

Folklore and Sexuality Education: A Review of the Pedagogical Value of “Tselane le Dimo”

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Abstract

South African youths experience high rates of HIV infections and unintended pregnancies. In an effort to mitigate these challenges, the Department of Basic Education introduced Comprehensive Sexuality Education in its syllabus with an intention to equip learners with the necessary skills to manage their sexual behaviours. Despite this intervention, educators in the townships have been reluctant to teach this topic. Teachers' reluctance is informed by cultural and religious sensitivities towards discussing sexual topics with minors. This article proposes that the reluctance towards teaching sexual education topics can be managed by relying on alternative methodologies of knowledge impartment. Since time immemorial, African societies have used folktales to impart knowledge between generations. We use a functional approach to evaluate the pedagogical value of “Tselane Le Dimo” in teaching sexuality education. We are conscious of the fact that the folktale does not contain explicit references to sex, but we argue through a sociological evaluation that the language used in the folktale references sex when it is viewed through the lens of colloquial language that is commonly used by youth. This article employs a qualitative approach in the evaluation of the pedagogical value of the folktale “Tselane le Dimo.” An interpretive phenomenological analysis is used to analyse the folktale. We use this analysis approach with the view that this folktale can be used as a tool for making sense of lived experiences. The findings indicate that words used in this folktale carry euphemistic value, which makes it possible to make references to sexual activities without being blunt about it.

Keywords: folklore and education; sexuality education; belief systems; narrative enquiry; folk narrative; folklore in education; indigenous knowledge

Background and Introduction

Teachers play an influential role in the development of learners academically and socially. In this role, teachers impart knowledge to learners about various topics including acceptable behaviour in society and about their rights. Teachers are also entrusted with imparting Comprehensive Sexuality Education topics to learners, and this is seen as being instrumental towards reducing risky sexual behaviours and preventing child abuse (Venketsamy and Kinnear 2020). Comprehensive Sexuality Education is defined as “an age-appropriate, culturally sensitive and comprehensive approach to sexuality education that includes programmes providing scientifically accurate, realistic, non-judgmental information” (UNESCO 2018). The teaching of Comprehensive Sexuality Education has been met with concern by parents and teachers, particularly by Black South African teachers in public schools.

Comprehensive Sexuality Education was introduced in South African school over two decades ago as an aspect of the curriculum in Life Orientation, with the aim of ensuring that learners are equipped with knowledge that will cancel out confusion around the discourse that deals with sex, sexuality, gender, and relationships (Koch and Wehmeyer 2021). Despite this intervention, South Africa is still confronted with varying social ills that include the high rate of teenage pregnancies and high Human Immunodeficiency Virus (HIV) infection rates among teenagers (Mchunu et al. 2012). Considering these predicaments, it seems that the Comprehensive Sexuality Education programme is not entirely successful. This situation is exacerbated by teachers’ attitudes towards Comprehensive Sexuality Education, particularly Black South African teachers. Appalsamy (2015) explicates that sexuality education is a highly controversial topic in South African schools, largely because some role players believe that exhausting this topic may have undesired consequences, which include early introduction to and promotion of sex among teenagers. The same sentiments are shared by Bhebhe (2018), who holds that some parents have a strong belief that the introduction of sex education can contribute to immorality amongst learners. This belief is contrary to the goal of Comprehensive Sexuality Education (Koch and Wehmeyer 2021). However, people’s socialisation directly influences their worldview, or the way they engage certain discourses. In this research article, we put forth an argument that there are cultural or religious concerns that make Black South African teachers reluctant to teach Comprehensive Sexuality Education. The literature in South Africa on sexuality education focuses on learners’ perspectives on Life Orientation sexuality education (Mayeza and Vincent 2019), designing an effective sexuality education curriculum for schools (Wood and Roller 2014), and strengthening Comprehensive Sexuality Education in the curriculum for the early grades (Venketsamy and Kinnear 2020). These attempts have not placed emphasis on developing culturally sensitive pedagogical approaches to teaching Comprehensive Sexuality Education. Our view is that folktales should be eyed as resources that can be used in effectively teaching a sexuality curriculum in a manner that takes care of the sensitivities around the topic.

