



The unwritten textbook of the folktale: A case study of “Morongwa le Morongwanyana” [The Messenger and the Small messenger]

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Abstract

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This article explores the unwritten textbook of the folktale in the case of “Morongwa le Morongwanyana” [The Messenger and the Small messenger], a South African folktale recorded and published by A.T. Malepe. Against the background of current problems with the folktale tradition, it is argued that the unwritten textbook can help improve three educational practices, namely the practice of educating children at home, the practice of teaching and learning at school, and the practice of educational mass media. The nature and content of the unwritten textbook of the Batswana culture as defined by Ong (1982) and other scholars on orality are examined in a case study of the selected folktale. Lastly, the implications of the case study and of the unwritten textbook for the three practices are spelled out.

Opsomming

Die ongeskrewe teksboek van die volksverhaal: 'n gevallestudie van “Morongwa le Morongwanyana” [Die Boodskapper en die Klein boodskappertjie]

Hierdie artikel is 'n verkenning van die ongeskrewe teksboek van die volksverhaal in die geval van “Morongwa le Morongwanyana” [Die Boodskapper en die Klein boodskappertjie], 'n Suid-Afrikaanse volksverhaal opgeteken en gepubliseer deur A.T. Malepe. Teen die agtergrond van probleme met die volksverhaaltradisie is die argument

dat die ongeskrewe teksboek kan bydra tot die verbetering van drie opvoedingspraktyke, naamlik voorskoolse tuisonderrig, onderrig-en-leer op skool en opvoedkundige programme in die massamedia. Die aard en inhoud van die ongeskrewe teksboek, soos omskryf deur Ong (1982) en andere, word ondersoek in die geval van die gekose volksverhaal. Laastens word die implikasies van die gevallestudie vir die drie opvoedingspraktyke uitgespel.

1. Introduction

According to Shole (1983:169) the oral and traditional literature of Setswana is a memento of an indefinite past that was handed down from generation to generation by word of mouth. It was most alive in its oral state and in the bookless world of the old people, it was never printed. It was a literature of repeated re-telling, with individual variations here and there, that established confidence in the rightness of what was said and how it was said. Most of these stories' authors are anonymous and they belong to everybody. As the tales do not have fixed texts, they can change easily as the result of distortion or simply failure of memory (Van Jaarsveld, 1990:22). As tales of a traditional community they often convey a moral.

Canonici (1990:137) points out that folktales have constituted the unwritten textbook of African education, as is often summarised in the proverbs which derive from them. They have been used both as a means of entertainment and as an attractive channel to pass on traditions and beliefs, customs, ideas and ideals. Foley (1990:5) emphasises the noetic function of oral literature, since folktales do not only reflect life but also "encode culturally approved behavior patterns, attitudes, beliefs". Although folktales do not present an organised system of philosophy and of morality, they constitute an effective way of teaching and learning for they are, among other things, close to the human life and are emphatic and participatory (Ong, 1982:42, 46). They can produce the emotional involvement through which a child learns.

In this article the use of the unwritten textbook in education in the case of one folktale will be investigated. It will be consider how the unwritten textbook should inform the form and content for the practice of educating children at home, the practice of teaching and learning at school and the practice of the mass media in the domain of children's literature. The context of these questions is the current state of the folktale tradition, as urbanisation, the school, new electronic technologies and the mass media have influenced it profoundly.

2. A general problem: Why do we need a textbook?

Educating children at home, teaching and learning at school and the mass media, are very important for moral education, for transferring culture and tradition and to equip children to deal with a fast-changing and multicultural (post)modern world. If the unwritten textbook could inform these practices, it could be to the benefit of modern youth who live far from the sources of folklore.

