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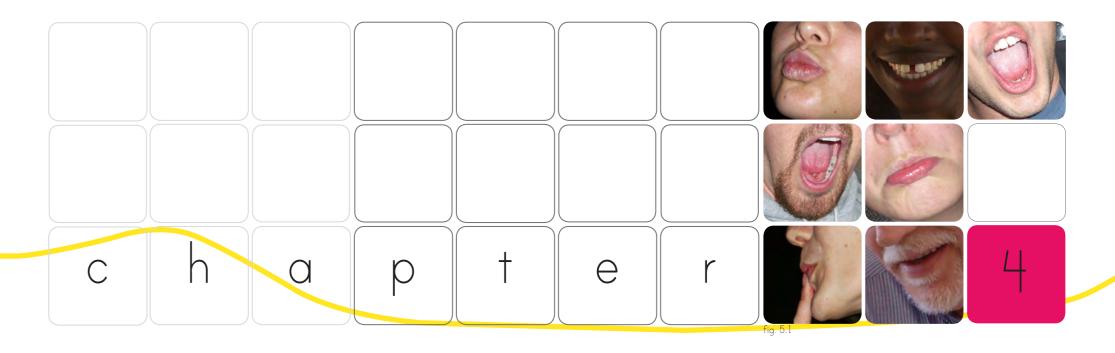
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4.1 THE CLIENT

Currently the site is the property of the National Cultural History Museum resorting under the Department of Arts and Culture, and this project will maintain the ownership. The mission statement for the Tswaing Crater Museum written in 1993 reads thus:

The Tswaing Crater Museum is a non-aligned independent people's project for the conservation and sustainable utilisation of the environment (natural, cultural, human) resources of the Tswaing area. Resources will be provided for the environmental management and education, training, research, tourism and recreation. This is done in a democratic, participatory manner to enrich the quality of life of people in a healthy environment.

(Reimold et al 1999:117)

The framework for the development of the Tswaing crater stipulates the chosen site as a semi-public space. This implies that the site will be visited for a certain purpose and may focus on specific theme.

Firstly, one should consider by whom the site is currently being used in order to determine possible future development. Today, the site is mainly promoted for its natural beauty and hiking trails. The spiritual users such as the church groups and sangomas are tolerated, but not focused on or specifically catered for. Earlier, it was stated that the author considers the spiritual quality of the site to be universal. The spiritual interpretation should be facilitated by the experience of the inherent qualities of the site, while remaining accessible to a wide variety of visitors.

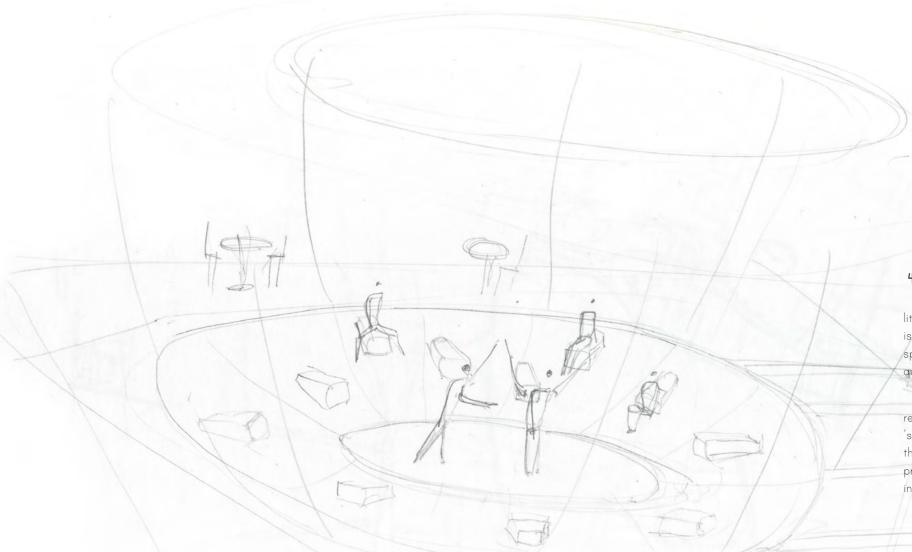
The location of the site presents some opportunities. Located within a low income community, the project has the potential to make a great social and economic contribution. The programme should encompass functions aimed at the local community as well as exploiting tourist potential of the site and programme. This will not only create a universally significant site, but will also provide an economic injection to the community. For this reason the development framework is zoned to specific uses. A community centre area, a public visitors centre, and a semi-public zone are specified. The semi-public zone will be visited by tourist and local community members at different occasions and provides job opportunities and exposure to local performance artists.

