

An Ideational Analysis and Integration of African Folktale in Science, Technology, and Education

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Abstract

Folktales are literary forms that reveal the soul of any society; they express its wishes, desires, hopes, and beliefs about the world. They have fictional characters and situations, mostly oral traditions, before they were written down. According to Cynthia McDaniel (1993), folktales can be used in all disciplines to convey knowledge and communicate ideas; they serve as an inherent vehicle for intergenerational communication that prepares and assigns roles and responsibilities to different generations in their communities. They are more pedagogic devices and less literary pieces. They cultivate universal values such as compassion, generosity, and honesty while disapproving of attributes such as cruelty, greed, and dishonesty. To illustrate McDaniel's claims, this paper will firstly use the ideational metafunctional framework found in Systemic Functional Linguistics, which expresses the clausal experiences and content from a grammatical perspective, coupled with syntagmatic analysis, which describes the text (folktale) in chronological order as reported by the storyteller. Secondly, the presentation will use a textual metafunctional framework that fulfills the thematic function of the clause, coupled with the paradigmatic analysis where the folkloristic text's patterns are regrouped more analytically to reveal the text's latent content, or theme. The Voyant Tool, a web-based text reading and analysis environment designed to facilitate the analysis of various text formats, was used to extract and analyze data from a Sesotho folktale to illustrate how folktales may be integrated with technology for research and educational purposes. This paper employed a descriptive research design that incorporates qualitative (content analysis) and quantitative (statistical analysis) methodologies to analyze and interpret the story. It is observed, through the Voyant tool, that the story is built out of 191 Sesotho word formations, and through the ideational analysis, that the storyteller employed more material

process types than mental process types, and lastly, with the textual interpretation, indicating the value of oral literature in our daily lives as well as the significant role folktales may play in interpreting sociopolitical events in contemporary communities.

Keywords: Ideational metafunction; Syntagmatic analysis; Paradigmatic analysis; Socio-political interpretation, Sesotho folktales, Voyant Tool

1 Introduction

Rosenberg (1997) describes a folktale as a story that, in its plot, is pure fiction and has no location in either time or space. It is a symbolic way of presenting the different means by which human beings cope with the world in which they live. It concerns people, their loyalty, or common folk, and or animals that speak and act like people. They focus on the behaviour of the individual and are not usually concerned with the human being's relationship to divinity. They are literary forms that reveal the soul of any society; they express their wishes, desires, hopes, and beliefs about the world. They are often ancient, feature fictional characters, and were mostly passed down through oral traditions before being written down. (Finnegan:1970). In terms of their significance, McDaniel (1993) suggests that folktales can be utilized in all disciplines to convey knowledge and communicate ideas, helping us achieve social maturity, academic success, and moral compliance. Dorji Penjore (2005) further states that Folktales serve as an inherent vehicle for intergenerational communication that prepares and assigns roles and responsibilities to different generations in their communities. They are more pedagogic devices and cultivate universal values such as compassion, generosity, and honesty while disapproving of attributes such as cruelty, greed, and dishonesty. Moleleki (1988) continues to say

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that folktales serve to keep our culture and belief systems as they portray the existence of another world yonder, that there is life after death, and there is someone superior to man. Education is the process by which society deliberately and actively transmits its accumulated knowledge, skills, and values from one generation to another. In the African context, traditional informal education was well conceived and pursued collectively for the good of the community. (Wiysahnyuy, LF, and Valentine, NB (2023)). It is important to integrate folktales into our curriculum as they form part of narrative prose and can be analysed as such. They can be used to stimulate creative writing, nurture oral presentations, and assist in developing critical analysis of life situations. They help us to visit the primitive worlds, understand spiritual worlds, and cope with the present. In them, we get our identity, social cohesion, and moral upliftment; they promote the ‘Botho’ principles in general. Mweti (1999) proposed that the content of African folktales can be used to support pupil well-being in five ways: to build bridges between cultures through the shared tradition of storytelling; to engage pupils’ emotions; to help pupils to recognize the shared experiences and problems faced by people from different cultural backgrounds; to serve a cathartic effect by allowing the safe expression of emotions and to allow pupils to confront fears and solve problems “at one step removed”; and to help pupils to make sense of their worlds. The application of technology in folktale studies has opened new avenues for research, preservation, and analysis of African oral traditions. Digital tools such as text-analysis software (AntConc, NVivo, Voyant Tools) enable scholars to identify recurring motifs, linguistic features, and evaluative expressions within folktale narratives, enhancing both linguistic and cultural interpretation. Corpus building allows for the systematic digitization and organization of folktales across languages and regions, facilitating comparative studies on themes, narrative structures, and moral values. Furthermore, digital mapping techniques—using platforms like StoryMapJS or ArcGIS StoryMaps—support the visualization of folktale variants, illustrating their diffusion and adaptation among different African communities. Advances in machine learning and natural language processing further enable the automated classification and thematic analysis of folktales, contributing to a deeper understanding of African worldviews and identity formation. Collectively, these

