

15. BIBLIOKRAFI

A. DIPUKU TŠA MOTHOPO

1. Bopape, D.H. 1985. *Bogobe bja Tswiitswii*. Pretoria: De Jager-Haum.
2. Chokoe, S.J. 1993. *Ke Bophelo*. Johannesburg: Heinemann.
3. Debetšo, M.L. 1999. *Maswi a banabešo*. Pietersburg: Marumo Publishers.
4. Dolamo, E.R. 1960 *Mononi*. Pretoria: J.L Van Schaik.
5. Hoffmann, C. 1931. *Hosiana, thabeng, Morwa David o e tla*. Eerste fabrieke: Northern Book Depot.
6. Hoffmann, C. 1945. *Mebušo*. Bloemfontein: National Pers Beperk.
7. Mabitje, S.J.L 1988. *Dikanegelokopana tša Phaahle*. Cape Town: Maskew Miller Longman.
8. Machaba II, C. 1937. *Moruti Charles Machaba I*. Pretoria: Northern Sotho Book Depot.
9. Maditsi, I.T. 1970. *Mogologolo*. Pretoria: Van Schaik.
10. Maditsi, I.T. 1974. *Monyane*. Pretoria: J.L Van Schaik.
11. Maditsi, I.T. 1985. *Dipheko*. Pretoria: J.L. Van Schaik.
12. Makgaka T.P. 1972. *O kare go bjalo*. Goodwood: Via Afrika Limited.
13. Makgopa, M.S. 1998. *Di dirwa ke batho*. Pretoria: Eulitz Publishers.
14. Makobe B. 1999. *Dinnete tše di babago*. Braamfontein: Nolwazi Educational Publishers.

15. Malatji, B.H. 1999. *Masego a Maloba*. Kempton Park: Remmogo Publishers.
16. Mampuru, D.M. 1991. *Makhura' lefehlo*. Pretoria: De Jager-Haum.
17. Maphosa, L.S.T. 1997. *Lenaba la bodutu*. Pretoria: J.L. Van Schaik.
18. Marape, J.M. 1997. *Semamathane*. Pretoria: J.L. Van Schaik.
19. Masemola, K.M. 1987. *Pudi e reng mogwera?*. Pretoria: J.L. Van Schaick.
20. Mashao, S.M. Le G.P. Mojapelo. 1987. *Tša Lehono*. Pretoria: J.L. Van Schaik.
21. Matemane, M.J. 1993. *Molemoši*. Pietersburg: Centaur Publication.
22. Matemane, M.J. 1995. *Šikiša dira le molapo*. Johannesburg: Heinemann.
23. Matlala, W.T. 1969. *Hlokwa la tsela*. Johannesburg: Afrikaanse Pers-Boekhandel.
24. Moabi, D.P. 1999. *Tshebi*. Pietersburg: Marumo Publishers.
25. Modiba, P.M. 1973. *Matlopolana*. Pretoria: J.L. Van Schaik.
26. Mojalefa, M.J. 1996. *Re anegele*. Kenwyn: Juta & Co, Ltd.
27. Molokomme, E.J.M. 1990. *Setsentsere*. Pretoria: J.L. Van Schaik.
28. Motimele, A.M. 1997. *Tša Malapa*. Cape Town: Maskew Miller Longman.
29. Motuku, H.Z. 1968. *Magang*. King William's Town: Beter Boeke.
30. Mpepele, D.L.M. 1985. *Medupi ya Megokgo*. Johannesburg: Educum Publisher.
31. Mpepele, D.L.M. 1987. *Kgati ya Mogolle*. Johannesburg Educum.
32. Nchabeleng, C.K. 1976. *Magalagapa a Tau*. Pretoria: J.L. Van Schaik.
33. Ngoepe, J.D.N. 1980. *Seswai sa ditabanatodi*. Pretoria: J.L. Van Schaik.
34. Nkadimeng, H.M. 1985. *Go bjalo*. Pretoria: J.L. Van Schaik.