2.1 The practice of educating children at home

This practice assumes that there is a certain body of knowledge in the unwritten textbook that the child must learn. At home children learn less by memorising and more by doing and practical example. The preliterate child still lives in an oral world where sound is dominant. What he or she has to learn therefore needs to be made memorable by repetition. It is therefore children's capacity to memorise that is mostly developed in educating children at home. The oral patterns in traditional folktales can therefore be very effective in education at this stage.

The increasing use of electricity brings television into every home and parents often depend on that to entertain their children, replacing oral culture to a large extent. The effective use of television to support education and training in South Africa is one of the goals set out by the Ministry of Education and the broadcast policy of the SABC. Through implementing new teaching and learning methods the SABC's education department has produced a very good programme in this field. It incorporates learner-centred and outcomes-based approaches in educational programmes to achieve quality learning based on recognised international standards. Furthermore, it integrates television into the daily lives of learners as a means of collating and dispersing of knowledge so as to advance children's development (Bruynse, 2003:2).

Children from five to ten years of age find themselves in the transitional phase. This phase is characterised by uncertainty, self-consciousness, and curiosity often recurs about such questions as: Who am I? How do I fit in? What do I enjoy doing? What do I want to be? From this turmoil emerges a child with attitudes and patterns of thought taking shape. In the transition towards becoming adults, children's future may be drastically affected by the decisions they make about what they will study and how they will learn.

2.2 The practice of teaching and learning at school

The shock children undergo in passing from home to school life is so extensive that everything possible should be done to soften it. They pass from being one of a few children under the mother's eye to being one of a large group under the supervision of a teacher. Instead of running about, clapping hands, dancing and singing they are expected to sit still and concentrate; to do what they are told instead of what they want to do. Almost everything is different from home, and it is not surprising that many children find it difficult to adjust to their new surroundings. Teaching and learning at school could be improved if it is based on the culture of the people of which it is an expression. Teaching that has the characteristics of performance might be more effective to instil a community spirit and to appropriate behaviour and unity in the group.

According to Van der Westhuizen (1999:134-135) the availability of books and the teacher's mediation of the book to the reader are of the utmost importance for a child's development. Teachers can make or break pupils' attitude towards reading, literature and even language itself during the time that he or she shares the book with her pupils. She also points out that there is a lack of suitable children's books in school, due to poor distribution mechanisms and a lack of well-written children's books. This means that often books are read at school that are unsuitable for a particular age group's interests or realms of experience. The learners thus lose interest in language and become more interested in other subjects.

2.3 The practice of the mass media

According to Canonici (1990:1373) the mass media often produce crude and uninspiring programmes based on traditional folktales, e.g. by having puppets simply enact the tale with a storyteller in the background. This destroys the sacral element of folktales. Many television tales are modern European renditions of ancient folklore images, which are easily adapted to any culture. Others are straightforward translations of European or American children's programmes and are meaningless when compared with the richness of Setswana folktales.

SABC Education has produced good multi-media programmes like Takalani Sesame or Soul Buddyz for children at home. However, Bruynse (2003:3) indicates that South Africa needs a whole new culture of educational television. Such a culture should be marked by a commitment to a flexible, learner-oriented approach that uses

combinations of strategies appropriate to the needs and wants of learners, education and training providers and stakeholders in the community.

3. The answer: Folktales as the unwritten textbook

In all three practices traditional tales and practices have virtually been ignored, to the detriment of the learners. Folktales as the unwritten textbook are necessary to maintain the traditional norms and values of the Batswana community. These folktales support moral and ethical education which informs individual behaviour, and are a means of education, socialisation, joy and entertainment. They contain a proven wisdom, which guides everybody in a society that is based on traditional social norms. They also provide an effective means of teaching and learning.

Ong's (1982) insights and his theoretical explanation of the literate mind and the oral past and of the relevant characteristics of orality, provide strong arguments in support of this thesis.

