

DITAODIŠO TŠA SEPEDI

M.D.THOKOANE

2006

DITAODIŠO TŠA SEPEDI

KA

MAKGALAKGATHA DANIEL THOKOANE

E neelanwa bjalo ka karolo go ya ka dinyakwa tša dikirii ya

BONGAKA

KA

LEFAPHENG LA THUTABOMOTHO

MOHLAHLI: PROF M.J. MOJALEFA

MOTHUŠAMOHLAHLI: PROF P.S. GROENEWALD

YUNIBESITHI YA PRETORIA

PRETORIA

MATŠHE 2006

DITEBOGO

Ke rata go leboga mohlhali wa nyakišišo ye Prof. M.J. Mojalefa yo a ntlahlilego a sa fele pelo. O ntlahlile a sa lapišwe le ke go tšama ke dula fase ka go lapišwa ke morwalo wo boima wo, a ntataiša ka lerato le kwelobohloko.

Ke sa boa gape ke iša ditebogo go mothušamohlhali, Prof. P.S.Groenewald, senatla sa go phela ka lerato le pelo ye bonolo ya go hlologela go thuša bao ba nyoretšwego tsebo.

Nka dira phošo ge nka lebala go tšhollela ditebogo go bašomi ba bokgobapuku ba Yunibesithi ya Pretoria gotee le ba lefapha leo ka Mamelodi.

Ke leboga ba lapa la ka, e lego Mohumagadi wa ka Kokodi Maggie Thokoane yo a mphilego thekgo gammogo le bana ba ka ka tlhohleletšo yeo ba mphilego yona.

Nka dira phošo ge nka se leboge batswadi ba ka, e lego Mapue le Tseke bao ba nkgodišitšego ka bothata go tloga bjaneng. Go bona ke re dulang le tseba le moo le robetšego gona gore ke a le leboga.

Godimo ga tšeo ka moka, ke rata go leboga Modimo, e lego Yena a nkgontšhitšego tše ka moka.

12. OPSOMING

Die doelstelling van hierdie ondersoek is om die ontwikkeling en verdienste van die Sepedi-essay-oeuvre na te gaan en te beskryf. Die werke wat hiervoor in aanmerking geneem word, is die essaybundels wat vanaf 1943 tot 1996 gepubliseer is. Terselfdertyd word ook die verskillende subgenres van die essay in Sepedi beskryf, waarna dié werke ook na verdienste beoordeel word om die ontwikkeling van hierdie genre aan te dui. Om hierin te slaag, beteken dit dat die ondersoeker die werke moet beskryf, interpreteer, groepeer en evalueer. Die beskrywingsraamwerk wat gevolg word is dié wat in die Departement Afrikatale uitgewerk is, en 'n aanpassing op die narratologiese model is. Hier word drie vlakke onderskei, te wete (a) die verhaalmateriaal waar die onderwerp 'n belangrike begrip is, (b) die samestellingstrategie waar veral die temabegrip ter sake is, en (c) die stilistiese afwerking van die werk waardeur die outeur sy siening op sake daarop inplant.

Eerdad die ondersoek formeel aangepak word, is daar nagegaan wat reeds omtrent die essay in Sepedi gedoen is. Die artikels van onderskeidelik Groenewald en Mojalefa asook die verhandeling van Mohlala het slegs 'n geringe terrein van die totale ondersoekveld bestryk. Hierna is die essaybegrip gedefinieer. Dit het noodwendig

tot 'n beskrywing van die ontstaan van hierdie genre gelei. Hierin is kortliks op die vroeë Franse essaykuns gewys waarna ook die essay in Engels ter sprake gebring is, hoofsaaklik omdat die essayskrywer in Sepedi daarby aansluiting gevind het. Die onderskeid tussen die formele en die informele essay is kortliks behandel, waarna besluit is om die navorsing slegs op laasgenoemde te rig.

