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**C. DITIRAGALO TSE DI GATISITSWENG KE RADIO LE
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9.

SUMMARY

In this dissertation, *Se se jeleng rre* is the subject of an adapted narratological model. This investigation is based on the fact that a narratological text consists of three levels, namely, content, plot and style as stated by theorists such as Strachan, Groenewald and Mojalefa. In this investigation only two of these levels: content and plot receives attention. The third level, style is not discussed in details as it is not the intention of this research to analyse it critically.

The method identified in this investigation is to define and to interpret Ntsime's dramatic work. These two concepts are not synonymous as they are employed in this research.

It is emphasised that there is a vast difference between the topic and theme as they are sometimes confused with each other. The topic is identified as an important concept with regard to level one (content) and theme as an important concept with regard to level two (plot). The topic influences the four different elements of a narrative, namely, characters, events, time and place. Two main characters: quarrelsome person and kindhearted person, are distinguished and the mutual relationship between them is discussed in accordance with the following pattern: intention, patronage, resistance, assistance and patronised. Events are divided into three categories according to importance. Events are thus called either essential, appropriate or coincidental. Two issues are relevant with regard to time and place, namely, the moment at which an event takes place and the time which is occupied by an event.

The concept, theme, is very important in the analysis of the plot level because it links the events of the plot level coherently. The events in *Se se jeleng rre*, are arranged and linked by means of specific techniques to highlight the author's intention. Another component which is also important in analysing the

plot level is the design. In the text, design can be discussed as having two important functions which are firstly, to identify the type of literacy work and secondly, to examine characterisation. It has been observed that “*Se se jeleng rre*” falls within the category of tragedy and morality because the main character behaves in an unbecoming manner which results in his death. This implies that this drama has two themes which is morality and tragedy.

Attention is paid to the principles of plot which are exposition, development, climax and denouement. In exposition the elements of plot: characters, events, time and place are discussed. Characters are given functions, such as protagonism, antagonism and mediation. The first conflict in the text, between the two main characters: “kgosi” Selebi and Senwametsi, forms a boundary between exposition and development. Techniques are used to reveal the characterisation of the protagonist (“kgosi” Selebi) and the antagonist (Senwametsi). The most prominent technique in exposition is focus because it reveals the theme of this drama which is relevant to morality.

The events in development are arranged in five chapters in which all conflicts are emphasised. These events are linked by means of ten techniques. The technique which is prominent is conflict in which the theme of this drama relevant to morality is emphasised. The climax of “*Se se jeleng rre*” is the death of Selebi. In this phase Ntsime uses three techniques, namely, elision, sequence of events and journey, to encourage the reader to read the text up to the end. In the denouement phase, the author uses six techniques. Title as a technique has been discussed as the most important because it links the events of the content with that of a plot to be a unit.

Finally, two themes: morality and tragedy are discussed. It is realised that Ntsime has written two plots in one text, that is the main plot (morality) and the sub-plot (tragedy).

KEY CONCEPTS

1. Content
2. Topic
3. Relationship
4. Plot
5. Theme
6. Technique
7. Design
8. Title
9. Morality
10. Tragedy

10.

OPSOMMING

In hierdie verhandeling, *Se sejeleng rre*, is die onderwerp 'n aangepaste narratologiese werksmodel. Hierdie verhandeling is gebaseer op die feit dat 'n narratologiese teks uit drie vlakke bestaan, naamlik die inhoudslaag, struktuurlaag en stillistieselaag as aangemeld deur teorie soos Strachan, Groenewald en Mojalefa. In hierdie verhandeling word aandag toegespits op slegs twee van die vlakke: inhouds en struktuurlaag. Die derde vlak, styl, word egter nie volledig bespreek nie want dit is nie die doelstelling van hierdie ondersoek om dit krities te analiseer nie.

Die werkwyse geïdentifiseer in hierdie ondersoek is om Ntsime se dramatiese werk te definieer en te interpreteer. Die twee konsepte is nie sinonieme soos hulle gebruik word in hierdie ondersoek nie.