4. Ong on orality and the unwritten textbook

4.1 The literate and the oral past

According to Ong (1982:5-9) the scholarly world has only realised the oral character of language and some of the deeper implications of the contrasts between orality and writing during the past few decades. Cultural historians have delved deeper into prehistory. Recently applied linguistics and socio-linguistics have compared the dynamics of primary oral verbalisation to those of written verbalisation. Oral expression can exist without any writing at all, but writing never existed without orality. Indeed, language is so overwhelmingly oral, Ong claims, that of all the many thousands of languages of the world only around 106 have ever been committed to writing to a degree sufficient to produce literature in print, and most have never been written at all. Even now hundreds of languages in active use have never been written at all. The basic orality of language is indisputable.

Ong (1982:9) further points out that humans in primary oral cultures learn a great deal and possess and practice great wisdom, but they do not "study". They learn by apprenticeship (hunting with experienced hunters, for example); by discipleship, which is a kind of apprenticeship; by listening; by repeating what they hear; by mastering proverbs and ways of combining and recombining them;

or by assimilating other formulary materials; by participating in a kind of corporate retrospection. Lastly, he indicates that writing from the beginning did not reduce orality, but enhanced it, making it possible to organise the "principles" or constituents of oratory into a scientific "art".

4.2 The idea of an "unwritten textbook"

According to Finnegan (1970:1) Africa possesses both written and unwritten traditions. The former are relatively well known. The unwritten forms are far less widely known and appreciated. Such forms do not fit neatly into the familiar categories of literate cultures, they are harder to record and present and they are easier to overlook than the corresponding written material. Furthermore, Finnegan (1970:2-12) points out the relatively simple oral and literary characteristics of this literature as follows:

- The first and most basic characteristic of oral literature is that it is by definition dependent on a performer who formulates it in words on a specific occasion. There is no other way in which it can be realised as a literary product.
- In the case of written literature, a literary work can be said to have an independent and tangible existence in even one copy, so that questions about format, number and publicising of other written copies can be treated as secondary. There is therefore a distinction between the actual creation of a written literary form and its further transmission. In the case of oral literature, the connection between transmission and very existence is much more intimate. Without its oral realisation and direct rendition by singer or speaker, an unwritten text virtually does not exist. In this respect the parallel is less to written literature than to art forms like music and dance, which are actualised in and through their performance and depend on repeated performances for their continued existence.
- All the different aspects that contribute to the effectiveness of more familiar literary forms may also play their part in the delivery of oral texts – expressiveness of tone, gesture, facial expression, dramatic use of pause and rhythm, receptivity to the reactions of the audience, etcetera. Such devices are not mere embellishments of the already existent literary work, but an integral and flexible part of its full realisation as a work of art.
- A further essential factor is the audience, who is often directly involved in the actualisation and creation of a piece of oral

literature. The oral artist cannot escape face-to-face interaction with his audience, which is something that he can exploit as well.

According to Vail and White (1991:26) oral literature as a worldwide phenomenon has come to be defined as literature composed in performance through the manipulation of formulas and formulaic expressions. Ntuli and Swanepoel (1993:16) claim that the oral heritage continues to nourish the written literature, especially as regards world-view, subject matter, theme, structure, style and devices for character delineation. Oral art is thus far from something of the past. It now coexists with the written literature, and has opened new fields of scholarly interest, one of which is the oral-written interface.

What does the unwritten textbook entail, however? To explain this, let us examine the case of “Morongwa le Morongwanyana”.

5. The unwritten textbook: A case study of “Morongwa le Morongwanyana”

In the following paragraphs the details of the story, its provenance, the characteristics of its performance and the meaning of the story will be used to explain what constitutes the unwritten textbook in this case.

5.1 Details of the story

The story (as translated by Malepe 1970:55) is as follows:

“Long, long ago it happened that Morongwa [the Messenger] and Morongwanyana [the Small messenger] went to the children of their paternal uncle and said, ‘Let us go to fetch firewood’. They then went. The place to which they were going was as far as the distance between Ngwaketse (Kanje) and Lephephe. [Traditionally, this indicates a long distance as the two villages are far from each other.] They then found Dimo’s house where they arrived; it was beautiful and shining. Dimo [the cannibal] was absent, having gone to look for food.

