

## 12 BIBLIOKRAFI

### 12 .1 Matseno

Bibliokrafi ya nyakišišo ye, e arotšwe ka dikarolo tše tharo, e lego, dipuku tša mothopo, dipuku tša teori le dipuku tša teori tseo di badilwego di sego tša tsopolwa.

#### A. DIPUKU TŠA MOTHOPO.

1. Bopape, H.D.N. 1978. *Makgale*. Pretoria: J.L. van Schaik.
2. Bopape, H.D.N. 1985. *Dikeledi*. Pretoria: J.L. van Schaik.
3. Bopape, M.L. 1993. *Mmagampone ga o lewe*. Mabopane: L.Z. Sikwane Publishers.
4. Franz, G.H. 1940. *Maaberone*. Bloemfontein, Kaapstad: Nasionale Pers.
5. Franz, G.H. 1957. *Modjadji*. Johannesburg: Afrikaanse Pers.
6. Kgatle, I.P. 1952. *Se weleng dilo godimo*. Johannesburg: Afrikaanse Pers-Boekhandel.
7. Kgatle, I.P. 1965. *Di papadi tše kopana*. Pretoria: J.L. van Schaik.
8. Kgomoesoana, P.P. 1985. *Dithola tša Mahlakung*. Johannesburg: Educum.
9. Khomo, G.J. 1968. *Lesang Bana*. Pretoria: J.L. van Schaik.
10. Make, H.M.I. 1948. *Sello sa Tonki le Pere*. Pretoria: J.L. van Schaik.
11. Make, H.M.I. 1954. *Mokgelekgetha*. Johannesburg: Afrikaanse Pers-Boekhandel.
12. Makgaleng, M.M. 1964. *Tswala e a ja*. Pretoria: J.L. van Schaik.
13. Makgamatha, M.P. 1987. *Tau Modulathoko*. Pretoria: J.L. van Schaik.
14. Makwala, S.P.N. 1958. *Kgašane*. Pretoria: J.L. van Schaik.
15. Maloma, L.M. 1971. *Marangrang*. Pretoria: J.L. van Schaik.
16. Maloma, L.M. 1983. *Ga a mo swanela*. Pretoria: J.L. van Schaik.
17. Mamadi, S.A. 1979. *Ledile le dipapadi tše dingwe*. Pretoria: J.L. van Schaik.
18. Mamadi, S.A. 1993. *Marema*. Pietermaritzburg: Centuar.
19. Maphopha, M.H. 1990. *Lesolo la Nakedi*. Pretoria: Via Afrika.
20. Maphopha, M.H. 1991. *Tahlego*. Pretoria: J.L. van Schaik.

21. Maphopha, M.H. 1994. *Mmalehufa*. Pretoria: J.L. van Schaik.
22. Maredi, H.P. 1966. *Mošwang wa Matuba!* Pretoria: Voortrekker Pers.
23. Maredi, H.P. 1968. *Mo go fetileng Kgomo*. Pretoria: Beter Boeke.
24. Maredi, 1994. *Modipadi 'a Ngwato*. Pretoria: De Jager-Haum.
25. Matlala, E.K.K. 1941. *Tšhukudu*. Bloemfontein Nasionale Pers.
26. Matlala, E.K.K. 1948. *Serogole*. Pretoria: J.L. van Schaik.
27. Matlala, E.K.K. 1976. *Tšhaka I*. Lesotho: Morija.
28. Matlala, E.K.K. 1983. *Tšhaka III*. Lesotho: Morija.
29. Mminele, J.S. 1968. *Mahlodi*. Pretoria: J.L. van Schaik.
30. Mmutle, S.R. 1991. *Go senywa šako la hloka thobela*. Johannesburg: Educum.
31. Mogoba, M.S. 1960. *Nnang*. Johannesburg: Afrikaanse Pers.
32. Mojalefa, M.J. le L.M. Maduane 1991. *Sebakaborena*. Randburg: Vivlia Publishers & Booksellers.
33. Mojalefa, M.J. le L.M. Maduane 1992. *Mantsikinyane a Makorobetsapelo*. Mabopane: L.Z. Sikwane Publishers.
34. Moloisie, R. B.L. 1950. *Tshekong*. Johannesburg: Afrikaanse Pers.
35. Moswane, J.M. 1991. *Ditlamorago*. Pretoria: J.L. van Schaik.
36. Motimele, M.A. 1994. *Nkgatoge*. Pretoria: Actua Press.
37. Motodi-Nchabeleng, N.S. 1993. *Kgang ga e age*. Cape Town: Maskew Miller.
38. Mphahlele, M.P.N. 1982. *Setsiba ganong*. Goodwood: Via Afrika.
39. Mphahlele, M.P.N. 1986. *Le wena*. Pretoria: De Jager-Haum.
40. Nchabeleng, C.K. 1971. *Sealogana*. Pretoria: J.L. van Schaik.
41. Nchabeleng, C.K. 1977. *Leobu*. King William's Town: Educum.
42. Ngoepe, J.D.N. 1948. *Maaka ga se Makhura*. Pretoria: J.L. van Schaik.
43. Nkadimeng, H.M. 1985. *Ntšhuthelele*. Pretoria: J.L. van Schaik.
44. Nkadimeng, H.M. 1989. *Bana ba Mpa ba a jana*. Pretoria: J.L. van Schaik.
45. Nyatlo, E.L. 1984. *Ngwanaka*. Pretoria: J.L. van Schaik.
46. Phatudi, C.N. 1966. *Kgoši Mmutle III*. Pretoria: Beter Boeke.
47. Puleng, N.S. 1991. *Thellenyane Batlabolela*. Pretoria: De Jager-Haum.
48. Puleng, N.S. 1994. *Le diphiri di tla utologa*. Pretoria: De Jager-Haum.