Omdat die essay, soos die kortverhaal en die skets, deel van die kortkuns vorm, is die onderskeid tussen dié drie vertelvorme volledig toegelig. Die verskillende essays is hierna ter hand geneem. Die verhaalmateriaal is kortliks saamgevat. Die verhaalsamestelling is onder die volgende hofies behandel: (a) Die titel, (b) die inleiding, (c) die uitbouing van die gegewens, en (d) die samevatting. Hiervolgens is daar drie essaykategorieë onderskei, te wete (a) die pioniersfase, (b) die eksperimentele fase, en (c) die fase van wasdom. In die eerste fase word die essays van Matlala geplaas; in die tweede fase kom die werke van Masemola, Mojapelo, Tlooke en Mangokwane tereg en in die derde fase word die essays van Mahapa, Mabitje, Selwalekgwadi, Makopo, Phala en Chupyane gegroepeer.

In die laaste en samevattende hoofstuk word daar op die besondere verdienstes van (a) Matlala en Chupyane, en (b) Mahapa en Mabitje gewys. In die eerste geval word die veelsydigheid van Matlala en Chupyane bespreek, veral ten opsigte van die verskeidenheid

essaysoorte wat hulle geskryf het. In laasgenoemde geval word Mahapa en Mabitje as essay-innoveerders behandel: eerstens om die metafoor in die verhaalsamestelling en, tweedens, omdat beide hulle essays as siklusse gebundel het, 'n praktyk wat nuut in die essaykuns is.

13. SLEUTEL TERME

Essay

Kortverhaal

Skets

Informeel essay

Formeel essay

Subgenres van die essay

Groei en ontwikkeling van die Sepediessay

Metafor

Siklusse

14. SUMMARY

The objective of this investigation is to look into, and to describe, the development and merit of the Sepedi essay-oeuvre. The works taken into account are the essay collections that were published from 1943 to 1996. At the same time, the various sub-genres of the essay are described. These works are also appraised according to merit, in order to be able to illustrate the evolution of the genre. In order to succeed herein, the researcher has to describe, interpret, classify, and evaluate these works. The descriptive frame of reference used here is the one that has been established by the Department of African Languages, and which is an adapted model of the narratological. Here, three levels are distinguished, namely: (a) the narrative material where the subject is the primary concept; (b) the strategy of composition where the theme concept is especially relevant; and (c) the stylistic finishing of the work in which the author implants his own view of the matters therein.

Before the investigation could be tackled formally, the road had to be traversed on what had been done previously on the essay in Sepedi. The articles of Groenewald and Mojalefa respectively, as well as the dissertation of Mohlala, covered only a scanty area of the total field of investigation. The essay concept is then defined. This necessarily led to a description of the genesis of this genre. Here short reference

is made to the early French art of the essay. At this point the essay in English is also mentioned, primarily because of the connection to the essayist in Sepedi. The distinction between the formal and the informal essay is briefly discussed, after which we focus our research primarily on the latter.

Because the essay, akin to the short story and the sketch, forms part of the art of the pithy, the difference between these three narrative forms is comprehensively elucidated. The various essays are then considered. The narrative material is summarised. The composition of material is discussed under the following headings: (a) The title; (b) the introduction; (c) the elaboration of the data; and (d) the recapitulation. According to these, three distinct categories of essay are differentiated, namely (a) the pioneering phase, (b) the experimental phase and (c) the phase of maturity. The essays of Matlala are classified in the first phase; in the second phase the labours of Masemola, Mojapelo, Tlooke and Mangokwane, then the essays of Mahapa, Mabitje, Selwalekwanadi, Makopo, Phala and Chupyane are grouped in the third phase.

In the final, recapitulative chapter, the particular merits of (a) Matlala and Chupyane and (b) Mahapa and Mabitje are investigated. In the former, the versatility of Matlala and Chupyane is discussed, especially with respect to the wide range of types of essay that they

wrote. Mahapa and Mabitje are then considered as essay innovators: first for the use of metaphor in the composition of the tale and, secondly, because the essays of both are presented in sequences, a fresh practice that enriches the traditional craft of the essay.

15. KEY CONCEPTS

Essay

Short story

Sketch

Informal Essay

Formal Essay

Essay subgenres

Growth and development of the Sepedi Essay

Developmental phases

Metaphor

Circles