Now it happened that, as they arrived, Morongwanyana hid herself by the doorway. They heard Dimo saying, ‘*Dididi-dididi*, [a rumbling sound] to that place, I am coming there!’ Morongwanyana then sang, saying: ‘My elder sister, Morongwa, my elder sister, Morongwa! Come outside and hear, come outside and hear, a thing cries, saying, “*Ntii-ntii*, I come from Mabjaneng, *nti-nti*, I come from Mabjaneng!”’ Their uncle’s children then said to Morongwa,

'Morongwa! Morongwanyana is cursing you'. She then went outside and beat Morongwanyana between the shoulders. She then went back into the house. Dimo then rumbled again '*Dididi-dididi*, to that place, I am coming there!' Morongwanyana then began singing again, saying: 'My elder sister, Morongwa, my elder sister, Morongwa! Come outside and hear, come outside and hear, a thing cries, saying, "*Ntii-ntii*, I come from Mabjaneng, *nti-nti*, I come from Mabjaneng!'

Dimo then arrived. Morongwanyana then went into the house and said: 'Dimo comes with some meat but we must not eat it.' Dimo then arrived in the court-yard and he was pleased to see them. He then took out two clay-pots of water; he said to them, 'You drink from this pot, but give me water from this one'. Morongwanyana then took a drinking vessel (calabash) and drew water for Dimo from the clay-pot from which it was said they should drink. They then drank from the one which Dimo had said they should give him water. Dimo then fell asleep and they then walked away (left). It happened that in the night, when he awoke, he found that they were not there.

It happened that while they were running along the road Morongwanyana cut their hair and dropped it on the right-hand side and on the left-hand side and from where they came. It happened that while Dimo came running he then said, 'Let me stop and call my children'. He then said, 'Hello, my children!' The hair then answered him from all directions saying: 'Yes, hello!' Dimo then sang, saying, 'Behind from where we come! In front to where we go! My children speak there, they then speak there, and they then speak there!' He said, '*Ntududu!*' He said, '*Ntududu-tududu-tududu!*' He said, '*Legôkgôro!*' He said, '*Lekgôkgôtlhô-kgôkgôtlhô-kgôkgôtlhô*'. He said, '*Ntududu!*' He said, '*Ntududu!*' He said, '*Lekgôkgôtlhô-kgôkgôtlhô-kgôkgôtlhô!*'. He remained standing there, not knowing where he should look for them, but the girls went away and returned home."

5.2 Provenance of the story

According to A.T. Malepe who recorded and published it (1970) "Morongwa le Morongwanyana" was related by a young woman at Molepolole, a village in the North-West Province. This folktale portrays past conditions: the memory of the fearful Dimo (a cannibal) is still kept alive in some villages by elders who scare young children with the words, "*Dimo ke eo!*" [There is Dimo!] (Guma, 1964:10). In "Morongwa and Morongwanyana" Dimo is still a fearful character but he is overcome by his intended victims.

The traditional aspect of this folktale is the creative involvement of the audience and the performer. The words of the folktale do not merely display cognitive content, but also create an atmosphere of mystery. For example, Dimo's rumbling sound, "*Dididi-dididi*", to that place "*I am coming there!*" (p. 56) arouses fear and suspense. A reader becomes emotionally involved and concerned about the safety of the girls. Word choice, even the nonsensical words that Dimo uses as curses, and word order are usually not only related to meaning, but also to rhythm and sound. Rhythm and sound also contribute towards an aesthetic effect.

"Morongwa le Morongwanyana" is a good example of the unwritten textbook that can be used to inform the three educational practices concerned. In addition, this folktale is truly a people's story, because the characters are mostly people, rather than animals and other beings (compare Shole, 1983:43). The emphasis of "Morongwa le Morongwanyana" is on good morals and behaviour. The girls are nearly eaten by Dimo due to their wayward behaviour.

