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## 8 SUMMARY

When Groenewald (1993:20) examined Sepedi novels, he discovered that certain Sepedi authors have based their stories on a journey. They use a journey to depict life. What is important is that they use the journey motif in different ways to achieve different aims and objectives.

Groenewald is, however, not the first one to have discovered the importance of a journey in Sepedi literature, but is the first to emphasise the importance of a journey when it is used by an author to explain and to reveal his/her intentions of writing such work of literary art.

The use of a journey has been thoroughly researched with the aim of equating it with the significance of a journey used as a technique in literary art. The aim of this dissertation is to examine the journey as a technique in Sepedi literature.

To support this investigation, the researcher has made reference to existing research materials of his predecessors who have already studied the journey technique in Sepedi literature. These scholars are P. S Groenewald, A Gerald, K. J Lebaka, E. M. Lekganyane and E. E Mampho. The researcher has realised that the intention of their investigations differs from the intention of this study because this study aims to compare the use of a journey as used by various authors as a technique in Sepedi literature.

When a journey was examined in *Megokgo ya lethabo*, it was discovered that Lentsoane divides the journey into two categories, viz: (a) Kgoteledi's journey and (b) Dikgoneng's journey. It was further discovered that Kgoteledi's journey is more important than that of Dikgoneng. As a result, Dikgoneng's journey is dealt with in one chapter only, whereas Kgoteledi's journey is spread over seven chapters.

Even though the use of the journey motif is briefly explained using five literary works, viz: *Megokgo ya lethabo*, *Kgampophu*, *Nnete Fela*, *Di sa re šaletše monaganong* and *Tsietsi*, the comparison of journeys is based on *Megokgo ya lethabo* (Lentsoane) and “Tubatse”, an extract from *Di sa re šaletše monaganong* (Mahapa).

This dissertation used three methods of investigation, namely, the method of definition, the method of explanation and the method of comparison. Each of these three methods is important because terms are defined, ideas and propositions explained and a comparison of literary works made, which relate to the problems that emanate from the use of a journey technique in Sepedi literature.

This investigation has been designed according to an adapted narratological model because it is a design that relates to the method of solving problems relating to the use of the journey as a technique.

Only two of the narratological levels, namely, the content and the compositional levels, have been investigated because the problem of the journey technique is focused within the framework of these two levels.

When Lentsoane’s topic (*sererwa*) is compared to Mahapa’s topic, one realises that the topic of *Megokgo ya lethabo* explains how parents refuse to allow their children to love, or to be loved by, foreigners (cultural differences) whilst that of “Tubatse” focuses on a historical-cultural place. Therefore, the milieu in *Megokgo ya lethabo* is based on human relationships whilst that of “Tubatse” rests on history. Incidents in *Megokgo ya lethabo* are explained by the author, but those in “Tubatse” are told by the author through the mouth of a narrator.

Lentsoane contrasts the traditional way of life with the modern philosophy of life and concludes by saying that the modern way of life defeats the traditional way of





life. On the other hand, while Mahapa also contrasts a traditional way of life with a modern way of life, he emphasises that both ways are of equal importance in people's lives.

In *Megokgo ya lethabo*, Lentsoane uses eleven techniques to enlarge the journey technique while Mahapa uses only four techniques to strengthen it. Lentsoane and Mahapa structure their incidents by using the journey technique in different ways in order to communicate their messages to their readers.

**Key concepts:**

1. Journey
2. Technique
3. Theme
4. Conflict
5. Comparison
6. Traditional way of life
7. Modern way of life
8. Essay
9. Novel
10. Narrator



## 9. OPSOMMING

Groenewald (1993:20) se ondersoek met betrekking tot die Sepedi-novelle bepaal dat sommige Sepedi skrywers veral fokus op die reis as tema en tegniek in hulle verhale. Die reis word 'n metafoor vir die lewe en daarom is dit belangrik om in gedagte te hou dat die reis op verskillende maniere gebruik word en verskillende doelwitte kan bereik.

Groenewald (1993:20) is nie die eerste navorser wat die belangrikheid van die reis in Sepedi letterkunde beklemtoon nie. Hy is wel eerste om die belangrikheid daarvan as 'n voertuig vir die skrywer se verduideliking van sy voorneme met die skryf van die bepaalde literêre werk te beklemtoon.

