Kahindo Katavo Jean-Pasteur -
PHILOSOPHY OF AFRICAN FOLKTALES

NAIROBI EVANGELICAL GRADUATE SCHOOL OF THEOLOGY

PHILOSOPHY OF AFRICAN FOLKTALES: A CASE
STUDY OF AKAMBA STORIES

BY

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fulfillment of the requirements for the degree
of Master of Arts in Christian Education

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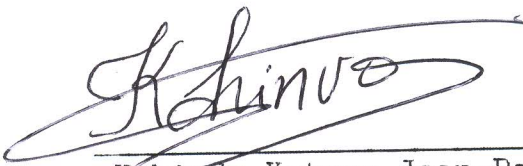External Reader: _____
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July, 1998

Student's Declaration

PHILOSOPHY OF AFRICAN FOLKTALES: A CASE
STUDY OF AKAMBA STORIES

I declare that this is my original work and has not been
submitted to any other College or University for academic
credit.

Kahindo Katavo Jean-Pasteur

August 25th, 1997

ABSTRACT

This study involved 100 Akamba tales as recorded in Mbiti's <u>Akamba stories</u>, and Kieti and Coughlin's <u>Barking, you'll be eaten</u>! It had a fourfold purpose: establishing the morphological framework of the corpus, setting down their message, testing their coherence and gauging the degree of their analogy to the biblical worldview. Thus, three research questions, from which five hypotheses were drawn, led the study to five main areas of investigation.

Designed as a literary research, this structural analysis rested upon Bremond's morphological model, and Paulme and Cauvin's typological patterns. Both paracompositional and compositional structures were analyzed. It became clear that the narrative economy tended to reproduce all the structural types thus far known.

From its dual perspective, the tale genre seemed to express a two-emphasis theme, nine various frequencies of the life-view and three ideals. Despite a few inconsistencies, the commonsensical worldview of tales showed a significant extent of analogy with the biblical worldview. Three corrective ways were suggested and practical recommendations proposed in view of cultural revitalization.

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DEDICATION

To Mzee Kahindo Katabu Petro, my grandfather,
hidden behind the boiler but along with
me, in my studies and ministry.

To Daphrose, Miriam, Finney, Evangéline, Rachel,
Espérance, and Gédéon, my fellow pilgrims.

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CHAPTER ONE

INTRODUCTION

1.1 Statement of the Problem

In the course of the ongoing African journey toward cultural integrity, one of the cultural tasks in the hand of writers, literary critics, educationists, theologians, pastoral workers, evangelists, and other communicators is to thoroughly understand folktales, "the most popular and most important form of oral literature" (Taiwo 1967, 14). During the colonial period, this didactic mythological genre which is regarded as the cornerstone of oral compositions was, like many other aspects of African culture, charged with ideological inadequacies, due to imperialist arrogance and missionary bias. From the low status of "good petty toys to entertain children" and that of "collections to prove how primitive the African was", the folktales thence on viewed in the dialectic of white-godly and black-devil (Amateshe 1984, 2), are now gaining a new status as they are solicited to contribute to the current process of "coming back home".

To illustrate this point, two instances will suffice. In the process of decolonization of African literature, oral

compositions, in general, and folktales, in particular, are regarded as indispensable literary antecedents into which modern African writing should seek to insert itself (Chinweizu et al. 1980, 5). Oral literature has always provided a point of departure to world literature, indeed. Likewise, oral compositions, including folktales, are being regarded as a guide in the process of rooting the gospel in local African cultures and societies (Healey and Sybertz 1996, 13).

Significantly, such African writers as Birago Diop, Bernard Dadié, Laurent Mama Abehikin, Amos Tutuola, Chinua Achebe and Wole Soyinka, have given palpable indications on how traditional tales can creatively be used in modern poetic creation within a new context. The debt these African writers owe to oral narratives is great. Their writings draw from oral compositions a sustenance of two natures: methodological and anthropological ones.

To preserve contact with the cultural roots and sensibility of their audience, some preachers of the gospel successfully exploit tales, among other compositions. This phenomenon is not the sole privilege of the African Independent Churches. It is common to listen to tale-telling in other churches. Popular

evangelists like Reinhard Bonnke[1] can successfully appeal to oral narratives as sermon illustrations. Some of Bonnke's listeners can still recall, for instance, the story of the elephant and the mosquito or that of the chicken and the young eagle. Culturally-oriented theological researchers, however, go beyond this level of appealing to tales for the purpose of sermon illustration.

In this line appear John Mbiti, Joseph Healey, Donald Sybertz, and many others who consider oral compositions, including tales, to be a source of African narrative theology of inculturation. These researchers have actually sustained a serious effort to integrate mythological compositions in their theological reflection. Published in 1996 by Paulines Publications Africa in Nairobi, Healey and Sybertz's book, <u>Towards an African narrative theology</u> is a very recent attempt of that nature.

It is fortunate that the habit of story-telling still survives and in some regions at least, the traditional stories are still very much alive (Diop 1967, 11). Through the school, radio and television, the folktale has

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[1]Reinhard Bonnke is a German evangelist well known in the African continent where his agency, Christ for All Nations, has been busy organizing great Gospel crusades.

shown that it can easily move from the traditional setting and be translated to a very new context as well. Indeed, folktales are an important part of oral literature in our African schools. Tale-telling sessions are also present on radio and television to furnish off-peak periods of programs. Folktales owe their great import partly to their social functions.

Coded by tradition, folktales as sources and vehicles of African cultural values, are not mere relics of the past. On the contrary, they constitute natural forms of handing on central messages of culture (Healey and Sybertz 1996, 31) and conveying African native wisdom as well. Thus, they are a "living archive". However, this is not their primary function. Folktales are primarily didactic (Diop 1967, 15). Moreover, in them there is a clear intention to instruct by entertaining, I may add.

Insofar as they evaluate behaviors, fix the norm to follow, stigmatize negative manners, and may be appealed to in courts, they then appear to exercise judicial as well as normative functions. In its discursive and poetic function, a folktale may serve as an illustration to a proverb or any other wise saying. The cognitive function of folktales shows up when this form is viewed as a

collection of knowledge on the physical environment, the animal world, the human society, and the supernatural realm.

It is also known that a tale-telling session allows those whom the 8 to 5 working day has dispersed to meet in a communal setting, to scream their joys together and to worry together about problems. Thus, the folktale allows catharsis to take place. Moreover, it is a testimony to the religious sense which permeates, livens up and drives its users. It happens, therefore, to be a factor of social cohesion. As a matter of fact, the folktale describes, conveys and prescribes values, aspirations, and preoccupations of the prevailing social order as well as particular angles from which it views and appreciates world realities, human behaviors and images of what the society expects from its various components.

To summarize, the folktale is education, entertainment, cultural archive, constitutional ideal, textbook, socializing factor, religious code and worldview mirror; in a word, the folktale represents a kind of humanism.

For sure, the folktale, among many other oral traditional compositions, is well designed to sustain creative efforts which aim at the development of, for instance, a local

African inculturation theology, an African literature deeply rooted in the context, and an authentically-African educational approach. However, a thorough understanding of the philosophy of folktales is a sine qua non to such cultural promotion. Within the context of an adult study of folktales, the researcher has to respond to the uneasy questions which relate to the what-why-how relationships.

My investigation is of this kind. Its major purpose was to study Akamba[2] folktales with three questions in mind. Following was the first question: what is the compositional structure of Akamba folktales? In other words, it was a matter of search for and examination of the internal organization of Akamba folktales. Such an investigation provided an orderly and systematic framework for the classification of the folktales. Thus, this domain ceased to be viewed as the realm of chaos.

As a matter of fact, hitherto there has been no coherent classification of Akamba folktales. John Mbiti attempted one. He tried to group the stories of his collection according to two criteria, namely: subjects covered and purposes served. According to the first approach, he

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[2] The study of Akamba folktales has been initially prompted by two biases of the researcher, namely: the fact that the Akamba form one of the largest ethnic groups in Kenya and the availability of collections of their folktales.

distinguishes the following categories: stories about aimu (spirits), animals, domestic life, adventure and hunting, problems of nature, travel and the sea, kings and royal families, and miscellaneous stories. The second kind of grouping offers these categories: general entertainment, moral lessons, education, history, humor and tragedy, as well as interpretation of life. Needless to say, at the end of the process he, however, admits that "a number of the stories fall into more than one of these and the previous categories" (Mbiti 1967, 31). There is need for an objective classificatory distinctive. Search for the compositional structure satisfied that requirement.

That level of study was but a point of departure that helped pull the exercise further. Classification helped bring out what each folktale presents in common with other folktales and at the same time what is unique about each type. This track of research is one of the keys to the knowledge of the imaginary. It is important to understand how the Akamba society approaches reality and problems that it faces. Indeed, folktales have an anthropological interest.

The second question of my investigation was: what is the message of Akamba folktales? This question gets to the heart of the problem. Folktales constitute a genre which

is intensely ethical. Thus, identifying the ethics they teach and ideal values to which their users attach a particular importance is fundamental. In fact, an observation of ethnological or ethical nature on folktales helps establish the riches the folktales invest in their social functions and is apt to contribute in any inculturation-oriented process.

The third and last question of my investigation was purely evaluative: to what extent do Akamba folktales reflect a wholesome philosophy? Folktales are not Christian. Their philosophy does not pretend to be continuous with Christian ethics either. So no one should exalt them beyond proportion. How should folktales be treated? Their limits and their strengths are to be known. With the yardstick of the Bible, an integration of folktales and Christian faith needs to take place.

1.2   Significance of the Problem

Folktales educate and please. Thus far, nobody has assessed the great impact they have on their users. Therefore, there is an urgent need for a serious examination of the message they unveil so as to be aware of their eventual influence and impact.

The results of this research would be beneficial in

various areas. First, in the area of education, curriculum planners of Oral Literature will find an indispensable tool designed to help them in their complex activity. Within the framework of cultural promotion, curriculum planners who are aware of the structural composition of folktales, their philosophical implications, and the question of their integration, will find a great deal of renewed understanding which is indispensable to develop rationale for the subject, the overall perspective on the content, a range of suitable objectives, learning activities, suitable teaching methods, and a better approach to the genre.

In the same way, teachers, parents, mass media program presenters, and other educational agents who may be interested in folktales, need refreshment from a clear and systematic exposition of the methodological approach and the philosophical outlook of so rich an essentially-didactic genre. Indeed, any tale-telling session or folktale-handling activity is not to be looked at as pure pastime. It is rather a moral commitment. So, one way to help educational agents make responsible and conscious choices on behalf of the recipients is to sensitize the former on the approach, the philosophy, and the question of integration of folktales into the biblical worldview.

The second area of application of the research in hand is that of poetic creation. As writers, literary critics, writers-to-be, and literature class students seek locally-colored aesthetic and African patterns of doing literature, they will find the track of this study very much inspiring. Within the framework of a literature class, an educational facilitator may use the ongoing study to initiate poetic creation through summarization, expansion as well as generative and transformational grammar of the folktales. Such activities will provide the student with a clearer understanding of the imaginary domain in regards to the various approaches of the work of art and philosophical implications of folktales.

The third area to benefit from the study is that of local theology. The research has, in fact, addressed the need of integration of Christian faith and folktales. Theological researchers, Christian educators, evangelists, missionaries, pastoral workers and preachers will find a precious tool to accompany them along the arduous journey of inculturation of the Gospel. A great awareness of the eventual pitfalls and possible opportunities is a necessary component of the needed cultural sensitivity of the ministers of the Gospel.

It is also true that some other communicators such as social workers, rural development leaders, and lawyers may

benefit from the study. A philosophy of African folktales will help them increase their understanding of the world-view of the context they are operating in or any similar context in the sub-Saharan Africa.

1.3   Purpose of the Study

The study pursues four main goals:

a.   To discover the compositional structure of Akamba folktales and their typology as well.

b.   To discover the vision of reality and worldview of Akamba folktales.

c.   To provide educationists, folklorists, theologians, pastors, and evangelists with an integrated synthesis of the philosophical basis of Akamba folktales.

d.   To demonstrate the extent to which folktales contain the "seeds of the Word of God".

1.4   Hypotheses

It is hoped that:

a.   Akamba folktales will tend to reproduce all the structural types thus far known by structuralist taxonomists Jean Cauvin and Denise Paulme, namely: ascending, descending, cyclical, spiral, mirror, divergent, hourglass and complex forms.

b.   Akamba folktales will tend to conform to the universal principle of ethics, that is: nastiness is punished; goodness is rewarded.

c. The message of Akamba folktales is deeply rooted in a traditional worldview.

d. Akamba folktales tend to be founded in traditional morality and values like respect to the old, altruism, generosity, and gratitude.

e. Akamba folktales present a given worldview in their educative process.

1.5   Assumptions

In this study, the following assumptions were made:

a. That there is need of a biblically-based philosophical outlook on man and the world.

b. That the folktales contain the "seeds of the Word of God" even if they belong to the so-called secular dimension.

c. That folktales are mirrors which reproduce man's alienation from God and fellow neighbour; the solution they suggest for this degradation comes from human resources.

d. That the Bible offers the ideal code of morality and the constitutional ideal for man-in-society, the moral model being Jesus Christ himself.

e. That there is no amoral folktale.

f. That there is no value-free area of study.

g. That biblical ethics surpasses traditional morality.

h. That African folktales are the same; they present only some insignificant variations in their surface

structures.

1.6 Limitations

Within the limits of the thesis, I carried out the study on a corpus of 100 folktales. I was aware of a much greater number of stories which circulate among the Akamba people.

1.7 Delimitations

I did not take up phenomenological studies, which could take into account the relationships between the folktales and their context. Neither did I adopt a metafolkloristic approach. On the contrary, my structuralist approach did focus on the study of the compositional structure only and from that point of departure, I drew the necessary implications.

1.8. Methodology

This study is essentially a literary research. My ambition was to establish and biblically evaluate the philosophy of African folktales as reflected in an Akamba corpus. To this end, I proceeded by collecting and analyzing the data.

1.8.1 Data Collection

The corpus of Akamba folktales I planned to work on was adopted from two sources. The first one is John S.

Mbiti's <u>Akamba stories</u> which was published by Oxford University Press in Oxford in 1966. It is a selection of 78 different folktales. The second source is a book written by Mwikali Kieti and Peter Coughlin under the title: <u>Barking, you'll be eaten: The wisdom of Akamba oral literature.</u> This document was published recently in Nairobi in 1990 by Phoenix Publishers Ltd. It offers a selection of 22 different folktales.

1.8.2   Data Analysis

In this study, data was analyzed by means of a structuralist approach, philosophical observation and integration. These methods are logically and chronologically successive.

The first approach, the structuralist one, is basic because it aided in setting up a morphological framework so indispensable for further discussion. Each one of the three approaches of data analysis, however, needs to be fully described; the contribution each approach has made will also be specified.

Structuralist Approach

Structuralists are concerned with structures. Finnegan describes the work of structuralists in the following terms:

> ...they focus, obviously, on the structure of the
> item being studied, elucidating the laws which
> underlie it and in a sense constitute its essence.
> The rules and relationships of human behaviour may,
> like grammar and syntax in linguistic communication,
> lie below the level of the actor's consciousness, but
> in structuralist analysis they form the foundation of
> and the conditions for specific actions and meanings:
> thus the key topic for the study (Finnegan 1992, 37).

So, the aim of the structuralist is to reconstruct the object of study in such a way that the simulation of the object can manifest the underlying rules and relationships, the functions of that object, which after all, form its genetic essence. Such a study is carried out on a deeper level, that of narrative structures in the case of narratives. In fact, to use Roland Barthes' term, the simulated object makes clear something which remained invisible and is intelligible in the real object (Barthes 1964, 214-215).

Before a vast array of structuralist approaches, my approach claims the fatherhood of three French folklorists, namely: Claude Bremond, who provided for the theoretical framework; Denise Paulme, who applied Bremond's research; and, to a lesser degree, Jean Cauvin who followed in Denise Paulme's footsteps. This particular approach was preferred because it is fresh.

The model that Bremond developed has three sequences. Here is their diagrammatic representation:

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┌─────────────────────┐                  ┌─────────────────────┐
│    AMELIORATION     │ --------------- │    DEGRADATION      │
└─────────────────────┘                  └─────────────────────┘
          │                                        │
┌─────────────────────┐                  ┌─────────────────────┐
│       MERIT         │ --------------- │     DEMERIT         │
└─────────────────────┘                  └─────────────────────┘
          │                                        │
┌─────────────────────┐                  ┌─────────────────────┐
│      REWARD         │ --------------- │    PUNISHMENT       │
└─────────────────────┘                  └─────────────────────┘
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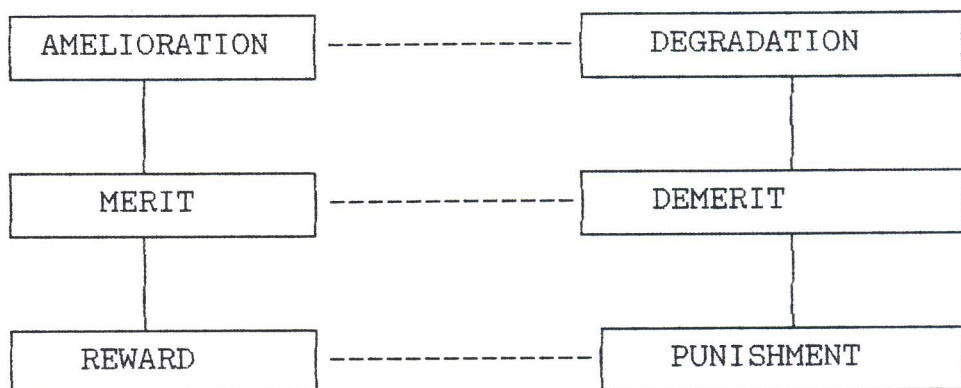
It is to be noticed that the first sequence AMELIORATION - DEGRADATION is a category which is used for describing narrative dynamics. Suffice it here to mention that according to Paulme as interpreted by Ruth Finnegan,

> African narrations... move between, ´euphoria´ and ´disphoria´ via the ´normal situation´ (equilibrium), deterioration (away from equilibrium), lack (disequilibrium), amelioration (removing the lack) and back to the normal situation (1992, 167).

