lifike lisho
njalo futhi. Alazi ukuthi kukubo
kantombazana, libona kuphekwe inyama
nje. Amanye amantombazana wona ase-
mgonqweni. Sekugonqiwe. Asefi-
kile ekhaya agonqa. Athe lena enye
intombazana ikhulile. Kuyahla-
tshwa-ke izinsuku zonke kudliwa
izinkomo — inyama. Manje bese
lisho izimu lithi: "Ngipheni
inyama, ngisonikhalisela umgodla-
godla wami okhala kahle."
"Khalisa."
Isho intombazana:

Ngisothatha ngithathe ngithini?
Ngisothatha ngithathe ngithini?
Ngoba ngithe ngingaphesheya koMngeni
Ngakhohlwa umqwazi kamama.
Ngathi, mntakababa ngiphelekeze.
Wathi, Nqabalal' awuhambi wedwa?
Ngathi, mntakamsala ngiphelekeze.
Wathi, Nqabalal' awuhambi wedwa?
Ngathi, mntakamalume ngiphelekeze.
Wathi, Nqabalal' awuhambi wedwa?
Ngasuka ngedwana, ngasuka ngedwana,
Ngithe ngingaphesheya koMngeni
Ngahlangana neSihlangumehlwana
Sicosh' amajikijolo,
Sath' angisicoshise, ngasicoshisa.
Ngaziyala we!
Sangithatha ngomlenzana,
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 And when I had crossed the Mngeni river
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 Picking some berries.
 He said I should help him pick, and I did.
 Oh! What trouble I caused myself!
 He took me by the leg
 And threw me into his bag.
 My mother of the Mangadini clan
 With white coils of hair.

Bathe bebona unina wayesekhala:
 "Umntanami!" Ezwa izwi lomntana-
 khe. Base belipha-ke inyama.
 Base bebhoboza isigubhu, bathi ali-
 hambe liyokha amanzi emfuleni.
 Umfula ukude, benzela ukuthi bakhi-
 phe intombazane le, bafune izinto
 abazozifaka phakathi ukuse kusinde
 umgodla lo. Lafika izimu emfuleni
 lithi liyakha. Lithe liyasukuma
 emfuleni, amanzi kuthi ha---a.
 Avuze amanzi: "Siyavuz' isigubhu!"
 "Nameka ngodaka, nathi siyanameka!"
 kusho abazali bentombazana.
 Libuyele khona, athi amanzi ha---a!
 "Siyavuz' isigubhu! Aha! Demede!"
 Bathi-ke: "Nameka ngodaka, nathi
 siyanameka!"
 Kuthi ha----a!
 Bese bethi, "Buya!" Sebeyikhiphi-
 le-ke intombazana. Selibuya-ke izimu.
 Selithatha umgodla walo. Sekufakwe
 kuwo izinyoka, nemivi, nezinyosi;
 zonke izinto ezilumayo namagongosi
 la. Sekulayishwe sekuthe pu.

They suddenly saw that the girl's
 mother was crying. "Oh! My child!"
 She had recognised her daughter's
 voice. Then they gave the cannibal
 some meat. Then they pierced a water-
 gourd and requested the cannibal to
 fetch water from the river. The river
 was far and this was to enable them to
 take the girl out (in the meantime)
 and to look for the objects to be put
 in the bag to make it heavy. The canni-
 bal tried to draw water at the river
 but when he got up, the water went
ha---a! It was leaking. "The gourd
 is leaking!" "Seal it with mud, we
 also seal it!" said the girl's parents.
 The cannibal went back. Again the water
 went ha---a! "The gourd is leaking!
Aq! Damn it." They said, "Seal it
 with mud, we also seal it." The water
 went ha---a! Then they said, "Come
 back." By then they had taken the girl
 out. The cannibal came back. He took
 his skin-bag. In this bag they had put
 snakes, wasps, bees and all kinds of

Sesithathwa-ke isigubhu. Bathi balinika inyama, izimu alisayifuni inyama. Selithukuthele. Liphikelele ekhaya. Lithe ma lifika ekhaya, lase libeka umgodla emnyango.

Lathi: "Thatha! Thatha ntombazana yami."

Yathi intombazana: "Hawu! Baba! Kuyayunayuma, akunjengayizoyo." "Phuma mgodo kanyoko! Ngizodla ngedwa."

Nakunkosikazi: "Awu baba! Kuyayunayuma, akunjengayizoyo."

"Phuma mgodo kanyoko! Ngizodla ngedwa. Ngizonincisha. Ngeke ngininike."