The rationale for this article is benchmarked by the dearth of research on the benefits of incorporating folklore in teaching sexuality education. We argue that incorporating indigenous ways of knowing may mitigate the sensitivity of the subject matter as it incorporates philosophical aspects that need to be revisited in the 21st century. In the Global South, particularly in South Africa, there is a dearth of research that deals exclusively with the pedagogical value of folklore for Comprehensive Sexuality Education, hence the need for the current article.

Our view is that the education of African students should not distort African philosophies and their worldview. Education must be imparted in a manner that is consistent with the values that are reflected in the societies that host the schools. Like any civilisation that seeks to sustain itself, Africans teach their children certain behaviours that are deemed socially acceptable. As alumni of African parents' lessons, Black South African teachers experience challenges when they are tasked to teach Comprehensive Sexuality Education (Venketsamy 2023). To atone for this, teachers teach Comprehensive Sexuality Education by inserting their values in ways that undermine key points of the Comprehensive Sexuality Education curriculum (Francis 2013). Teachers' values are expressed in their use of language, their tone, their choice of words, etc. Africans are careful about their use of language due to their awareness that people in a conversation use language to perform various kinds of social moves (Eckert and McConnell-Ginet 2003). Language is a social phenomenon that provides structures for how people should interact with each other. Teachers and students are extracted from a given society, therefore societal values will be expressed in the manner in which they make sense of what they are learning and how they should engage with it.

Folk narrative has been an integral part of Africans' socialisation from time immemorial. In African societies and perhaps other societies as well, folk narratives "transcends mere didacticism and acculturation; and included high-level strategies for personal development, coping strategies in situations of conflict, as well as the struggle for survival" (Maake 2017, 1). In view of Maake's argument, folklore has pedagogical value. Sibanda (2014) expounds that everything that happens to human beings from birth to death can be regarded as education. In human civilisation, education is transmitted via multiple modes, which are formal and/or oral. Within the oral mode, we find folklore, through which societal values, beliefs, traditions, and history are taught between generations (Sibanda 2014). Dikul and Kiting (2019) elucidate that folklore is a legend that has become a special characteristic for every nation with diversity of cultures which embraces the cultural and historical richness of the nation. In view of Black South African teachers' challenges or reluctance to teach curriculum topics that are considered to involve subjects that are taboo to express freely, especially due to factors such as age-appropriateness, it is our view that folklore carries a lot of good in maintaining order and unity in society (Sibanda 2014). Against this background, we wish to evaluate the pedagogical value of the oral mode of knowledge transmission and propose it as an approach that has the potential to mitigate cultural sensitivities in

Comprehensive Sexuality Education lessons in any grade between Grade 4 to Grade 9, thereby alleviating the adversity surrounding this topic. According to Huiyu (2018), folk literary works have acute educational significance in content and have strong philosophical implications in life. As pedagogical instruments, folktales are scarcely utilised in mitigating sensitivity in the discourse of educating learners about areas that Black South African teachers find too taboo to impart to learners due to their cultural and religious orientations. Thus, the focus of this article is to establish how the use of folklore can be re-conceptualised to support learners' education about Comprehensive Sexuality Education as a mitigation strategy towards topics that are considered taboo in African settings.

The adversity surrounding Comprehensive Sexuality Education is disconcerting in a country that is struggling with high teenage pregnancies and exponential HIV infections among teenagers. There is an overarching need to re-evaluate pedagogical approaches to teaching Comprehensive Sexuality Education topics. In this article, the researchers' contention is that indigenous ways of knowing must be embraced in order to find modes of knowledge impartment that are "comforting" for both learners and teachers. The worth of folklore in conservative and modern societies cannot to be overstated. Mphasha (2015, 295) explicates that within the literary practices of folklore, folktales "may be as old as the hill, but they contain real issues about life in general and human nature in particular which people have observed." Observed human experiences are expressed figuratively in folktales. A metaphor is a statement that is not intended to be understood literally. This article observes that there is no literal reference to sex in "Tselane le Dimo," but as we look at some of the diction in the folktale, some references can be made to various issues, including sex.