35. Nkadimeng, H.M. 1985. *Selepe Gomela*. Johannesburg: Educum Publishers.
36. Nkadimeng, N.P. 1997. *Kgwadi ya marumo*. Pretoria: J.L. Van Schaik.
37. Nkadimeng, N.S. 1985. *Mmantšhaotlogele*. Johannesburg: Educum Publishers.
38. Nkadimeng, N.S. 1987. *Mararankodi*. Pretoria: J.L. Van Schaik.
39. Nkadimeng, N.S. 1995. *Matlorotloro*. Pretoria: J.L. Van Schaik.
40. Nkadimeng, N.S. 1997. *Dipalelatlala*. Pretoria: J.L. Van Schaik.
41. Nkadimeng, N.S. 1998. *Kgodu ya Lerotse*. Pretoria: J.L. Van Schaik.
42. Phala, D.M. 1935. *Kxomo 'a thswa*. Johannesburg: Afrikaanse Pers.
43. Phala, N.I. le ba bangwe. 1995. *Mphatlalatšane*. Kagiso Education.
44. Rafapa, J.R.L. 1982. *Tšila ya tsebe*. Johannesburg: Educum Publishers.
45. Ramaila, E.M. 1935. *Tša Bophelo bja Moruti Abraham Serote*. Eerste Fabrieke: Noord-Sotho Boek Depot.
46. Ramaila, E.M. 1951. *Molomatsebe*. Pretoria: J.L. Van Schaik.
47. Ramaila, E.M. 1954. *Taukobong*. Pretoria: J.L. Van Scaik.
48. Ramokgopa, H.H. 1964. *Ditaba tša dipoko*. Johannesburg: Afrikaanse Pers-Boekhandel.
49. Ramokgopa, H.H. 1980. *Go Tseba Mang?*. Cape Town: Maskew Miller Longman.
50. Ramokgopa, H.H. le Motuku, H.Z. 1980. *Nka se lebale*. Goodwood: Via Afrika.
51. Seabela, D.M.N. 1986. *Pelo tše dingwe*. Johannesburg: Educum Publishers.
52. Sekele, K. J. 1999. *O Kwele Mang?*. Bryanston: LZS Books & Publishers.

53. Shai, M.V. 1995. *Pudi ya tsela*. Pretoria: Marula Publishers.
54. Shai, M.V. 1998. *Diphororo tša bophelo*. Johannesburg: Heinemann.
55. Senoamadi, J.T. 1974. *Ditsietsi*. Pretoria: J.L. Van Schaik.
56. Serudu, M.S. 1992. *Mabuduša*. Bloemfontein: Kagiso Publishers.
57. Thokoane, D.M. 1999. *Tša tsebe le molomo*. Pietersburg: Mogopo Publishers.
58. Tlooke, A.M. 1986. *Kodumela*. Pretoria: J.L. Van Schaik.
59. Tlooke, A.M. 1987. *Lerole la bjaša*. Pretoria: J.L. Van Schaik.