Lithi abavale banameke nangodaka. Banameke banameke isivalo, ngoba isivalo lesi sinezimboshana ezincane. Bavale endlini kanti ikhona imboshana encane engasho lutho (eseleyo). Liqhaqhe-ke izimu, livule umgodla. Wu! Izinyosi! Iminyovu! Izinyoka! Kuntinyele okuntinyelayo. Kuntinyele konke lokhu okuntinyelayo nokulumayo namagongosi. Libaleke izimu lize lithole lembobo. Liphikelele, liphikelele lize liphume. Liha-----mbe liyofika lithi shi obhukwini. Lenzela ukuba kuphole. Lingene ngekhandla libhekise imilenze phezulu. Zangena-ke izinyosi, zazalela-ke lapha engquza. Zazalela-ke lapha engquza. Zadala amakhekhe. Seziwadalile amakhekhe lapha engquza.

biting creatures and flying ants. The bag was absolutely full of them. They then took the gourd. They also gave the cannibal some meat but he did not want it any more. He was angry. He went straight home.

On his arrival at home, he put the bag by the door. He said, "Take it. Take it my girl." The girl said, "Hawu! Father! It bites a bit. It's unlike yesterday." He said, "Get out you worthless thing. (Literally: "Get out you rolled-up excrement of your mother"). I am going to eat (it) alone." Then to his wife (he made the same request). "Awu! Father! It bites a little, it is unlike yesterday." "Out you worthless thing. I will not give you anything."

He said they should close every opening and seal the door with mud for it had some little holes. Incidentally one little hole eluded them and remained unsealed. The cannibal untied his bag and opened it. Wu! As for the bees! The wasps! The snakes! The stinging ones were stinging while the biting ones were biting him, including the flying ants. The cannibal kept running around until he found the little hole. He squeezed through it until he managed to get out. He proceeded straight towards the morass, where he plunged himself in so that he could cool down. He plunged in headlong and the legs stuck

Bahamba omakoti bayotheza. Wafika omunye: "Hawu! Ngatholela ngezi-nyosi." Akasabatsheli phela laba abanye. Nanka amakhekhe avele lapha engquza, amhlophe. Akasabatsheli laba abanye. Ashonise isandla. Ngqi! Shuphu! "Awuzw' ingquza yendod' endala!" Athule lomuntu. Agodle isandla: "Wozani! Wo! Nazi izi-nyosi!" Afike nalona athi uyatapa. Ngqi! Shuphu! "Awuzw' ingquza yendod' endala!" Baze baphelela bonke.

Isiphelile-ke lapho. Cosu! Cosu! Iyaphela.

Bese siya emantombasaneni-ke. Ma sebebona ukuthi intombazana isikhuluphele-ke, bese bethi awuphume umgonqo. Oyise-ke bese beza. Iphume yona-ke (intombazane). Ishaye umakhwenyana wayo-ke. Ishaye umakhweyana, ishaye umakhweyana, ise iye ingene khona-ke endlini. Ibhince itete layo. Ithi-ke: "He! Nigonqisile? Nigonqise yiphi?" Zathula izintombi zathi cwaka. "Ngiyabuza? Ngithi nigonqise yiphi?" Zathula zathi cwakalala.

Manje sebembile lapha. Kumbiwe umgodi lapha zizogqitshwa khona (lezisintombi ezenqaba ukuyiphelekezela). Zagenowa zonke izintombi.

upwards. The bees entered his anus and started laying there. They made honey-combs. Certain brides went to collect some firewood. One got there: "Hawu! I have found myself a bees' nest." She did not tell the others. She could just see the honey-combs in the anus. But she did not tell the others. She put in her hand. Something suddenly gripped it and broke it. "Do you realise what the old man's anus can do?" She kept quiet. She put her hand below her armpit. "Come along. Here are the bees." Another one came and tried to extract the combs. Something suddenly got hold of her hand and broke it. "Do you realise how strong the old man's anus can be?" This went on until they had all lost their hands.

That part is now finished. Cosu! Cosu! The story ends.

Let us now return to the girls. When the girl was plump and fat, they (her parents) said that the girls must come out of confinement. Their fathers came along. The girl (who was victimised) came along too. She was playing her musical bow. She played it and played it until she entered that hut. She was wearing her loin skirt. She said, "He! So you are in seclusion! Who has come of age?" They were dead silent. "I am asking you. Whom are you keeping company

Zabulawa zonke. Ahlabelela amakha-
nda esemiswe ngendlela eya emfuleni.

Athi:

Asambe siyodl' umsobo!
Siyodl' umsobo!
Asambe siyodl' umsobo!
Siyodl' umsobo!