Comprehensive Sexuality Education is a contentious topic in many countries. Ponzetti (2016) explicates that the controversies concerning the introduction of sexuality education include, among others, the issue of perceived moral decay, attitudes towards the subject as well as beliefs that the subject will promote sex among teenagers. Despite this, Ngabaza (2022) argues that it is essential for young people to be adequately empowered with knowledge that will enable them to manage their sexuality given that South Africa has high rates of HIV infection among its young population, high rates of unintended pregnancy among the youth, and extremely high rates of gender-based violence. "In South Africa, sex education is usually taught as part of the subject area Life Orientation, one of the four fundamental subjects required for the National Senior Certificate" (DePalma and Francis 2014, 624). This topic must be intensified by looking at other ways of knowing.

The view that Black South African teachers are reluctant to teach Comprehensive Sexuality Education calls for pedagogical practitioners to look inwardly at resources that are available to them to support students' learning. We have become aware that folklore in the form of folktales is essential in teaching and learning as sex education is culturally a taboo (Bhebhe 2018). We argue that folktales are rich in sex education and

their use and recognition in education will benefit the teachers in delivering the content comfortably. Sibanda (2014) explicates that folktales are a way informing a society, and they are used particularly by elders for the purpose of cautioning and advising without the need to explicitly say “do this” or “do not do that.” Amali (2014, 88) asserts that folktales play “a significant role in imparting educational, traditional, cultural, religious and social ideologies of the society to growing children.” Therefore, we emphasise its importance as it reflects our ways of knowing, which can be used as funds of knowledge within our education system. Against this backdrop, this article looks at folktales as a plausible pedagogic tool to teaching Comprehensive Sexuality Education to learners to mitigate discomfort among Black South African teachers.

Problem Statement

Comprehensive Sexuality Education has been offered in South African schools for over a decade. It was introduced as a response to concerns relating to the many social ills that affect learners’ education. These social challenges include unplanned teenage pregnancies, sexual abuses, high rates of contraction of HIV, and more. The teaching of this programme has been met with reluctance in township schools due to teachers’ cultural and religious beliefs. In light of these predicaments, we propose a rethink of the pedagogical worth of folktales in mitigating sensitivities in the teaching of Comprehensive Sexuality Education.

Literature Review

Traditional societies in Africa depended on oral traditions to educate its people. Education is an integral part of any society that seeks to empower its citizens. In African societies, Emenyonu (1987) argues that the oral tradition has a definite purpose, which includes instructing the youth on principles of what makes moral sense and what does not. This citation clearly illustrates that oral literature has always been used as a pedagogy among traditional African societies. Pedagogy is concerned with the process of teaching. Gupta (2021) argues that pedagogy should be understood as methods and practices of teaching. This perception is consistent with Emenyonu’s (1987) view of oral literature in that this art form is employed by traditional societies of Africa as a method of teaching. Folklore is used as a resource to introduce the youth to the world with details about how to navigate the world. Anything and everything that is employed in the context of teaching and learning which aims to expand children’s knowledge of the world can be regarded as a pedagogy (Gupta 2021). This definition, although not explicit, qualifies folklore to be looked upon as meaningful resources to impart knowledge outside of formal settings.

Fakhrudinova et al.’s (2019) article sought to demonstrate the pedagogical value of folklore in intellectual and moral education of prospective teachers in foreign language lessons. It was determined that students who learned a foreign language through the use of folktales were successful in adequately acquiring knowledge, competency, and skills which would help them in discharging their responsibilities in the future as educators.

This research makes visible the importance of folklore in education. Although Fakhrutdinova et al.'s (2019) research focused on teacher training, this enquiry seeks to evaluate the pedagogical value of folklore in teaching a topic that is clouded with controversy in South African township schools, Comprehensive Sexuality Education. In light of Fakhrutdinova et al.'s research, the value of folklore in education cannot be overlooked.