B. DIPUKU TŠA TEORI TŠE DI TSOPOTŠWEGO

1. Abrams, M.H. 1985. *A glossary of literary Terms*. Ford Worth: Harcourt Brace Colledge.
2. Allen, R.E. 1984. *The Pocket Oxford Dictionary of Current English*. Oxford: Clarendon.
3. Bal, M. 1980. *Narratology*. Introduction to the theory of Narrative. Toronto London.
4. Baldick, C. 1990. *The Concise Oxford Dictionary of Literary Terms*. Oxford University Press
5. Beach, J.W. 1925. *The Twentieth Century Novel*. New York: Applenton Centuary- Crofts.
6. Beckson, K. et al. 1961. *A Reader's Guide to Literary Terms*. London: Thames and Hudson.
7. Berger, B. 1964. *Der Essay*. Form and Geschichte. Berne: München Franke Verlag.
8. Boileau & Narcejac. 1964. *Le roman policier*. Paris: Payot.
9. Boshego, L.P. 1993. Theme, Character, Setting, style and Language in I.T. *Maditsi Short Stories, a critical Evaluation*. M.A dissertation: Pretoria. UNISA
10. Brooks, C. et al. 1975. *An approach to the study of Literature*. Engelwood: Prentice-Hall Inc.
11. Brooks, C. et al. 1979. *Understanding Fiction*. Engelwood: Prentice-Hall Inc.
12. Burgess, A. 1985. *English Literature*. Hongkong: Longman Group (PE) Ltd
13. Chatman, S. 1978. *Story and Discourse*. London: Cornell University Press
14. Cloete, T.T. 1992. *Literêre Terme en Teoriêe*. Haum- Literër
15. Coetz, P.F. 1991. *The New Encyclopedia Britannica*. Chicaco: World Book- Childcraft International, Inc.
16. Cooper, P. et al. 1999. *Writing the short film*. Boston: Focus Press
17. Craig, A.P. 1997. *Conceptual Dictionary*. Durban: Juta and Co. Ltd.

18. Cuddon, J.L. 1998. *A Dictionary of Literary Terms and Literary Theory*.
Cambridge: Blackwell Publisher
19. Da Silva, 1991. *Elsevies' International Dictionary of Literature and Grammar*. Amsterdam: Elsevies Publishers.
20. Dietrich, R.F. et.al. 1975 . *The art of Fiction*. New York: Holt, Reinehart and Winston, INC.
21. De Klerk, P.F. 1983. *Afrikaans my Taal*. Kaapstaad: Maskew Milner Longman
22. Evans, I. 1982. *A Short History of English Literature*. Hazel Watson and Viney Ltd, Aylesbury.
23. Fowler, R. A. 1973. *A Dictionary of Modern Critical Terms*. London: Routledge and Kegen.
24. Ferguson, I & et al. 1989. *Cross Current. An Anthology of short stories*. Pretoria: Acacia.
25. Genette, G. 1980. *Narrative Discourse*. Oxford: Basil Blackwell.
26. Gérard, A.S et al. 1983. *Comparative Literature and African Literatures*. Pretoria: Via Afrika.
27. Glicksberg, C.J. 1960. *Literature and Religion A Study in Conflict*. Dallas: Southern Methodist University Press.
28. Gossip, C.J. 1981. *An Introduction to French Classical Tragedy*. London: The Macmillan Press Ltd.
29. Grobler, G.M.M. 1989. *Time Order in three novels of O.K Matsepe*. The story behind Text. Thesese ya D. Litt. Pretoria: Yunibesithi ya South Africa.
30. Groenewald, P.S. 1975. *Karakters en Karaktertekening in Noord-Sotho. Limi 1975-02-03*, Unisa.
31. Groenewald, P.S. 1983. *The Literature in Northern Sotho*. (1960-1982), South Africa Journal of the African Languages, Vol. 3 (1).
32. Groenewald, P.S. 1985. *Noord- Sotho Letterkunde geskryf. South African Journal of African Languages*.