technological approaches not only preserve Indigenous Knowledge Systems (IKS) but also promote accessibility, multilingual scholarship, and innovative pedagogical integration of folktales in education. Several scholars of African Languages, just to mention a few, have researched the structure and significance of folklore in general: Nakin (2017) analysed one Sesotho Folktale called ‘Ngwana ya Kgwedi Sefubeng’, using a deconstruction approach and concluded that binary oppositions can be used to analyse Sesotho folktales. Masowa (2024) explored the relevance of folktales in the current generation, where he uses the folktale ‘Tselane le Dimo, using the Functionalist approach, and demonstrated that folktales are relevant to the current societies. Phindane (2019) explored Propp’s functional approach in Sesotho folktales and observed that Sesotho folktales comply with 7 functions of Propp’s 32 functions. The application of the Voyant tool, the metafunctional approach to Sesotho folktales, has not been explored adequately, if there are any attempts. The main purpose of this study is three-fold: First, to apply Systemic Functional Linguistics (SFL) to examine one Sesotho folktale, an integration into science, where the focus is on the ideational metafunction that expresses the clausal experiences. Secondly, to explore the thematic function of the folktales, an integration of folktales into education, where the folktale is used for the socio-political interpretation, and thirdly, to analyse the folktale using the Voyant Tool, the digital text analysis software to identify linguistic features, and evaluative expressions within the folktale narrative. This paper employed a descriptive research design that incorporates both qualitative (content analysis) and quantitative (statistical analysis) methods to analyse and interpret the folktale. Data from the folktale was collected through the online Voyant tool, a semi-automated data analysis, which assisted with word formation categories and word count, as well as identifying the distribution of the folktale characters across the story. In terms of ideational analysis, the frequency lists were produced to categorize clauses into process types to determine animal characters in the folktale.

2 Theoretical Framework

Hoang (2021:08) opines that the functions of a language are approached from different perspectives, such as the ethnographical perspective, psychological perspective, communicative perspective, and

educational perspective. All these models, according to Hoang (2021:08), are constructed on a conceptual framework in non-linguistic terms, looking at language from outside and using non-linguistic terms to interpret different ways that people use language. As a result, the approach equates function with *use*. The concept of function is synonymous with that of the concept of use. Halliday and Hasan (1989) proposed a theory that will identify functions at a high level of abstraction so that they can be recognized as essential to all uses of language. This theory allowed the entire linguistic social process to be viewed as integral to the system of language and explained the nature of its internal structure by relating it to its social use. It is for this reason that Halliday (1973,1975) incorporated the social dimension into his linguistic theory, connecting children's function of language to that of adults' general functions of language. The Proto-Language of adults has two levels only: the *content* (*semantic* and *lexicogrammar*) and the *expression* (*phonology* and *phonetics*). In addition to the four levels, Halliday added context (which constitutes *field*, *tenor*, and *mode*) (Hoang, 2021). It is within this context that Halliday's three metafunctions emerged, namely the Ideational metafunction, the Interpersonal metafunction, and the Textual metafunction.

Systemic Functional Linguistics (SFL henceforth) is a linguistic theory within discourse analysis that considers the contextual dimensions of language. Sabao (2012) observes SFL as a theory that views language as a social semiosis, a systemic resource for expressing meaning in context. In terms of data, it does not address how language is processed or represented within the human brain, but rather examines the discourses produced (whether spoken or written) and the contexts in which these texts are created.

2.1 The ideational function of a language

Halliday (1961) defines the ideational or experiential metafunction of language as an instrument of thought or conceptualization, or representation of the experiential or real world, including the inner world of consciousness. In using the clause to represent or conceptualize the real world, the principal grammatical element identified by Halliday in the ideational metafunction of language is Transitivity. This term stands for the verbal group in the clause, and Halliday defines it as the overall resource for constructing experience. It means the kind of ac-

tivity expressed by the sentence participants and the way the participants. Bakuroo (2017:213) defines language as a means of reflecting on things representing the individual's real outside and inner worlds. It is a means of acting on things employing a symbolic system. Language is also used for interactivity between or among people. Clause as a representation has three distinct components. The participant(s) (subject(s) and objects(s)), the process (verb(s)), and the circumstances (adjunct(s) and adverb(s)). It is these identifiable components that outline the human experience, conceptualized or represented. Sabao (p. 49) describes it as the content function of the language. It is realized intransitively (i.e., the relationships established between: (a)processes involved in a clause, (b) the participants implicated. (c)circumstances encoded in a clause. It serves to represent situations and events in the world. It is concerned with explaining experience. It is in the social function that the author/speaker (text producers) embodies in a language their experience – what is going on, who is doing what to whom, where, when, why, and how.