Masuku's (2005) research depicts a society where women are expected to behave in a certain manner in order to be socially accepted. The primary focus of her research study was the presentation of women in IsiZulu folklore through the lenses of feminism as a theory. In this study, Masuku argues that traditional Zulu societies attach gendered stereotypes to females, which affect how women are perceived. "Tselane le Dimo" is not immune to this stereotype as Dimo's view of Tselane is that she ought to be his meal. Masuku's study concludes that gendered stereotypes among Zulu societies negatively impact women. The idea of women is that of a subject to patriarchy. This echoes some of the observations that will be made in the analysis section. Masuku signals that folklore is used among Zulu societies to socialise members of society into upholding certain stereotypes. Stereotypes are learned behaviours which are targeted at minimising other people's capabilities and place in society.

Lubambo (2015), in her study titled "The Role Played by Siswati Folktales in Building the Character of Boys: A Socio-Functionalist Approach," looks at the role played by folktales in character building by focusing on how boys are depicted in folktales and how this depiction influences behaviour. The study concludes that boys are portrayed as heroes, which directly influences their perceptions about what being a boy really constitutes. This view is consistent with Masuku's view about men and women being socialised differently as a result of the lessons that are expressed in folktales. This article takes its cue from these studies, but differs in that the aim of this article is to advocate for the use of folktales in imparting or discussing subject topics that have cultural sensitivities. Masuku's (2005) and Lubambo's (2015) studies unambiguously demonstrate that folklore has an educational value. This value must be taken advantage of in educating African children by educators who are challenged by their cultural and religious views on certain topics.

This article argues that the language of folklore offers a premise upon which certain information is expressed covertly. The messages that are embedded in folktales are expressed in various ways. We argue that elements of a folk narrative can be used for pedagogical reasons, particularly for the purpose of minimising sensitivities around sexual topics. The teaching and learning of Comprehensive Sexuality Education can strategically employ elements from "Tselane le Dimo" as references to certain scenarios that involve sexual education, such as predatory relationships between young adults and adults, popularly referred to as sugar daddy and/or sugar mommy relationships in the context of South Africa.

Education through Folktales

According to Nakin (2017, 31), “almost all Sesotho folktales contain the unique knowledge of the hardships, triumphs, goodwill, evil, jealousy and rivalry among Basotho. Thus, folktales relate the cultural and societal experiences through reminiscences and reflections, among other things.” In another article, Relin, Rasna, and Binawati (2018) integrated folktales in teaching character education for Grade 1 learners. The article revealed that folktales carry cultural wealth, which is very much familiar to learners as they carry local wisdom and values. The use of folktales in education is a valuable resource for learners’ academic success (Ntobane-Matsoso 2012). We propose that learners might already be familiar with cultural tenets expressed in folktales. This may benefit learners in that they will be learning about sensitive topics through a medium that is sensitive towards their culture and that of the teachers.

Sex Education through Oral Traditions

Oral literature predates written forms of literature in Africa. This has been the single tool for knowledge impartment between generations for time unimaginable. Ghouti (2015) expounds that orality is a hallmark of African literature. Oral literature is an important avenue to explore for understanding the complexity of human intellect. “Oral literature not only contains folktales, ballads, dance, myths but it also serves the purpose of imparting moral and ethical lessons to individuals” (Gill 2017, 528). It presents taboo topics in morally acceptable standards. Traditional ideas embodied in oral traditions include religion, morality, sexual behaviour (or incest) and the sacredness of marriage. Bhebhe (2018) explicates that oral traditions among amaNdebele people of Zimbabwe discourages incest among relatives. Sex among blood relatives is frowned upon in African societies. Oral traditions such as proverbs are often used as instruments that impart knowledge of a social order that must be kept in African societies such as amaNdebele.