The programme of storytelling, or oral tradition, was selected as an appropriate medium for a meaningful experience.



4.2.1 Introduction

As a medium of information and entertainment, storytelling (or oral literature) has great value as a universally intelligible activity. The structure of storytelling can translate history, fantasy, traditional values and actual matters into an enjoyable and simple pass-time. The Tswaing Oral Literature Experience will provide a platform for performers of all cultures to exhibit their art and expose the audience to their culture and background.



4.2.2 A definition of storytelling

The traditional practice of storytelling goes by a variety of names, such as oral tradition, oral literature, folklore or traditional literature. (Okpewho 1992:3) In this instance, the term oral literature is favoured because it simply implies the transmission of creative writing, literature, (wiktionary) by spoken word. This is important as there are many different methods of relating oral literature to the audience, such as narration, song and poetry that are all covered by the blanket term.

Africa has a rich history of the oral literature that developed in an environment void of written record-keeping. (Goodnow 2002) From the Xhosa ntsomi, to Zulu praisepoetry to the Afrikaans 'staaltjie', storytelling in some form or another has enriched the life of every South African. For this reason, the value of oral literature in this study lies in its universality. Oral literature has been practised by all human cultures at some point and is therefore a powerful and understandable interface between different cultures.

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4.3 ORAL LITERATURE IN AFRICA

Goldilocks comes

cross the Three

Bears' home while they

4.3.1 Different styles of oral literature

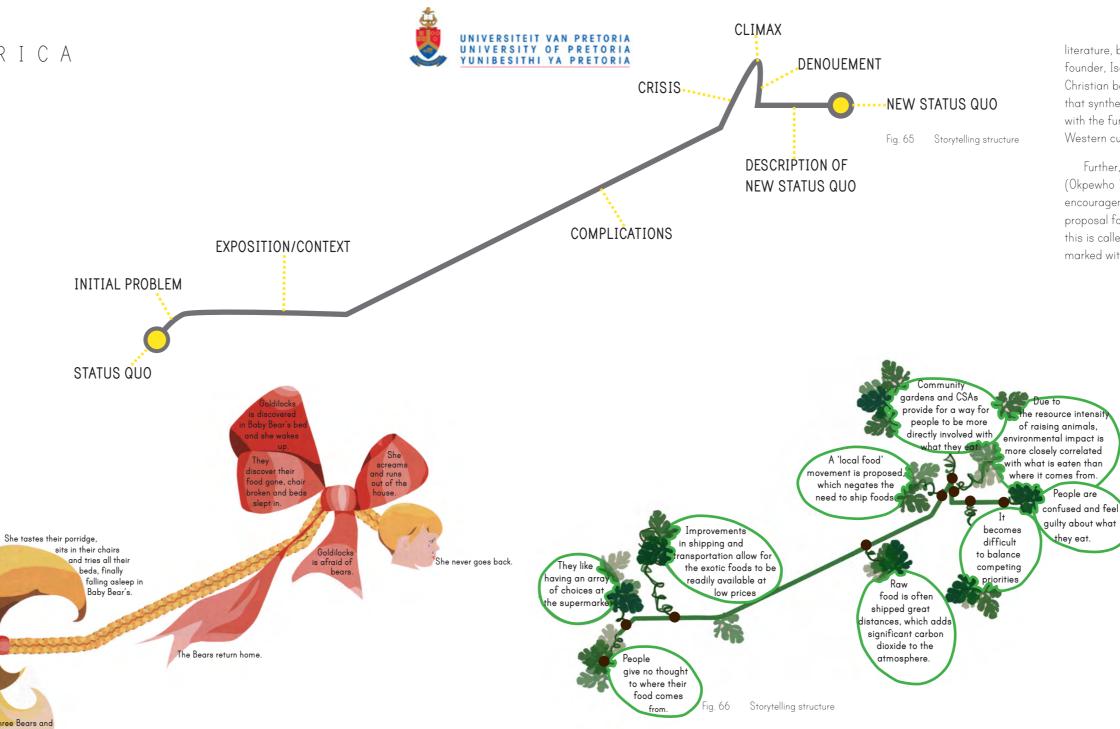
It would be impossible to discuss all the different forms of oral literature here. Reference will be made to the most prominent forms in South Africa. Zulu oral performance varies from praisepoetry (izibongo), to folktales (izinganekwane) to various music styles such as isicathamiya or maskandi. (Groenewald 2003:87-88) The ntsomi is a dramatised Xhosa narrative. This a good example of the flexible nature of African oral literature. The ntsomi is based on a single image which is the expanded, linked to other images and embroided into a production. (Scheub 1975:4) When considering this, it is important to bear in mind the context of the performance, the audience. Throughout his narration the performer is aware of the audience and their reaction to the story. He can thus accordingly choose alternative methods to entertain a specific audience. In fact, the audience expects the performer to be highly innovative in manipulation of the story. (Okpewho 1992:45) Performances may be done by a single oral artist, or he may be backed by music, dance or vocals (Okpewho 1992:45)