Izidumbu zona sezigqitshwa laphaya.

Cosu! Cosu! Iyaphela-ke.

Balaleli: Siyabonga.

in seclusion?" Again they were dead
silent.

By then, digging had been completed.
A grave had been dug where they were
going to be buried (these girls that
had refused to accompany her). All
those girls had their heads chopped
off. They were all killed. Their
heads which were arranged along the
path that goes to the river started
to sing. They said:

Let us go to eat the msobo (solanum
nigrum berries)
To eat the msobo.
Let us go to eat the msobo
To eat the msobo.

Their corpses were buried over there.

Cosu! Cosu! The story ends.

Audience: We thank you.

Folktale 17INANAMAHUBE (Ntombi Sibiya, Bhacane, NKANDLA
Folktale recorded during research)

Ntombi: *Kwasukasukela;*

Balaleli: *Cosu!*

Ntombi: *Kwakukhona inkosi eyathi
ifuna isikhumba senanamahube.*

Balaleli: *Siyiphekela ngogozwana.*

Ntombi: *Kwaphendula umfana omncane
wathi, "Hawu! Mina ngiyasazi leso-
silwane, ngake ngasibona ngihamba
nogogo, wathi ugogo yinanamahube."*

Bathi, *"Hawu! Mfana, ungakwazi
ukuyikhipha?" (Wavuma umfana).*

*Sebemplungisela-ke umfana azohamba
nakho: isaka lamazeze nesaka lama-
bele kanye nesaka lamaqebelengwane.
Esehamba-ke umfana ephikelele
ezweni elikude.*

*Wahamba wahamba, wafika esizibeni
sokuqala. Waphonsa itshe. Kwaphuma
umbani obomvu. Wahlabela wathi:*

*Nanamahube, nanamahube,
Phum' ungidle.
Ngenziwa uSomazinyane,
Wath' ufun' isikhumba
senanamahube.*

Yaphendula inanamahube yathi:

"Ngiyagula. Dlulela phambili."

*Wahamba, wahamba umfana. Wagudusa
izihosha waze wasithola isiziba
sesibili. Waphinda futhi laphe
waphosa itshe. Wahuba futhi umfana
wathi:*

Ntombi: *Once upon a time,*

Audience: *Cosu!*

Ntombi: *There was a chief who said he
wanted the skin of a nanamahube (a huge
river monster).*

Audience: *We cook it in a small pot.*

Ntombi: *A young boy responded and said,
"Hawu! I know that animal. I once saw
it when I was travelling with my grand-
mother and she said it was a nanamahube.
The people said, "Hawu! Can you manage
to get it out (of the water)?"
(The boy affirmed). They then prepared
the objects which he had to take with:
a bag of fleas, a bag of sorghum, and a
bag of jeqe (bread made from mealies).
The boy then left for that far away
country.*

*He travelled and travelled and then came
to the first pool. He threw a stone in
and there appeared a flash of red light-
ning. The boy sang, saying:*

*Nanamahube! Nanamahube!
Come out and eat me,
It is because of Somazinyane
Who said he wanted a nanamahube skin.*

*The nanamahube replied and said, "I am
ill. Proceed." The boy travelled and
travelled, going through kloofs until
he came to a second river. Again he
hurled a stone into the pool. He then*

Nanamahube, nanamahube,
Phum' ungidle.
Ngenziwa uSomazinyane,
Wath' ufun' isikhumba
senanamahube.

Yaphendula yathi ngimithi. Yakhapha
umbani oluhlaza. Wahamba esedlulela
phambili-ke. Wafika kwesesithathu,
waphonsa itshe futhi. Kwaphuma
umbani ophuzi. Wahlabelela futhi
wathi:

Nanamahube, nanamahube,
Phum' ungidle.
Ngenziwa uSomazinyane,
Wath' ufun' isikhumba
senanamahube.

Yaphendula yathi: "Ngizele.
Dlulela phambili." Wahamba, wahamba
umfana. Wafika kwesesine-ke manje
isiziba. Esehamba ehlupheka umfana.
Sekuhlwa, selimathunzi. Esesaba,
sekukhona nokuzisola ukuthi
ubeyaphi. Wahamba, wahamba, umfana,
kuthe esefike kulesi esesine-ke
isiziba, waphonsa itshe futhi.
Waphinda futhi wathi:

Nanamahube, nanamahube,
Phum' ungidle.
Ngenziwa uSomazinyane,
Wath' ufun' isikhumba
senanamahube.