So, there are two kinds of episodes in a narrative: those describing a state of equilibrium or disequilibrium and those describing transition from one situation to another. It is always a one-way passage. This means that a narrative move which could lead from lack to a normal situation through degradation or from a normal situation to lack via amelioration would be nonsense.

That being the situation of a narrative, at this level two principles which relate to the domain of narrative dynamics may be deduced. These principles are: the principle of phase orientation and the principle of

alternance of phases in a given narrative. So, a given
phase may receive a positive valorization (amelioration)
or a negative one (degradation). And, phases with the
same orientation cannot follow one after the other.

It is important to say that the morphological model stems
from the conception which regards the main character as
the engine of the narrative. The situation of the main
character unavoidably impacts such a constraint on the
narrative procedure that the whole organization is then to
be perceived from the viewpoint of the hero and / or the
anti-hero.

Using the various arrangements of that narrative sequence
AMELIORATION-DEGRADATION in a variety of folktales, Paulme
succeeded in building a consistent typology which brings
out the order that characterizes the mythological genre.
Paulme recognizes six main structural types. Finnegan
lists them as follows:

> ascending (from lack to success), descending (the
> opposite), cyclical (from one state to the other and
> back again), spiral (more than one cyclical move),
> mirror (with two parallel or opposed characters),
> hourglass (parallel actors plus change of place)...
> (1992, 167-168).

To these six structural types, Jean Cauvin added a
seventh, the divergent type, where both the positive and
negative heroes start at the same point of departure and
thereafter evolve differently. The eighth structural

type, the complex form, is a combination of at least two other types.

Of parasyntagmatic essence, Bremond's model has the advantage of operating both on the syntagmatic level of the narrative (by bringing out textual statements) and the paradigmatic dimension (for move designations form a class).

The two remaining sequences of Bremond's model, which are MERIT-DEMERIT and REWARD-PUNISHMENT, are categories used for ethical evaluation. They are based on the universal principle of ethics: "les bons sont toujours récompensés et les méchants toujours punis" [goodness is always rewarded and nastiness always punished] (Adam 1985, 30).

The relationship between all the three sequences is based on the principle of commonsense: amelioration is always the result of a merit, and a merit always deserves a reward; furthermore, degradation is always a result of demerit, and the demerit has always to be punished to satisfy universal justice. The two triads, AMELIORATION-MERIT-REWARD and DEGRADATION-DEMERIT-PUNISHMENT, therefore offer a mould in which stories flow in order to uncover the laws that organize them. Such was the first phase of the structural analysis of folktales. During the second phase I sought to bring closer to one another the various

schemes thus built up so as to constitute types. The third phase offered the opportunity to study the various types obtained. The first track of study was a reflection of philosophical nature.

Procedure of Philosophical Observation.

The definition I adopt for the term philosophy is similar to what Ryken affirms of a worldview when he says:

> A worldview is a map of reality. It is the framework of beliefs, values and images within which a person makes decisions and conducts the business of living. Someone has said that 'every person carries within his head a mental model of the world – a subjective representation of reality' (Ryken 1986, 145).

Thus, seen at the main character-level perspective, the worldview (or philosophy) is a twofold notion. It refers both to a mental model of the reality of living and a map of morality or ethics.

To identify the image of the reality, it was necessary to assume that all the structural types respectively corresponded to so many registers of the same reality. As a consequence, every particular approach would represent an original aspect of the whole.

With such a perspective, it was possible to observe what all the folktales and types of folktales had both in common and in particular. The purpose of this observation

was to try to understand in what angle folktales approach the problems of life and, through a deductive reasoning, analyze those mutual liaisons that those various approaches hold between each other.

To draw the map of the ethical dimension of folktales, I needed to adapt the core questions that Ryken suggests on page 145 of <u>Culture in Christian perspective.</u> The following questions were included:

a. According to this folktale or structural type, what moral qualities and values really exists? What is true about human nature? What are the relationships which are established between the characters? Who is the meliorator or the degradator?

b. How should life be lived? What constitutes the good life? What is the highest value? What is good and bad moral behaviour in people?

C. What brings human fulfillment or meaning? Virtue? Sex? Pleasure? Physical objects? Money? God?

It should be remembered here that the framework of all discussions, including ethical observation, remained unchanged. All the 100 structural pretences of 100 folktales were thus involved in this investigation. To determine the responses to the above-mentioned questions, the following aspects were considered: on the one hand, the initial equilibrium, meliorating factors, the nature

of the merit, the kind of reward, identity of the meliorator, and the description of the happy ends; on the other hand, initial disequilibrium, degrading factors, the nature of demerit, the kind of punishment, the identity of the degradator, and the description of the unhappy end.

After looking into philosophical implications, the researcher brought into the picture the question of biblical evaluation, that is, integration of faith and folktales.

Procedure of Integration

The point at stake here was how to integrate folktales with the Christian worldview. The dynamics of real life and moral intuition as coded by folktales must come under the judgement of the Bible, the authoritative and normative Word of God. For believers, the Bible is the ultimate authority in all matters of faith, conduct, devotion, practice, life, and imagination (II Tim. 3:16-17). And, the platform of evaluation that the Bible offers us in this area of imagination is Philippians 4:8. In the Revised Standard Version, the verse reads as follows:

> Whatever is true, whatever is honorable, whatever is just, whatever is pure, whatever is lovely, whatever is gracious, if there is any excellence, if there is anything worth of praise, think about these things.

From this key passage I drew the criteria I needed to look into the philosophy of folktales. There were two.

The first criterion was that of narrative excellence. The issue at stake was whether the image of real life experience as accounted for was worth it and was pictured in such a way that its theological implications were not conflicting with the biblical approach. The second criterion was integrity, that is moral trueness. Ethical observations of folktales were examined in the light of biblical standards of morality. In fact, their theological implications were at stake. In both cases of test for narrative excellence and moral soundness, I sought points of contact and points of difference (if any) between folktales and the Bible. Thereafter, with the Bible as a frame of reference, I made the necessary suggestions to correct any narrative and moral inconsistency of the tales.

1.9 Definition of Terms

Akamba

The Akamba are an important ethnic group found in Kenya where most of them live in the four districts of Machakos, Kitui, Makueni and Mwingi in Eastern Province. Kambaland (Ukambani) stretches south to the Kenya-Tanzania border and east toward Coast Province (Kieti and Coughlin 1990, 2).

Folktales

Folktales are forms of prose narratives belonging to the
bulk of folk oral traditions and drawing most of their
material from life experience. My use of the term does
not include myths, legends, mimologisms, and aetiological
stories. However, folktales include fables and chante-
fables [tales interspersed with brief refrains] as well.

Illusion

"The creation within what we revealingly call the mind's
eye of an imagined reality" (Coyle et al. 1991, 992).

Morphology (morphological)

Morphology in my research does not designate that branch
of grammar which studies the structure of words, their
various combinations, etc. The term is a borrowing from
natural sciences. It was originally used by the Russian
folklorist Vladimir Propp in Morfologija skazki (1928)
which was translated in 1965 into French by Marguerite
Derrida under the title Morphologie du conte (Morphology
of folktale). Propp gives the following definition of
morphology: "description des contes selon leurs parties
constitutives et des rapports de ces parties entre elles
et avec l'ensemble" [description of folktales according to
their constitutive parts and relationships of those parts
between them and with the whole] (Propp 1965, 28).

Parasyntagmatic

This is a combination of two terms, which are paradigmatic and syntagmatic. Both terms are used in linguistics and literary theory to refer to two different dimensions of a linguistic or textual statement. The **syntagmatic** dimension refers to the sequential characteristics of speech or text, seen as a string of constituents (structures) in linear order. It is the axis of combination. The **paradigmatic** dimension is the axis of choice, of the set of substitutional relationships (Crystal 1980, 249 & 341).

Philosophy

The term is not used to refer to an observation on metaphysics, epistemology, etc. It is synonymous to worldview, ethics, and morality. It simply means the message.

Compositional structure

This term is used in literary theory to refer to a hierarchical model of any textual universe, in which larger units are seen as being 'composed' of smaller units. In the case of the folktale genre, this mythological universe is supposed to be composed of types, which may consist of subtypes. At the lower rank, smaller narrative structures will appear.

Structural type (typology)

The term type refers to a class. Folktales which present the same pattern form a class. Typology simply means classification.

The next chapter explores the structural contours of Akamba folktales.

CHAPTER TWO

COMPOSITIONAL STRUCTURE OF AKAMBA TALES

The purpose of this chapter is to establish the
morphological framework of the 100 folktales of the
corpus. The first part of this chapter opens a
parenthesis on a brief description of paracompositional
structures. The survey of the compositional structure
starts in the second part with a profile of the initial
and final states of tales.   The third part examines
structural types of stories.

2.1. Paracompositional Structures

The   prefix   **para**   as   used   in   the   adjective
´paracompositional´ is a loan element of Greek where it
means ´beside´ or ´alongside´.   Though not obligatory,
paracompositional   structures--the   titles, initial and
ending   formulas--appear   ´alongside   composition´,
composition being the shape of the story´s trajectory
[narrative process](Fowler 1973, 158).   As such, they
dwell in the narrative´s neutral position.   They are,
therefore, to be examined in the perspective of
corresponding stories.

2.1.1 The Titles

The titles occupy a privileged place in the narrative economy. This is not merely because of their position of precedence over all the other structures, but also their very morphology.

Table 1: Morphology of titles and examples

Directions of titles	Examples
IDENTIFICATION OF MAIN CHARACTERS	
. by individuation	Mwendwa (88)[3]; Makunyi and Mungele (84)
. by specification	The hunter (79); a rich man and a poor man (43); an obedient and unselfish son (42); a foolish little man (56); a blind man and a lame man (31); two great friends (48); a boy with a snake friend (39); the lion and the hare (12); the girl and the iimu [ogre] (9).
. by individuation and specification combined	The hyena and a girl called Kavutha (64); Kamwathi and the little skull (2); Kavuli the bull (85).
SHORT DESIGNATION OF MOTIVE	The girl who was pregnant for many years (3); two girls who loved one another (4); a man who helped the needy (49); a man who could transform himself (46).
AETIOLOGICAL REFERENCE	Why we have lightning (76); why the kite eats chicken (30); how the mountains and rivers were made (75).
PRAXEMIC STATEMENT	The mouth needs a brake (91).

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[3] Numbers in parentheses refer to tales in Appendix 1.

Comments

Titles identifying the main characters by specification
(53%) and those designating a motive [narrative atoma]
(38%) are the common ways of heading stories (91% in
total). The rest is very uncommon (9% only). This
includes four directions of titles: praxemic statement,
aetiological reference, identification of main characters
by individuation, and by individuation combined with
specification.

But what is the narrator's purpose in the selection of
either heading? It is important to clearly understand the
status of the title.

By definition, character-specifying titles are references
to categories and particular characteristics of these
characters (Stein and Urdang 1966, 1366). These
categories include the following: humans, aimu (ogres),
animals, vegetals, and objects. Significant enough, all
these five categories constitute the listener's
environment as s/he may perceive it. In a couple of
titles, they receive a special treatment where human
realities are associated with non-human ones. So, a title
like 'the hyena and a girl called Kavutha', or 'the girl
and the Iimu is most likely dictated by the phenomenon of
intrusion of non-human characters in human relationships.
As for 'a boy with a snake friend', it is more the

procedure of personification which is at stake. The
source of both phenomena may, however, be the same: a
cosmological vision which perceives the five spheres of
reality as overlapping and anthropocentric.

The specific traits of characters which are referred to
range from virtues to vices via activities, social
positions, relationships and deficiencies. They obviously
denote tangible aspects of behaviour and personality. As
such, character-specifying titles presumably proceed from
the bias of the tales' concern for concreteness.

In that way, they avoid the flagrant baldness of abstract
moral teaching and the unwanted boredom of bare dogmatism.
The utilization of proper names (individuation) seems to
serve the same purpose of concreteness. A named person is
a real person indeed. In addition, proper names do share
an important feature with specification since they contain
descriptive contents: Mwendwa is the Loved One: Mungele
the One with a Bell; and Makunyi the Hairy One. Because
they owe their names to the listener's social-cultural
repertoire, these characters are most likely prone to draw
a greater degree of sympathy and to be perceived each as
"one of us".

Whether a universal or a proper name, however, the title
is never a rigid designator denominating a specific

referent. Any attempt to climb the slope of designation chain would prove to be inconclusive. No extra-narrative referentiality is at stake in tales. Instead, all the designations are connected to narrative beings which move only in the mental and the tale´s world. They are as many hollows as whichever can blow in. In short, character-designating titles are aesthetic devices which serve to create referential illusion.

Likewise, titles designating motives presumably emanate from the same tradition which prefers tangibleness to abstractness. Motive-designating titles anticipate on one or another Proppian [having to do with V. Propp] function like reward, trial, demerit, punishment. Inasmuch as they then constitute appropriate instances for narrative illusion. Such an aesthetic device is in the final analysis meant to arouse the listener´s eagerness to discover the world thus brought into perspective.

With aetiological titles, the listener is assured of a way out of embarrassing questions on the origin of a meteorological phenomenon (lightning), the kite´s chicken-devouring habit, or the formation of relief and hydrographical network. The explanations are not scientific, however. Instead, the mythological eye perceives the natural order in a defacing way, as a result of punishment or a giant´s secretions, to produce

aetiological illusion.

The only praxemic title consists of a cognitive activity known as translation. This is a procedure where one semiotic entity is transformed into another semiotic entity (Sebeok 1994, 1112). In the present case, a proverb is developed into a story. The title apparently brings the narrative horizon to the listener's reach, and yet no bold equivalence can be established between the two entities. Anticipation draws forward only the message: the injunction of tongue control. But the story takes advantage of its dynamism to develop this fixed message in a dramatic way. The praxemic title is therefore used to produce narrative illusion.

2.1.2   The Initial Formula

Formulism is one of the major features of tales. Like a fence, the initial and final formulas frame the story's composition. The initial formula is very simple:

REFERENCE TO TIME (PAST) + PLACE + CHARACTER(S)

e.g.: Tene (muno) + Nduani imwe + (vai) Kamundu

[(very) long ago in one village (there was) a small man].

The above model represents all the actualizations of the initial formulas. As a matter of fact, temporal and actantial (having to do with characters) references are omnipresent; localizations suffer from blatant paucity.

But what all of the references have in common is their vagueness. The chronology carries the listener back to a remote past, a time preexisting him/her, a time "when there were many aimu", as one formula explicitly puts it. This mythological past exercises a fantasmagoric [having to do with the creation of the imagination] function indeed. In that way, the narrator is released from the responsibility of ascertaining the "trueness" of his/her message. Moreover, appeal to the past means that past experiences constitute a point of reference for the present.

Likewise, topological references such as "in one of the villages of Akamba" or "in our country" are used only to pull the setting of the story from the vertigo [spatial disorientation] of nowhereness and claim some topological sustenance that points to the tribal horizon. Reference to characters is dominated by anonymity as found in universals like "a man", "a girl", etc. Kamba personal names are too few: Mbolo, Moli, Kimwele, etc. At least they pull characters out of anonymity. But they, too, have no extra-narrative referents. In short, the spatio-temporal and actantial anchorage [use of references to space, time and character] of the initial formula is used to maintain the illusion of reality previously observed in the titles.

2.1.3   The Ending Formula

Since it is non-existing in 59 tales (59% of cases), it seems to be optional. A flat formula "this is the end of the story", or its variant is used in 21 tales (21% more cases). Another end indicator (3% of cases) is a riddle of Sibbyline character which is, according to Mbiti, a challenge to tell more stories during a tale-telling session. Here is an example: you had better swing with the panther´s tail while I swing with the lamb´s tail (16), or else, you take a kinyowe´s (a hyrax´s) while I take a sheep´s (88, 89). In such cases, as the tale point remains implicit and subject to the listener´s interpretation, the message is never less strong for all that.

Only 17 tales (17%) provide for an ending formula explicitly given. The formula may be a proverb applying the tale to practical life (e.g.: think before you speak); a comment starting the narrator´s perception on one or another issue of the narration (e.g.: the hare is a very cunning person); a moral lesson (e.g.: do not trick or cheat other people); or an aetiological reference (e.g.: that is why the crow has a white patch on his body). Far from being a narrative summary, the ending formula, it appears to me, offers to the narrator the opportunity to mark the end of his or her work with a note of realism. Its optional use may be a recognition of the listener´s

ability to perform by himself/herself the necessary natural landing from the tale's imaginary world into the world of down-to-earth reality. After all the tale is more a flight into reality than a flight out of reality (Ryken 1981, 209).

2.2 Profile of Initial and Final States

A composition is a triad which evolves from the initial state to the final state via the transformation. In order to discover the features of the two ends, I applied the general principle of equilibrium. Then, two categories came out: the normal (stable, balanced) state and the disequilibrated (unbalanced, unstable) state. Following is the situation of the initial state:

2.2.1 Initial States

The initial state is either normal (50% of cases) or disequilibrated (50% of cases).