33. Groenewald, P.S. 1986. Die Noord-Sotho ontredder. *Suid-Afrikaanse Tydskrif vir Afrikatale*, Vol. 6 (1).
34. Groenewald, P.S. 1987. Periode van Nostalgie. *Suid-Afrikaanse Tydskrif vir Afrikatale*. Vol. 7 (2)
35. Groenewald, P.S. 1987. Verwesening. *Suid-Afrikaanse Tydskrif vir Afrikatale*. Vol.7 (3)
36. Groenewald, P.S. 1988. Poësie in Noord-Sotho vanaf 1935. *South African Journal of African Languages*, Vol. 8 (3).
37. Groenewald, P.S. 1989. Story-telling and the telling of stories. *South African Journal of African Languages*. Vol. 9 (1).
38. Groenewald, P.S. 1991. Sesotho sa Leboa. *Dingwalo*. Yunebesithi ya Pretoria.
39. Groenewald, P.S. 1993. *Thutadingwalo ya Sesotho sa Leboa 1*. Pretoria: Via Afrika.
40. Groenewald, P.S. 1993. *Thutadingwalo ya Sesotho sa Leboa 2*. Pretoria: Via Afrika.
41. Groenewald, P.S. 1999. Letsogo la molao. 'n Stilistiese analise van 'n Prosateks *South African Journal of African Languages*. Vol. 20 (1).
42. Harris, M.V. 1992. *Dictionary of concepts in Literary Criticism and Theory*. Greenwood Press.
43. Haydn, H. et al. 1947. *A world of Great Stories*. New York: Crown Publishers.
44. Heese, M. & Lawton, R. 1983. *The New Owl Critic. An Introduction to Literary Criticism*. Cape Town: Nasou.
45. Hendry, J.O. 1991. *Wordsmith. An Approach to short stories study*. Cape Town: Maskew Miller Longman.
46. Holman, C.F. 1972. *A handbook to Literature*. New York: Odyssey Press.
47. Hornby, A.S. 1989. *Oxford Advanced Learner's Dictionary*. Oxford: Oxford University Press.
48. Jepson, R.W. 1962. *Essays by Modern Writers*. London: Spottiswoode, Ballatyne & Co. Ltd.

49. Kayser, W. 1948. *Das sprachliche Kunstwerk*. Bern: Francke Verlag.
50. Kerkhoff, E.L. 1962. *Kleine deutsche Stilistik*. Bern: Francke Verlag.
51. Lategan, F.V. 1959. *Kernbeeld van die Afrikaanse kortverhaal*. Kaapstad. Nasionale Pers.
52. Lazarus, A. 1973. *A Glossary of Literature and Companion*. Illinois: Urbana.
53. Lee, E. 1912. *Selected essays from English Literature*. London: Edward Arnold.
54. Lekganyane, E.M. 1997. *Noto- ya- Masogana. Padi ya Boitshwaro*. Thesese ya M.A. Pretoria: Yunibesithi ya Pretoria.
55. Leschinsky, C.C.J. 1987. *Romantic Book of English Short Stories*. Pretoria: Academica.
56. Little, W. et al. 1999. *The Oxford English Dictionary on historical Principles*. Oxford: Oxford University Press.
57. Madden, D. et al. 1980. *Studies in the short story*. Forth Worth: Holt Rinehard and Winston, INC.
58. Magapa, N.I. 1997. *Papetšo ya dikanegelokopana tša Lebopa*. Thesese ya M.A. Yunibesithi ya Pretoria.
59. Maibelo, J.R. & Sepota, M.M. 1996. *Thutamekgwakabo*. Pretoria: Bard Publishers.
60. Makwela, A.O. 1977. *E.M. Ramaila, the writer: A Literary Appraisal*. Thesese ya M.A. UNIN.
61. Mampuru, D.M. 1991. *Senakangwedi*. Pretoria: out of Afrika Publishers.
62. Marggraff, M.M. 1994. *The Moral Story in Zulu. (1930-1955)* Thesese ya M.A. Pretoria: Yunibesithi ya Pretoria.
63. Marggraff, M.M. 1996. *A study of style . D.B.Z Ntuli's Ucingo*. Thesese ya D.Litt. Pretoria: Yunibesithi ya Pretoria.
64. Maserole, H.T. et al. 1974. *American Literature, Tradition and Innovation: Chigago Vol.4* Heath.
65. Meyer, N.A. 1989. *The Secrets of Studying English Literature*. College Tutorial Press.