Theoretical Perspectives

Literature is an integral part of the society that produces it. Mitravinda (2020, 1) explicates that “the word literature comes from the Latin word which literally means learning.” Literature offers diverse lessons for the sustenance of humanity and the development of a consciousness about the nature of the world. Literature is meant to be consumed by people for various reasons. Mitravinda (2020) argues that through literature people are able to “figure out how to perceive what is solid and damaging on the planet, and that people are tested with shamefulness and its results.” This article evaluates the pedagogical value of folklore in teaching Comprehensive Sexuality Education through the lens of a functionalist theory. Sims and Stephens (2011) postulate that William Bascom is one of the early proponents of functionalism who identified four functions of folklore in 1965: informally teaching cultural attitudes, escaping accepted limitations of culture, maintaining cultural identity, and validating cultural norms. We use this approach with a sense that it is important to look at what folklore does, and to

explore its meaning beyond localised or generalised senses of a given folklore. Teachers' beliefs and concerns are very important in developing methods for teaching subject topics. Comprehensive Sexuality Education is a topic that teaches learners about their sexual and reproductive health rights. In this article, we place "Tselane le Dimo" outside of its almost naturalised context where the folktale centres on Dimo's cannibalistic behaviour of deploying resources for the purpose of mutilating Tselane and eating her. While in the naturalised context of the folktale there is no direct reference to sex, word senses vary according to who is using the word. In contemporary societies, words such as *ja* that literally mean "eating" have undergone semantic variations where the word is also used colloquially to refer to sex. We look at Tselane as a child who is growing up in a world where adult figures are always out to manipulate children into sexual relationships by deploying their resources in an attempt to impress adolescents or convince them to enter into relationships. With this view, we contend that folklore will give school children lessons about cultural perceptions about relationships and sex. Through "Tselane le Dimo" learners can be taught to uphold cultural perceptions about sexual behaviour and its ramifications. This way, folklore can be used as a method of teaching about Comprehensive Sexuality Education.

Research Methodology

The current article employs a qualitative research methodology. A qualitative research method is deemed relevant for this article because this method examines (a) social and cultural notions, and (b) seeks to provide an understanding of how people live, their beliefs and attitudes (Myers and Avison 2002). In Berg and Howard's (2012) view, qualitative research is characterised by an in-depth interest in meanings, conceptions, definitions of a phenomena, metaphors, symbols, and a description of things. In this article the researchers employ a qualitative methodology as they seek to evaluate the plausibility of employing folktales as resources to impart knowledge in teaching and learning about Comprehensive Sexuality Education. This approach of relying on folklore is important for this article as folktales, like other forms of literature, mirror social experiences, attitudes, perceptions, and livelihoods. In this article "Tselane le Dimo," a Sesotho folktale that "demonstrates" issues pertaining to sex education, is purposely selected as befitting the purpose of this article. We find this folktale relevant for this article as it reflects the Basotho belief system in that the content is not explicitly narrated but implied.

Qualitative research generally draws its data from a handful of respondents or participants, textual material, audio-visuals, and electronic records (Leedy and Ormrod 2005). This article evaluates qualitative data in the form of oral literature as a source befitting the purpose. In a qualitative enquiry, qualitative researchers carefully select sources of data that will adequately respond to or attempt to respond to the research questions. This article uses "Tselane le Dimo" because it is a folktale that uses language in an interesting manner. The researchers' conviction is that the manner in which language is used in telling this folktale can be exploited for the purpose of imparting

knowledge on demanding scholastic topics where there are cultural sensitivities. This folktale can be placed in the context where it acts as a bridge between cultural norms and curricula expectations.

In this article, the researchers follow Creswell's (2013) six steps of qualitative data analysis. The chronology of the analysis begins by organising and preparing data for analysis. This is followed by classification, description of themes for analysis, explanation of how themes were developed, and the interpretation of data according to knowledge or theories (Creswell 2013). The researchers identified "Tselane le Dimo" as a folktale befitting the purpose in light of teaching sexual topics in a culturally sensitive teaching and learning environment. Africans are socialised in such a manner that certain topics are taboo to talk about with people of a certain age. However, social ills make it almost impossible to disregard certain topics. Folktales are developed as a response to many things, including the need for amusement and education. In the case of this article, we opine that this folktale was intended to educate. Therefore, the folktale will be analysed by offering themes and explanations that might render it an alternative to teaching Comprehensive Sexuality Education.