Leyo-ke, kwavele nje kwanyakaza
isiziba sonke. Waqhela umfana
washona le. Saphenduka isiziba
sabomvu sabheja igazi. Waqhasa

sang, saying:

Nanamahube! Nanamahube!
Come out and eat me,
It is because of Somazinyane
Who said he wanted a nanamahube skin.

This one replied and said it was in calf.
It sent forth a flash of green lightning.
The boy continued onwards. He came to
the third pool and again threw in a
stone. There came a flash of yellow
lightning. The boy sang again:

Nanamahube! Nanamahube!
Come out and eat me,
It is because of Somazinyane
Who said he wanted a nanamahube skin.

This one said, "I have a calf. Proceed
onwards."

The boy travelled and travelled. He
came to the fourth pool. By then the
boy was going through hard times. It
was in the evening and darkness was
falling. The boy was scared and he
regretted having undertaken this jour-
ney. He travelled and travelled and
then came to the fourth pool, and again
threw in a stone. He repeated (the
song) again, saying:

Nanamahube! Nanamahube!
Come out and eat me,
It is because of Somazinyane,
Who said he wanted a nanamahube skin.

With that one the pool suddenly began
to stir. He moved away to that side.

umfana wahlala le. Kwanyakaza futhi isiziba, yaphuma inanamahube. Kw- qhamuka isilwane esesabekayo, esibi angakaze asibone naye kodwa sine- sikhumba esihle. Wesaba naye esenokuzisola. Awu! Wabethela ngejubane umfana. Yala. Waphosa isaka lokuqala lojeqe. Wabe ebaleka njalo umfana. Yalibala yilabojeqe- ke. Ilokhu idla, idla. Yaphinda futhi yabethela ngejubane. Wasika futhi umfana ngejubane. Ilokhu ila. Waphinda futhi waphonsa elamabele isaka. Asakazeka amabele. Hhawu! Yalibala yiwo-ke futhi. Yacasha, yacasha, inanamahube. Ulokhu ebe- thele futhi umfana ephikelele ekhaya. Uthe uma esezoqhamukela ezweni lakubo wayesephosa leli lamazeze. Elokhu elibele ukuqhashe amazeze. Abaleke amazeze aqhashe ilokhu ithi iyadla. Uyayiphuma. Washo ngomkhulungwane ephikelele ekhaya manje, eseqhamukile, wathi: "Vimbani phambili! Vulani imi- goqwane nonke nime phezu kwesibaya, nicuphe ngemikhonto nonke." Awu! Yalapha inanamahube. Uthe uma efika, yeqa, yajomba yangena phakathi esibayeni. Wangena umfana waphuma ngale entubeni, wayongena endlini, wayocasha. Babe beyigwaza-ke laba abasele. Yafa-ke. Sebeqeda lapho sebeyihlinza-ke lenanamahube. Sebethungela inkosi eyayifuna isikhumba. Sebeyithungela imvunulo yayo enhle.

The river turned blood-red. The boy jumped back and landed over there yonder. The pool stirred once again and out came the nanamahube. There appeared a fearsome animal. It was so ugly that he had never seen the like of it, yet it had a beautiful skin. The boy was frightened and he regretted what he had done. Awu! The boy set off running. But the monster was hot in pursuit. He threw down the first bag, containing the mealie-bread. He kept running along. It delayed eating the bread. It was just eating and eating. Then again it recommenced the pursuit. The boy continued running. The animal was still following him. Again he threw down a bag of sorghum. The grains scattered all over. Hhawu! Again it delayed as it ate the sorghum. The nanamahube picked and picked. The boy continued running homewards. When he was about to reach his country, he threw down the bag containing fleas. The fleas kept on hopping about. They ran away and jumped about as it was trying to eat them. The boy was still fleeing. When he was approaching his home he shouted in a howling voice and said: "Block it up there in front! Pull out the wooden bars and everyone of you must stand ready with a spear at the upper end of the cattle-kraal." Awu! The nanamahube got there. Just when the boy got there, the nanamahube jumped over and into the cattle-fold. The boy also entered but then went out

*Umfana-ke lowo owayelande lesosilwane
bamholela inkomo. Cosu, cosu,
iyaphela!*

*through the exit on the other side
and entered the house to hide. Then
those who remained pierced it. Then
it died. After finishing it off they
skinned it. They then sewed (the
attire) for the chief who wanted the
hide. They made up for him the elegant
festive attire.*

*The boy who had gone to fetch that
monster was given a head of cattle
as his pay.*

Bit by bit the story ends!