66. Mojalefa, M.J. 1993. *Tshekatsheko ya Sebilwane bjalo ka thekokanegelo*. Theses ya M.A. Pretoria: Yunibesithi ya Pretoria.
67. Mojalefa, M.J. 1995. *Pego ye e beakantšhitšwego ya Makxohlo*. (*Lekgothoane*). Thesese ya D. Litt., Pretoria: Yunibesithi ya Pretoria.
68. Mokgokong, P.C. 1972. *Unisa Lecture note*. Pretoria
69. Mosidi, M.H. 1994. *Khuetšo ya O.K. Matsepe go bangwadi ba Sesotho sa Leboa*. Thesese ya M.A. Unibesithi ya Pretoria.
70. Motolla, E.M. 1979. *J.T. Senoamadi as a short story writer*. Pretoria: University of South Africa.
71. Murch, A.E. 1968. *The development of the Detective Novel*. London: Peter Owen Limited.
72. Murry, H.F. 1996. *The Problem of Style*. Oxford: Oxford University Press.
73. Narcejac, T.H. 1958. *Histoire des Littératures III, Encyclopédie de la Pléiade*. Paris: Gallimard.
74. Nokaneng, M. 1997. *Segagešo*. Pretoria: Via Afrika.
75. O'Faolain, S. 1985. *The short story*. Cork: The Mercier Press.
76. Ohman, R.M. 1972. *Prolegomena to the analysis of Prose Style*. In H.S. Babb (ed). *Essays in stylistic analysis*. New York: Harcourt Brace Jovanovich.
77. Parrinder, E.G. 1962. *What world religions teach?* London: George, G. Harrap & Company Ltd.
78. Parrington, W.L. 1963. *Main Currents in American Thought. Vol. 3*. Harcourt.
79. Pearsall, J. 1999. *The Concise Oxford English Dictionary*. London: Oxford University Press.
80. Peck, J. et al. 1985. *Literary Terms and Criticism*. London: Macmillian.
81. Perrine, L. et al. 1983. *The story and structure*. New York: Harcourt Brace Javanovich INC.
82. Phala, R.S. 1999. *Thellenyane Batlabolela, Tiragatšo ya Boitshwaro*: Thesese ya M.A. Pretoria: Yunibesithi ya Pretoria.
83. Potter, J.L. 1967. *Elements of Literature*. New York: Odyssey Press INC.

84. Preminger, A. et al. *The Princeton Handbook of Poetic Terms*. New York: Princeton University Press Princetown.
85. Pritchett, V.S. 1981. *The Oxford Book of Short Stories*. Oxford: Oxford University Press.
86. Procter, P. et al. 1995. *Cambridge International Dictionary of English*. London: Cambridge University Press.
87. Reid, I. 1991. *The critical idiom, the short story*. London: Methuen & Co. Ltd.
88. Rimmon- Kenan, S. 1983. *Narrative Fiction Contemporary Poetics*. London: Methuen.
89. Ryan, R. & Van Zyl, S. 1982. *An Introduction to Contemporary Literary Theory*. Johannesburg: A.D. Donker (PTY) Ltd.
90. Serudu, M.S. 1987. *The Novels of O.K. Matsepe*. Thesese ya D.Litt., Pretoria: Yunibesithi ya South Africa.
91. Serudu, M.S. 1988. *Sesotho sa Leboa sa Mahlahla*. Bloemfontein: Kagiso Publisher.
92. Serudu, M.S. 1989. *Koketšatsebo*. Pretoria: De Jager-Haum
93. Serudu, M.S. 1991. *Ditšwapitšengkgolo ya bokgabongwalo*. Pretoria: J.L. Van Schaik
94. Serudu, M.S. 1983. *Comparative Literature and African Literatures*. (Murulaganyi Gérard, A.S.). Pretoria: Via Afrika.
95. Serudu, M.S. 1994. *Direto le Meretelo ya Baswana 3*. Pretoria: Out of Africa Publisher.
96. Shaw, V. 1983. *The short story*. London: Longman.
97. Shipley, J.T. 1970. *Dictionary of World Literary Terms*. Boston: The Writer Inc.
98. Stern, J. 1991. *Making shapely fiction*. New York: Norton & Company.
99. Stewart, R.F. 1980. *And Always a Detective*. London: David and Charles.
100. Stone, W. et al. 1976. *The short story, An Introduction*. New York: McCraw- Hill Book Company.