Synopsis of "Tselane le Dimo"

Tselane, who is the lead character in this folktale, had taken up residence in the middle of a forest with her mother, Mmatsetlane. The safety and security of ordinary civilians is endangered when cannibals continually invade Tselane's hometown. Knowledge of the cannibals' presence in the vicinity and around the town come after residents complain about the theft of livestock. Upon investigation, they realise that their livestock was eaten by these cannibals. As a result, some residents start fearing for their lives, and consequently evacuate the town in search of a "better" place to stay. However, Tselane was reluctant to abandon her hometown because she had fallen deeply in love with the landscape. After all, her father remains buried in this land. Tselane rejects her mother's attempts to convince her to leave with her in search of new land, as Tselane is reluctant to migrate to foreign lands. Eventually Mmatsetlane agrees to leave her daughter behind on condition that she never wanders outside the house for any reason. Mmatsetlane tells Tselane that she will visit daily to bring her nourishment and warns her to never open the door for anyone but her. Mmatsetlane devises a system that they will use in order to ascertain Tselane's safety as she comes and goes from their family home, largely because Tselane needed to be protected from cannibals that lusted after human flesh. Mmatsetlane would sing:

Tselane my child, come, take the bread and eat (repetition)

And Tselane would respond:

I hear you, mother. I hear you, mother.

This recitation would confirm to Tselane that indeed the person calling her to the door was her mother, bringing her edibles. One of the cannibals known as Dimo observes this recitation from afar. One day Dimo decides he has learned enough of this recitation, and he goes and recites it himself in order to lure Tselane to open the door so that he can capture her to be his dinner later in the evening. Dimo goes to Tselane's house and recites Mmatsetlane's security code to Tselane, but Tselane does not open because Dimo's voice was noticeably thicker than Mmatsetlane's voice. Dimo's quest to lure Tselane ends with him putting an iron rod on fire, waiting for it to turn red with heat, then swallowing it as a strategy to alter his voice to "match" Mmatsetlane's voice. After he has swallowed the hot iron which tempered his voice, his voice was transformed. He then used his transformed voice to successfully deceive Tselane into opening the door, as he sung like her mother. He subsequently captures her, putting her in a bag and moving towards his cave in the mountains.

Analysis of "Tselane le Dimo"

This folktale is interpreted using the interpretivist phenomenological approach, which is an approach that examines how people make sense of their life experiences (Pietkiewicz and Smith 2014). "Tselane le Dimo" is a folktale that has been narrated between generations for numerous decades. The folktale has been used for various functions in society. Herein, we seek to situate it in the context of performing a didactic function in the education space. In this article, its evaluation is centred on contemporary attitudes towards sexual education.

Factors That Influence Sexual Behaviour

Low socioeconomic status that encourages parents to seek opportunities outside of their immediate environments in order to be able to feed their families is a factor that can make children vulnerable. In a context where parents do not stay with their kids, kids are likely to be taken advantage of by individuals who have no moral compass. In the absence of parents, morally compromised individuals prey on children for their sexual satisfaction. While there is no direct reference to sex in the folktale "Tselane le Dimo," our view based on a sociolinguistic analysis is that language is influenced by various social factors including age. A sense of a word may vary between generations of people who speak the same language. In this article, our view of the word *ja* is that it uses a colloquial meaning which relates to having sex. Dimo is visualised as representing elements in society that seek to deceive children into entering sexual relationships by deploying deceptive strategies. Presently, this deception is presented in the form of monetary exchanges. Similarly, in the context of this folktale, Dimo uses his voice to deceive Tselane into opening the door for him to capture her. Hallman (2004) expounds that low socioeconomic status has more consistent negative effects on female sexual behaviour than on male sexual behaviour. The family situation at Tselane's home causes cannibals, that is, "predatory men," to abduct Tselane. Despite Tselane's numerous rejections of these attempts, the cannibal uses different tactics to lure Tselane with the intention to "capture her and *eat* her." The word "eat" in Sesotho is *ja*. The word has

been loosely used to make reference to sex, as in *Ke itse o mo je*, which means “I said you must have sex with him or her.” Dimo’s objective is to capture Tselane with an intention to “eat” her. We argue that the events of this folktale can be used to refer to sex, thereby presenting teachers with an opportunity of relating the events within this folktale to the realities of any society.

