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Lentsoane uses the title of his narrative to highlight the theme. Special attention is paid to this. The suspense is captured in the clash between the traditional attitude to life held by the Bapedi and the modern philosophy of life held by the younger generation.

Lentsoane effectively uses the concept of a journey to convey his message to his reader. The visit of the antagonist Kgoteledi to the homeland is especially important in this regard, as her family there is conservative and thus strongly supports her actions. But it is also here that she becomes aware of change. Other important techniques used by Lentsoane are: contrast, symbolism, shifting of focus, mirror-images, naming, summary and retardation, foreshadowing, but also the reference to related matters. This latter technique has an important emphasising function.

Although conflict is emphasised all the time, the climax is reached with the announcement that Mihloti, Dikgoneng's girlfriend, is pregnant. The mother (and therefore also the rest of the family) hereby accept that change has also become part of their lives. Kgoteledi comes to terms with the situation and passes away.

Key concepts

1. Love story
2. Technique
3. Essential characteristic
4. Supplementary characteristic
5. Title
6. Topic
7. Journey
8. Theme
9. Traditional way of life
10. Modern way of life

OPSOMMING

In hierdie verhandeling word Lentsoane se novelle, *Megokgo ya Lethabo*, as 'n liefdesverhaal beskryf waarin die liefdesverhouding tussen die minnaars nie deur die jongman se familie goedgekeur word nie, omdat die jong meisie lid van 'n ander etniese groep is. Die beskrywings model wat vir die ondersoek gevolg word, is 'n aangepaste narratologiese model. Boonop word slegs twee van die struktuurlae ondersoek, nl. die inhouds- en die samestellingslae.

In die beskrywing van die inhoudslaag is die vier epiese elemente, karakter, handeling, tyd en plek, noukeurig nagegaan, en t.o.v. die onderwerp wat die outeur gekies het, beskryf. Die onderwerp bepaal die onderlinge verhouding tussen die verskillende karakters, en verdeel die handeling in drie groot aksiekategorieë, t.w. die liefdesverhouding, die besware van die jongman se familie, en die uiteindelijke troue. Die tydsbegrip word omskryf in terme van 'n tydstip, tydsverloop en tydsomstandighede.

Vir die beskrywing van die samestellingslaag van die werk is daar twee kernbegrippe wat uitgelig word, nl. die temabegrip en die tegniek begrip wat 'n verhoudingsbegrip is en nie eenduidig in verwysing is nie. Die tema wat hier vooropgestel word, is dié van verandering, en slaan op die voortdurende verandering in die lewe van mense en kulture. Die karakter van die protagonis, Dikgoneng, word in terme van noodsaaklike en bykomende kenmerke beskryf. Die noodsaaklike kenmerke hou met die verhaalsoort of genre verband, terwyl die outeur met die bykomende kenmerke sy leser tot vereenselwiging met die protagonis oorhaal. Die antagonis word slegs t.o.v. die noodsaaklike kenmerke beskryf.

Lentsoane gebruik die verhaaltitel as 'n belangrike outeursmiddel om die tema van sy werk na vore te bring. Besondere aandag word hieraan afgestaan. Die spanningselement lê opgevang in die botsing tussen die tradisionele lewensopvatting van die Bapedi en die moderne lewensbeskouing van die jong geslag.

Lentsoane maak effektief van die reisbegrip gebruik om sy boodskap aan sy leer tuis te bring. Hier is dit veral die antagonis, Kgoteledi, se besoek aan die tuisland, wat belangrik is, omdat haar familie daar behoudende mense is, en haar dus in haar saak sterk steun. Maar dis dan ook hier waar sy van verandering bewus raak. Belangrike ander tegnieke wat Lentsoane gebruik, is kontrastering, simboliek, fokusverskuiwing, spieëlbeeldstelling, naamgewing, tydsversnelling en vertraging, vooruitskouring, maar veral die verwysing na verwante geleenthede wat 'n sterk beklemtoningsfunksie het.

Hoewel konflik deurentyd aan die orde is, word die hoogtepunt met die aankondiging bereik dat Mihloti (Dikgoneng se nooi) swanger is. Die moder (en daarom ook die res van die familie) aanvaar hiermee dat verandering ook deel van hulle lewens geword het. Kgoteledi berus haar hierin en sterwe.

Kernbegrippe

1. Liefdesverhaal
2. Tegniek
3. Noodsaaklike kenmerk
4. Bykomende kenmerk
5. Titel
6. Onderwerp
7. Reis
8. Tema
9. Tradisionele lewensopset
10. Moderne lewensopset