4.3.2 The role of oral literature in society

Although storytelling may be practised by many people within one village, there are those individuals who possess a greater appreciation for the expression of images and idioms and who have the ability to capture an audience more effectively. In short, these are the oral artists. (Okpewho 1992:20)

The oral artist is not selected and trained, but simply absorbs stories and techniques from observing them from a young age. (Scheub1975:17) Repeating and adapting that which the young oral artist sees, their ability to build the complexity of nuances, stylistic devices, plot and body gestures grow and are honed by a critical audience. (Scheub1975:19) From this we can deduce that the very best way to learn and understand the art of oral literature is to experience it.

Today, however, there is the danger of talented oral artists disappearing in an urban environment and their skill and art being lost. Alternatively, the artist compromises his art as a mere form of entertainment in order to make a living in an environment that knows nothing of his cultural background. (Okpewho 1992:41) This point is significant in realising what the role of oral literature is within the society. Additional to the function of entertainment, oral literature is a way to express certain interests and outlooks shared by a community or a group within a community. (Okpewho 1992:110) Perhaps in South Africa this can be seen in the prominence of oral literature in political protest and work circumstances. Praise poetry is often used in mine compounds to comment on superiors and was a tool in orchestrating resistance to rulers in the Transkei. (Brown 1998:4) Religious groups have also retained the heritage of oral



literature, but infusing this with Western religious beliefs, such as the church of the Nazarites. The founder, Isaiah Shembe, sought to reviltalise the customs and values of Zulu society, enriched with Christian beliefs. This system of beliefs was expressed in a hymnal, the Izihlabelelo zamaNazaretha, that synthesised the tradition Christian hymn with Zulu poetry and song. (Brown 1998:120) This ties with the function of oral literature as a way of teaching ideals and conduct. (Okpewho 1992:115) In Western culture, the story, such as the fairy tale, shares the function of elevating beliefs.