Folktale 18

UCHAKIJANA NESALUKAZI (Thandeka Msimang, Ethalaneni, NKANDLA.
Folktale recorded during research)

Thandeka: *Kwasukasukela,*
Balaleli: *Cosu!*
Thandeka: *Kwakukhona,*
Balaleli: *Siyipheka ngokhezwana!*
Thandeka: *Ugogo noChakijana.*
Balaleli: *Siyifake phansi kwesosi.*
Thandeka: *Wathi uChakijana,*
"Asidlale umaphekaphékana."
Wathi ugogo, "Akungene wena kuqala."
Wangena-ke uChakijana. Ugogo wavala
ebhodweni. Wathi uChakijana
esevuthiwe, "Yo! Yo! Sengivuthiwe."
Wavula ugogo. Wagxumela ngaphandle
uChakijana. Wayesengena ugogo.
Wabasa uChakijana. Wayesevala
ebhodweni. Wathi ugogo esevuthiwe,
wathi: "Yo! Yo! Sengivuthiwe."
Wathi uChakijana:

Thandeka: *Once upon a time,*
Audience: *Cosu!*
Thandeka: *Once there was,*
Audience: *We cook it in a teaspoon,*
Thandeka: *an old lady and Chakijana.*
Audience: *We put it under a saucer.*
Thandeka: *Chakijana said, "Let us play*
the cook-each-other game." The old
woman said, "You go in first." Then
Chakijana got into the pot. The old
woman covered it. Chakijana said when
he was cooked: "Yo! Yo! I am cooked."
The old woman uncovered the pot and
Chakijana jumped out. The old woman
then got in. Chakijana lighted the
fire. He then covered the pot. When
the old woman was cooked she said, "Yo!
Yo! I am cooked." Chakijana said:

*Uvuthwevuthwe manini,
Izinkotshana zakwethu,
Zingakaxhaphazeli?*

*How can you be cooked so soon,
When even our mealie grains
Have not yet boiled?*

*Wathi ugogo, "Yo! Yo! Sengivuthiwe."
Wathi uChakijana:*

*(Again) the old woman said, "Yo! Yo!
I am cooked." Chakijana said:*

*Uvuthwevuthwe manini,
Izinkotshana zakwethu,
Zingakaxhaphazeli?*

*How can you be cooked so soon,
When even our mealie grains
Have not yet boiled?*

*Wavula uChakijana ugogo eseyinyama.
Bafika abafana bebuya ukuyozingela.
UChakijana usegqoke izingubo*

*Then Chakijana uncovered the pot when
the old woman had really been cooked.
The boys came back from hunting. By*

zikagogo; uhleli endaweni kagogo.
 Abafana bathatha ugqoko baphaka.
 Badla, badla, badla. Wathi umfana
 ommcane, "Sengathi uziphozipho
 lukagogo nje lolu!"
 Bathi abafana abadala, "Mus'
 ukufisela ugeg' ukuba afe wena!"
 Waphinda omunye umfana ommcane wathi,
 "Ungathi uziphozipho lukagogo nje
 lolu!"
 Bathi, "Mus' ukufisela ugeg' ukuba
 afe wena."

Wayesephuma uChakijana. Wathi
 esephandle, wathi:

Pe! Pe! Naze nadl' ugeg' wenu
 phela!
 Pe! Pe! Naze nadl' ugeg' wenu
 phela!

Wagijima uChakijana waze wafika
 emfuleni, wazenza imbokodo. Bafika
 abafana emfuleni. Umfana omdala
 wathi, "Uthi ngingambona laphayana
 uChakijana, ngingathatha lelitshe
 ngimjikijele." Walijikijela lawela
 ngaphesheya. Waphenduka uChakijana,
 waba uChakijana. Wathi:

Pe! Pe! Naze nangiweza phela!
 Pe! Pe! Naze nangiweza phela!

Abafana base bephindela futhi ekhaya.
 Cosu, cosu! Iyaphela!
Balaleli: Siyabonga. Yaze yamand'
 indaba yakho!

then Chakijana was glad in the old
 woman's clothes and seated at her
 place. The boys took a wooden meat-
 tray and dished up. They ate and ate
 and ate. The younger boy said, "But
 this looks like granny's nail." The
 elder boys said, "You dare wish our
 grandmother to die!" Again the younger
 boy said, "But doesn't this look like
 granny's nail?" They said, "Do not
 wish our grandmother to die, you!"

Chakijana then went outside the house.
 Once outside, he said:

Pe! Pe! Indeed you have eaten
 your grandmother!
Pe! Pe! Indeed you have eaten
 your grandmother!