101. Strachan, A. 1988. *“Uthingo Lwenkosazan” van D.B.Z. Nthuli, ’n Narratologiese ondersoek*. Thesese ya D.Litt. Pretoria: Yunibesithi ya Pretoria
102. Swanepoel, C.F. 1990. *African Literature. Approaches and applications*. Pretoria: Haum Tertiary.
103. Thobakgale, M.D. 1996. *Tshekatsheko ya Dikanegelokopana ka S.N. Nkadimeng*. Thesese ya M.A. Pretoria: Yunibesithi ya Pretoria.
104. Van Gorp, et al. 1979. *Lexicon van Literaire Termen*. Groningen: Noordhoff.
105. Wales, K. 1995. *A Dictionary of Stylististics*. London: Longman.
106. Wellek, R. & Warren, A. 1973. *Theory of Literature*. Harmondsworth Penguin Book Ltd.
107. Yelland, H.L. et al. 1983. *A Hand book of Literary Terms*. London: Angus Robertson Publisher
108. ____ 1981. *Encyclopedia Americana Vol. 6*. Chicaco: World Book-Childcraft International, Inc.
109. ____ 1974. *New Encyclopedia Britannica*. Chicaco: Encyclopedia Britannica Publishers.
110. ____ 1982. *The World Book Encyclopedia Vol. 4*. Chicaco: World Book – Childcraft International, Inc.

16. SUMMARY

The aim of this research is to give a literary accountable description of the development of the short story in Sepedi. In order to achieve this, the descriptive as well as the expository and comparative method are used, while the short story is seen as a unit consisting of a content layer, a structural layer and a stylistic layer. With these three layers as focus points in the research, the researcher is not to include the socio-cultural circumstance in which the work has its origin, as final criterium in his research.

Firstly, the *modus operandi* of English and American researchers in their descriptions of the history and development of their literatures is reviewed (or traced). The division here into development periods, is based to a large extent on pragmatic grounds, although literary merit was considered too. In the case of the literature in Sepedi, Mokgokong, Serudu and Groenewald separately gave an overview of the history of this literature and divided it into development periods (or periods of development). They, however, do not indicate the grounds (basics) on which these periods are based. The historical and socio-cultural circumstances of the Bapedi are taken into consideration, but how they lead to a literary accountable division, is not indicated.

A short overview of the history of the short story in Sepedi is given as introduction to this study. Thereafter the development of the short story in Sepedi is divided into three phases, namely:

- (a) The moralizing or didactical phase.
- (b) The experimental phase.
- (c) The phase of growth.

In the first period the works of Ramaila, who is a skilled writer, dominate. He was a teacher and a man of the church, and was moved by the fate of his people when the Western lifestyle in the process of urbanization left them without anchors in life. The stories from this period therefore have a strong moralising and didactical flavour (tendency) which detracts from the merit of the work.

Works from the second period place less emphasis on the clash between the traditional and Western philosophies of life. The stories are mostly constructed untidily, the characterization is one-sided and unconvincing, while the conclusions are not motivated satisfactorily.

The short stories from the third period portray a reconciliation between the traditional and Western lifestyles. This phase includes short stories which are structurally and stylistically rounded. The detective stories, for example, have highly complex structures which lead to surprising solutions to the story problems, while an ironic situation in life is described with the greatest ease and skills especially in the stories of (N.S) Nkadimeng and Mpepele. The chief merit of these works lie in the characterization and building of atmosphere.

In the final or summarising chapter there is reflection on the importance of Ramaila as short story writer, while the possibilities of the short story in Sepedi in the future are touched upon.