Further, oral literature plays a role in marking the course of an individual's journey through life. (Okpewho 1992:119) The naming of a child, not only tells the story of the birth, but also serves as encouragement for the future. (Groenewald 2003:87) The rites of passage such as initiation, a proposal for marriage and a wedding itself are occasions for much singing and dancing, in Zulu culture this is called izigiyo. (Groenewald 2003:88) The qualification of a traditional healer would also be marked with song and ceremony. (Groenewald 2003:88)

4.3.3 The role of oral literature in museums

Katherine Goodnow (Goodnow 2002) argues in favour of storytelling having a place in modern museums. She believes that storytelling has shifted from being a mere cultural activity, to being a recording of historical fact. This historical fact is necessarily the result of the teller's framework of knowledge, and can therefore afford multiple perspectives on the same subject. (Okpewho 1992:34) Duncan Brown states: "The retrieval of oral poetry and performance genres for critical debate is an important part of the larger process of human, social and political reconstruction currently taking place in South Africa." (2003:2)

Jeffrey Inaba describes the value of the Western fairy tale in addressing crisis. "... the ability of a children's story to make sense of hard-to-describe events, given that its format addresses emotional-difficult, moral-complicated and ethical-charged issues with concision." (Inaba 2009: 2-3) A museum in South Africa is inevitably faced with the problem of telling morally and ethically charged stories, given the political history. At a tourism location the problem is elevated by the fact that the story is told to people of very different backgrounds. Simple narrative as a means of understanding our times and constructing a response (Inaba 2009: 2) may thus be a great asset to museum.

Although Western storytelling tradition is not identical, it comparable to that of African storytelling, and therefore should be understandable to the audience. The typical narrative arc such as the example developed by Gustav Freitag (Inaba 2009: 4) shows us the structure of the Western narrative. The interpretation done here by C-lab(Inaba 2009: 4) is worth noting in order to illustrate the ability of the narrative to explain and argue contemporary, real-life problems.

interaction. Fig. 64 Storytelling structure

4.3.4 Precedents

Various projects have been undertaken here, as well as abroad in an attempt to preserve and perpetuate the art of traditional storytelling.

Iziko Stories

In South Africa, the Iziko Stories program is such an attempt. The Iziko Museum in Cape Town partnered with a Norwegian university to develop a crosscontinental network of storytelling. Traditional storytelling skills are preserved and passed on to younger generations by involving Elders and presenting workshop in various communities. Mobile units and technology enable the program to build a database of stories that can be taken to different locations in order to expose participants to a wide repertoire of perspectives and cultures. (Goodnow:2002) In addition to traditional stories, participants are encouraged to tell their own stories. Thus contemporary culture is introduced to a traditional medium, rendering the art relevant for the future and accessible to a younger audience. The participants also gain exposure to other cultures of storytelling and another's framework of experience, thus promoting understanding.

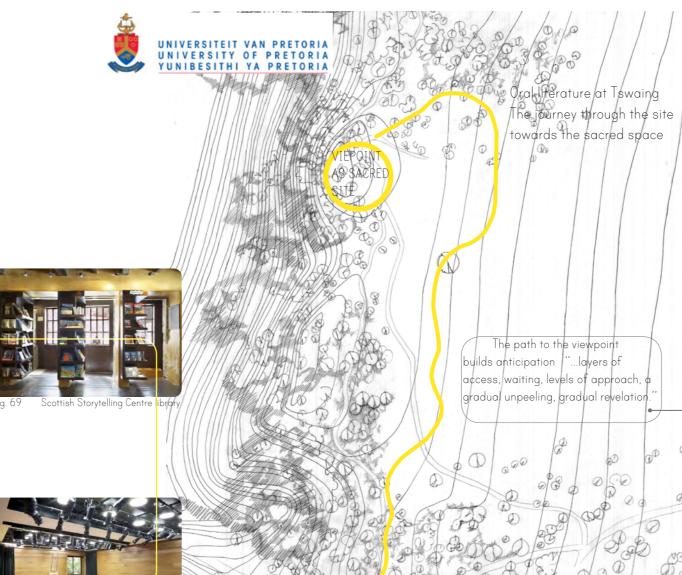
Scottish Storytelling Centre, Malcolm Fraser Architects, 2006