Normal Initial State

Instances of normal initial states include the following: race (32), having a beautiful daughter (1,41), a princess show (49), and a state of good reputation and wealth (45). Other descriptions of normal initial states include situations of normal relationships like marriage (93), engagement (28, 59, 64), agreement (65) and friendship (6, 34, 35, 47, 48, 78, 91). Mentions of subsistence

activities refer to normal initial states too. They include the following: hunting (16, 36, 38, 62, 75), fetching water (14, 73), cutting firewood (9, 88), buying a sheep (70), herding (85), trading (100) and farming (1, 97). These are the 30 cases of normal initial states with stable equilibrium. Twenty more represent normal initial states with a precarious balance.

Following are some descriptions of normal initial states with precarious equilibrium: the kingship of a lion with carnivorous tendencies (12), a farm project under the threat of marauding animals (3, 17, 23), two brothers´ cattle raid plan along with the youngest brother´s determination to accompany them against their will (15), and a hunter carrying his game encountering an iimu (25). Another precarious initial state is where a good father, along with his wife, is at the point of dying (42). Tale 44 mentions the situation of a village built near a spot where dangerous animals drink. Stability is precarious when a little man is reported to be cutting down a branch he is sitting on (56). A situation of happy marriage forms the normal initial state of Tale 61, but the balance becomes precarious as the wife´s make-up is ridiculed. A friendship under the pressure of jealous fellows (72) and a kite along with a little bird promising a circumcision party and competing for precedency (74) add to the list of normal initial states with unstable balance.

Initial stability is precarious in six more tales. The jackal and the hyena´s friendship is the normal initial state of Tale 81. But this stability is threatened by their challenge of ascertaining who eats better food. A hunting party is tied to a medicine man´s prohibition of not urinating and defecating on the way (79). The grandmother´s restricting advice renders precarious the normal initial state of the tale 87: two boys´ search for wives. A blacksmith´s travel followed by the wife´s employment of a disguised ogre (83), Moli´s hearing of a lion roaring in his proximity and his curiosity to discover what is going on (98), a boy herding goats and wrongfully alerting the villagers (99) are additional cases of initial state with precarious balance. Following is the final case: a man making a farm for his daughter and the harvest being endangered by monkeys along with the owner herself for the sake of her passion to some monkey (8).

In sum, normal initial states mention ordinary situations of down-to-earth life. Some are even miscellaneous items. Destabilizing bents are severalfold: cannibalistic tendencies, attitudes inherent in human relationship dynamism (competing for precedency, frustrated determination), weaknesses (bestiality, naivety, imprudence, scoffing, jealousy, pretending), imminence of parents´ death, curiosity and prohibition (from the

medicine-man or grand-mother).

Disequilibrated initial states

The imbalance of initial states comes from wrongdoing (9%) or excess (8%); but deficiency (lack) is the most common source of disequilibrium. Initial states unbalanced by wrongdoing include the following: a travelling little man kicking a skull of man (2); the hare's excessive cheating upon the hyena (5); a king quarreling with his subjects and his order to his son to perpetuate a genocide, a regicide and a suicide (7); a hawk stealing a boy's piece of meat (18); the stealing of two orphans' belongings (19; a rich man chasing his poor friend merely because of famine (43); the hare's 300 Kenya shilling robbery (63); an ogre devouring a little boy's parents (86); and an antelope keeping eating a man's crops despite persistent efforts to kill it (96).

On the whole, these cases blame wrongdoing on vices like tyranny, dishonesty, a quarrelsome attitude and cannibalistic tendencies. However, immoderation is the issue at stake in imbalance by excess.

Instances of imbalance by excess include the following: the abnormality of a pumpkin of immoderate size (10); the arrogance of a girl determined not to talk to men (20); a man's propensity for an immoderate protectiveness over his

three grown-up sons (22); a one-thousand-wife polygynist
commanding his spouses not to bring forth female children
(24); the case of a polygynist whose two wives get
pregnant at the same time (84); an immoderate pregnancy
filling the whole house (40); the inveteracy of a drunkard
who drinks during three consecutive days sleeping at his
friend's home (50); the hare's ambitious project to visit
death (62).   In short, excess is embodied in these five
cases: polygyny,   arrogance,   propensity   for parental
protectiveness, immoderation in size and inveterate
alcoholism.

The most common initial imbalance stems out of deficiency
(lack). Nine cases of deficiency are orphanage-related
(4,27, 29,46, 54, 58, 66, 67, 26).   Other deficiencies
like famine (26); sickness (58) and a step-mother's hatred
(4) can come in to complicate the crisis of the orphaned.
Poverty (11), drought (52), foolishness (33), propensity
for stealing, the leopard's lack of technique of killing
goats (92), and animal taillessness (92) are other cases
of lack.   The misery of a poor man may be complicated by
widowhood (39) and single-parenting (39), or neighbors'
derision (80) or wandering in the forest (82).   The
extreme despair subsequent to a very bad harvest can send
a relativeless man into a roaming life style (63).   The
size of the polygamic family, which is already an excess
by itself, is also mentioned as a complicating factor of

the lack of food (53).

Additional citations give expression to the initial
misery: some hunters´ fatigue and disappointment after an
unsuccessful busy day in bush (94); blindness; the misery
of the lame and the blind being complicated by their
solitude during a severe famine (31); a goat with itch
slaughtered and eaten (21); a nocturnal walker fearing an
eventual encounter with some notorious little man with
very long hair (76); the visit and ultimatum of three
spies planning for the raid of Mwoola-Ukavi´s cattle (60);
the sterility of a wife dubbed by that of a second co-wife
bought (90).

Just as tales with stable ends deal with normal situations
of life, those starting with disequilibrated states plunge
into disturbed waters of existence to take on the dramatic
aspects of man´s state and crises such as lack of basics,
lack of skills, singleness, widowhood, rejection,
inveteracy of vices, sterility, handicappedness,
confrontation, and the emotional burden due to
degeneration of the context of existence.

2.2.2 Final States
Final states of folktales also display both features of
equilibrium, namely: stability and disequilibrium. In the
first place, I propose to describe the case of stable
ends.

Stable Final States

Final stability appears in 63 tales (63% of stories). Following are some denotations of these happy ends: people´s great amazement of a young man´s ability to discover a riddle which equals the old man´s (1), Kamwathi´s separation from a threatening skull (2), a man´s satisfaction resulting from capital punishment of a wife-killer and resurrection of his second child (4), the crow´s relief from the hyena´s excrement by the dissolving action of rain (6), a boy becoming king (7), a little man´s marriage to the princess and succession on the father-in-law´s throne (49), a boy´s great reputation and succession to the throne (48).

Two tales (10, 14) mention the total restitution of people and cattle from the ogre´s womb and return to life and great rejoicing. Another one (62) ends with the capital punishment followed by the victim´s recovering from hanging eyes, trouble and fatigue. Elsewhere (26), a girl victim takes advantage of the ogre´s death and finds the opportunity to come down from a tree. Satisfying also is the situation of two co-wives rejoicing for a reunion with their three children returning home from a successful search for a hawk-robbed meat, along with the children´s blessing and anointing by their mothers (18). Another tale concludes with people´s rejoicing for their reunion with the lame and blind made whole again (31).

Further final states include the following: becoming very wealthy (11, 16, 39, 49, 54), living a happy life and having many children (20), happy submission to the elders' decision (22), marriage (23) or a cattle possessing boy marrying a lovely girl and living a happy life with her (27), a widow becoming a second wife (34), an old woman and a girl surviving a general havoc of an ogre in a foreign land (37), returning home with big livestock (40). Here are additional descriptions of stable final states: Muoma living happily for many days together with the princess (41), the possibility of the eventual encounter of two arch-enemies (hyena and hare) dismissed forever (38) and returning home for a final rest before dying a good death (33). Settlement in a region with grass and water (36) describes one more satisfying final state.

The hare's danger of arbitrary devouration is warded off in Tale 12 to mark a satisfying end. The opportunity for three sons to give the bride gift for their wives, marriage and subsequent happy life describe another happy end (13). Another one (21) points to the situation where many people benefit from sharing two he-goats by crossbreeding them with their goats.

Following are the last cases of satisfying final states: the self-extermination of a group of Maasai planning to kill Nzili and Nzili's escape (19), a poor man's

liberation from the oppression of a rich man (43) a boy's recovery from his itch and his marriage (44), exaltation of an act of bravery [killing a lion] (50), mortal ogres put to flight (51), the endangered hare evading the leopard's quiver (52), God's blessing to a Christian king's kingdom (57).

In sum, Akamba tales consider as satisfying ends the following states: being out of danger, wealth (cattle), liberation from oppression, healing, rejoicing, being able to assist others and look after one's parents, good reputation, kingship enjoying divine blessings, surviving a hecatomb, the aggressors' death or humiliation, resurrection, final restitution from the iimu's womb, longevity, dying a due death, a peaceful or happy life, resurrection of an innocent victim, marriage, having many children, remarriage of a widow as second wife, settlement in an area with much grass and water. These are but symbols in which the mythological conscience embodies what it considers as the highest aspirations of the soul.

Whether symbolized by kingship, marriage, sharing with others or care for parents, ideal quality life is described as a mature and responsible life (responsibility being measured on the same scale as one's commitment to others). An ideal quality life is also a safe, a happy life, a regenerated (renewed) life, a blessed life,

fertile and perpetuated, a life under the umbrella of justice, a life of good reputation, a life in a context favourable to economy, that is, a life of economic success.

Unbalanced Final States

These states conclude 31 tales representing 31%. Final imbalance may endorse the following descriptions: Makunyi´s animalization (84), the hyena´s obligation to repeat an aborted visit to his fiancee (28), a gullible hyena´s death (5), a girl´s devouration by an iimu (9), delivering a half-man half-monkey baby to be buried alive (8), a woman regretting her naivety after killing her husband (17), Kilinya killing two unkind women (24), a hunter finding his wife and two children dead (25), the hyena losing his case (35), the elephant being deceived by the leopard gone to fetch the former´s buttocks (32), an unprecedented slaughter of Maasai cattle raiders (45), a whole line of hyena tumbling down from the sky (47), an iimu devouring three people as a punishment (53), the lion being left without money and cattle due to the hare´s cheating (63), the hyena´s disengagement from his fiancee due to shame (64), and a man losing shoes and sheep because of his foolishness (70).

Additional cases extend this list of unbalanced final ends. Everyone who ate the meat from the bull, Makola,

drowned in the tears of the owner who died the same way as his victims, and everything was thus destroyed (15). To this day, that little man still dives, and every time he emerges from the water thinking that the fire is out, it is all in vain (76). The killer girls, their mothers, fathers, and relatives had all become animals (88). Tale 92 describes the unbalanced final state as follows: "Kinyowe cried and cried, regretting his delay; still he failed to get a tail". Two unbalanced final states are in question form. The first one is: "Aren't you ashamed fighting for a cow not even bought?" (97) Here is the second one, which expresses the regret of the owl: " why not act?" (93) Tale 81 uses a pathetic description: "But she fell and, dragged along knocking stones, trees, trash... was ripped to shreds..." Final cases of unbalanced end include coma (99) and frustration due to split daydream (100).

Unhappy final states give expression to situations of decay without any chance of plea. The most common form is death, whether it is a case of devouration, capital punishment, massacre, dramatic death, hecatomb, or total destruction. But final instability is severalfold: unnecessary repetition of an obligation, regret, deception, accidental fall, shame, material loss, coma, frustration, losing a case in court, and eternal punishment of burning hair.

Pseudo-normal Final States

Six tales (29, 46, 56, 71, 72, 95) end up with an ambiguous state mixing stability with instability. "Mbokothe gave back the man his ten goats, but he and his brother retained the two cows and five goats which they obtained the first time" (46), is a case of partial restitution of stolen property. The second case is self-deception: "I am sure I am now in heaven where God lives"(56). "The Goat died instantly" (95) is a happy ending in the perspective of the leopard and an evidence of the effectiveness of a killing technique, but in the perspective of the goat there is victimization of one innocent. A false consolation of an orphaned boy "still waiting for his former grandmother to come back" (29) introduces a bent for rupture. "They (two very clever thieves) went on with their stealing and they obtained much money..." (71) is instability by excess. Likewise, the situation of a princess married to two husbands who gave their father-in-law a bride gift of one hundred million Kenya shillings obviously describes an imbalance by excess (72). All the six pseudo-normal ends therefore denote as many cases of rationalization.

2.3 Survey of Structural Types

This level of compositional structuration of Akamba tales depicts the typological profile of the corpus. Seven structural types in total were discriminated. From the

simple to the more complex, each of them is hereby presented in terms of its morphological characterization, its extent as well as illustrating diagrams and instances.

2.3.1 Structural Type I: Ascending Form

The ascending form represents 9% of the corpus. This statistic is an evidence that the ascending approach is one of the main constituents of the morphological framework of tales. The approach is very simple: a given character moves from an initial state considered as relatively unsatisfactory to a final state viewed as relatively more satisfying (Paulme 1976, 26). Following is a diagram illustrating this strategy:
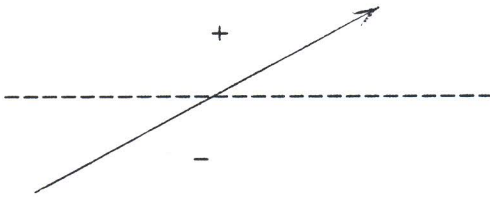
In every respect, the triumphing hero has to show evidence of bravery, obedience or intellectual superiority, or else surpass his own limitation. On his way, he may meet a mediator. This one renders to him indispensable services: either giving directives, or contributing in tasks apparently impossible. Success takes a severalfold face: marriage, reputation, wealth, health, a hilarious welcome, kingship, escape from an imagined danger, and enjoying a good cut of game. By way of illustration, a summary of four tales suffices.

An orphaned boy gets livestock, reputation, healing and a wife as a coronation of an outstanding act of bravery: bringing convincing pieces of extraordinary detachable eyes from a far away, very risky and repeated trip (58). A father-hated girl reverses her situation and gains health, more beauty and hilarious welcome at the end of a trip during which she has to show obedience to the mediator's directives and abstain before the easy temptation of ornaments and food (68). Another orphaned boy shares a comfortable economic position with his mother, thanks to a money-producing ring given by his snake friend's mother (39). As for Moli, he receives his portion of the lion's game and takes advantage of the opportunity to reinforce his relations of good neighbourhood, as a reward to his meritorious services to that predator (pulling its foot out of the fence and a piece of wood out of it) (96).

2.3.2 Structural Type II: Descending Form

The descending form represents 13% of the corpus and thus belongs to the fundamental structural framework of tales. It is the reverse of the ascending approach: a given character moves from an initial state considered as normal or unstable to a final state which proves to be relatively more unsatisfying (Paulme 1976, 28). Following is the

diagram:

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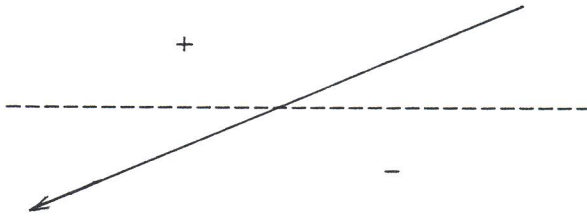
In most cases, the negative hero happens to be his own
true degradator, even when a third one is being used.
This is because of the hero's own demerit. So, because of
his fear, the hyena spoils the gift of bananas he is
taking to his in-laws and thus puts himself into the
obligation of repeating the trip (28). The hare suffers
from hunger and beating from people because of his excess:
playing the dead in the middle of the road (69). The
owl's children are crushed to death by unaware elephants
due to her carelessness (93). Because of his lie, a
hunter is speared to death by his colleagues (94). A boy
used to deceiving neighbors in pretending to be in danger
is finally abandoned to his fate in a real danger: a
leopard attacks him and leaves him in a coma (99).

The story of a girl who is arbitrarily devoured by an _iimu_
brings in the theme of fatality (9). The tale of two
thieves illustrates the theme of the degradation of a
gratuitous trickery: in their naivety, they believe that
they are exchanging honey and tobacco whereas these two
items are just a covering layer of dung (71). The

aggressor may, however, be handled with more rigour: a deadly and perpetual enmity takes a firm hold of the relationships between the species of the chicken and that of the kite because of a single offence of the former. Indeed, the story is about a chicken which unwittingly provoked the death of the kite´s child by eating the family healer, the spider, on his way to the place of the sick (30).

2.3.3 Structural Type III: Cyclical Form

Since it is represented in 25% of cases, the cyclical approach is one of the two most common. From a two-move tale up to an eleven-move tale, the cyclical form is characterised by the final return to the initial state, good or bad, after a certain number of vicissitudes (Paulme 1976, 30 & 35). As a combination of the two first approaches, the cyclical form may take either the ascending (19%) or the descending direction (6%).

The following two diagrams depict the circular strategy:

In most cases, the initial deterioration stems from the hero´s own demerit: insult, disobedience, dishonesty, naivety, or foolishness. Even in cases where the degenerator is a third party, the external aggressor still finds a way through the complicity of the protagonist. So, the final amelioration occurs as a result of the hero´s conversion. Seldom, the meliorator is a third party.