3 The collection of Data through the Voyant Tool

Below is the Sesotho version of the folktale, 'Phokojwe' (Jackal), which was submitted to the Voyant Tool website for analysis. The story text is displayed through a corpus table of terms, which indicates terms in the corpus, the frequency of the term in the corpus, and trends, a graph that shows the distribution of relative frequencies in the corpus. The story is captured by five parts of the screenshots with highlighted terms, in this case, the names of the animal characters, followed by a graph below.

3.1 Part 1.

PHOKOJWE

E ne ere e le diphoofolo kaofela, li hloka metsi moo di ka nwang teng, tsa fumana sedibanya se eso ka se ba se fatwa. Yaba di re. Ha re fateng kaofela, re tle re tsebe ho nwa metsi a mangata. Yaba **phokojwe** e hana ho fata. Jwale yare ha di qeta ho fata, yaba di re: Ha ho lebelwe. Na ho tla lebelwa mang. **phokojwe** a tle a se ke a nwa, hoba o ile a hana ho fata? Yaba di re: Ha ho lebelo **hlolo**. Yaba **Phokojwe** o ikela thabeng. Yaba di a tloha moo, sedibeng. Ha di se di tlohile, **Phokojwe** a tla. Yaba o re ho **hlolo**. He **hlolo** e, ha **hlolo** el Dumela. Yaba **hlolo** o re: E. Yaba **Phokojwe** o a tla; o fhllo a ntsha mokotlana, ha a fhllo ho **hlolo** mona sedibeng. Yaba o kanya letsoho ka mokotlaneng, yaba o ntsha dinotsi; yaba o re ho **hlolo**: O a bona, mna ha nke ke nyorwe, ke ja ntho e monate. Yaba o a ja; yaba **hlolo** o re: Ako mphe, mokanaka. Yaba o mofa ha nyenyan. Yaba o re: Kgele ke ntho e monate! Yaba o re: Ako mphe haholo, mokanaka. Yaba **phokojwe** o re: Tjhe, ekare ke tla o fa haholo, ka o llama matsoho, ka a iska morao, wa qethoha ka seetse, te le tsebe ho o tshollela ka hanong. Jwale a qetho. Eitse ha a qethohile, **phokojwe** a ya sedibeng a nwa metsi a neng a lebetswe ke **hlolo**. Jwale ha a qeta ho nwa, a itsamaela, a ikela thabeng.

3.2 Part 2.

Jwale tse ngata tsa fihla, tsa re: **Holo**, o entse jwang? **Holo**: Ha se **phokojwe**, ha se elwa thabeng! O ile a ntlama matsoho, a re o tla mpho ntho e monate, atlo o a nthetsa hore a nwe metsi. Yaba di re: **Holo** o sethato ha o tlohetse **phokojwe** a nwa metsi, **phokojwe** a hanne ho fatal Jwale tsa re: Ho ya lebela mang ya bohale! Yaba **mmutlanyana** o re: Ke nna ya tla lebela. Yaba **mmutlanyana** o a lebela jwale. Yaba di a tsamaya. Yaba **phokojwe** o a tla, ha di tsamalle, yaba o re: He **mmutlanyana** e, he **mmutlanyana** el dumela. **Mmutlanyana** a re: E. A re: He ntsubise kwae eo. Yaba **mmutlanyana** o re: Ha e yo. Jwale yaba **phokojwe** o a tla, a fihla a dula fatshe pela **mmutlanyana**. Yaba o ntsha mokotlana, yaba o kenya letsoho kahare, yaba o ntsha dinotshi, yaba o a ja, o re: Mm! Yaba o re: Kgele, ke ja ntho e monate, **mmutlanyana**! Yaba **mmutlanyana** o re: Na ke eng? Yaba **phokojwe** o re: Ke kolobisa diqhoqhoqwana. Yaba o re: Nna ha nke be ke nyorwe ha ke ja ntho ena, **mmutlanyana**. Yaba o re: Kea kgolwa, lona **mmutlanyana**, le bolawa ke lenyora. Yaba **mmutlanyana** o re: Ako nkutwisse hle, mokanaka. Yaba **phokojwe** o mo utlvisa hanenyane. Yaba o re: Tjhe bol **Mmutlanyana** ekare ha o tla utlve monate, ka o tlama matsoho, ka a isa kamorao, wa qethoha ka seets, ke tle ke tsebe ho o tshollela ka hanong. Yaba **mmutlanyana** o re: Ako nketsje jwalo mokanaka. Yaba o a mottlana, a mo isa matsoho kamorao. Yaba jwale **phokojwe** o ikela ka sedibeng, ha a se a mo tlamile, o ya nwa metsi. Jwale ha a se a nwele, a ikela thabeng. Jwale tsa fihla tse ding diphoofofo tse ngata. Tsa re: **Mmutlanyana** o entse jwang. Re ne re its e o bohale, wa re wena o tseba ho lebela; wa re wena ha o lebela **phokojwe**, a ke e nwa metsi! Jwale metsi a kae? Jwale ha re nyorwe hakale, re tla nwa kae? Yaba **mmutlanyana** o re: Ke **phokojwe**, o ile a tla le ntho e monate, yaba o re o mpho yona; yaba o re, ekare ha a tla mpho haholo, a ntlama matsoho a isa kamorao. Yaba di re: Na jwale ho tla lebela mang? Yaba