The Use of Euphemism

There is a belief that sex education should not be included in the school curriculum, since sex is a taboo subject amongst Africans. In Kenya, a study conducted by Sidze et al. (2017) revealed that some topics were excluded from the curriculum. This is because they are considered taboo, and teachers are uncomfortable discussing such controversial topics with their learners. The current study argues that the use of folktales in teaching aspects of Comprehensive Sexuality Education will mitigate the sensitivity of the topics covered. The cannibal, after witnessing Tselane’s mother singing to Tselane before she left for the plantation fields, says “ngwana yane o utlwahala eka a ka latsweha ha monate ha ke mo ja!” which means “that child seems to be a pleasant meal I could eat!” Outside of the almost naturalised context where this folktale is interpreted, we argue that this folktale can be varied depending on the social context within which it is being evaluated. The language used within the framework of cultural beliefs and sensitivity is key in imparting knowledge about subject matters that are taboo in specific cultures. Sex is a taboo subject that is not referred to in plain terms among African societies in South Africa. Therefore, in colloquial speech among youth, sex is referred to as *ho jana* and sleeping is referred to as *thobalano* among Basotho. There are less colloquial words for sex. These words cannot be openly expressed. The act of “eating” in the folktale can be viewed from a premise of an adult male enticing young women or young female adolescents with the intention of having sex with them.

Competing Strategies

There are two competing strategies in this folktale. The first one is aimed at preserving Tselane’s innocence, and the second is aimed at taking away Tselane’s innocence. The first strategy is maintained while the second strategy is constantly re-evaluated, modified, and upgraded. Tselane’s mother warns Tselane about Dimo who preys on young girls, but she does not re-evaluate her approach to meet contemporary needs. Dimo constantly evaluates his strategy by incorporating deception and acquiring new skills to meet the demands of his plan. Dimo does not give in to Tselane’s rejection of him. He empowers himself by swallowing a hot iron which alters his voice to match that of Tselane’s mother. Dimo constantly sharpens his skills in order to be effective in his mission. This aspect is important for sexual education, as it will inform learners that there are varied strategies used by people like Dimo in their quest of getting unsuspecting girls and boys into sexual relationships. Another view is that the folktale will caution learners about strategies employed by human traffickers whose business includes selling people as sex slaves.

Boundary Setting

In the development of a child, especially when they experience adolescence, they will establish boundaries in order to secure their privacy. This is important, but it must be a guided transition into adulthood. Tselane is determined that she is capable of preserving herself despite her mother's pleas of wanting to leave with her to her new settlement. When parents provide adolescents with unsupervised space, a lot of unwanted activities occur. In this folktale, Tselane had been left alone and this provided Dimo with ample time to attempt various strategies against Tselane.

Conclusion

Comprehensive Sexuality Education is a complex phenomenon, which has been met with rejection by educators of African descent. However, it is a phenomenon that affects multiple aspects of social life. Therefore, it cannot be overlooked in education. In light of cultural sensitivities, particularly because there are topics that educators of African descent deem taboo to discuss in their classrooms with learners, folktales can be instrumental in dealing with such sensitivities. The researchers argued that the adversity surrounding Comprehensive Sexuality Education should not suggest that this part of the curriculum must be silenced. The researchers' contention is that the pedagogy for teaching African students the Comprehensive Sexuality Education curriculum ought to be revisited and reimagined. Folklore can facilitate a morally acceptable dialogue. This qualitative exploratory study is premised on narrative theory as its framework with the intention to uncover metaphorical reasoning in the evaluation of the Sesotho folktale "Tselane le Dimo." The findings of the research indicate that this folktale comments on socioeconomic issues that might influence people's sexual behaviours. Sexual predators can take advantage of economic imbalances in a society. Some people use their social dominion to prey on others. In the context of "Tselane le Dimo," Dimo is seen deploying his resources to alternate his ways of doing things so that he can end up taking Tselane as his "captive." It has also been determined that some of the words used in this folktale carry euphemistic value where certain references can be made to sexual activities without being blunt about it. This folktale also exposes learners to the multiplicity of strategies that might be used in trying to get an individual to subject themselves or be subjected to abduction and human trafficking.

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