Two tales are used to illustrate this approach. One mother happens to be victim of a baby kidnapping (degradation) partly as a result of her demeritorious excess of confidence in her fellow co-wife and partly due to the latter´s abuse of confidence and jealousy. The kidnapper leaves her own hairy baby and goes off with her co-wife´s, the One with a Bell. Aided successively by an old man, girls, monkeys and another old man, the offended mother finally comes to a happy end: she is re-established in her right after a persevering search (amelioration). The aggressor is humiliated (punishment) as her child is ridiculed and becomes a monkey (84). Another tale (87) is about a disobedient boy who progressively becomes a fruit tree (degradation), but thereafter is cured by his grandmother whose instruction was violated (amelioration). The final situation is more stable, for the boy commits himself to obedience.

Descending cyclical tales bring down a situation unfairly acquired, or else chastise a behaviour becoming lax. Such is the case of the two brothers´ acquisition of cows and goats by ruse: Mbokothe changes into a bull, is sold but returns to his previous state leaving his buyer with a big loss (false amelioration). Finally, the ruse is foiled by another offended trickster who uses counter-ruse and claims to be paid back (degradation) (46).

The second instance (8) offers a reorientation of some girl´s love against nature. The girl meliorates her own state in a wrong way when she falls in love with a monkey. As her animal husband and half-monkey baby are killed (degradation), the story´s round is now complete and bestial tendencies disclosed in their true nature, as degrading factors.

2.3.4 Structural Type IV: Spiral Form

With 33% of cases, the spiral form is the most common approach. It depicts a succession of phases, alternatively ascending and descending, but at the end of which the hero reaches the opposite site of his point of departure (Paulme 1976, 36 & 38). So, the final state is plenitude, if the start is a lack; it is a lack if the start is a plenitude or normal situation. The opposition between the start and the end of the spiral approach echoes the final return to the initial state found in the

circular type.

Two subtypes of spiral tales can be distinguished: the spiral forms with ascending approach (28%) and those with descending approach (5%). Both are depicted here below:

The shortest spiral story has two moves; the longest ten. One ascending story and another one descending illustrate the spiral strategy.

After a very bad harvest (degradation), a hopeless and relativeless destitute goes astray in a self-imposed life of wandering. By chance, he meets an old woman. He agrees to wash her septic wound with his tongue. As reward, the old woman wishes him success in life and advises him to take meat, millet, honey and water for his journey. He obeys. As he goes on, he encounters four categories of needy passers-by to whom he shows kindness: he agrees to share millet with birds, meat with hyena, honey with bees and water with rainbow. By way of gratitude, these beneficiaries thereafter help him fulfil the humanly-impossible tasks he is assigned to. Finally, he is promoted to plenitude (marriage, wealth and spirit

of charity).   This story (67) illustrates   the victory of
kindness over   bad fate.   The sole kindness   reverses the
undeserved deterioration indeed.

The second instance (34) depicts a descending spiral tale.
The hare and   the _yoowe_ [a   nightjar] play hide   and seek.
In the first   move, the   _yoowe_ wins   (amelioration).   The
jealous hare   requests the   secret of that   victory.   The
yoowe lies: "I   cook myself to become wiser".   Stupid as
he is, the hare asks his   wife to boil him in a pot.   The
naive   wife obeys   and fulfils   her assignment   "until the
bones are   separated from   the flesh" (degradation).   The
point clearly emerges: the wages of a groundless ambition
coupled with raw stupidity is fatal.

2.3.5   Structural Type V: Divergent Form

Only 6% of tales match this approach.   The   divergent form
deals with parallel characters.   The positive and negative
heroes depart from the   same point and evolve differently,
in   the   same   narrative   move because   of   their   opposed
conducts   (Cauvin   1980,   13).   The   following   diagram
illustrates that symmetrical development:
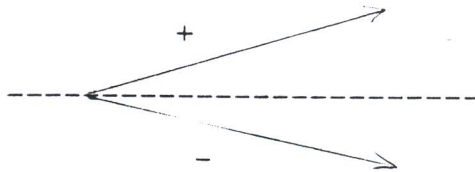
Divergent tales are very brief. None goes beyond three moves. Parallelism elevates the point of a tale as Tale 35 shows it. The story is about the divergent destiny of the hare and the hyena. Both characters agree to join their livestock in a kind of cooperative. The capital outlay is contributed on an equal basis: three white cows from the hyena and three black bulls from the hare. All the calves happen to be black. Without anticipating the hare's reaction, the hyena claims the ownership of all the calves and maintains that the hare has no right beyond his three bulls. This double demerit violates the cooperative law which stipulates the sharing of the benefit. The hyena's greed and inconsistency turn against him as he dares measure himself with someone cleverer: the predator loses the case (degradation-punishment) and all the calves (which are black) go to the three black bulls' owner whose argument looks consistent. The point clearly emerges: aggressive greed remains groundless before frustrated consistency.

2.3.6 Structural Type VI: Hourglass Form

As the divergent form, this one is of uncommon use: 4% cases in total. So, it weighs light on the scale of the morphological framework. Again, it develops two parallel characters like the divergent form. The difference is neat, however: the two parallel characters of divergent approach depart from the same point, whereas those of the

hourglass start at opposite ends and exchange their positions in the course of their way (Paulme 1976, 41-42). That's what the following diagram borrowed from Paulme (1976, 43) is all about:

Hero   2   normal situation

amelioration   degradation

lack   hero 1
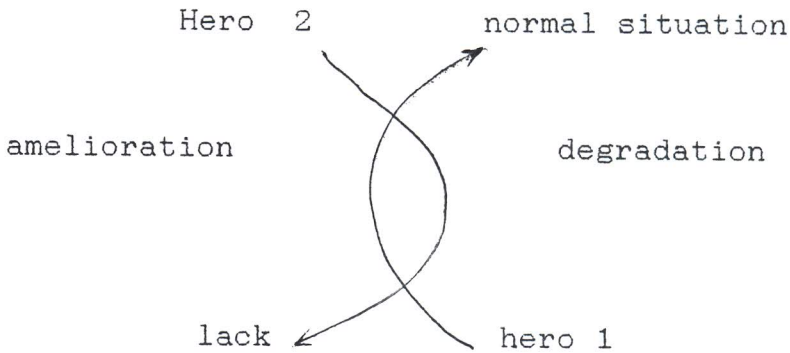
The exchange of positions in the hourglass approach is a method for restoring justice. This recovery is made possible by appealing to superiority in terms of bravery, intelligence or natural order. And, where the innocent victim proves to be short of resources, a third party intervenes. Tale 12 is a trial of oppressing power grounded on the arbitrary. In devouring one animal every day, the King lion elevates his own status out of a demeritorious abuse of power (amelioration undeserved). The turn of the hare being devoured arrives (degradation undeserved). He temporizes at the bank of the king's pool and attributes this delay to a dilemma: "Since you are two kings, I don't know who invited me", he says. But the second king is but a reflection of the lion in the pool. The lion rushes towards his imaginary rival. As the lion

drowns in the pool (degradation due to stupidity), the danger of arbitrary devouration which lies heavy on the hare, is warded off (amelioration due to intelligence).

2.3.7   Structural Type VII: Complex Form

The complex approach shares 10% of the morphological framework of the corpus. This statistic puts it in an average position. As the term indicates, the complex strategy joins conglomerates of types. Tale 47, for instance, chains up three types: one divergent and two descending cyclical.

Tale 33 chains up three spiral partitions, whereas Tale 32 appears to be a succession of four divergent moves. However, it is a two-part story which is selected to illustrate the complex strategy. The first part of the tale is an hourglass approach. Because of her disobedience (grazing the cattle on the forbidden hill), a girl is victim of a cattle raid and abduction (degradation), which is an amelioration on the part of the Maasai raiders. But the situation is reversed later: the girl takes advantage of the lots of confidence she enjoys from her bosses to escape with the livestock under her control (amelioration of the state of the girl, which is a deserved degradation of the state of Maasai raiders). When she reaches home, she is welcomed back with great respect, distributes the cattle to everyone, is married by

a handsome boy and gives birth to two girls and a wise boy who becomes king.

The second part is ascending. The young king receives the Gospel and becomes a Christian, along with the elders and the entire kingdom. This revival blessing is a collective amelioration indeed.

Summation

This second chapter aimed at establishing the morphological patterns of the corpus. The survey of paracompositional structures revealed three main observations:

1. Character-specifying and motive-designating titles are the common ways of heading; the use of aetiological references, praxemic statements and titles identifying the protagonists by individuation or individuation combined with specification seems uncommon.

2. Reference to time (past), place and characters seems to be the initial formula model.

3. Ending formulas which do not refer to the moral are the common ways to signal the end of stories; the contrary feature seems exceptional.

On the whole, paracompositional structures seem to seek the sustenance of compositions in concrete reality and thus, produce the necessary realistic impression.

The observation of compositional shapes revealed the following:

1. Two features of initial and final states are common: normal states with stable or precarious equilibrium and states disequilibrated by wrongdoing, excess or deficiency. Ambiguous ends are extremely rare.

2. Seven structural types share the morphological framework of tales: ascending, descending, cyclical, spiral, divergent, hourglass, and complex; the mirror approach (with two parallel characters evolving in two successive moves) seems non-existent, or else extremely rare, in the Akamba folktale universe.

Therefore, Akamba tales are to be viewed as pieces cut out of the unstable, normal and precarious aspects of life and, better, as mirrors of seven original approaches to the two or three-faceted experience of human drama.

The next chapter is a philosophical observation of Akamba folktales. It is an investigation into the compositional structure.

CHAPTER THREE

PHILOSOPHY OF AKAMBA TALES

This chapter attempts to describe the contours of the philosophy that Akamba tales unfold. It is a close look at the management of the compositional structure and the underlying ethical dimension. The purpose is to come up with a vision of reality and a map of morality as represented in the tales. The first part of this chapter is an attempt to capture the general message of tales. The second part aims at demarcating the original message which is conveyed in each of the seven structural types as they are surveyed in the second chapter. The third part of this chapter determines the main features that characterize the shape of the tale ethics.

3.1. The Message of the Genre

How can one capture the general message that tales assert? One of the best ways is to base the interpretive process upon the compositional structure. The genre is, then, received on its own terms. In effect, the morphological framework of tales is deeply rooted in the general principle of equilibrium and the principle of morphological direction of moves. This situation is charted in the following table:

Table 2: Characteristics of narrative structures
and their percentage

INITIAL STATES		MOVES		FINAL STATES	
Normal 50%	Unstable 50%	Positive 48%	Negative 52%	Happy 63%	Unhappy 37%

From Table 2 above, it is evident that both positive and negative aspects of the narrative process are quasi-equally distributed in the tale universe. Far from being the result of pure chance, this statistical evidence implies a high degree of the tales' representational truth, that is the accuracy for the genre to capture the contours and substance of the reality (Holmes 1985, 126-127).

In effect, the said quasi-equivalence between the positive and negative characteristics of narrative structures can be understood in terms of three implied assertions. First, good is considered to be as common as evil. Second, human experience is portrayed in tales as a tension between the optimistic and the pessimistic vision; a balance between favorable and unfavorable life turns. Third, existential drama is represented from a two-fold vantage point, the two emphases being: the reality of evil and its reverse, good. This is a realistic representation of human condition as commonsense would suggest it.

The pessimistic side

The tales recognize the reality of evil, which is portrayed in unstable initial states, negative moves and unhappy (unstable) final states. To start with, unstable initial states depict life dilemmas such as lack of basics, lack of skills, singleness, widowhood, rejection, inveteracy of vices, sterility, handicappedness, confrontation and ecological degeneration (see section 2.2.1.). Far from being exhaustive, this inventory, however, covers the whole range of life sectors (personal, familial, professional, socio-cultural and ecological).

Therefore, the brief inventory of initial misery is enough to create awareness to the problematic side of human condition in its fundamental aspect. The existential burden which lies heavy on protagonists comes from three sources: wrongdoing, excess and, above all, deficiency.

As for negative moves, ten forms of degeneration are represented in tales. Table 3 presents them along with their recurrences.

Table 3:   Forms of degeneration and their recurrences

Forms of degradation	Recurrences
Death (total destruction, hecatomb, accidental death, etc.)	57
Danger of death and other kinds of threat	53
Deprivation (famine, poverty, unsuccessful hunting, etc.)	22
Humiliation and altercation	10
Failure	6
Deception	6
Disgrace	4
Prolonged pregnancy	2
Fall	2
Animalization (becoming animal) and vegetalization (becoming a tree)	2

From Table 3 above, it is evident that death and threats are the most common forms of degradation. With 57 and 53 recurrences respectively, they represent each a third of the field, the rest being covered by eight different forms. This fact entitles me to depict degradation in tales as essentially pathetic. Seldom, it is tragic. Death, insecurity, lack and at a lower extent, humiliation, failure, deception and alienation are at the heart of existential drama. A degenerated life may therefore be characterized as a life which is interrupted, insecure, deprived, unsuccessful, humiliated, disgraceful, frustrated, diminished and alienated.

Downfall in tales is caused by degenerating forces. They can be grouped into twelve categories. as represented in the following table:

Table 4: Degenerating forces and their recurrences

Degenerating forces	Recurrences
Stupidity and naivety	57
Dishonesty, ruse and deception	26
Immoderation	19
Jealousy	14
Disobedience	9
Hatred	9
Oral avidity	4
Ingratitude	4
Weakness	4
Bad chance	2
Selfishness	2
Ignorance	2

The above table depicts the geography of evil, which is quite obviously characterized by the preponderance of moral vices (99%) and the rarity of lack of knowledge, weakness, oral avidity, and bad chance. Degeneracy in tales is therefore understood in general as the effect of a fault of character. Moral depravity is the main force leading away from the paths to a fulfilled life and higher plane of humanity. All of the degrading forces are considered as anti-values to be discouraged.

The final contribution to the pessimistic vision of tales comes from unstable final states (see section 2.2.2.). Death is the most common description of the final misery. The melancholic note on which the genre tale closes the protagonist's fortune aims at discrediting degrading forces which are behind (especially vices).

The optimistic side of tales

The tales recognize the optimistic fact of the existential drama, too. This reality is portrayed in normal initial states, positive moves and happy (stable) final states. Normal initial states are accounted for in section 2.2.1. They refer to ordinary situations of life. In some cases, normality is under threat from destabilizing bents which are, for the most, moral vices. Thus, evil seems unavoidable; it is lying in wait for man all the time.

In the narrative process, the amelioration of the protagonists' fate is embodied in fourteen different forms or references. An inventory of these references, along with their frequencies, would include the following:

Table 5: Forms of amelioration and their recurrences

Forms of amelioration	Recurrences
Enjoying material things	64
Escape and rescue	60
Marriage	21
Victory	18
Return to life	17
Healing	9
Reputation of life	3
Longevity	2
Kingship	2
Living together	1
Rejoicing	1
Reconciliation	1
Care for parents	1
A kingdom becoming Christian	1

In Table 5 above, two forms of amelioration are prominent: enjoying material things, and escape and rescue. In fact, references to material satisfaction and recovery of security take each around a third of the notional field that the term amelioration covers. The second category of forms would include marriage, victory, return to life and healing. The rest is extremely rare. The last form (a kingdom becoming Christian) is found in Tale 57; reference is made to the missionary era in Africa.

What good should be maximized? What should be the highest end? The symbols listed above in Table 5 offer a response. Satisfied life and secure life take the foreground. Thereafter, shared life, responsible life, victorious life, renewed and healthy life follow. A fulfilled life is also one that is reputed, long, happy, understanding and Christian.

Meliorating factors which propel the protagonists into the true paths of plenitude are discernible in tales. They are sixteen in total. Here they are, along with their recurrences:

Table 6: Meliorating factors and their recurrences

Meliorating factors	Recurrences
Bravery	56
Intelligence and ruse	37
Providential intervention	12
Magical power	8
Appealing power of singing	7
Obedience	6
Kindness	6
Divine intervention	2
Affection	2
Gratitude	2
Abstinence	1
Tongue control	1
Repentance	1
Justice	1
Obligingness	1
Cleaving to one's husband	1

From Table 6 above, it is evident that bravery (56 recurrences) is the most common virtue that is portrayed in tales. It is followed by intellectual superiority. The rest of meliorating factors can be grouped into three categories which will include: other moral virtues (22 recurrences), non-natural factors (22 recurrences), and aesthetic excellence (7 recurrences). Thus, the tale genre is optimistic toward life lived in accordance with and, by virtue of moral, intellectual and aesthetic virtues and under the blessing of non-natural

alternatives.

A final contribution to the development of the optimistic vision in the genre folktale is due to the use of happy final states. These have been described in section 2.2.2. The enthusiastic note on which the development of the positive protagonists' fortune ends is an insistence on hope in life. It also portrays the triumphalist mood characteristic of the mythological framework.

In short, the general message of tales is two-fold. On the one hand, the tales focus on the reality of evil and its implications of initial misery, defeatedness and melancholic tint. From such a pessimistic perspective, the tales present a message of stigmatization of vices and warning against disvalues. On the other hand, they hold an optimistic emphasis. Through this vision, they express the sense of meaningfulness as portrayed in initial normality, protagonists' elevation to higher plane of humanity (success) and final triumphalism. It is a message of promotion of virtues and promulgation of values. The tales' dual thematic perspective (reality of evil and meaningfulness) represents the general sense of life and poses a quest for maturation.

3.2.   The Message of Various Structural Types.

This section is an investigation into the teleological

dimension of tales. From telos, end or purpose and logos, discourse or study (Childress and Macquarrie 1986, 617), teleology means the perspective into which the narrative moves towards the end. As a unique narrative strategy, each one of the seven structural types is then meant to envisage a different teleological perspective with a specific implication on the general message. What is each type's original contribution?