In Edinburgh a Scottish initiative was created in the Scottish Storytelling Centre. The building hosts functions specific to the art of storytelling. A variety of spaces and theatres for storytelling vary in scale and intimacy from the 99 seat Netherbrough Theatre, to the informal 30 seat Global Story Bothy right down to a storytelling nook Where these functions are mainly interior spaces, the Storytelling Court opens the building to the city and gardens outside with views on street level. A library provides the opportunity to conduct seminars and workshops.



g. 67 Scottish Storytelling Centre facade







Scottish Storytelling Centre theat

4.3.4 Conclusion

Storytelling holds great and significant importance in the traditional environment, and the practice has to be preserved and exhibited. There is, however also great scope for the traditional practice to grow and evolve into a contemporary medium of understanding and education, as can be seen in the examples from C-Lab (fig.67,fig.69). This firmly establishes firmly the relevance for storytelling as a programme for a museum such as at Tswaing.

4.4 PROGRAMME

4.4.1 The aim of the programme

The goal of the project is to reveal the significance of the site and through creating awareness of this, establishing a reconnection to the environment and self.

The idea of the reconnection of the individual to the cultural and biophysical environment as well as to their own identity has been discussed at length. Tswaing should be a place where one can reconnect. In the landscape, we are reminded of our place in the world and of our world in the universe. Oral literature should remind us of our roots in our own culture, as well as the wealth of cultures that we are fortunate enough to learn from every day.

As we have seen, Tswaing is a place of inherent value. Thus, the interventions should serve to add to the experience of the place. For this purpose the audience is led through the site on a path that passes, crosses, goes through, goes under and in between different opportunities to be connected to and to experience oral literature. The viewpoint remains the destination, and is anticipated as such, while remaining hidden throughout the journey.

Currently at Tswaing, the people who visit the site for spiritual reasons confine their activity to the crater floor and reach this by a direct route that does not afford the experience of descending into the crater. Christopher Alexander describes the ritual of reaching a truly sacred place as such: "...it requires layers of access, waiting, level of approach, a gradual unpeeling, gradual revelation. Passage through a series of gates." (1977:333) This echoes the concept of ritual-architectural experience. Lindsay Jones adds to the theory of sacred space as a representation of the universe. Although this has been found true in many cases, he argues that this is not the entirety of the builder's intentions. He claims these methods to be an invitation for the participation of interested parties that is then substantiated by a deeper spiritual message. (2000: 45) This is then conveyed by the architectural experience. (Jones 2000: 46)

Thus, the journey through the site and changing perspective that this affords the visitors is of utmost importance. The path connecting different gathering places leads the visitor through different layers of access that eventually renders the moment of revelation more meaningful.

The programme thus aims are introducing the art of oral literature to the site, as well as accentuating the journey through the landscape towards the sacred space.

Fig. 71 Storytelling along a path

4.4.2 The influence of oral literature

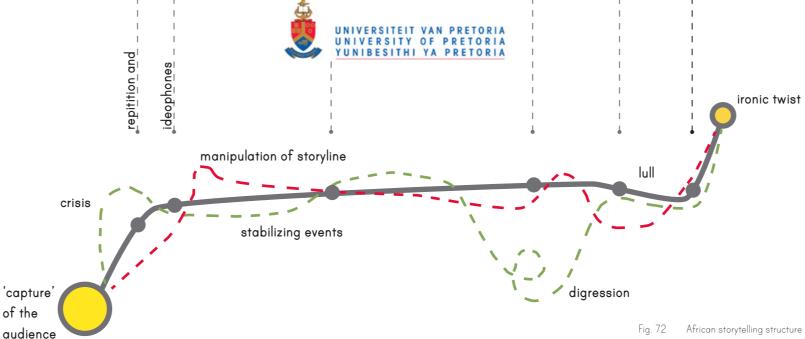
Although it has been discussed that the use of paths and gathering places can involve the visitor of the site in a more meaningful experience, the nature and structure of the journey is still unclear. The influence of storytelling on the project is not confined to that of function. Narrative structures can be seen as a possible framework within which to ground the physical experience of the site. Throughout the many forms, academics have identified a structure, and various stylistic characteristics that are discernible in African oral literature.