3.3 Part 3.

Na ke eng? Yaba **phokojwe** o re: Ke kolobisa diqhoqhoqwana. Yaba o re: Nna ha nke be ke nyorwe ha ke ja ntho ena, **mmutlanyana**. Yaba o re: Kea kgolwa, lona **mmutlanyana**, le bolawa ke lenyora. Yaba **mmutlanyana** o re: Ako nkutwisse hle, mokanaka. Yaba **phokojwe** o mo utlvisa hanenyane. Yaba o re: Tjhe bol **Mmutlanyana** ekare ha o tla utlve monate, ka o tlama matsoho, ka a isa kamorao, wa qethoha ka seets, ke tle ke tsebe ho o tshollela ka hanong. Yaba **mmutlanyana** o re: Ako nketsje jwalo mokanaka. Yaba o a mottlana, a mo isa matsoho kamorao. Yaba jwale **phokojwe** o ikela ka sedibeng, ha a se a mo tlamile, o ya nwa metsi. Jwale ha a se a nwele, a ikela thabeng. Jwale tsa fihla tse ding diphoofofo tse ngata. Tsa re: **Mmutlanyana** o entse jwang. Re ne re its e o bohale, wa re wena o tseba ho lebela; wa re wena ha o lebela **phokojwe**, a ke e nwa metsi! Jwale metsi a kae? Jwale ha re nyorwe hakale, re tla nwa kae? Yaba **mmutlanyana** o re: Ke **phokojwe**, o ile a tla le ntho e monate, yaba o re o mpho yona; yaba o re, ekare ha a tla mpho haholo, a ntlama matsoho a isa kamorao. Yaba di re: Na jwale ho tla lebela mang? Yaba

3.4 Part 4.

nkwe o re: Ha ho lebela **kgudu**. Yaba **kgudu** o a lebela. Yaba dia tsamaya di a aloha. Yaba **phokojwe** o a tla, a fumana ho lebetswe **kgudu**. Yaba o re: He, he **kgudu** el Yaba **kgudu** o a thola. Yaba o boetsa o a pheta, o re: He, he, **kgudu** el Yaba **kgudu** o a thola. Yaba **phokojwe** o re: Ho lebetswe sethato kajeno, ke la filele ke mo rabe ka leoto, ke nwe metsi. Yaba o fihla ho **kgudu**; yaba o re: **Kgudu**! Yaba **kgudu** o a thola. Yaba o sututsa **kgudu**, hore a thola pela sedibeng a nwe. Yaba o se a inamela sedibeng, **phokojwe**. Eitse hoja a re o a nwa, **kgudu** a mo tshwara ka leoto. Yaba **phokojwe** o re: Itjhi, Itjhi wa nthobal Yaba **kgudu** o a motissa. **Phokojwe** a ba a ntsha mokotlana, a ba a re o sa nkgisa **kgudu** dinkong. Jwale yaba **kgudu** o tadima hosele, o fapanla le mokotlana wa hae. O its e ka re o mo nea ona a re, "ke wa hao", **kgudu** a hana a mo tliisa.

3.5 Part 5.

The graph above shows the distribution and frequency of the participants (animal characters). The blue colour represents the main character, *Phokojwe* (Jackal), and his participation is distributed across the storyline. The purple colour represents the *hloho* (rabbit), and his participation starts from the beginning and ends at point 5. In terms of the storyline, the rabbit was disqualified from guarding the fountain and was replaced by the *Mmutlanyana* (hare). The hare is represented by the brownish colour, and his participation starts at point 5 and ends at point 8. In terms of the storyline, the hare was also disqualified to be replaced by the *kgudu* (tortoise), whose participation starts from point 9 and ends at point 10, the same as the Jackal. The graph above confirms that in terms of the spread of the blue line, the jackal should be the main character, and the others are the supporting characters in the story.