Type I

Structural type I (ascending) is an over-simplification. In virtue of its short term course, it precipitates its dénouement (the relief of the plot tension). For example, the small young man of Tale 1, a late-come concurrent, won a lovely girl and people's respect (symbols of promotion) by virtue of his intellectual superiority as demonstrated in his special ability in riddle-saying (intellectual virtue).

Usually, promoted heroes are, at the start, despicable and miserable: a father-hated girl (Tale 68), a little boy (Tales 49 and 1), a "defenseless frog" (Tale 91), a "contemptible chameleon" (Tale 23), a fatherless boy (Tale 39), a "feeble-boy-with-itch" (Tale 20) and an "orphaned-boy-with-itch-and-ridiculed-by-his-younger-brothers" (Tale 58). But, as they rely on their inner strength, they succeed. Alternatively, their virtue attracts beneficence

(in Tale 39, for example). So, their elevation is a message of hope to the "hopeless".

In effect, the destitute, deprived, defenseless, and all the naturally-underprivileged due to unchosen misery are assured of reaching a higher plane of humanity, in case they develop their inner potentialities with which they are endowed without discrimination. Their initial fate is but an illusion. Under the outward pressure of inner depth (virtue), initial misery is drowned into the strong stream of final plenitude. Virtue is therefore the weapon that the ascending approach puts in the hands of the weak. It is also the brave's weapon as evidenced by the only case of Tale 98.

Type II
Structural type II (descending) is another over-simplification: the reverse of Type I. It depicts the negative protagonists' downfall. As the descending strategy closes on a melancholic note, no chance is left to the unfortunate protagonists for plea for clemency or atonement. So, the hunter of Tale 94, for instance, mercilessly dies under the stab of his colleagues' spears because of a lie tied to a swearword.

The unfortunate characters are held responsible for their fate. Their misconduct displays inner weakness: fear

(Tale 28), sense of shame and guilt (64), dishonesty (71), lack of punctuality (92), passiveness (93), impulsiveness (96), daydreaming (100), pretentiousness (69), oral avidity (30), and "pretensefulness" (99). The descending approach then accommodates the idea of defeatedness as a result of moral failures.

Type III

The cyclical strategy rests upon two devices, namely: the usage of vicissitudes (alternation of positive and negative phases in the course of narratives) and the final return to the initial state, good or bad (see section 2.3.3.). Thus, the cyclical type has two sub-types: ascending and descending. Each approach conveys a specific message.

In a unique way, cyclical tales with ascending approach may help to accommodate the idea of rehabilitation. This is the case, for instance, in Tale 3. The initial stability breaks down when the protagonist, a pregnant girl, abuses a monkey (demerit). The curses uttered by the offended monkey reach her: she overstays with her pregnancy for three years (degradation). Then, along with her brother, she undertakes a long trip to atone for her fault. She anoints the monkey with fat and oil (meritorious atonement). Just at their return home, the girl delivers (amelioration).

The girl of Tale 3 is one of the several protagonists of
the cyclical ascending tales who are rehabilitated in
their right or dignity after a first unfavorable turn in
life. In envisaging the possibility of losing one's
dignity, this kind of approach, therefore, alerts us to
perpetual watchfulness both in opportune time and out of
time, in difficult moments and in time when all around us
and in us seems normal or even marvellous.

Moreover, it helps render hateful the wrong attitudes of
defeatism and complacency in defeat, failure or any other
form of decay. The reason is that any re-integration of
our dignity is still possible and remains real by virtue
of a good approach. In short, hope for rehabilitation of
an eventual fallen one is fostered. Tale 14 asserts a
parallel message: an evicted one can enjoy his right
again.

Cyclical tales with descending approach play on the same
frequency. But, this strategy introduces a small
variation. Let us start with an example (Tale 53) before
we can extrapolate. From initial misery (famine) to final
misery (death), Mutendeu and his two wives enjoy a
transient satisfying state (relief food from a
benefactor). But the stupid wives misbehave. They want
to kill their benefactor whose make-up seems to render him
vulnerable. But fate is reversed. The whole trio

perishes (final degradation due to ingratitude and attempt
to murder).

The descending cyclical approach accommodates the idea of
deviationist reorientation. It teaches a good lesson to
those who have already made it, those who have already
made the move. These synonymous current expressions
designate the successful ones. In time of success, on top
of apogee in life, we must remain watchful. The
eventuality of regression, a return to the initial
unfavorable step is still open. The reversal may even
lead to a worse state.

The best philosophy of life is then: never commit the
fault of "resting on one's laurels". The notion of a
definitive success is but an illusion. The golden age, in
fact comes with new challenges to wrestle with. Instead
of comfortably resting in the armchair of an already
acquired victory, one must be always ready and prepared to
win new fights which await him or her. If not, a defeat
would come to wipe out even the first success and thus rob
the careless victor of "the cup" he or she failed to keep.
Those who are easily obfuscated by any progress in their
life are warned against the eventuality of decline. They
should remain all eyes and all ears, and not deviate from
the noble cause.

In addition, descending cyclical approach warns against the fascination of a success which is hasty but flimsy. In accordance with this approach, it is better not to move forward than to try to make a first move which gives way to a _faux pas_ [false step], all the more since the inconsistent progress always brings back to the initial site, even to a worse situation.

Type IV

Structural type IV (spiral) also expresses two parallel messages. Like the ascending type, the ascending spiral approach demonstrates that one can reach a superior level of humanity, but with the difference that the way to plenitude passes through a tunnel. Such is the case in Tale 44, for example. A boy with itch does well in a demanding test. The trial consists in immersing in the lake over night in a site visited by wild beasts and being found alive the next day. As they refuse him the prize (a girl), he is very grieved (undeserved degradation). But he appeals to court and justice is done. The couple lives a happy life and the boy's itch disappears (plenitude).

The boy's good approach makes him successful, although an obstruction (hindrance) retards the enjoyment of the victory. Yet, he takes advantage of it. When his success is finally recognized, it is more consistent. So, whether imposed or not, the crisis in the way to success is not

the end of the business. Instead. obstacles can even be stepping stones to success.

The impact of ascending spiral tales is great. People who are naturally timorous, narrow-minded and less brave have a lesson. They should not temporize. Neither should they spend the few resources estimating the efforts to make or counting eventual obstacles to get over or pondering problems to solve. Instead of endless calculations, and lest they rot on the shore, they must take the risk and jump into waters to cross the Rubicon, that is, "to take a decisive, irrevocable step" (Stein and Urdang 1966, 1250). They are required to do so all the more rapidly and bravely since a glittering victory awaits them on the opposite side.

The spiral tales discourage both the attitude of endless wait and "activism". The descending spiral approach comes in to warn the activist against the danger of falling down from a relatively good or normal position to a lower level, far less desirable. Tale 25 offers a fitting illustration. A hunter stands under the iimu's threat (degradation). The peril is warded off; thanks to a hare (amelioration). But later, the hunter wants to kill his benefactor. The wages of his foolishness are terrible: his wife and two children die (degradation).

Due to excess of zeal, the hunter shows superficiality in assessing a situation where the prey happens to be his former rescuer. He learns the lesson too late: in our activity a just balance is to be maintained at any cost by a consistent assessment of situations.

Type V

Type V (divergent) demarcates itself from the previous four by creating a double in order to simultaneously exploit the positive and negative fates. Such an isochronism (that is the fact of simultaneously presenting both the positive and negative moves in the narrative) produces the same effect as a mixture of two different tones.

By moving the two protagonists from the same departing point towards two destinations diametrically opposed (failure and success), the divergent approach helps ground the idea that all things being equal, we all enjoy the same chances. But in the struggle for fulfilled life, unequal development of our situations proceed in reality from our divergent approaches to realities and harshnesses of life. One illustration suffices.

In Tale 35, two friends, the hyena and the hare, start a cooperative with three white cows and three black bulls. Later on, the hyena wants to take the whole benefit for

himself. Without anticipating his associate's reaction, he alleges that the hare has right only to his three black bulls. The hare is more consistent and claims that he be given all the black calves. And, all the calves are found to be black. The hare wins; the egoist hyena loses.

Type VI

The hourglass type uses the creation of the double, too. But in addition to isochronism, it appeals to the device of exchange of positions. So, for instance, King Lion of Tale 12 exchanges his privileged position with his would-be victim, the hare, because of his gullibility (intellectual vice) and the hare's ruse (intellectual superiority).

To extrapolate, the hourglass strategy can help solve the problem of inferiority and/or superiority complex. When the underprivileged and the privileged exchange their different positions, this situation can comfort and strengthen those who suffer to death in comparing themselves with those who are apparently more gifted or more privileged. No destitute, no deprived, or disabled person is hopeless, for s/he can make it and go as far as or even further than the privileged. It is a matter of good approach.

At the same time, the proud, conceited and superficial privileged who could denigrate and frustrate those who apparently do not have the same privileges at their disposal, are warned against the possibility of degenerating towards the site s/he hates in the fellow underprivileged. Downfall is a matter of bad approach. So, the type brings back each character to his/her deserved place and to a just self-evaluation for the listener. With virtue one can outgrow one´s own clothes. But a bad approach precipitates into a free fall from the pedestal.

Type VII

Last but not least, the complex type (VII) is open to any superimposition of at least two registers of the same or different nature from the six previous types. That is its originality.

A prima-facie evidence has shown that the six types are liable to accommodate different ideas. These are to be viewed as different modulations of the general message of tales, that is the general sense of life in the pessimistic and optimistic framework. The following table summarizes the different frequencies thus discovered:

Table 7: Ideas accommodated by the six first types

Types	Ideas
Ascending	Simple promotion
Descending	Simple downfall

Cyclical
  - ascending
  - descending
	rehabilitation
	recidivation, regression

Spiral
  - ascending
  - descending
	compensatory reorientation
	deviationist reorientation

Divergent	divergence in the context of equal chances
Hourglass	divergence in the context of unequal chances

Such is the picture given to the mobility of human destiny.

3.3. Investigation into the Ethics of Tales

This ethical observation focusses on the two strong patterns of tales, namely: the dual carriageway pattern and the merit-demerit pattern. After making an investigation into these two axes, I will discuss exceptional cases.

3.3.1. Investigation into the Dual Carriageway Pattern

A dual carriageway is an express highway whose lanes of traffic move in opposite directions and are separated by a fence or the like (Stein and Urdang 1966, 439). Such is the tale genre which makes maximum use of the two

categories of narrative dynamics, namely: amelioration-degradation. Elevation and fall are two moral directions which are fundamental to the understanding of the dual framework of tales. In fact, duality determines the protagonists´ treatment: their characterization, the credit they receive and the destiny they face.

In effect, there is no polarity in the characterization (description) of the mythological characters. At a given time, the protagonist is either positive or negative. And, while the positive character attracts the sympathy of a mediator and/or a meliorator, the negative one moves forward at the degradator´s mercy. Moreover, each disjunction of the category amelioration-degradation proved to consistently associate the corresponding retributive disjunctions. Amelioration usually attracted the positive values merit-reward. But degradation usually associated the negative wing demerit-punishment.

Likewise, characters´ destinies straightforwardly evolve towards either an optimistic end, or a pessimistic conclusion, or else a dual perspective which unconfusingly accommodates both emotional tints (enthusiast and melancholic). Hence, through such an ethical and perspectival singularity, the listener/reader can easily learn to make the difference between people and their respective destinies. S/he can understand that the

difference in progress is closely tied to the difference in moral approaches.

On the same basis, s/he can learn, with full knowledge of facts, to choose the kind of person s/he wants to be. And once this choice is made, s/he can be assured that his/her good approach takes him/her into the true paths of elevation in the footsteps of the character with whom s/he is sympathetic. In the alternative, s/he is warned against the wrong approach of the negative character: any moral failures would imperil his/her life progress and take him/her away from the true paths. But a conversion would be necessary.

There is need for a dependable educational principle to convey and ground moral sense in good condition of clarity and firmness. The dual framework of tales puts into focus monovalent characters (that is, characters who are either positive or negative, not both, at any given time) to properly address the listener/reader's intuition. The tale ethics is intuitionist. The tale listener/reader is supposed to get the moral lesson by observing the consequences in the destiny which rests upon a good moral approach or a bad one. Tale ethics, therefore, is pragmatist (consequentialist). It is also retributivist, and credit as well as requital are distributed in accordance with the dual principle.

3.3.2. Investigation into the Retributive Pattern

Of great significance are the axis of merit-demerit and its counterpart reward-punishment, for the tales expose a very strong retributivist view. A close examination of this retributive pattern has revealed three distinct features of the tale ethics. Egocentric vision is the first one. Egocentric means self-centered. This vision appears in the context where a protagonist (bad or good) is held responsible for his own final or transitory situation (downfall or success) which is the direct consequence of his own demerit or merit.

The second feature is the allocentric (other-centered) vision. The egocentric vision appears in cases where the character aims at or misses the goal of self-promotion within the limits of his potentialities. But the allocentric vision is recognizable in the context where a third party intervenes either as a meliorator or a beneficiary of the hero's services (in positive moves). In negative moves, the third party acts as degradator or embodies the protagonist's victim.

The magico-religious and fantastic features are the third category. They appear in tales in the context where the protagonist's fate has to do with magic, combination of circumstances (chance, coincidence), aimu's action, divine intervention and appeal to the fantastic.

Table 8 gives a clue to the proportion of each category of the features defined above. It also asserts the philosophy that each seeks to promote. In this specific case, philosophy refers to the vision delineated by an investigation into the ideological dimension of narrative actions. Ideology in a narrative can be defined in terms of the axes degradator-meliorator and subject-object.

Table 8: Recurrences of the ideological features and corresponding philosophical definitions

FEATURES	A	B	C	PHILOSOPHICAL IDEALS		
				a	b	c
Egocentric	91	88	179	X		
Allocentric	58	72	130		X	
Magico-religious and fantastic	19	8	27			X
Egocentric & allocentric	17	28	45	X	X	
Egocentric, fantastic & magico-religious	1	1	2	X		X
Egocentric, allocentric, fantastic & magico-religious	2	3	5	X	X	X
TOTAL	188	200	388	231	180	34

A = Recurrences of positive moves containing the feature

a = voluntarism

B = Recurrences of negative moves containing the feature

b = altruism

C = Total

c = praeternaturalism

From Table 8 above, it is evident that the three fundamental visions can be found alone or combined in narrative moves. Totals of recurrences of different features have been made for the sole purpose of allowing extrapolations to be made over the distribution of the visions in the tale universe. Thus, statistical evidence would support that the egocentric and allocentric visions are the most common. The third one is rare. However, each is liable to accommodate a specific philosophical ideal.

Egocentric vision

Moves which embody this vision present the hero in pursuit of his self-welfare within the limits of his potentialities. A good approach leads to the goal. A bad one leads to failure. The protagonist's success is then to be viewed as a moral success. His failure is a moral failure. In the face of ethical situations, three factors are very crucial: the protagonist's resourcefulness (inner moral strength), his wit (assessment of the situation and selection of the necessary approach) and his choice (commitment to right action).

Therefore, the egocentric vision in a tale points to the voluntary principle. As an ideal for human realization, voluntarism centers on the authority of one's own resourcefulness, free will, impulse or choice (Lesley

1993. 3600). The voluntary principle fosters then self-realization. It is commonly enjoined in the tale universe (see Table 8 above) because the ethics of tales is essentially a virtue ethics. Success then lies in the integration of adverse tendencies to and the dependence on a good approach.

Allocentric vision

Concern for others is widespread in the narrative universe (see Table 8 above). In effect, the sympathetic sphere of the hero is populated with several benevolent agents. They may be put into four categories. The first category includes relatives like the husband (Tale 83), wife (79), father (88), sister (24), brother (56), step-sister (4), mothers (23), grandmother (2, 89,87)[4].

The second category of benefactors includes animals such as the goat (86), bird (89), dogs (7), bees (67), crow (6), cat (7), whale (7, 67), hare (25, 70), monkey (51), jackal (81) and snake (39). The third category of benevolent agents includes various anonymous people designated with universals like passers-by (97), men (56), old man (3), old woman (37), medicine-man (54), people (14, 95), wise judge (44), and the elders (22). Some like the elders, the wise judge, the medicine-man, the old

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[4] Far from being exhaustive, some sources are only given as examples.

woman and the old man act as representatives of the socio-cultural order. One case (Tale 57) mentions an anonymous preacher of the gospel.

Family crises and social antagonisms are also accounted for. These involve malevolent agents. The first category of degradators include relatives: sister (24), father (15), step-father (24), children (77, 81), wife (34), brothers (85, 22), step-mother (4), co-wives (84, 53), etc. The second category includes animals like the lion (63), chicken (30), leopard (99), monkey (3), fox (6), calf (36), hyena (38), hare (78), etc.

The third category includes representatives of the socio-cultural order: king (7), police (7, 63), soldiers (66), fellow hunters (16), Indian shopkeepers (11,82), robbers (19), rich man (43). The fourth category groups several others designated by universals like girls (88), the owner of the goat (21), a young man (48), a European woman (24), the Maasai (19, 45), and Arabs (56).

Allocentric vision rests upon the principle of benevolence, that is, the disposition to do good to others (Lesley 1993, 214). This principle lies at the heart of the moral ideal known as altruism, that is concern for others (Childress and Macquarrie 1986, 19). The altruistic teaching of the tales asserts the fact that

success is possible in the context of service to others. It stands against negative self-regarding tendencies and social antagonisms whose bad effects are properly illustrated in negative moves. In addition to virtue ethics, the genre tale, therefore, teaches social ethics.