Die reis as tema word deeglik ondersoek met die doel om dit te vergelyk met die belangrikheid van die reis as 'n tegniek in literêre tekse. Die doel van hierdie studie is dus om die reis as 'n literêre tegniek in Sepedi letterkunde te ontleed.

Om hierdie ondersoek te ondersteun, verwys die navorser na bestaande navorsingsmateriaal van sy voorlopers wat alreeds navorsing met betrekking tot die reis as 'n literêre tegniek voltooi het. Diegene soos P S Groenewald, A Gerard, K J Lebaka, E M Lekganyane en E E Mampho se werk is van uiterste belang. Die navorser het tot die gevolgetrekking gekom dat daar 'n duidelike verskil is tussen die genoemde studies en hierdie spesifieke ondersoek, in dié sin dat hierdie studie daarop gemik is om die gebruik van die reis as 'n literêre tegniek deur verskillende skrywers gebruik te vergelyk.

In, *Megokgo ya lethabo*, verdeel Lentsoane die reis onder twee kategorieë, n1 Kgoteledi se reis en Dikgoneng se reis. Die navorser het verder die afleiding gemaak dat Kgoteledi se reis belangriker is as dié van Dikgoneng en gevolglik

word eersgenoemde se reis in sewe hoofstukke bespreek, terwyl laasgenoemde slegs tot een hoofstuk beperk word.

Hoewel die reis kortliks verduidelik is aan die hand van vyf tekste, te wete *Megokgo ya lethabo*, *Kgamphuphu*, *Nnete Fela*, *Di sa re šaletše monaganong* en *Tsietsi*, is die vergelyking op *Megokgo ya lethabo* en die kortverhaal “Tubatse” uit *Di sa re šaletše monaganong*, gebaseer.

Drie metodes van ondersoek is toegepas, naamlik omskrywing, verduideliking en vergelyking. Al drie metodes van belang met betrekking tot die omskrywing van begrippe, idees, die maak en uiteensetting van voorstelle en tekste is met mekaar vergelyk. Hierdie stappe is toegepas met die oog op probleme wat uit die gebruik van die reis as ‘n literêre tegniek ontstaan het.

Hierdie ondersoek vind plaas volgens ‘n aangepaste narratiewe model. Dit hou verband met die metode van probleemoplossing wat toepaslik is vir die gebruik van die reis as ‘n tegniek.

Slegs twee vlakke van die narratiewe model is ondersoek want die probleem van die reis as ‘n tegniek lê gefokus binne die raamwerk van hierdie twee vlakke, .te wete die vlakke inhoud en samestelling.

‘n Groter deel van hierdie ondersoek is hoofsaaklik gebaseer op *Megokgo ya lethabo* en “Tubatse”, ‘n uittreksel van *Di sa re šaletše monaganong*.

In *Megokgo ya lethabo* word die ouers se weiering om kinders toe te laat om liefde vir buitestaanders (kulturele verskille) te wys en ontvang uiteengesit. “Tubatse”, aan die ander kant fokus op ‘n histories-kulturele omgewing.

Die milieu in *Megokgo ya lethabo* is op menslike verhoudings gebaseer, terwyl “Tubatse” op geskiedenis gebaseer is. Gebeure word in *Megokgo ya lethabo* deur die skrywer verduidelik, maar in “Tubatse” word gebeure deur die mond van die verteller bekend gestel.

Lentsoane bewerkstellig konflik tussen die tradisionele en moderne lewensopset en kom tot die gevolgtrekking dat die moderne lewensopset uitstyg bo die tradisionele lewensopset. Mahapa maak ook gebruik van hierdie konflik, maar beklemtoon dat beide ewe belangrik in mense se lewens is.

In *Megokgo ya lethabo* gebruik Lentsoane elf tegnieke om die reistegniek te vergroot, terwyl Mahapa net vier tegniek gebruik om die reistegniek te versterk.

Lentsoane en Mahapa struktureer hul gebeure met gebruik van die reistegniek om hul boodskappe aan die leser oor te dra, hoewel dit in verskillende maniere gedoen word.

**Sleutelkonsepte:**

1. Reis
2. Tegniek
3. Tema
4. Konflik
5. Vergelyking
6. Tradisionele lewensopset
7. Moderne lewensopset
8. Essay
9. Novelle
10. Verteller