It is the, "... ways in which the words are organised and the resources within the words that ensure the effectiveness of the oral performance." (Okpewho 1992:70)

Structure

Oral literature is an art based on that of performance. The true artist can manipulate the reactions of the audience and adjust the course of the narrative according to their response. Because of the spontaneous nature of the narrative, storytelling is very seldom a linear process. (Goodnow: 2002) Despite the involvement of the audience, the framework and eventual outcome of the story is within the bounds set by the teller. The structure in the narrative is followed roughly as a method of effectively moving the story towards a point, as well as guiding the experience of the audience. In the same way, the path guides the visitor through the site and different activities towards the viewpoint.

Before the story begins, the performer is transported from the present world to the world in which the story is set. This is referred to as the 'capturing' of the audience and storyteller. (Okpewho 1992:223) A 'crisis' follows that throws the subject into turmoil. (Okpewho 1992:224) The enjoyment of the is story is prolonged and enhanced by 'stabilizing' events that do not necessarily add any new information. (Okpewho 1992:224) The emotions of the audience is then 'depressed', or lulled, before the story ends with an ironic twist. (Okpewho 1992:224)



Stylistic characteristics

Repetition is the main method of achieving these goals. The audience is delighted by elements that recur after intervals and their attention is gripped. (Okpewho 1992:71) Other stylistic characteristics are variations in repetition, such as the piling of meaning and parallelism. (Okpewho 1992:78, 83)

As this storyline will always be part of a performance, it is inseparable from the stylistic

characteristics of a good performance. (Scheub 1975:19) The stylistic tools aid the performer

in keeping the attention of the audience, emphasizing a point, as well as linking together ideas.

(Okpewho 1992:70-87) There are numerous such devices, but only a few will be discussed here.

The main idea or storyline is sometimes abandoned for a while in order to address a related object or theme. This is called a digression. (Okpewho 1992:96)

Earth's palm Give me earth

Wealthy earth

Give me pear

Parrot's pear

Give me parrot

Wren's parrot Give me wren

Moth's wren

Give me moth

Palm's moth

Give me palm

Give me wealth

Wealth is hatred! (Equdu 1975: 207

(Okpewho 1992:84)

Finally, a popular tool is that of the ideophone. These are nonsensical sounds that are repeated throughout the performance to convey certain impressions. Little bird, little bird

(Okpewho 1992:92)