Chakijana ran away and came to a river
 and turned himself into a round grin-
 ding-stone. The boys got to the river.
 The eldest boy said, "If I could see
 Chakijana over there I would take this
 stone and hurl it at him." He then
 threw the stone across the river. The
 stone turned into Chakijana who then
 said:

Pe! Pe! Indeed you have helped me
 across!
Pe! Pe! Indeed you have helped me
 across!

Then the boys returned home.

Cosu! Cosu! The story ends.

Audience: Thank you. What a delight-
 ful story!

Folktale 19INDABA YEGWABABA - II (Callaway, 1868 : 362)

Kwathi kwaZulu kuhleziwe, kubuswa, kungaziwa lutho oluzakwenzeka, ngolunye usuku igwababa labiza umuntu wakwaZulu, induna, ibizo lakhe uNongalaza. Lathi: "WeNongalaza! WeNongalaza!"

Kwalalelwa, kwathiwa: "Akubonakali muntu obizayo. Kuphela igwababa leliya."

Lathi, "Nihlezi nje, lenyanga ayiyukufa. Nizakubulawa kwaZulu, uma ningahambi. Nizakufa ngayo lenyanga. Hambanini nonke."

Nembala-ke abahlalanga. UMawa kaJama, inkosi yalabobantu wesuka weza lapha esiLungwini. Abasalayo babulawa.

Once upon a time, the Zulus were living in perfect prosperity not knowing what was about to happen. Then one day, a crow called one of the Zulus, an officer, whose name was Nongalaza, and said: "Nongalaza! Nongalaza!" The people listened and said, "We do not see anyone who is calling. There is only that crow yonder."

The crow said, "You are living securely. This moon will not die (i.e. you will not live until the end of this month). You will be killed in Zululand. If you do not depart you will be killed during this very month. Go away, all of you."

And indeed they did not stay. Mawa, daughter of Jama, who was the ruler of those people set out and came this way to the English. Those who remained behind were killed.

(UMankofana Mbhele)

Folktale 20USIKHULUMI KAHLOKOHLOKO (Callaway, 1868 : 41-47)

Kuthiwa kwakukhona inkosi ethile, yazala amadodana amaningi. Kepha yayingakuthandi ukuzala amadodana ngoba yayithi kuyakuthi uma amadodana esekhulile ayigibe ebukhosini bayo. Kwakukhona izalukazi ezimiselwe ukubulala amadodana ayo leyonkosi. Kuthi umntwana wesilisa inganzala bese esiwa khona ezalukazini ukuba zimbulale. Zibe sezimbulala. Zenza njalo kubo bonke abesilisa abazalwa yileyonkosi.

It is said that there was once a certain chief who had many sons. However, he did not like to have sons for he used to think that when they grew up they would depose him. There were old women appointed to kill the sons of that chief. When a male child was born, he was taken to those women to be killed; and indeed they killed him. They did so to all the male children the chief had.

Kwathi ngesinye isikhathi yazala indodana enye. Unina wayisa ezalukazini eyigodla. Wazinika izalukazi, wazincenga kakhulu ukubazingayibulali, ziyise koninalume ngokuba kwakuyindodana ayithanda kakhulu. Unina wazincenga-ke kakhulu izalukazi wathi aziyanyise. Zayanyisa, zayisa koninalume, zayibeka lapho koninalume.

Then he begot another son. His mother took him to the old women concealing him in her bosom. She gave him to the old women but implored them not to kill him, but to take him to his maternal uncle, for it was a son she loved exceedingly. The mother then pleaded with them very much and told them to suckle the child. They suckled him and took him to his uncle and left him there at his uncle's place.

Kwathi ekukhuleni kwayo yaba insizwana, yathanda ukwalusa koninalume. Yalandela abafana bakoninalume. Bayazisa bayidumisa. Kwathi ekwaluseni kwabo, yathi kubafana, "Khethani amatshe amakhulu siwashise." Bawakhetha bawenza inqwaba. Yathi, "Khethani ithole

As a young man he liked to herd cattle at his uncle's place and used to follow the boys. The boys in turn respected and honoured him. When they were herding he would say to the boys, "Collect large stones and let us heat them." Then they would collect them and make

elihle silihlabé." Balikhetha emhlabini abawalusileyo. Yathi abalihlinze, balihlinza, bosa inyama yalo bejabula. Abafana bathi, "Wenzani ngalokho na?" Yathi, "Ngiyazi mina engikwenzayo."