Magico-religious and fantastic features

On the one hand, magical objects (Tales 7, 11, 22, 39, 66, 77, 90), a little stone (Tale 54), and a small leg (Tale 80) become men's allies on their way to success. On the other hand, a monstrous snake (Tale 40), an animal with six heads (Tale 24), a dwarf (almost entirely composed of head, Tale 79), and a club beating a wrong owner by itself (Tales 11, 82) come into the picture to challenge the hero or to punish a deviationist. The aimu (Tales 18, 26, 37, 53, 62, 81) and chance (Tales 13, 16, 24, 31) stand antithetically for a good use and as degrading powers. A meteorological phenomenon, the rainbow, is also recognized as meliorator (Tale 67). Divine intervention is explicitly accounted for in Tale 57.

The question which emerges now is: how should these facts be intepreted? The providence principle is evident in the case of divine intervention. But to what extent is the providence principle embodied in tales? Does the notion of providence incorporate combination of circumstances, coincidence, good chance? Are other beneficent forces

represented by good _aimu_, the small leg, positive magic, and the rainbow as many metaphors of providence? Or else, should we recognize here any insertion of the phantasmagoric function, which has to do with mere imagination?

Moreover, are some of these characters reminiscent of any belief in good and evil spirits? Is there any strong evidence for the fatalist mentality in the tale background? The limited data collected from tales do not suffice to establish a dependable background for the necessary clarification. It is also a fact that such questions are not within the scope of this research because of its limitations.

One fact is certain, however: the tale genre recognizes breaches in an ethical system which could exclusively lean on the sole voluntary and benevolence principles. Though valid, these two principles do not constitute a panacea. Likewise, moral failures and social evils do not exhaust the geography of evil. The non-natural dimension of good and evil has its place in the picture. The whole range of attitudes which have, it seems to me, the fantastic and magico-religious for their objects, refers to the praeternaturalist mentality of tales.

Praeternaturalism, (from _praeter_, beyond and _natura_, nature) is the recognition of the reality of non-natural and supernatural facts (Stein and Urdang 1966, 1140-1141). This dimension in tales is liable to create awareness of the existence of non-natural powers in activity in life space. So, the genre folktale sensitizes the listener/reader to the demands of the moral, social and invisible dimensions of life and the world to inculcate the reality principle which is badly needed for maturation (Poduska 1980, 501).

3.3.3. Discussion of Exceptional Cases

Four exceptional cases seem to constitute a challenge to moral consistency of tales. They include the following: unrewarded merit, pseudo-merit, victimization of innocent, and unpunished demerit. Tales in which they appear are given in the discussion below. The first case is the most widespread. How does it happen? Is it ingratitude? If not, how can it be understood otherwise?

In effect, several positive moves lean on the indispensable intermediation [intervention of a mediator] or important services rendered to the hero. A few heroes are found serving others, too. But, the recipient does not go back to reward his/her benefactor. For instance, the girl of Tale 68 succeeds because she conformed to the diviner's advice. The girl of Tale 23 received assistance

from fellow girls and their mothers to discover her spouse. Katumo (Tale 20) received provision prepared by his grandmother. In these cases, and many others, no reward is mentioned. And yet, ingratitude is severely dealt with in tales like Tales 25 and 53.

Narrative straightforwardness does not suffice to explain the case of apparent unrewarded merit. But some benefactors happen to be relatives, or representatives of the social order, or even insertions of providential supply in extreme cases. Therefore, such an apparent irregularity can be understood in the light of the social duty of care for the younger ones and free providential care. The benefactor is thus rewarded indirectly by the elevation of his/her protégé.

Another plausible interpretation of such a case may be an absolute principle of benevolence which would reject mere reciprocity. Hence, benefactor-recipient relationships are not viewed as necessarily reciprocal. Benefactors should then be sympathetic not because of a prospect of reward on a give-and-return basis or the existence of special relationships. But benefactors' good will is the motive and the foundation for benevolence.

The second irregularity is a pseudo-merit. Of special interest are trickster tales like Tales 5, 6, 32, 47, 59

and 70.   Ruse is uplifted in almost half of tales of my corpus[5].   Sometimes, it is the only defensive weapon in the hands of the weak.   For instance, thanks to his deceptive suggestion, the hare of Tale 12 survives an arbitrary devouration as the predator King Lion falls prey to gullibility and drowns in the pool in his vain attempts to fight his rival which is in reality nothing but his own reflection in water.

On the whole, trickster tales offer to the weak the necessary encouragement: that he can succeed and overcome the strong if he develops his mental resources.   On the other hand, listeners are cautioned against gullibility and superficiality in assessing situations.   In the positive, the use of intelligence is recommended to scrutinize suggestions and discern illusion and reality (Chesaina 1980, 23).

Ruse, however, is sometimes presented attractively.   In Tale 48, a boy wins respect and kingship as a result of his pseudo-merit: breaking the friendship of two girls by insinuating suspicions and lack of confidence.   The jealous hare (Tale 78) killed his friend lion by ruse in order to inherit his cows. Also a great thief (Tale 55) is extolled by his friend after two convincing

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[5] Tales 5, 6, 12, 17, 20, 25, 28, 32, 34, 35, 37, 38, 40, 46, 47, 55, 59, 63, 71, 72, 74, 78, 80, 81, 83, 84, 96, etc.

demonstrations of his superiority in stealing. The two great thieves of Tale 7 discover each other's "cleverness" and associate in evil. Discovered, the man who could transform himself (Tale 46) returned a portion of stolen cattle. Cattle raiding is also extolled in Tales 13 and 15 where Maasai victims are left without any chance for appeal. Such a reversal of an anti-value (robbery) stems from a pragmatism pushed to egoistic extremes and ethnocentrism.

The third case of irregularity is that of victimization of the innocent. In Tale 88, the killer girls' innocent relatives are associated with the punishment, which is animalization (becoming animals). Tale 15 ends with total destruction due to drowning in the lake of vindictive tears of a boy whose bull is slaughtered against his will by the father; even the boy is killed. Eternal antagonism between animals (Tales 94 and 30) is among the six recurrences. Far from exaggerating, such cautionary tales warn people against exposing their relatives and environment to the social and ecological consequences of their fault. Life is full of many innocent victims suffering from the consequences of others' misconduct.

The unpunished demerit, represented in seventeen recurrences[6], is the fourth irregularity. Are they cases

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[6] See Tales 14, 15, 21, 35, 51, 63, 68, 78, 82, 85, 89,etc.

of impunity? The boy of Tale 51, for instance, commits a double fault. He calls upon his uncle and the latter's relatives to show them how to be rich. In their naivety, they eat the proposed red fruit to change their teeth into ivory. Their teeth grow too long and they become animals. Once more, the boy threatens the **aimu** and inherits their house as they run for their lives.

Obvious enough, these cases can be easily explained as cautionary instances. However, such an interpretation focusses on the bad consequence of the fault and leaves the issue of the punishment that the degradator deserves. Assuming a case of moral inconsistency could be an over-simplification, for the tale is committed to moral consistency. The plausible interpretation is that the intention of tales in such seemingly unpunished demerit is to insert the function of deserved degradation of the victim of illusion.

Summation

The third chapter has concerned itself with the message that tales assert. Each of the three sections of the chapter has opened a distinct perspective to capture the tale message in all its unfolding. From the thematic perspective of section 3.1., the tale universe seems to treat two main themes within the overall framework of the general sense of life: the theme of the reality of evil in life and the world, along with the theme of

meaningfulness.

From the teleological perspective (section 3.2.), each of the seven structural types was approached as a potential, original and specific modulation of the general message contained in the precedent section. Very specific ideas about the sense of life then emerged: simple promotion, simple fall, rehabilitation, regression (recidivation), compensatory reorientation, deviationist reorientation, divergence with equal and unequal chances and finally superimposition of any of these six portrayals.

From the third vantage point, the researcher's focus pointed at the ideological sphere of tales. The tale reality manifested a strong intuitionist, retributivist and consequentialist view in its dual pattern. Further, it seemed liable to accommodate the voluntarist, altruist and praeternaturalist visions. Hence, the ethical framework seemed to embody the voluntary, benevolence and providence principles. Tale ethics seemed to concern itself with three spheres of life: to a greater extent, the personal and social spheres, and to a very lower extent, the cosmic dimension. Very few exceptional cases to the overall philosophical framework of tales were found and then discussed.

CHAPTER FOUR

INNER COHERENCE OF AKAMBA TALES

This chapter attempts to test tales' inner coherence, that
is, aesthetic coherence (narrative logic) and
philosophical excellence. At the same time, the
researcher will seize this opportunity to test the
validity of the morphological model that he has been
using. The first part approaches aesthetic coherence.
The second part is a quest for philosophical excellence of
tales. The third part offers ways for correcting
inconsistencies observed in a couple of tales.

4.1. Aesthetic Coherence

All along, in his morphological analysis of tales, the
researcher noticed two important phenomena which pertain
to the aesthetic order. They are narrative insertion and
strategic ambivalence. How are they manifested in the
narrative reality? What is their status in the narrative
order? What effect does this fact have on the validity of
the researcher's morphological model?

The purpose of this section is to observe both phenomena
one after the other, in the light of those three
questions. The researcher hopes that this observation
will help towards an understanding of the aesthetic theory
of tales.

4.1.1.   Narrative Insertion[7]

When one generalizes, one loses in details. The same has happened to the tales' structuration I did. During the squaring of some stories (that is, the laying out of their morphological constructs), I noticed that micro-compositions "were settling at the bottom of the container I was using for decantation".

Those epi-compositions (micro-compositions grafted on the narrative process) can cling to any level of the narrative framework, either after the initial state, or between two moves, or just before the final state. Those inserted episodes can go up from one to eighteen micro-moves. However, they conform to both principles of morphological direction and alternation of phases. But is compositional and philosophical harmony guaranteed?

The status of narrative insertion in the aesthetic order
Narrative insertion exercises three functions in the stories. The first one is the **dilatory function**. Since narrative insertion amplifies the narrative "upstream", it postpones the dénouement. Otherwise, the story would become tasteless. In fact, a narrative in slow motion (due especially to narrative insertion) has a real motivating effect on the audience. Tale 79 serves as an illustration.

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[7] Appendix 2 gives a clue to the manifestation of this narrative phenomenon.

For a summary of the plot, let us borrow from Kieti and Coughlin:

> the medicine men advise the hunters; the protagonist disobeys; the hunter takes pity on and helps the forlorn dwarf; it refuses to alight; the hunter tries repeatedly to flee; his wife tries to pacify the dwarf in her home; she axes the dwarf to save her husband; neighbours come and subdue her frenzied husband; many cattle and goats issue from the dwarf's split skull; and, eventually, all rejoice (1990, 16 & 18).

The narrator inserted the account of the protagonist's two vain attempts of escape between two moves (the first degradation and the final amelioration). Thus, the dénouement was postponed. A diagram representing the morphological articulations of the narrative would make this situation clearer.

Following are the main articulations of the story:

- Initial lack (need for hunting)
- Degradation 1: the protagonist's ordeal from the dwarf due to his own demerit (breaking the medicine-man's injunction on urinating and defecating before hunting)
- Attempt of amelioration 1: Vain attempt of escape from the sleeping dwarf fed on two zebras and warmed with fire
- Degradation 2: ruin of the protagonist's hope for safe escape as the dwarf catches him up and returns to his back again
- Attempt of amelioration 2: vain attempt of escape

from the sleeping dwarf fed on two elephants and
warmed with a bigger fire

- Degradation 3: ruin of the protagonist´s hope for
safe escape as the dwarf catches him up again
and threatens to return to his back

- Amelioration 3: the protagonist´s definitive
salvation due to his wife´s merit (pleading with
and axing the dwarf) and people´s comforting
action.

The story-teller who wants to get his audience out of
breath can still increase the number of attempts of
amelioration. Nonetheless, these two attempts represented
in the story are enough to effect a drive into artificial
anxiety on the part of the listener.

In effect, with the repeated attempts of amelioration, the
emotional tension goes up higher and higher, as the
listener´s mood oscillates between hope of the
protagonist´s rescue and disappointment. As the
dénouement delays, the protagonist´s inner drama is
exposed and the suspense grows heavier. It is a fact that
a story without those two attempts of amelioration would
remain complete. But the dramatic stakes, along with
their correlative pragmatic dimension, would lose out.

Narrative insertion allows a second function: the **compensative function.** An intrigue which would be limited to the primary episodes (that is initial lack, degradation 1 and amelioration 3) would miss a clarification on the nature of the existential drama which is performed in the story. But with the secondary episodes inserted, we gain in knowledge of the dramatic density. In fact, the protagonist´s dilemma issues not only from lack of meat and disobedience due to preponderance of instinctual forces, but also from the failure of his approach to fatality. The bitter failure that the protagonist undergoes is, in principle, the failure of the centralized perspective of the struggle and that of the pleasure principle (antonym of reality principle). Thus, the final amelioration is to be seen from the perspective of the decentralization of the struggle and the injunction of the reality principle.

In other words, the initial problem would have remained incomplete and the final intervention of the wife would have appeared as a <u>non sequitur</u>. Narrative insertion is a compensative mechanism that can give full expression to initial deficiency and the whole drama.

Finally, narrative insertion plays the **role of catalyst.** A catalyst is a person who causes others to be more friendly (Stein and Urdang 1966, 231). Within the context

of morphological articulation, a catalyst works as a hyphen between two extremes of the dramatic structure. So, thanks to the catalytic role of the narrative insertion of Tale 79, the reader/listener can understand degradation 1 in all its substance (as an invasion of the pleasure principle) and presuppose the necessity of help from a third party which shows mastery of the opposite principle, the reality principle.

In its threefold role of narrative dilation, compensation and catalysis, narrative insertion does not work against aesthetic harmony. Instead, it is a factor of coherence. It adds a supplementary colour to the dramatic structure. But the narrative can do without it. If Tale 79 loses its narrative insertion, it is a fact that the bitter failure of the pleasure principle loses its pathetic emphasis. But that complete incapacity is relegated to the implicit.

The status of narrative insertion in the philosophical order

Let us return to Tale 79. Without the narrative insertion, the tale is an illustration of a simple failure of the pleasure principle and a simple victory of the reality principle in a context of benevolence. But narrative insertion amplifies the message. Three dimensions are added. The first one is the disillusionment of a protagonist who incarnates the

principle of pleasure. Second, it is an extreme case. The wife intervenes when all the resources of her husband are exhausted. The dilemma of the protagonist was about to create the reputation of an insuperable obstacle. Thus, the wife's victory has the value of a surprise, a surprise all the more imposing since the author is a woman. It is narrative insertion that prepares the reader/listener for that third side of the message: a surprising victory.

Considering the primary episodes, the message of Tale 79 is simply a rehabilitation of a fallen man by his wife. In the light of inserted episodes, however, both the density of the fall and the value of the rehabilitation can be appreciated. If tacit, these precisions cannot be found in the implicit aspect of the story. So, within the philosophical framework, the tales cannot do without the insertion of secondary episodes. But these insertions are not indispensable to the analyst whose aim is to capture the general message and not meticulous details.

4.1.2. Strategic Ambivalence[8]

By the term "strategic ambivalence", I mean the possibility that some tales have to belong to two structural types after a second classification. Does this

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[8] Appendix 2 accounts for the manifestation of this phenomenon.

phenomenon affect the narrative logic? Is the validity of the morphological model that the researcher used still guaranteed? What about the typological validity of that model?

To illustrate the phenomenon of strategic ambivalence, let us start with the example of Tale 23. Initial lack is presented in terms of threat from birds that need being kept away from eating millet in the gardens. Moreover, one of the girls on duty in the gardens has the reputation of being arrogant toward boys, despite her nubile age. A chameleon claims it can manage to put an end to this arrogance. It starts singing so beautifully from a hidden place at the edge of the garden that the girl, along with her fellow girls and their mothers, cut down the millet in their effort to discover that virtuoso. Finally, they find it and the girl falls in love with it, takes it home and becomes its wife.

A rigorous approach to this tale puts it into structural type I (ascending). It is a fact that such an analysis takes into account two main realities: the necessity of the correspondence of material values of narrative structures as well as the accommodation of the principle of a vertical approach to composition. In a concrete way, the analyst, before the story, has to go upstream and downstream and make sure that the various articulations of

his construct have the same amount of weight.

To come back to Tale 23 again, a rigorous structuralist will note two main articulations, namely: initial lack (of husband) and amelioration (marriage of the girl to the chameleon). So, the fact of cutting down millet is made part of the process of amelioration. My typology recognizes this tale as ascending. But concession on the two principles here above can be made to envisage an ascending spiral strategy. In this case, the cutting down of millet is considered as a full articulation (degradation).

If we conceal the problem that second way of analysis causes to narrative logic, success in Tale 23 is then viewed as a consequence of a sacrifice. And yet, the girl is already won, her arrogance already broken by the aesthetic virtue of the suitor before the cutting down of millet. Far from being a motive for sacrifice and humiliation of an arrogant girl, this incident introduces the discovery of the object of love as emerging from the context of service. Consequently, a rigorous analysis seems to be more plausible.

To tell the truth, the typologist's decision is not easy in some cases such as Tales 58 and 56. Difficulties issue from narrative insertions in most cases. But one has to

bear in mind the following analogy with radio. Two stations broadcasting on the same wave lengths run the risk of interference during detection. Such an incident does not mean that the two are one. Instead, it is the evidence for their identity, or, at least, the proximity of their frequencies.