Diphoofofo tsa ba tsa fihla. Eitse ha di fihla, a pshemola ho **kgudu** a baleha. Yaba di fihla di re: E, ha se moo, **kgudu**, o mohale; kajeno re tla tseba ho nwa metsi, ka hore o ile wa tshwara **phokojwe**, a se ke a nwa metsi! E.Jacottet (1909:16-18)

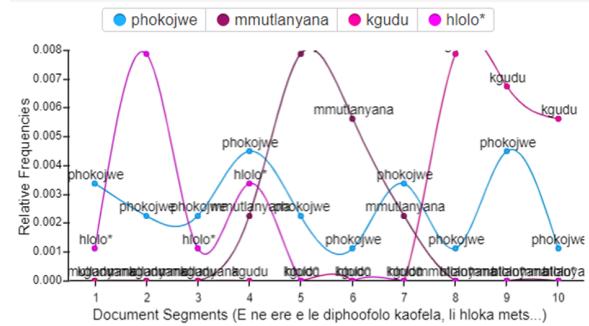


Table 1 illustrates the graph representation of the main characters in the folktale. The word *Phokojwe* appears 25 times in the story, which is interpreted as the villain who represents someone who puts others into temptation. The storyteller is considerate of the fact that the jackal is the main character, by giving it the title of 'The Jackal'. The jackal is followed by the tortoise 18 times, even though it appeared in the last segment of the graph. The tortoise is the protagonist who stands for honesty and courage. The rabbit and the hare appear 12 and 16 times, respectively. They are supporting characters, and they stand for weaknesses in the story. The name, *Diphoofofo* (animals), appears only 3 times and represents the community. They are the community that is starved of service delivery by both the rabbit and hare due to their weakness when they succumbed to bribery in the story. The leopard (*nkwe*) appears only once in the story and represents the tribal chief or leader. It is the leopard that instructed the tortoise to guard the fountain, and it succeeded. The table and the graph further give the roles played by these fictional characters in the story, and the socio-political interpretation of the whole story reflects real-world experiences. These interpretations will be described further under the textual metafunction analysis.

4 Ideational Analysis of the Folktale: Phokojwe

As indicated earlier, ideational metafunction serves to represent situations and events in the world, and it is concerned with explaining experience. Clause as a representation has three distinct components. The participant(s) (subject(s) and objects(s)), the process (verb(s)), and the circumstances (adjunct(s) and adverb(s)). The ideational analysis of the story

Table 1: Participants with high frequency, important roles in the story, and social interpretations.

Participants	Appearances	Analysis	Interpretation
1 Phokojwe (Jackal)	25	Main Character - Villain	Represents temptation
2 Kgudu (Tortoise)	18	Protagonist - Hero	Honesty
3 Mmutlanyana (Hare)	16	Supporting Participant	Represents weakness
4 Hlolo (Rock Rabbit)	12	Supporting Participant	Represents consensus
5 Diphooftolo (Animals)	3	Community	Service delivery
6 Nkwe (Leopard)	1	Leadership	Secondment

will be analysed in terms of the verb frequency, which, according to the ideational analysis, will be referred to as process types.

Kapau and Banda (2019:291) classify the grammar of the clause into six process types. Dom (2014:12) also opines that six process types are not to be considered separate and distinct categories but as neighbouring regions in a continuous space. There are three basic processes: material, mental, and relational, with the processes that can be described as a mix of two of the basic ones situated between them - behavioural, existential, and verbal. It should also be noted that this is a prototype network: some processes can be categorized under one process type. (p12), In a functional approach to language, where the meaning of linguistic elements is central, the participants involved in different types of processes logically receive different names according to the roles they play in the goings-on and the different properties each process ascribes to them. Some of these participants are displayed under the names of the process types: Material process type the subject takes the name of 'Actor / Agent'; Behavioural process type take name of 'behaver', mental process type takes 'Sensor', verbal process type takes the name of 'Sayer', relational take the name of 'Carrier' and 'identifier' while existential process type take the name of 'Existential'. The process types are listed below:

a) *material process type*: [MaP] - the process of doing and happening in the physical world – they have two inherent participants- actor and goal. According to Dom (2014:12), these are events of 'doing and happening', and always involve a central participant called the Actor, which is "the source of the energy bringing about the change" (H&M 2014: 224). The Actor can be the *sole participant* featured in the process, in which case the clause is analysed in traditional frameworks as an *intransitive clause*.