Kwathi ngolunye usuku balusile kwahamba izinduna zikayise, zithunywa nguye, zathi, "Ungubani na?" Kepha kayaze yazitshela. Zayithatha zingabalisi, zithi, "Lomntwana ufana nenkosi yethu." Zahamba nayo, ziyisa kuyise. Kwathi ekufikeni kwazo kuyise, zathi kuyise, "Uma sikutshela indaba enhle uyakusinikani na?"

Wathi uyise wayo indodana ezinduneni, "Ngiyakuninika izinkomo ezinombala, ezinombala othe wathi noma othe wathi." Zala izinduna zathi, "Qha, asizithandi." Kwakukhona iqabi elimnyama lezinkabi ezigudle lona. Wathi, "Nithandani na?" Zathi izinduna, "Iqabi elimnyama." Wazinikela. Zamtshele-ke zathi, "Kuthe ekuhambeni kwethu sabona umntwana ofana nowakho. Nangu." Uyise wayibona leyondodana ukuba eyakhe impela. Wathi, "Owamuphi umfazi na?" Bathi abamaziyo ukuba wamfihla, bathi, "Okabani, umfazi wakho, nkosi."

Wabutha isizwe ethukuthele, wathi abayiyise kude. Sabuthana isizwe, kwasuka unina, futhi nodadewabo.

a heap. Then he would say, "Choose also a fine calf and let us slaughter it." They selected it from the herd they were watching. He told them to skin it. They skinned it and roasted its flesh joyfully. The boys said, "What do you mean by this?" He said, "I know what I mean."

Then on another day when they were herding, the officers of his father were on a journey, sent by him. (On coming upon them) they said, "Who are you?" The boy did not tell them. They took him, saying without doubt that, "This child is like our chief." They left with him and took him to his father. When they came to his father, they said to him, "If we tell you good news what will you give us?"

His father said to the officials, "I will give you cattle of such a colour or of such a colour or of such a colour. The officers refused, saying, "No we do not like these." There was a selected herd of black oxen at which they hinted. He asked, "Then what do you like?" The officers said, "The herd of black oxen." He gave them and so they told him, saying, "While we were on our journey we saw a child which is like one of yours. Here he is." Indeed the father saw then that the child was his son, and said, "Of which wife is he the child?" They who knew that she concealed the child said, "The daughter

Wathi abayimukise bayoyibeka kude kuHlathikhulu. Ngokuba kwakwaziwa ukuthi kukhona isilwane esikhulu kulelohlathi okuthiwa sidla abantu, esinamakhanda amaningi. Bahamba-ke beya lapho. Abaningi abafinyelelanga, badinwa babuyela emuva. Kwahamba unina nodadewabo nendodana bobathathu. Uninsa wathi, "Ningemshiye elubala. Ngoya ngimbeke khona lapho kuthiwe kaye khona. Baya kuHlathikhulu bafike bangena ehlatini. Baya kumbeka etsheni elikhulu eliphakathi kwehlathi. Wahhala khona, bamshiya babuyela emuva. Wahhala eyedwa phezu kwetshe.

Kwathi ngesinye isikhathi safika isilwane esimakhanda-maningi sivele emanzini. Lapho kulesosilwane kuphelele izinto zonke. Sayithatha leyonsizwa sayipha ukudla yaze yakhuluphala. Kwathi isikhuluphele ingasadingi lutho, inesizwe esiningi eyasiphiwa yiso lesosilwane esimakhanda-maningi (ngokuba kulesosilwane kwakuphelele izinto zonke nokudla nabantu), yathanda ukuhambela kuyise. Yahamba nesizwe esikhulu sekuyinkosi. Yaya koninalume. Yafika koninalume kodwa umalume akayazanga. Yangena endlini kodwa abantu bakonalume babengayazi nabo. Yathi induna yayo yaya kocela inkomo kunalume. Yathi induna, "Uthi uSikhulumu kaHlokoHloko muphe inkomo

of so-and-so, your wife, O, chief."

He assembled the nation being very angry and told them to take his son to a distant place. The nation assembled, his mother and sister also came. The chief told them to take his son away and to put him in the great forest. It was known that there was in that forest a great multi-headed monster which ate people. They set out for that place. Many did not reach it, for they became tired and turned back again. The mother and sister of the chief's son went. Those three went. The mother said, "I cannot leave him in the open country. I will go and place him where he is ordered to go." They went to the great forest. They arrived and entered the forest, and placed him on a great rock which was in the midst of the forest. He sat down on it. They left him and went back. He remained alone on the top of the rock.