The same goes for interferences between structural types. Far from being against the general harmony of the typology, strategic ambivalence is rather an evidence of typological correlations. For some tales (like Tales 39, 68, 98), strategic ambivalence is even out of the question. In order to appreciate the tales' narrative coherence in terms of what tales are, and to keep his/her eyes from the illusion of strategic ambivalence, the analyst needs dependable principles in the laying out of the compositional structure.

4.1.3. Six Principles on the Morphological Articulation of Tales

By morphological articulation I mean the general functioning of tales. It is a matter of narrative logic. All along in the analyses, it became clear that six principles were necessary. The first one is the general principle of equilibrium. It has to do with the whole narrative development. But, I used it to describe only initial and final states of tales. It proved to be very

efficient as the results in Chapter Two show.

The second principle is the principle of morphological direction of phases (or moves). Whether primary or secondary, phases in tales take one or the other orientation (that is, amelioration or degradation). Both directions enjoy almost the same amplitude (see p. 60). In any case, a given phase can be characterized at the same time as amelioration and degradation. Such cases are very rare. And, when they happen, it is a matter of point of view.

Sometimes, the true bent will be recognized as pseudo-amelioration or pseudo-degradation. Otherwise, the analysist should check whether a second character has not been unfairly lifted to the level of protagonist, unless there is evidence of a divergent approach.

The third principle of ethical appreciation of phases is also general. Every phase receives a positive or a negative valorization in tales. In a coherent manner, positive directions are always the result of merit. Likewise, negative directions are always the result of demerit. Exceptions to this rule are so extremely rare that it would be wrong to start envisaging a second morphological sequence (pseudo-amelioration and pseudo-degradation) respectively associating a pseudo-merit and

pseudo-demerit.

The alternation of different phases is the fourth principle. This principle is under strict observation in tales. Some complex tales bring the exception that confirms this general rule. But, even with them, the few irregularities appear on the border of two partitions.

The correspondence of material values of phases is the fifth principle. The analyst who is reconstructing the shape of the tale has the obligation to ponder the substance of phases and to put the same amount of weight in phases of the same level. And, this is possible only if he keeps the principle of vertical approach, that is, sustaining an intense effort of coming and returning within the limits of the morphological framework (between initial and final states).

Thanks to those six principles, Akamba folktales appear to form a coherent typology. The genre can be viewed as composed of two main sub-genres, depending on the final phases of stories. The first sub-genre would include all the ascending tales of Types I, III, IV and VII. The second sub-genre would include all the descending tales of Types II, III, IV, and VII. Types V and VI would be classified in both sub-genres as a testimony to the correlativeness of types.

4.2. Philosophical Excellence of Tales

In Chapter Three, I dealt with the philosophical dimension of tales. Three perspectives were open: thematic, teleological and ideological. My purpose in this section is to apply to these three components the criterion of excellence.

4.2.1.   Thematic Excellence

The mythological eye looks at the general direction of life and perceives two patterns: the pessimistic side and the optimistic fact. The Bible agrees with what tales do. Evil is as omnipresent as good in the biblical framework. The biblical validation of the pessimistic views of tales is found in its doctrine of the Fall, along with Fall's implications: moral weakness (Rom. 7:14-24), vices (Mk. 7: 20-23), miserable fate (Rom. 1: 29-30) and ecological degradation (Rom. 8: 19-20, 22; Gen. 3: 17-18).

The Bible calls man a sinner (Rom. 5:8). Man is so sinful that the Bible portrays him as morally and spiritually dead (Eph. 2:1,2). Sin actually kills (Rom. 8:13). Like the tales, the Bible stigmatizes sin (Rom. 12:9). Also, like the tales, the Bible promotes good, too (Rom. 12:9).

By virtue of its doctrine of common grace, the Bible also is in accord with the optimistic side of tales. It is a fact that man is a fallen creature; but he is a fallen

Imago Dei [Image of God] (Gen. 1:27). Even the worst of human beings has some potential for good. Jesus Christ seems to acknowledge this reality when he speaks of the evil judge (Lk. 18:1-8), or his contemporaneous fellow Jews (Mat.5:46, 47; Lk. 11:11-13).

It is true that moral vice and common decency are not the whole story in the Bible. The Bible views evil as a religious problem before all (Gen. 3; Rom. 3:23). Moreover, the Bible is more radical in its dealing with sin. However, it pushes its optimism much farther when it points to the supernatural redemptive potential in Christ Jesus (Eph. 2:5).

However, this comparison of tale morality with the biblical message does not aim at denigrating mere morality of tales. "Grace is the ultimate; morality is what Bonhoeffer called the penultimate" (Smedes 1983, VIII). By the way, to demoralize life is to de-humanize it (Smedes 1983, VII). Therefore, the meaning of human life is a theme worthy of study (Ryken 1981, 56).

4.2.2. Teleological Excellence
The seven structural types picture nine different life patterns. How excellent is this perspectival truth?

A prima-facie evidence from my reading of the Gospels shows that if Jesus Christ had preached in Africa, he would have used tales instead of parables. One of the several plausible reasons is that both genres use the same teleological perspective. In effect, all the typological patterns of tales are accommodated in the Gospels; thanks to Jesus' parables.

The parable of the persistent widow (Lk. 18:1-8) is ascending. The parable of the wicked vinedressers (Lk. 20:9-16) portrays a descending approach. The parable of the prodigal son (Lk. 15:11-24) is a complex story with two partitions: the partition of the younger son (Lk. 15:11-24) portrays an ascending cyclical strategy whereas the partition of the elder (Lk. 15:25-32) is descending. The parable of the Good Samaritan (Lk. 10: 25-35) and the Rich Fool (Lk. 12: 16-20) are respectively ascending spiral and descending spiral. The parable of the wise and foolish virgins (Mat. 25:1-12) accommodates a divergent approach, whereas the parable of the rich man and Lazarus pictures an hourglass strategy (Lk. 16: 19-31). The parable of the two houses (Lk. 6:46-49) is a mirror approach.

What is the point in these lines? The point is that the teleological frameworks of the Bible and tales share analogous insights. In fact, concepts referred to by

these structural types are also biblical. The biblical idea of the last becoming first and the first becoming last (Mat. 19:30), for instance, is a case of divergence in the context of unequal chances. Confession of sin may be viewed as compensatory reorientation. Summarized, the point I want to make in these statements is that the tales' perspectival framework is on the right track and worthy of exploitation.

4.2.3   Ideological Excellence

We have seen earlier on (Chapter Three) in this research that the tales, from a dual perspective, develop on the one part, retributivist, intuitionist and consequentialist views; on the other part, they promote voluntarist, altruist and praeternaturalist ideals. On the whole, this commonsensical perspective is in accord with what the Bible does.

Dualistically, the Bible establishes two kinds of people (Pro. 15:3), ways (Mat. 7: 13-14), doors (Mat. 7:13-14), shepherds (Jn. 10: 11-13), builders (Mt. 7: 24-27), virgins (Mat. 25: 1-12), masters (Mat. 6:24), spirits (1 Jn. 4:1-6), fruit (Mat. 12: 33-37), fate (Mat. 7: 13-14), etc. But dualism is not the original essence of things. The creation story (Gen. 1 & 2) tells us that God created only the good. The evil is an invention of the devil and man (Gen. 3), and a perversion of the original good (Mark

Shaw). So, the tales' awareness of dualism is realistic in a fallen world. Dualism matches the fragmented face of the fallen man, society and cosmos.

The whole Bible exposes a strong retributivist view. The just are always honored and the wicked downgraded (Mat. 25:31-46; Lk. 6:20-38; Gal. 5:19-21; 6: 7-9). The sinner stands always under condemnation, even if his punishment seems to delay (Hab. 1: 13-2: 20). There is room for grace in the Bible. But it is grace based on substitution (Rom. 5:6-11). Moreover, the Bible is full of human life experiences whose purpose is to address our intuition as we learn from the consequences of good or bad approaches of our predecessors (1 Cor. 10: 6-11). Someone has said that 70% of the Bible is narrative. Curiously, the genre tale happens to be also the masterprice and backbone of oral tradition. It seems to me that this narrative preponderance on both sides is a recognition of the excellence of intuitionism, along with its corrolary of consequentialism, as a pedagogical approach.

The Bible condones voluntarism. In fact, it considers as good the pursuit of self-welfare and makes even self-love to be the measure of love for others (Eph. 5:29; Mk. 12:31). What the Bible condemns is a self-regarding love pushed to egoistic extremes (Lk. 16:19-31), not self-

realization which, after all, is in accord with the Imago Dei in each one of us. The Bible insists on the necessity of good choices and proper actions (De. 5: 32,33; 11: 13-32; 28). Altruism, the concern for others, is a biblical notion (1 Cor. 10:24). The benevolence principle is even the second greatest command in the Bible (Mk. 12:31).

Praeternaturally-oriented, the Bible also recognizes the reality of the providence principle in passages like Rom. 8: 28; Mat. 5:45; 10:29-31. Among others, the stories of Joseph (in Genesis) and Esther illustrate how God's provisional care uses circumstances, too. Magic and spirits are also biblical facts. None of them is all bad in tales; in fact, their antithetic role can contribute to the understanding of demonological activity (Ndeti 1972, 200). For the Bible, those powers are harmful, and their apparent good side is but an illusion (De. 18: 9-14; Eph. 6:10-12).

It is a fact that the overall perspective of tales matches the Bible's. But some tales show inconsistencies that necessitate correction.

4.3 Ways for Correcting Inconsistencies in Tales

Earlier on (Chapters Two and Three), we have seen inconsistent cases. They belong to four categories,

issue of aetiological illusion in some final formulas (see p. 33) and the antithetic role of _aimu_, magic and medicine-man (see Section 3.3.2.). I suggest three different ways of dealing with the four preceding cases. Following is the application of the suggested corrective ways to the inconsistencies observed.

Way 1: Morphological expansion

By morphological expansion is meant adding one more narrative move to the narrative process to make up for the defect. This corrective can be envisaged only for tales that present ambiguous final states and difficulties relating to the retributive pattern.

Ambiguous final states are apparently-happy ends which come in to close a process where evil has been succeeding. The bad side of pragmatism is thus extolled. By way of illustration, stealing is presented in an attractive way in Tales 46 and 71. The illusion of evil, then, needs to be dismantled. A sensible story-teller can envisage a new development by imagining an additional negative phase where the thieves in question will lose stolen items or be punished in new plans for robbery. The unhappy final state of the robbers would come in to uncover the true face of a pseudo-amelioration based on a disvalue.

The other area of application of morphological expansion as a corrective is the case of inconsistencies in the retributive pattern, due to unrewarded merit, victimization of innocent, unpunished demerit and pseudo-merit based on ruse. It is a fact that some are such in appearance only. But even for those much can still be done. Not every listener can find necessary explanations by himself/herself. Thus the divergent tale 48 can adopt an hourglass strategy if the possibility of reconciliation for the girls and of punishment for the friendship breaker is envisaged.

Way 2: Reinforcement of the ending formula

This corrective can be understood in two different ways. The first one suggests that the ending formula be taken much more seriously during narration. We have seen earlier on (Section 2.1.3.) that my corpus seems not to take full advantage of the opportunity that the ending formula offers (that is, to provide for the point properly said).

In effect, the narrator shows no moral commitment in 83% of the tales appearing in the corpus of this research. Among them, some are defective cases. Only 17% of tales provide for the point. This is not the time to appreciate the adequacy of those moral provisions. The narrator should not assume that his audience will draw the lesson

easily. The greater the risk of inconsistency, the more necessary the point. The use of ending formulas should not be optional.

To counteract the demeaning pragmatism which is accommodated in ambiguous final states, one can appeal to the Book of Proverbs 22: 1 and close the story with a formula like "But a good name is to be chosen rather than great riches". A stronger ending formula could go like this: lust and dishonesty kill sooner or later; integrity and faithfulness give life. "Don´t fall prey to manipulation" can serve as an ending formula to counteract retributive-related inconsistencies due to pseudo-demerit (ruse), for example.

In its second aspect, the reinforcement would come in to re-establish the necessary balance in view, for the already-existing formula, to match the demand that arises from the narrative process. Thus, aetiological formulas could be maintained but expanded with "..., thus says our tradition; but the fact is that the natural order originated from God the Creator". Also, the Sibbyline ending formula of Tale 88 (see Section 2.1.3.), for instance, can be kept provided it is preceded by a point-oriented formula such as "One´s misconduct exposes one´s relatives to the danger of alienation from society".

Way 3:   Reshaping the story-telling context

A story-teller is an educator.   And, story-telling is not a mere pastime.   Any escapist use of tales is not in accord with what they are.   Thus, nobody will emphasize sufficiently the necessity of feed-back during a story-telling session.   Problematic aspects of the tales, if any, should be put into discussion.   A better procedure would accommodate such an interpretive halt at the end of every single narrative.   Another workable option would be, for the story-teller, to let two complementary tales follow one another before he/she opens the necessary discussion.

In case of ambiguous states, suggested topics for discussion would include the issues of stealing (Tales 46 and 71), self-deception (Tale 56), false consolation (Tale 29), polyandry (Tale 72), and victimization (Tale 95). The true value of things (reality) should be discussed against the background of their appearance (illusion).   In a second option, the story-teller could let Tale 45, which punishes stealing, follow immediately after Tales 46 and 71 where such a punishment is not explicit.

In order to correct retribution-related inconsistencies, I could suggest the following topics for discussion: gratitude vs beneficence, assessing situations, the true value of manipulation, social consequences of individuals'

sins. and why impunity. A wise story-teller could even put into discussion the why of the inconsistencies observed in tales. Plausible reasons would include the following: unwitting distortions due to the successive story-tellers' weak memories, aesthetic constraints, the story-teller's trust in the listeners' aesthetic competence and the tale creator's moral fallenness.

Concerning the issue of aetiological illusion in some final formulas (see p. 32), discussion could be limited to the sole question under consideration in the tale in question. For instance, the discussion of the sole question of the origin of the lightning could be confined to Tale 76. However, another valid strategy could bring together in discussion all the tales which approach the aetiological question. It is a fact that the tales' defacing cosmogony [knowledge of the origins of things] does not match the truth of origins as portrayed in the Bible. Thus, mythological and biblical cosmogonies should be compared to separate darkness from light, illusion from reality, fantasy from fact.

The last defective case which needs correction is the antithetic role of aimu, magic and the mundu mue (translated as medicine-man, by default) in some tales. Aimu play both roles of degradator and meliorator in the tale universe. As such, they seem to embody properly the

evil spirits in their policy of camouflage and sabotage.

In fact, they are secularized in tales (Ndeti 1972, 200). They seek friendship with men (Tales 53 and 83). While cautionary mechanism is to be reinforced, there is, however, no need to overemphasize aimu's alarming destructive powers. It is worthy of note that several tales already expose the aimu's wickedness and vulnerability. Thus, a balanced approach of the teratological [having to do with monsters] theme would integrate the antithetic role of aimu and put their identity into discussion.

Both white magic (apparently favorable) and black magic (harmful) seem to be in use in tales. The nature of magical powers should be discussed in the light of the Bible. As for the mundu mue, the source of his wisdom should be discussed. In some instances, he appears to draw his dependability from his broader practical knowledge of things. In some others, his eventual connections with some infernal agency can be easily suspected. The purpose of the discussion should be then to keep tales from being the devil's advocates.

Summation

This new inquiry into the aesthetic and philosophical orders of tales was a quest for inner coherence of the genre. Two aesthetic phenomena were discovered and studied: narrative insertion, and strategic ambivalence. It was apparent that their incidence on the narrative logic of the tale universe was positively integrated. It also became clear to the writer that a better aesthetic appreciation of the tales' coherence would include six main principles (Section 4.1.3.), not to make up for our morphological model which is valid, but as a practical basis for a proper structuration.

The overall philosophical framework of tales seemed coherent in its deeper articulations as far as the theme, the perspective and the ideology were concerned. A few defects were found and treated adequately. The three corrective ways suggested called for a wise story-teller.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

This research involved a study of 100 Akamba folktales.
It was motivated by the need for a close examination of
the tale universe, especially its philosophical order, as
this mythological genre is regaining new vitality through
poetic and theological attempts for cultural revival. The
whole mechanism of the analysis started from the aesthetic
bias that the morphological framework (compositional
structure) is the material support for the philosophical
order.

5.1. Significance of the Study

This study should provide curriculum planners of Oral
Literature with a suitable approach and tools to better
execute their task, as they relate to the genre tale.
Other educational agents would gain also in terms of
increase in their methodological and philosophical
awareness of the genre. The study would also stimulate
locally-colored poetic inspiration, help appreciate the
passage of tales from the traditional worldview to the
Christian worldview and serve as a basis for a good
starting point for communication in the context of the
sub-Saharan Africa.

5.2. Purpose of the Study

The purpose of the study was to establish the compositional and typological framework of Akamba folktales. In addition, the analysis aimed at establishing the map of reality and morality of the same tales. Finally, the study sought also to provide for an integrated synthesis of the philosophy of tales and demonstrate the extent to which tales contain the "seeds of the Word of God".

5.3. Method of Approach

Bremond's morphological model offered the fundamental framework for the study. Thereafter, the researcher sought to recognize Paulme and Cauvin's typological patterns in the corpus. To discover the philosophy of tales, the researcher then involved the morphological framework thus built up in a threefold perspective: thematic, teleological and ideological. The final step was to evaluate the inner coherence of tales. The biblical criterion of excellence was applied to the aesthetic and philosophical orders of the tale universe.

5.4. Major Findings

The first hypothesis, that Akamba folktales will tend to reproduce all the structural types known was largely confirmed. Seven types out of eight were discovered.