- b) *mental process type*: [MeP] - encoding the meaning of feeling, thinking, and perception – they have inherent participants of sensor and phenomenon.
- c) relational process type: [ReP] - the process of being and having – realized by intensive verbs, possessive verbs, and circumstantial relations (e.g., is at).
- d) *Verbal Process*: [VeP] - The process of saying and telling.
- e) *Behavioural process*: [BeP] - The process of physiological and psychological behaviour.
- f) *Existential process*: [ExP] - They are realised in ReP and MeP.

In this story, the analysis of process types will be conducted according to the main characters of the story, namely *Phokojwe* (jackal), *Kgudu* (tortoise), *Mmutlanyana* (hare), *Hlolo* (rock rabbit), *Diphooftolo* (animals), and *Nkwe* (leopard).

5 The process types on Phokojwe (Jackal)

The statistics in Table 2, above, indicate that the jackal had more action and more interaction with the other animals. As is the case in the story, his name has the highest frequency; he communicated more (45%) with the rabbit, the hare, and the tortoise when he was trying to bribe them into allowing him to drink the water. The behavioral aspect is reflected only when the jackal refuses to cooperate with other animals to dig the fountain, and this occurred in only 4.8% of cases.

6 The process type on Kgudu (tortoise)

The statistics in Table 3 reflect what transpired between the jackal and the tortoise. There has been more action than dialogue. On several occasions, the Jackal tried to create a conversation to lure the tortoise into a bribe, and the tortoise resorted to

Table 2: Frequency of process types of the participant, Jackal.

Process Types	Count	Percentage	Analysis
MaP	29	46.7%	More action and interaction
MeP	1	1.6%	Fewer emotions
VeP	28	45%	More dialogue
BeP	3	4.8%	Less behavioural indication
ReP	1	1.6%	Less relational demonstration
Total	62	99.774%	

Table 3: Frequency of process types of the participant, Tortoise.

Process Types	Count	Percentage	Analysis
MaP	17	99%	More action and interaction
MeP	0	0%	No emotions
VeP	0	0%	No dialogue
BeP	1	1%	Less behavioural indication
ReP	0	0%	No relational indication
Total	18	100%	

silence, avoidance, and honesty as its strategies to defeat the Jackal. The 1% behavioral process type is demonstrated by the tortoise when it turned away from the jackal's trick of tasting the honey.

7 The process types on Hloho (Rabbit)

Table 4 indicates that there is more dialogue (66,6%) between the Jackal and the Rabbit than the action (25%). The Jackal spent some time convincing the rabbit to allow him to drink the water from the fountain. Though a small percentage of (8,3%) on Mental process types, the tasting of honey by the rabbit did the trick, and the Jackal succeeded in defeating the rabbit.

8 The process type on Mmutlanyana (Hare)

The same applies to the Hare. The statistics in Table 5 show that there was somehow a balance between Verbal Process type (VeP), representing dialogue (50%), and Material Process type (MaP), representing action (43,75). The Mental process type (6,25%) is only represented by the tasting of the honey and the quenching of thirst by the hare, and the Jackal succeeded in defeating the Hare as well.

9 The Process types of the animals in the story.

The analysis in Table 6 shows that there are more clauses with material verbs (51,2%) in this folk-

tale, followed by Verbal Processes (39,3%), confirming that folktales are popular stories to tell a story to amuse. Clauses with Mental process types and clauses with Behavioral process types constitute 3,25% each. The relational process types are almost non-existent. The interpretation of these statistics is that the storyteller places more emphasis on action, demonstration, and telling, providing less information about mental aspects such as thinking, smell, sight, and mostly focusing on taste that relates to eating honey and drinking water. The rabbit and the hare do not use their brains; hence, they easily fall into Phokojwe's tricks.

10 The thematic interpretation of the folktale: Pedagogical Significance

The central message of this story is very simple: “*Ha ho tume di melala, le Nketjwane le yena ke motho.*” (Heroes always come from humble beginnings). If one goes further to dig deeper into the story, using the paradigmatic approach, one gets a latent message from this folktale: We get the story behind the story:

In terms of Systemic Functional Linguistics, the textual metafunction of the clause plays both linguistic and social roles in the use of the language. The theme is the starting point of the message, as the message starts off from there, whilst the rheme is the rest of the message. The textual analysis goes hand in hand with the paradigmatic structural analysis, which describes the pattern that underlies the

Table 4: Frequency of process types of the participant, Rabbit.