Dit word beklemtoon dat daar 'n groot verskil is tussen die inhoudslaag en temabegrip soos hulle soms met mekaar verwar word. Die inhoudslaag word geïdentifiseer as 'n belangrike konsep ten opsigte van vlak een (inhoudslaag) en die temabegrip as 'n belangrike konsep ten opsigte van vlak twee (struktuurlaag). Die inhoudslaag beïnvloed die vier verskillende elemente van die verhaal, naamlik, karakter, gebeurtenisse, tyd en plek. Twee hoofkarakters rusiemakerig persoon en goehartige persoon, word onderskei en die onderlinge verhouding wat daar tussen hulle bestaan word bespreek ooreenkomstig die volgende model: bedoeling, begunstiging, teenstand, bystand en begunstiging. Die gebeure word in drie kategorie van belangrikheid verdeel. T.o.v tyd word daar onderskei tussen die tydstip waarop 'n gebeurtenis plaasvind en die tyd wat 'n gebeurtenis neem om af te loop.

Die konsep temabegrip is baie belangrik vir die analiseer van die struktuurlaag omdat dit die gebeurtenisse van die struktuurlaag samehangend verbind. Die gebeurtenisse in "*Se se jeleng rre*" word gerangskik en verbind by

wyse van spesifieke tegnieke om die outerse oogmerk te beklemtoon. 'n Ander belangrike komponent wat gebruik word om die struktuurlaag te analiseer is die onderwerp.

Binne hierdie teks ontwerp is daar twee belangrike funksies, naamlik, om die tipe literêre teks te identifiseer en om die karakterontplooiing te ondersoek. “*Se se jeleng rre*” kan gekategoriseer word as tragedie en moraliteit omdat die hoofkarakter homself in 'n onaanvaarbare manier gedra wat tot sy eie dood lei. In hierdie toneelstuk is daar dus twee temas, naamlik moraliteit en tragedie.

Besondere aandag word gegee aan die beginsel van struktuurlaag, naamlik uiteensetting, ontwikkeling, klimaks en denouement. In die uiteensettingsfase word elemente van struktuurlaag d.w.s karakters, gebeurtenisse, tyd en plek bespreek. Aan karakters word funksies gegee soos protagonis, antagonisme en bemiddeling. Die eerste konflik in die teks tussen twee hoofkarakters: “kgosi” Selebi en Senwametsi vorm 'n grens tussen uiteensetting en ontwikkeling. Tegnieke word gebruik om die karakterisering van die protagonis (“kgosi” Selebi) en die antagonis (Senwametsi) aan te dui. Die tegniek wat vooropstaan in uiteensetting is fokus want dit wys die tema van hierdie drama wat toepaslik is tot moraliteit.

Die gebeure in die ontwikkeling word rangskik in vyf hoofstukke waarin al die konflikte beklemtoon word. Hierdie gebeurtenisse word verbind deur tien tegnieke. Die tegniek wat prominent uitstaan is konflik, waarin die tema van hierdie drama, moraliteit, toepaslik beklemtoon word. Die klimaks van, “*Se se jeleng rre*” is Selebi se dood. In hierdie fase maak Ntsime gebruik van verskillende tegnieke, naamlik weglating, volgorde van gebeurtenisse en reis, om daardeur die leser aan te moedig om die teks tot die einde te lees. In die denouementfase gebruik die skrywer ses tegnieke. Die titel word as 'n baie belangrike tegniek bespreek omdat dit die gebeurtenisse van die inhoudslaag met die gebeurtenisse van die struktuurlaag verbind om 'n eenheid te vorm.

Aan die einde word twee temas bespreek, naamlik moraliteit en tragedie. Dit is duidelik dat Ntsime twee struktuurlae in een teks geskrewe het, naamlik die hoofstruktuurlaag (moraliteit) en die onderstruktuurlaag (tragedie).

SLEUTELKONSEPTE

1. Inhoud
2. Onderwerp
3. Verhouding
4. Struktuur
5. Tema
6. Tegniek
7. Ontwerp
8. Titel
9. Moraliteit
10. Tragedie