5.3 Characteristics of the performance

5.3.1 The audience

Traditionally, Setswana folktales are not performed unless children are present, but adults, especially the members or neighbours of the family, could participate in the performance. The audience is extremely important for the success of the performance. In most cases, we find an audience that takes part in the performance by laughing, commenting, asking questions, joining in the singing or in rhythmic hand-clapping, and by making comparisons between the story and actual events (Finnegan, 1970:5; Kaschula, 1993:9; Canonici, 1996: 30).

In this folktale, the heroine Morongwanyana has a chance to pit her wits against a fearful character, Dimo. She is a trickster who demonstrates that it is possible to outwit a bigger and stronger opponent. Although Morongwanyana is small, she relies on her intelligence to escape a fearful man. She warns her older sister with the song "*Mogolole Morongwa, mogolole Morongwa! ...*" [My elder sister, Morongwa, my elder sister, Morongwa! ...] (p. 55). Her name is also significant, as it is she as the younger sister who warns her sister of the approaching danger (Dimo). In Batswana communities names carry important meanings and are used to symbolise ideas (Pilane, 1996:10; Letsie, 2002:161). In "Morongwa le Morongwanyana" the girls are messengers who tell the children of their paternal

uncle to go and fetch fire-wood (p. 56). Instead of obeying the message, Morongwa and Morongwana go astray. One can infer that the names of the girls teach the children to be good messengers and to obey the rules. In addition, a song also helps to emphasise the mounting tension in the story. Morongwanyana's song constitutes a cry for help. With the emphasis on a rhythmic frame, the flow into song is not only logical, but it moves the story along naturally, linguistically and thematically. Furthermore, it transforms the performance into a communal experience, with the performer guiding it and the audience acting as a chorus.

The audience and children's performance of singing and clapping hands means that the message is joyfully taken to heart. This brings each member of the audience into close contact with all the others, and builds up mutual social relationships. In a case such as this, the performance is both entertainment and a communal celebration.

5.3.2 The performer

According to Van Jaarsveld (1990:22), the tales are freely transmitted (without fixed or specific texts) and they are retold at will by anyone on any occasion, for instance around the fire or at initiation schools. A good performer will perform the story in such a way that it becomes a memorable and meaningful experience for the audience. The traditional performer is an actress who uses her body, voice and gestures to play the various characters. The grandmother will explain difficult words and also take time to teach the children the refrain of the song. According to Watkins (1992:194) the stories we offer our children can help them shape their sense of identity and find a home in the world. In other words, these stories help children to form and retain their cultural identities. The performer's guiding aims will be the needs of her audience, the social situation, and events that are arousing concern in the home or in the village or even in the nation. In the case of "Morongwa le Morongwanyana" the aim is to teach children a moral lesson, warning them that if they disobey or go out of bounds they may get into trouble (Malepe, 1970:57).

5.3.3 Time and place as aspects of performance

Storytelling events take place in the evening, after the daily chores have been completed, when the children are getting ready for bed. In the communities where folktales are still told (especially non-literate or semi-literate communities), they are told and performed as a form of entertainment after dinner, and they help to prepare the

young ones for bed (Makgamatha, 1991:8). In this folktale, the daily chores have been attended to. The children gather around the fire, the artist as usual in the centre.

Silberbauer (1975:27-28) points out that to Africans the ancestral spirits and the whole spiritual world are present every day of the week, especially at night. In Africa, night is a time for blessings and for communicating with the ancestors. The performer draws an imaginary stage in front of her, on which her imaginary characters move and act. In other words, the story makes an appeal to the Batswana children not to disregard their traditional religion. It is a common belief among Batswana traditionalists that the ancestors are responsible for the continuity of life and that the living and the dead can mutually influence one another. Thus, apart from its entertainment function, this folktale is also meant to teach social values.