Process Types	Count	Percentage	Analysis
MaP	3	25%	Action and interaction
MeP	1	8,3%	Fewer emotions
VeP	8	66,6%	More dialogue
BeP	0	0%	Less behavioural indication
ReP	0	0%	Less relational demonstration
Total	12	99,96%	

Table 5: Frequency of process types of the participant, Hare.

Process Types	Count	Percentage	Analysis
MaP	14	43,75%	Action and interaction
MeP	2	6,25%	Fewer emotions
VeP	16	50%	More dialogue
BeP	0	0%	Less behavioural indication
ReP	0	0%	Less relational demonstration
Total	32	100%	

Table 6: Frequency of process types of all participants.

Process Types	Jackal	Tortoise	Rabbit	Hare	Total	%
MaP	29	17	3	14	63	51,2
MeP	1	0	1	2	4	3,25
VeP	28	0	8	16	52	39,3
BeP	3	1	0	0	4	3,25
ReP	1		0	0	0	0,81
Total	62	18	12	32	124/123	100

Folkloristic text not as a sequential structure, but as elements regarded in a more analytical scheme. It manifests latent content, and it is in this latent content that this paper is more interested, and how folktales within the context of social and political environments can be used as pedagogic devices. If this is the case, Folktales as part of our Indigenous Knowledge System can help us achieve our aspirations, attitudes, and values through development. Some African Values and Principles are depicted by the Folktale Phokojwe: The story of 'The Jackal' carries a cultural and socio-political message and educational lessons towards life.

10.1 i) Interactive Forum: Pitso

Boon (2007:104) describes umhlangano/ pitso as a community gathering, a place where its participants can have a deep discussion. It is a mechanism that drives personal accountability, a forum in which opinions can be aired, where decisions that can affect values are made and a place where rules of consensus are made. In the story of 'The Jackal',

the animals were living together when the drought attacked the land. The need for water became a challenge because no one can live without water. The animals had to apply their minds to how to find water and preserve it for the future. They gathered to have a discussion, and they all agreed to dig a fountain, but amongst them was the jackal who refused to work with others.

10.2 ii) Democracy and Consensus

Boon (2007:82-3) first describes democracy as a phenomenon that implies the majority rule, fairness, respect, tolerance, a classlessness that recognizes the basic equality before the law of all the people. On the other hand, the concept of consensus is a collective and inclusive decision-making process, which goes beyond simple democracy, where a majority is no longer acceptable. Consensus decision-making is only possible where there is trust, where the group is trying to do what is right, not trying to promote a particular selfish point. Consensus decision-making is reliant on the feelings of the

group, while intellect is only part of the group, and subsequently, it is in tune with the traditional culture of Africa. After the building of the fountain, a meeting was then called again to map a way forward as to how to guard the fountain and how to deny those who refused to work access to water. A consensus was then reached that the Rabbit would have to guard the fountain while other animals were out grazing.

10.3 iii) Traditional Philosophy of Botho

This folktale also depicts the concept of Ubuntu, or Botho in Sesotho, where animals worked together to build a fountain or a well. Ubuntu is a term that refers to the collective interdependence and solidarity of communities. It embraces hospitality, caring about others, and being willing to go an extra mile for the sake of another. In Africa, the family shared values and equality. [Boon,2007:25]. Botho is about morality, humaneness, compassion, care, understanding, and empathy. In the words of Mbigi (2005: xvi), botho is a concept based on communal fellowship – on the notion that our personal survival and salvation lie in our shared destiny with others. Our religion is not about intellectual facts but a spiritual experience based on faith in God, with our ancestor spirits as facilitating intercessors. In this folktale, animals share the communal chores, communal frustrations, but also depend on the individuals for the common survival. If animals can work together, surely human beings can work together as well.

10.4 iv) Communication

The story tells us that Africans considered communication very important, which is why animals speak in their stories. In the story of the jackal, the author has given these animals an important gift: Language. They can call meetings and resolve issues through dialogue. As animals, their status has been raised to that of human beings; they can use language to manage others, to establish relationships, and even to communicate new ideas to others. Language is a speech of our parents, siblings, friends and the community, it is the code we use to communicate in the most powerful and intimate experiences of our lives, a central part of our personality, an expression and a mirror of what we are and wish to be, and any scorn for the language of other is a scorn for those who use it, and as such another form of social discrimination.

10.5 v) Environmental Issues

The idea of environmental sensitivity is depicted by the tale, where animals discover that they can store water by digging a fountain or making a well, and that it is necessary to protect it by employing guards or security. Today in South Africa, we have big dams, which are also guarded. It is evident that we not only have to care for our natural resources, but also for our human resources, such as the guards. They cared about their Natural Resources like water; they believed in one of the Ubuntu principles, which is communalism- working together to achieve, they believed in the principle of consensus, the principle of volunteerism, and respected authority and looked with scorn at bribery. You may recall that we said folktales reveal the soul of any society; they express its wishes, desires, hopes, and beliefs about the world.