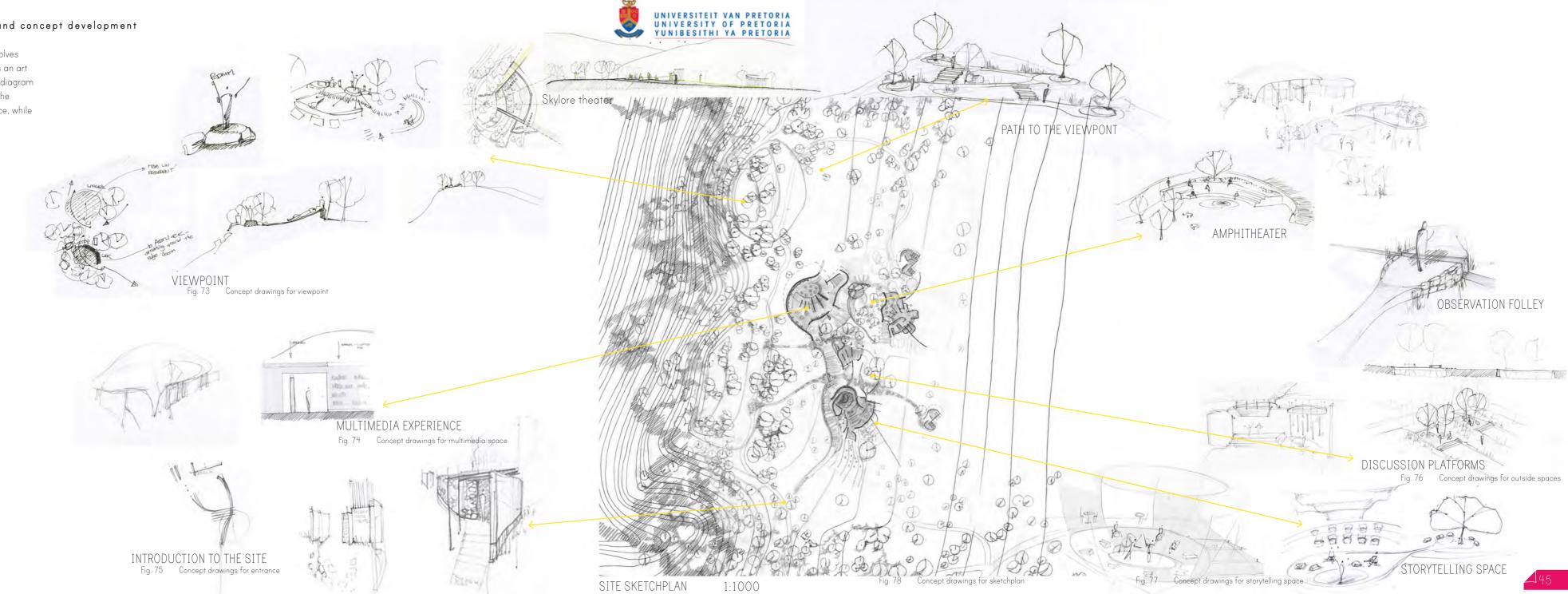
Tuluzamzam tuluzam What are you doing up there? Tuluzamzam tuluzam I'm up there fetching food Tuluzamzam tuluzam After fetching what will you do? Tuluzamzam tuluzam After fetching I'll light a fire Tuluzamzam tuluzam

(Okpewho 1992:92)

and storyteller

4.4.3 Site programming and concept development

The programming of the site involves many encounters with storytelling as an art in different settings and forms. The diagram illustrates the conceptualisation of the programme as a complete experience, while only selected were fully developed.







THE LITTLE GREY PIPIT

THE LITTLE GIRL Nampti, the little grey pipit, was so small that the hand-reared kids could push her over in their play. The grandmother was so old that she could barely

gather wood every day. Nampti had to make the fire, cook the food and tend the goats. And the others in the werf treated these two badly. If there was meat, they got nothing, and the young girls jeered at the grandmother because her back was bent and she was lame in one leg. They called her the Old Wolf.4

nest, and she herded the goats away from it and she sang to the mother:

> Gampta, my little grey sister! All that I have in the world Except for my old grandmother. When you sing up in the sky, You can see all the wonderful things below: Where the hare hides And the steenbok makes his shelter. And the women cannot touch you, For you are stronger than everyone, Although you are weaker than I. Even the mountain lion that frightens us

And on the plain Nampti found a little grey pipit's

I see you!5 I will tell you a great thing: Last night while the Female Ostrich⁶ Was fading away with her little ones, The mountain lion, that frightens you, Trod on the poisoned dart in the fountain kloof, And he lies dead in the great ghwarrie bush. The one who pierces his skin with a lion's whisker, Becomes a lion for as long as the Female Ostrich Grazes in the great veld with her little ones.

> And she rolled her little kaross over one arm and ran to the fountain kloof; and she saw the mountain lion that

When he roars at night,

Cannot touch you.

I will look after you, my little sister,

Till all your little ones are grown.

And the little grey pipit sang overhead in the sky:

My little grey sister Nampti,

had been frightening the people for a long time lying in the ghwarrie bush. And she pulled the longest bristle from his whiskers and pushed it into the skin of her arm.

And the female pipit sang in the sky overhead: "My little grey sister Nampti! Now she is stronger than everyone; and especially the women who mock her grandmother."

And that night, when she came home with the goats, her grandmother said: "Why do the eyes shine in the dark like that?" And Nampti laughed.