5.4 The content and structure

The style and the moral significance are also important aspects of the oral performance as an unwritten textbook.

5.4.1 Style:

The narrator employs short sentences, which are clear in meaning and in logical arrangement. The sentences are simple and in the indicative and imperative mode. Much repetition occurs.

5.4.2 Significance

The basic significance here is that the unwritten textbook can be used effectively to provide entertainment and moral education to the children. The narrator wants to teach the children to obey the rules and respect their parents as well as the community. Out of curiosity, the girls end up in Dimo's place, which is totally against the values and beliefs of the traditional Batswana. At the same time, the folktale entertains the children, because Dimo's stupidity is revealed. Malepe (1970:57) points out that Dimo fails to see that by telling the girls to drink from one clay-pot and not from the other, he is making them suspicious.

5.5 The meaning of the story

In Setswana folktales, the heroes and heroines are the ones that distinguish themselves by their noble deeds. They usually perform some brave deed that brings about the salvation of the victim. In this case Morongwanyana is a heroine, because she manages to protect

herself and her sister, Morongwa, from the cannibal (Dimo). By drawing water from Dimo's clay-pot of water they get rid of the cannibal and are saved.

In the end, Morongwa and Morongwanyana escape from the cannibal. Though Morongwa is older and expected to be more intelligent than her sister, and therefore expected to be the heroine, in this folktale Morongwanyana is the heroine. By cutting their hair and strewing it around, Morongwanyana confused the cannibal so that they could escape and return home unharmed.

Lastly, the story of Dimo (the cannibal) is fascinating and awe-inspiring, especially to children. It has a moral lesson for children, warning them that if they disobey, they may get into trouble. Morongwa and Morongwanyana get into trouble because they went where they were not supposed to go, namely to the forest. Traditionally, grown-ups discourage their children from going to the forest, because it is far from the village and not a safe place for their children. This danger is symbolised by the fearful man who resides there, Dimo.

5.6 "Morongwa le Morongwanyana" and the unwritten textbook

This folktale clearly displays the oral nature of traditional African literature (Finnegan, 1970:1-25). "Morongwa le Morongwanyana" is characterised by particular features of performance. For example, this story has survived because it is performed. It involves the use of words, gestures and movements. The performer and the children joyfully participate in the story. The children clap hands, sing and repeat what they heard. Words, rhythm and dance are the characteristic aspects used to create a given effect in certain narratives or oral literature. These words include idiophones and interjections, and are used to create a lively effect in the narrative:

Through the use of idiophones the language is given a natural, dramatic and colourful character. The actions of the cannibal (Dimo) are very dramatically related through the use of idiophones. We can actually hear the sound of Dimo approaching his home: "*Dididi-dididi, golo koo ke etla koo!*" [Rumble-rumble, to that place, I am coming there!]

This is the sound of Dimo, moving slowly and heavily. It is not only the words used here but also the storyteller's tone of voice and gestures that will make the audience, especially the children, burst out laughing at this incident.

In the Setswana folktale, the storyteller uses numerous interjections. These interjections are directly related to the telling situation. They are personal intrusions by the storyteller that create a bridge between the reality of the performance and the fantasy of the tale (Makgamatha, 1991:117).

The interjection “*Ntii-ntii*” is a jingle of sounds without meaning (Malepe, 1970:57). In this case, it gives Morongwanyana ample opportunity to warn her sister that Dimo is on his way and to delay Dimo on purpose while Morongwa is preparing herself to deal with the problem.

Lastly, the story “Morongwa le Morongwanyana” is set in the timeless past. The time of the events is vague and often symbolic. The origin of the story is lost in the mists of time. The tale was related by an unidentified young woman. The language used in this story is simple and it corresponds with the language used in everyday conversation.