KEY CONCEPTS

1. Short Story
2. Techniques
3. Influence
4. Didactic
5. Moral
6. Plot
7. Features of style
8. History / Social / Politics
9. Christianity
10. Culture
11. Narratology

17. OPSOMMING

Die doel van hierdie ondersoek is om 'n literêr-verantwoorde beskrywing van die ontwikkeling van die kortverhaal in Sepedi te gee. Om in hierdie voorneme te slaag, word daar van sowel die beskrywende, as die verklarende en vergelykende metodes gebruik gemaak, terwyl die kortverhaal as 'n eenheid beskou word wat uit 'n inhoudslaag, 'n struktuurlaag en 'n stilistiese laag bestaan. Met dié drie lae as fokuspunte in die ondersoek trag die navorser om die sosiaal-kulturele omstandighede waarin die werk ontstaan, nie as 'n finale kriterium- in sy ondersoek in te sluit nie.

Verees word nagegaan hoe die ondersoekers in die Engelse en die Amerikaanse letterkundes te werk gegaan het om die geskiedenis en die ontwikkeling van daarde letterkundes te beskryf. Hier is die indeling in ontwikkelingsperiodes in 'n groot mate op pragmatiese gronde gebaseer, hoewel literêr verdienste nie buite rekening gelaat is nie. In die geval van die letterkunde in Sepedi het Mokgokong, Serudu en Groenewald afsonderlik 'n oorsig oor die geskiedenis van dié letterkunde geskryf en in ontwikkelingsperiodes verdeel. Hulle bly ewenwel in gebreke om die grondslae aan te dui waarop dié period-eindeling berus. Die historiese en sosiaal-kulturele omstandighede van die Bapedi word in aanmerking geneem, maar hoe dit tot 'n literêr- verantwoorde indeling lei, word nie aangedui nie.

'n kort oorsig van die geskiedenis van die kortverhaal in Sepedi word as inleiding tot hierdie ondersoek gegee. Daarna is die ontwikkeling van die kortverhaal in Sepedi in drie fases verdeel, te wete:

- (a) Die moraliserings- of didaktiese fase.
- (b) Die eksperimentele fase.

(c) Die fase van wasdom.

In die eerste periode oorheers die werke van Ramaila wat 'n vaardige skrywer is. Hy was onderwyser en kerkman, en het hom die lot van sy mense aangetrek toe die westerse lewenswyse hulle in die verstedelikingsproses ankerloos in die lewe gelaat het.

Die verhale uit dié periode het derhalwe 'n sterk moraliserende en didaktiese inslag wat aan die verdienste van die werke afbreuk doen.

Werke uit die tweede periode lê minder klem op die botsing tussen die tradisionele en die westerse lewensbeskouings. Die verhale is meesal slordig saamgestel, die karaktertekening is eensydig en onoortuigend, terwyl die verhaalslot nie bevredigend gemotiveer word nie.

Die kortverhale uit die derde periode verbeeld 'n versoening tussen die tradisionele en westerse lewenswyses. Dié fase sluit kortverhale in wat struktureel én stilisties afgeronde literêre werke is. Die speurverhale het byvoorbeeld 'n hoogs ingewikkelde samestelling wat tot 'n verrassende oplossing van die verhaal probleem lei, terwyl ironiese lewensituasie in veral die verhale van (N.S) Nkadimeng en Mpepele met die grootste gemak en vaardigheid beskryf word. Die vernaamste verdienste van hierdie werke lê in die karaktertekening en atmosfeerskepping.

In die slot-of samevattende hoofstuk word daar ook oor die belangrikheid van Ramaila as kortverhaalskrywer besin, terwyl die moontlikhede aangeroe word wat die toekoms vir die kortverhaal in Sepedi inhou.



SLEUTEL TERME

1. Kortverhaal
2. Tegnike
3. Invloed
4. Didakties
5. Moraal
6. Intrige
7. Stylkenmerke
8. Geskiedenis / Sosiale / Politiek
9. Christendom
10. Kultuur
11. Narratologie