Only the mirror approach was not represented. In other contexts, it is even extremely rare (Paulme 1976, 45).

The tales seemed to develop the theme of the general sense of life in its twofold perspective: both pessimistic (associated with vices) and optimistic (associated with virtues). And, the tales seemed to exercise two great functions: stigmatization of vices and promotion of virtues. So, the second hypothesis, that Akamba tales tend to conform to the universal principle of ethics (that is: nastiness is punished; goodness is rewarded) was confirmed. In fact, the tale universe seemed to present a systematically-dual framework from which emerged a strong intuitionist, retributivist and consequentialist view.

According to the tales, human experience can be on the pessimistic or the optimistic side. The stakes on the true paths of life are the following values: bravery, intelligence, providential intervention, magical power, appealing power in singing, obedience, kindness, affection, gratitude, abstinence, tongue control, repentance, justice, obligingness and cleaving to one´s husband. Obviously, these are traditional values; thus our fourth hypothesis was confirmed.

In addition, tales formulate three great ideals for the pilgrim on earth to keep the right track of a quality life: voluntarism, altruism and awareness of the supernatural. So, for tales, success occurs in the context of a voluntary principle, service to others and harmony with cosmic forces. Access to a higher plane of humanity may occur as a simple promotion, rehabilitation, compensatory reorientation, positive divergence or any superimposition of these patterns. That ideal life is seen as a life which is materially satisfied, secure, healthy, reputed, long, happy, understanding, and Christian.

Apart from the last description, which is negligible, the whole range of pictures of ideal life has a commonsensical origin. Likewise, the pessimistic fact of human experience issues from the commonsensical vision.

The pessimistic direction of life issues from the following disvalues: stupidity, naivety, dishonesty, ruse, deception, immoderation, jealousy, disobedience, hatred, oral avidity, ingratitude, weakness, bad chance, selfishness, and ignorance. Moreover, downfall is portrayed through seven different pictures of false paths that are stigmatized: simple downfall, recidivation (regression), deviationist reorientation, negative divergence in a context of equal or unequal chances, and

any superimposition of these patterns.

Descending approaches were found lapsing into a life which is described as interrupted, insecure, deprived, unsuccessful, humiliated, disgraceful, frustrated, diminished, and alienated. So, the map of reality was formed with these two halves: the geography of evil and the sense of meaningfulness in life. This is the worldview that tales offer in their educative process.

However, this traditional worldview presents some defects, which relate to a defacing cosmogony, the antithetic role of magic, aimu and the mundu mue, and pragmatism pushed to ethnocentric and egoistic extremes. In effect, invasion of evil does not spare the mythological eye, aetiological, religious and ethical illusions. But, the overall mythological framework was found to be in accord with what the Bible does.

To start with, the aesthetic order of tales was found coherent and therefore, worthy of aesthetic admiration. Two narrative phenomena (narrative insertion and strategic ambivalence) seemed to attack not only the validity of our morphological model but also the aesthetic consistency of tales. But an examination of the two realities through their aesthetic and ethical effects assured us of them as

enriching factors of narrative logic and guarantees for the typological validity of the model. In consequence, six criteria for a better morphological approach to tales were confirmed.

As for philosophical excellence, the Bible seemed to be in accord with the common decency of tales. At this level, the tales demonstrated wholesome ideas to a great extent. So, this analogy confirmed our quest for evidences of the seeds of the Word of God in tales. Apart from a few defects (to be seen as negligible points of difference), the major part of the tale framework is to be viewed as a favorable arena of contact by virtue of the analogical relationship observed against the biblical background. Of course, the negligible amount of defects observed necessitate above all the story-teller's wisdom. Corrective ways should be envisaged in the line of morphological expansion, reinforcement of ending formulas and reshaping of the story-telling context.

5.5.   Recommendations

Along with St. Augustine and F. Gaebelein, I believe that all truth is God's truth. My wish is to see tales being revitalized within the framework of a cultural mandate effectively carried out in a responsible way. To this purpose, the tales' morphological order, philosophical

order, and analogical order to the Bible would come into focus. Defects due to worldview would be dealt with properly. That is the challenge of today, especially to those who have an educational role to play. Following are practical suggestions for them.

5.5.1. Oral Literature Curriculum Planning

Curriculum planning should not condone an escapist use of tale-telling classes. To make tales a real contribution to cultural revitalization, and, with this rationale in mind, to approach the tales in terms of what they are, six measures await the planners.

a. They should develop an appropriate frame in terms of volume of hours and number of credits to allocate to this giant of Oral Literature and eventual initiation to modern literature.

b. They should prepare a building-up program at three levels. At the lower level of the program, initiation could be carried out through exercises of tale collection, tale-telling in a "reshaped context", simple morphological description, identification of the different roles (protagonist, meliorator, degradator), summarization, etc.

At an intermediate level, a survey of the tale universe would aim at a mastery of six main dimensions: compositional, thematic, teleological,

ideological, coherence and corrective. At a higher level, the tale universe could serve as a bank of data for exercises of a higher academic curiosity (anthropology, ethics, poetic creation, etc.).

c & d. Planners would recommend the structuro-global approach for intermediate-level classes. This method consists in dealing with all the dimensions of the text at a time, and unit after unit as far as a single text is concerned. An overall perspective of the tale would focus on five centers of interest (teaching units): theme, teleology, ideology, inner coherence and comparative study.

e. They could recommend Bremond's morphological model, the background of the six principles of analysis (section 4.1.3.), along with Paulme and Cauvin's typological patterns.

f. They should prepare an anthology of tales, teaching aids and teachers' in-service training for each level.

5.5.2.   Tale Teaching

Educational agents (teachers, parents, mass media program presenters, etc.) should increase their sensitivity to the tales' worldview and their ability to correct defects due to worldview, along with their call to transmitting wholesome values. Oral Literature should be taught in

theological schools as an area of cultural studies for a deeper, practical acquaintance of Christian leaders with their heritage. Parents should make sure that the set of tales their children know are understood in terms of wholesome and unwholesome worldview.

5.5.3. Area of Aesthetic Creation

The tale leads in the direction of the novel. Potential novelists should register at the tale´s school to sharpen their tools and get a refreshing inspiration. The tales´ typological patterns should be used as a solid ground for new flights in the search for more images. One could imagine the reversal of the divergent structural type and, thus construct a convergent strategy. In fact, two protagonists from opposed sites could use the same good or bad approach and then reach the same destination.

5.5.4. Inculturation of the Gospel

There should be no intention on the part of a Christian to despise tales. Of great theological interest, tales can help us understand the sin´s invasion of man´s worldview, demonological behavior, etc. Their huge analogical ground with the Christian worldview should be recognized. Of course, they don´t teach grace, but mere morality is found in the antichamber. Cultural heritage like tales should be looked at as God-given means of common grace to

regulate common decency which is so important for the perpetuation of a humane society. At least non-Christian societies knew better what they did wrongly (Rom: 2:14-15). Christians should surpass them in terms of justice and serve as guides endowed with cultural sensitivity.

5.5.5   Social Communication

Social workers should seek to promote the ideals represented in Oral Literature. They should also seek to address the defects due to worldview and thus, elevate the perspectival standards of life in the context they operate in.

5.6. Areas of Further Research

This study involved 100 tales from Akamba context and was based on compositional structure. A similar analysis should be carried out on a broader corpus (1000 tales, for instance) to see whether a mirror approach or any other unknown approaches could emerge.

Such a study would make a greater contribution to the understanding of Akamba tale genre and to the tale theory in general. As tale variants would even be brought in the analysis, this fact could help have more perfect texts and make up for those stories which happen to be defective due to problems of story-telling. A new vision on tales could

emerge from such an attempt. A preparation of a quality anthology of tales would depend on such an effort. Then, the researcher could seek the major and minor themes, the extent of types, ideals, and defects and try to formulate a fuller theory of tales.

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APPENDIX 1

List of tales´ titles[9] according to their order of
appearance in the two sources and
their typological patterns.

Sources:

1. Mbiti, John S. 1966. Akamba stories. Oxford, U.K.:
    Oxford University Press (Tales 1-78).

2. Kieti, Mwikali and Peter Coughlin. 1990. Barking,
    you´ll be eaten! Nairobi: Phoenix Publishers   (Tales
    79-100).

No.	Pages	Types	Titles of tales
1	45	I	The man who had a beautiful daughter
2	47	III	Kamwathi and the little skull
3	49	III	The girl who was pregnant for many years
4	52	III	Two girls who loved one another
5	56	III	The hare and the hyena
6	57	III	The hyena and the fox
7	58	IV	The boy who became a king
8	61	III	The girl who fell in love with a monkey
9	62	II	The girl and the Iimu
10	63	III	An extraordinary pumpkin
11	64	IV	The miracle sheep
12	65	VI	The lion and the hare
13	66	IV	The boy who was blind
14	67	III	The girl who lost one breast and one arm

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[9] Titles are reproduced the way they appear in the
sources; only underlining is mine.

No.	Pages	Types	Titles of tales
15	69	IV	A boy and his two bulls
16	71	III	Lui: the bird which ate elephants
17	73	VII	A feeble boy who married a beautiful girl
18	75	III	Three children and Aimu
19	76	IV	Two boys who had no parents
20	77	I	The girl who refused to talk to men
21	79	VII	The mother goat that could never be killed
22	82	IV	The miracle mirror, gun, and ointment
23	83	I	The girl and the chameleon
24	84	III	Two women who tried to kill a man
25	87	IV	The hunter who refused to swallow his dog
26	88	IV	What happened to a stingy girl
27	92	VII	Two men and their grandmothers
28	95	II	The hyena and his fiancee
29	96	II	An orphan boy waiting for his dead mother
30	96	II	Why the kite eats chickens
31	97	IV	A blind man and a lame man
32	99	VII	The hare and the elephant
33	100	VII	A very strong man
34	107	IV	The hare and the yoqwe
35	109	V	The hyena and the hare
36	110	IV	The hunter who lived through curses
37	112	IV	The Iimu who emitted smoke and fire
38	115	IV	The hare, the hyena, and the guinea-fowls
39	117	I	A boy with a snake friend
40	118	IV	The man who came out of an egg

No.	Pages	Types	Titles of tales
41	120	III	The king´s daughter who lost her hair
42	126	IV	An obedient and unselfish son
43	129	III	A rich man and a poor man
44	131	IV	A wise judge
45	132	III	A Maasai cattle raid
46	133	III	A man who could transform himself
47	135	VII	The hare, the lion, the hyena, and the crow
48	140	V	Two great friends
49	142	I	A man who helped the needy
50	144	VI	A man and a lion
51	146	IV	A boy and his uncle
52	147	IV	The animal well
53	151	III	Two foolish women
54	152	IV	A man and a round stone that helped him
55	156	VII	A great thief
56	157	IV	A foolish little man
57	158	VII	A king who became Christian
58	162	I	People who had detachable eyes!
59	174	VII	The hyena, the hare, and the ram´s tail
60	180	IV	A brave man
61	186	VII	The story of ´Seven Flowers´
62	191	IV	The adventures of a hunter
63	196	IV	How the hare cheated the lion
64	199	II	The hyena and a girl called Kavutha
65	200	IV	The boy who wanted to become rich
66	201	IV	A man who married a European woman
67	203	IV	The man who showed kindness

No.	Pages	Types	Titles of tales
68	207	I	A girl who was hated by her father
69	210	II	What happened to the hare when he visited Death
70	210	V	How the hare stole a man's sheep
71	211	II	Two thieves and their tobacco
72	213	IV	How two young men stole a princess
73	216	III	Two little girls and an Iimu
74	218	V	The kite and his dance party
75	220	IV	How the mountains and rivers were made
76	224	V	Why we have lightning
77	228	IV	How the miracle bird escaped
78	238	IV	The lion, the hare, their cattle, and the hyena

No.	Pages	Types	Titles of tales[10]
79	10	III	The Hunter
80	20	IV	A Man and a King
81	26	III	Hyena and Jackal
82	28	IV	The Poor Man
83	30	III	The Blacksmith
84	38	III	The Hairy One and the One with a Bell
85	42	III	Kavuli the Bull
86	52	III	The Boy and the Ogre
87	56	III	Two Boys
88	60	VI	Loved One

[10] From Tale 79 to 100, titles are capitalized as in the second source.

No.	Pages	Types	Titles of tales
89	66	VI	The Brave Boy
90	76	IV	The Obedient Girl
91	84	I	The Mouth Needs a Brake
92	86	II	Kinyowe Misses Getting a Tail
93	88	II	Owl and His Wife
94	90	II	The Small Talking Skull
95	92	V	Leopard and Goat
96	94	II	A Man and an Antelope
97	94	III	A Cow not yet Bought
98	96	I	Moli's Son and the Lion
99	98	II	A Boy and a Leopard
100	102	II	The Spilt Daydream

APPENDIX 2

Manifestation of strategic ambivalence
        and narative insertion

Key: No. = tale number as in Appendix 1
     B   = Structural type in an eventual secondary
                classification
     M   = Number of inserted micro-moves
     a   = insertion located between initial state and
            narrative process.
     b   = insertion located within the narrative process
     c   = insertion located between narrative process and
                final state.

TYPE I (ASCENDING)

No.	B	a	b	c	M
1	IV	*			2
20	IV	*			2
23	IV	*			2
39	IV	*			1
49	IV	*			8
58	IV	*			14
68	IV	*			13
91	III	*			1
98	III	*			2

TYPE II (DESCENDING)

No.	B	a	b	c	M
9	IV	*			8
28					
29					
30	IV	*			3
64	III	*			1
69	IV	*			2
71	IV	*			5
92	IV	*			1
93					
94	IV	*			1
96	VI	*			2
99	IV	*		*	7
100	IV	*			1

TYPE III (CYCLICAL)

No.	B	a	b	c	M
5	IV				
8	IV	*	*		4
24	VII		*		3
46	IV	*	*		2
53	VI		*		2
81	VI	*			1
2	IV		*		10
3	IV		*		2
4	VI			*	1
6	IV			*	2
10	IV	*	*		3
14	IV		*		2
16	VI		*	*	4
18	VI	*		*	2
41	VII		*		2
43	VI		*		2
45	VI		*		2
73	VI	*	*		3
79	IV	*	*		5
83	VI	*	*		6
84	VI		*		2
85	IV	*	*	*	13
86	IV		*		10
87					
97					

TYPE IV (SPIRAL)

No.	B	a	b	c	M
15	VII		*		5
25			*		2
34	V	*			4
52	V		*		14
63	V		*		3
7	V	*	*	*	6
11	VI		*		2
13					
19	VII		*		2
22					
26	VII	*	*		3
31					
36					
37					
38					
40					
42	VII	*			5
44		*			2
51	VII		*		4
54		*			6
56					
60	VII	*			1
62	VII	*			3
65					
66	VII			*	1
67			*	*	18
72			*		3
75		*	*		6
77		*			8

TYPE IV continued

78		*	*		3
80		*	*	*	6
82	VII		*		2
90	VII				

TYPE V (DIVERGENT)

No.	B	a	b	c	M
35					
48					
70					
74		*			10
76					
95	IV	*			1

TYPE VI (HOURGLASS)

No.	B	a	b	c	M
12		*		*	2
50	IV	*			3
88	IV	*			1
89		*			2

TYPE VII (COMPLEX)

No.	B	a	b	c	M
17		*	*		4
21	IV	*	*		14
27	IV				
32	V	*			6
33		*	*		11
47		*			6
55					
57					
59	IV	*	*	*	16
61		*	*		14

CURRICULUM VITAE

Personal Data
1. Name: Kahindo Katavo Jean-Pasteur (ex Dhenys).
2. Date of Birth: December 10th, 1963.
3. Place of Birth: Vulihi (Beni, North-Kivu, D.R.C.).
4. Nationality: Democratic Republic of Congo (D.R.C.).
5. Parents: Nzyavake Josephine & Musumba Joas.
6. Family Situation:
   - Married to K. Muteho Daphrose (August 17th,1993)
   - Father of Masika Miriam (3) and Muhindo Finney (1)
7. Mailing Address: B.P 485 Goma, D.R.C.
8. Profession: Teacher, Christian Educator.

Academic Qualifications
1. Primary Studies Certificate (Mbolu Primary School), 1975.
2. State Certificate of Arts in Latin-Philo. (Kambali Institute, Butembo, D.R.C.), 1981.
3. "Graduat" degree of Education in French and African Linguistics (Bukavu Teachers' College, D.R.C.), 1986.
4. "Licence" degree of Education in French and African Linguistics (Bukavu Teachers' College, D.R.C.), 1989.
5. Master of Arts in Christian Education (Candidate) (Nairobi Evangelical Graduate School of Theology), 1998.

Work Experience
Teaching French in Secondary School: Katwa Institute (D.R.C.), 1989-1992; Lycée de Matana (Burundi), 1992-1994; E.N.M. Mugombwa (Rwanda), 1994.

Religious Work Experience
1. Discipleship group leader (Butembo, D.R.C.). 1980-1981.
2. Evangelical Students Fellowship leader (Bukavu), 1982-1988.
3. University Chaplaincy Secretary (Bukavu), 1986-1988.
4. Youth Ministry, 1989-1995.
5. Leading Evangelistic campaigns in 14 rural parish areas (D.R.C.), 1990-1992.

Professional Seminars and Workshops Attended
1. Three congresses of Evangelical Students Fellowship for Francophone Africa in Kinshasa (1984), Kigeme (Rwanda, 1985) and Bukavu (D.R.C., 1987).

2. Several seminars of Campus Crusade for Christ on Evangelism and discipleship.