10.6 vi) Needs Hierarchy

Boon (2007:64) refers to Maslow's hierarchy of needs, where he believes that within every human being there exists a hierarchy of five needs: i) Physiological needs, which include satisfying hunger, thirst, shelter, sex, and other physical bodily needs. The 2nd important need is safety, which includes security and protection from physical and emotional harm, followed by social needs, which entail affection, belonging, acceptance, and friendship. The 4th in terms of significance is the esteem, which refers to self-respect, recognition, and attention, and lastly, self-actualization, which refers to the drive to achieve one's potential and self-fulfillment. In this folktale, the need for water was survival, and all the animals paid attention to it. However, the jackal, due to self-actualization need, decides on a narrow and selfish decision. We then find what we call moral economy, where a person is viewed and identified from within a certain cultural context by a thumb rule. You are either nominated or marginalized by consensus. The jackal was never accepted for his behaviour, but the tortoise was applauded. Democratic principles have been a norm even in African Culture, where people are nominated by consensus.

10.7 vii) Volunteerism

In our communities, volunteerism is also one of the African social principles, and in our story, this concept is captured very well. The hare, when the animals were in a dilemma, volunteered to guard

the fountain. In Africa, cultural people will volunteer to do the work to help their community reach a certain goal, and others will volunteer to work in so-called “letsema” (collective work) and help on different occasions. In the folktale, we see the hare volunteer to protect the fountain, even though it also failed due to vulnerability to bribery.

10.8 viii) Bribery

It also discourages people from accepting bribes, as this will cause failure in performing their duties as expected. The hare and rabbit were so weak, had low moral values, and were only selfish to have accepted the bribes from the traitor, like the jackal. Accepting bribes leads to failures. Other things that lead to failure are of lack of knowledge and a lack of skills. Again, it is to lose focus and control. The results of failure to deliver what is expected cause painful things:

10.9 x) Interactive Leadership

In our story, the issue of leadership authority is raised: when everybody was in despair, when every animal was scratching its head, trying to find out who would be the next to take responsibility, the tiger appointed the tortoise. In African culture, the hide of the tiger symbolizes chieftaincy or royalty. It is also normal for the king or a leader to appoint someone with good qualities to serve their nation. As chiefs are custodians of culture, they have a vision and mission for their followers. The tiger succeeded in performing the duty he was entrusted with. A chief is not an autocrat, and must rely on councillors representing the people to assist him, must be guided by consensus and if not, people will ignore his decision or his ‘law’, people must always be strongly represented, and the entire community (adult) should attend court or a ‘hearing’, The people have a responsibility to each other and collectively, ensure that the law and values of the community are upheld. Boon (2007:114) states that there is a degree of leadership in every person; all leaders are responsible for nurturing, stimulating, and awakening the leader that exists within every human being. Boon (2007:114) further outlines four broad groups of leaders according to ‘the progression – Leadership Model: i) Spectators: This section makes up the greatest sector of humanity: They are observers and critics, have a high concern for themselves, and are very critical of the change agents. They never expose themselves and avoid vulnerability at all costs. They are

not leaders. They represent the greatest challenge to the rest of the group. The challenge of leadership is to grow people away from spectatorship, to stimulate maturity, and nurture the individual accountability within them. ii) Players: It is the start of the real active leadership. They are generally positive, and they accept accountability. iii) Captains: Through motivation, players are motivated to become captains. Captains display compelling physical characteristics. They are highly concerned for others and extremely sensitive to the difficulties experienced by lower people. They accept accountability. iv) Coaches: They are visionary leaders. They are impassionate, charismatic, and they share their dreams. They are mature and well-balanced.

11 Conclusion

The main purpose of the paper was to analyse the Sesotho folktale through the lens of Systemic Functional linguistics, using the Voyant tool as the data collection tool, which further assisted in the identification of Sesotho word categories, analysing the frequency appearances of the main characters of the story, to explore the thematic function of the folktales, an integration of folktales into education, where the folktales are used for the socio-political interpretation. The paper presents observations that the story of ‘The Jackal’ carries a socio-political message and education towards life. The African folktales can be integrated into science through the application of Systemic Functional linguistics to analyse them, be brought into broader discourse through the application of Voyant Tool as a technological tool of text analysis, in our case, the African folktales. This paper wishes to conclude that Halliday’s metafunction of language as the theoretical framework suggests that SFL linguistics has the potential applicability in text analysis.

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