Then on a certain day the multi-headed monster came, coming out of the water. That monster possessed everything. It took the young man. It did not kill him, it took him and gave him food until he became a plump young man. Then when he had become fat and no longer needed anything - since he even had a large nation subject to him, which the multi-headed monster had given him

enhle adle." Uninalume walizwa lelobizo ukuthi uSikhulumu kaHloko-hloko, wethuka, wathi, "Ubani?" Yathi, "Inkosi." Uninalume waphuma ukuya kumbona. Wambona ukuthi nguye uSikhulumu kaHloko-hloko. Wajabula kakhulu wathi, "Yi! Yi! Yi!" ehlaba umkhosi ngokujabula, wathi, "Ufikile uSikhulumu kaHloko-hloko." Kwabuthwa isizwe sonke sakonalume. Unalume wamnika ihlephu lesinkabi ngokujabula okukhulu, wathi: "Nazi izinkabi zakho." Kwenziwa ukudla okukhulu. Badla, bajabula ngokumbona ngoba babengazi ukuthi bayakubuye bambone futhi.

Wadlula waya kubo, kuyise. Bambona ukuba nguye uSikhulumu kaHloko-hloko. Bambikela uyise bathi, "Nansi indodana yakho owayilahla kuHlathikhulu." Wadabuka nokudabuka okukhulu. Wabutha isizwe sonke. Wathi kasihlome izikhali zaso. Babuthana abantu bakhe bonke. Wathi uyise, "Kabulawe uSikhulumu kaHloko-hloko." Wezwa lokho uSikhulumu kaHloko-hloko, waphuma waya ngaphandle. Kwabuthana isizwe sonke. Wathi uyise, "Kahlatshe ngomkhonto." Wema obala wathi uSikhulumu kaHloko-hloko, "Ngicibeni ningazisoli." Washo lokho ngokuthemba ukuba kayikufa. Noma bemciba kakhulu, noma kuze kushone ilanga, kayikufa. Wema nje kwaze kwashona ilanga. Bameciba bengenamandla okumbulala ngokuba

(for that monster possessed all things and food and people) - he wished to visit his father. He went with a great nation for now he was a chief.

He went to his uncle but his uncle did not recognise him. He went into the house but neither did his uncle's people know him. His officer went to ask for a bullock from his uncle, saying: "Sikhulumu - son of Hloko-hloko - says give him a fine bullock that he may eat." When the uncle heard the name of Sikhulumu - son of Hloko-hloko - he started and said, "Who?" The officer replied, "The chief." His uncle went out to see him. He saw it was Sikhulumu, the son of Hloko-hloko, indeed. He rejoiced greatly and said, "Yi, yi, yi!" sounding an alarm for joy, and saying: "Sikhulumu, the son of Hloko-hloko has come!" The whole tribe of his uncle was assembled. His uncle gave him a part of a herd of oxen for his great joy, and said, "There are your oxen." A great feast was made. They ate and rejoiced on seeing him for they did not know if they would ever see him again.

He passed onward, and went to his father's. They saw that it was Sikhulumu - son of Hloko-hloko. They told his father saying: "Behold your son whom you cast away in the great forest."

wayenamandla okuba angafi, ngokuba lesosilwane samqinisa ngokuba sazi ukuba uya kubo; sazi ukuba uyise kayifuni indodana; sazi ngokwaso ukuthi bayakumbulala uSikhulumi kaHlokohloko. Samqinisa.

Behluleka ukumeiba. Wathi, "Nahlulekile na?" Bathi, "Sesahlulekile." Wathatha umkhonto wabahlaba bonke bafa bonke. Wadla izinkomo. Wemuka nempi yakhe kulelolizwe, nezinkomo zonke. Nonina wahamba naye nodadewabo eseyinkosi.

The chief was exceedingly troubled. He summoned the whole nation and told them to take their weapons. All his people assembled. The father said, "Let Sikhulumi, the son of Hlokohloko, be killed." Sikhulumi heard that, and went outside. The whole nation assembled. His father commanded him to be stabbed with a spear. He stood in an open space and said, "Hurl your spears at me to the utmost." He said this because he was confident that he would not die. Although they hurled their spears at him a long time, even till sun-set he did not die. He merely stood until the sun set. They hurled their spears at him, without having power to kill him. He could not die for the monster had fortified him because it knew that he was going to his people. It also knew that his father did not want his son. It knew by its own wisdom that they would kill Sikhulumi, the son of Hlokohloko, and so he strengthened him.

They were unable to pierce him with their spears then. He said, "Have you failed?"

They said, "We have failed." He took a spear and stabbed them all. They all died. He took possession of the cattle. He also took his mother and sister along with him for now he was a chief.