And when the moon rose, she got up from the sleeping-mat and she went out. And outside the dogs were howling, and the goats were bleating behind the shelters. And she saw that her shadow was the shadow of the mountain lion. And she crept stealthily to the shelter of the Headman, Oukiep. They were sitting by the fire, cooking meat, and around them stood the calabashes of milk. And Nampti growled through the branches, and they all jumped up and ran into the reed hut and slammed the door, and inside she heard the women scream. And she took the fattest piece of meat and the biggest calabash of milk, and she carried them to her grandmother. And while they were eating, the old woman, who was blind in the dark, said: "Why does my little one lap with the tongue when she drinks milk? A person does not drink like that." And Nampti laughed out loud.

And every night she walked out when the Female Ostrich was up above, and she carried the best of the food into their shelter.

And by day the young women said: "Why is it that the Little Grey Pipit is growing so fat and big and beautiful? Where does the bent old Wolf find the food to give her?"

And Nampti just laughed. And when she was grown, all the young men said:

"There is not a single young girl among us who is Nampti's equal!"

And little Oukiep, the son of the Headman, brought ten goats to the grandmother to ask for her. And Nampti said: "If you will always take care of my Little Grey Sister as long as her nest lies in the grass, you can have me." And he promised.

And it was the biggest wedding-feast that the people had ever held.

And when the food had been apportioned, Nampti brought a fat reedbuck from her shelter. And little Oukiep said: "What kind of wife did I get? Where does a girl find the strength to catch a buck at night?"

And Nampti just laughed; but the bridegroom's heart trembled. And when Nampti was walking in the veld that day, the little pipit sang overhead in the sky:

"Nampti, my Little Grey Sister, must never drink during the night; and when she wakes suddenly, she must cover her head with the kaross."

And that night when Nampti was sleeping in the new reed hut, she woke suddenly, and she got up to drink water from the large calabash on the food shelf. And little Oukiep saw her, and he hid under the bedding.

And when it grew light, he met with the headmen and the councillors and he said: "At night her eyes glow like green fire, and she laps with the tongue when she drinks water."

And the councillors said: "This is a very bad thing. We shall stand guard tonight and peep through the smokehole, and if it is so, we shall rid the werf of the beast."

And behind the palings Nampti heard what they were saying.

And when the grass was almost dry, she walked in the veld and she called: "O, my Little Grey Sister, the heart of your sister is heavy. You helped me once and now, through your word, I shall come to great harm!"

And tears flowed from her eyes.

And the Little Grey Pipit sang over her head: "Where is the danger? Is it not the man's duty to rub buchu onto the arms of the woman?" And Nampti laughed as she walked back to the shelter.

And when night fell, she said: "My husband, is it not the custom that the man should rub buchu onto the bride's arms? Why then is this custom dead in our house?"

And little Oukiep took the crushed buchu out of the little skin bag and he rubbed her arms. And it grew dark; and behind the palings sat the councillors. And little Oukiep said:

"Why do my Nampti's eyes glow green in the dark?" And Nampti laughed. And again he said: "Why do my Nampti's nails grow crooked and long?" And Nampti laughed.

And his voice trembled and he said: "Why are there hairs on my Nampti's arms?" And Nampti laughed and she said: "Rub the buchu; let us keep the custom."

And his heart grew weak; and he said: "There is a thorn in my Nampti's arm."

And Nampti said: "Is it not the man's duty then to pull it out?" And he rubbed in the buchu, and he felt her arm become the front paw of the lion, and her voice grew deep. And he pulled out the whisker and he called to the councillors: "It's a lion! Help me, my Ta, or I am done for!"

And they ran in with knives and lights, and when the reed hut grew light, they saw Nampti sitting in the middle, and little Oukiep rubbing her arms with buchu. And they said: "Where is the lion?"

And little Oukiep was ashamed and he said: "I was afraid in the dark. I must have dreamed." And they greeted Nampti with sweet words.

And she always remained foremost among the wo-

Fig. 79 Written interpretation of african stiorytelling