6. Implications of the case study for the three practices

If teacher education could be restructured to include aspects of traditional performance, classroom interaction would be greatly improved. Teachers would be encouraged to exercise their creativity and the learners would be more involved, more creative and learn quicker. Teachers would not only be authority figures, mediators of learning and designers of learning programmes and materials (cf. Mikkelsen, 2000:356; Revised National Curriculum Statement’s (RNCS) Orientation Guide, 2002:9), but real educators.

Van der Westhuizen (1999:136) points out that well-written children’s books expand and deepen the reader’s horizon of expectations, compelling, entertaining and moving her.

Using the unwritten textbook as a basis for writing more appropriate books for children could greatly help to improve books for children and young people. Stakeholders in African languages should therefore join hands to translate the unwritten textbook into books, newspapers, material for reading clubs and so on.

SABC Education’s multi-media projects informed by the unwritten textbook could be very powerful forces for education and empowerment. If a folktale like “Morongwa le Morongwanyana” could be broadcast on television in a way that captures its enthralling mystery, the traditional values of the Batswana and Batswana beliefs and lifestyles could be portrayed effectively and efficiently on

television. This would also expose the unwritten textbook to a much wider audience and revitalise the heritage for modern young people who are sorely in need of guidance. Mikkelsen (2000:354) argues that literature could help children to understand the common bonds and "celebrate the differences among them", fostering an understanding of different cultures.

The unwritten textbooks that embody the traditional norms and values of the Batswana community in a vital form, should inform tertiary education as well. The teacher education curriculum for African languages at colleges, universities and in-service training centres should include broader cultural issues. In addition to linguistics and literature, courses on African folktales, music and dance, text analysis (plot, morphology of the folktale, conflict, the refrain, compositional techniques and cultural-contextual elements) should be introduced.

7. Conclusions

Ong (1970:5) supports the idea of the unwritten textbook, because he has discovered the differences between the ways of managing knowledge and verbalisation in primary oral cultures (cultures with no knowledge at all of writing) and in cultures deeply affected by the use of writing.

Finnegan (1970:19) points out that even in a society apparently dominated by the printed word the oral aspect is not entirely lost. Perhaps because of the common idea that written literature is somehow the highest form of the arts, the current significance of oral elements often tends to be played down, if not overlooked completely. However, the case of "Morongwa le Morongwanyana" clearly points out the importance of the unwritten textbook for the three educational practices concerned.

The unwritten textbook as exemplified by the folktale "Morongwa le Morongwanyana" can be used effectively to educate and empower modern Batswana youth who have lost contact with traditional folklore. The only possible contact with these sources is afforded educating children at home, teaching and learning at school and the mass media.

To unlock the unwritten textbook and to convey the concreteness of authentic African life-experience we need to

- encourage South Africans to produce and present their own most representative forms of folklore for all to admire and appreciate,

so that all the people of the country may grow accustomed to one another and begin to appreciate each other's cultural heritage;

- motivate SABC Education to provide programming and services for the full education spectrum informed by the unwritten textbook, from early childhood development, formal schooling, youth development, up to public education; and
- motivate teachers to introduce the unwritten textbook into their classrooms, thereby making their teaching practices and their learners' educational experiences more meaningful and valuable.

It will help children to focus on critical thinking, reasoning, reflection and action and will help them to go beyond memorising as they respond to the aesthetic, affective, cultural and social values in written texts.

The unwritten textbook is a powerful source for modern literature. The task of reconstructing the unwritten textbook should be undertaken to stimulate imaginative and creative activity, and thus to promote culture and arts.

Lastly, folktales in Setswana literature, as manifestations of the unwritten textbook, should be used to express the moral ideals of the community.

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Key concepts:

Tswana folktales
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use of oral literature and folktales in education

Kernbegrippe:

gebruik van mondelinge literatuur en volksverhale in opvoeding
ongeskrewe teksboek
Tswana-volksverhale