49. Rammala, M.M. 1971. *Rangwane ke go paletše*. Pretoria: J.L. van Schaik.
50. Serudu, M.S. 1977. *Naga ga di etelane*. Pretoria: J.L. van Schaik.
51. Serudu, M.S. 1983. *Kelelagobedi*. Pretoria: J.L. van Schaik.
52. Serudu, M.S. 1990. *Šaka la pelo ga le tlale*. Pretoria: J.L. van Schaik.
53. Serudu, M.S. 1991. *A Mo Swina Ngwanana 'Thakana*. Pretoria: Out of Africa.
54. Serudu, M.S. 1993. *Joo! Ke Morwa 'ka!*. Randburg: Vivlia.
55. Serudu, M.S. le I.S. Masola 1993. *Ditšwamaphotomoyeng*. Pretoria: Out of Africa.
56. Tema, G.P. 1976. *Ke sefe Senakangwedi*. King William's Town: Educum.
57. Tseke, N.S. 1982. *Bonang tša Bopudi*. Pretoria: J.L. van Schaik.
58. Tseke, N.S. 1994. *Di šitile Phaahle*. Pretoria: J.L. van Schaik.

## **B. DIPUKU TŠA TEORI TŠE DI TSOPOTŠWEGO.**

1. Abrams, H.M. 1985. *A Glossary of Literary terms*. Fordworth: Harcourt Brace Colledge.
2. Abrams, H.M. 1988. *A Glossary of the Literary Term*. (5<sup>th</sup> ed.). London: Rinehart and Winston Inc.
3. Albee, E. 1928. *Counting the Ways and Listening*. New York: Atheneum.
4. Altenbernd, L. le L.L. Lewis 1966. *A Handbook for the Study of Drama*. New York: Macmillan Publishing Co. Inc.
5. Anon. 2000. *Bibele*. Cape Town: Bible Society of South Africa.
6. Anon. 1988. *Bošexo byo Bokxetwa*. Eerste Fabrieke Noord-Sotho Boek Depot.
7. Anon. (s.a). *Katekisima e nyane ya Dr Martinus Luther*. Pietersburg: ELCT-Book Depot.
8. Anon. 1988. *Sesotho sa Leboa: Terminology and Orthography, No 4*. Tshwane: Kgoro ya Thuto le Tlhahlo.
9. Bal, M. 1980. *Narratology : Introduction to the Theory of Narrative*. Toronto: University of Toronto Press.
10. Bopape, M.L. 1992. *A Comparative Study of Three Northern Sotho Tragedies*. M.A. Dissertation. Pretoria: University of South Africa.

11. Bopape, M.L. 1999. *Northern Sotho Historical Dramas: A Historical Biographical Analysis*. DLitt. Thesis. Pretoria: University of South Africa.
12. Bothma, C.P. 1994. *Bibliokrafti ya Sesotho sa Leboa*. Pretoria: State Library.
13. Breed, J. 1956. *'n Oorsig oor die Moderne Noord-Sotho-Letterkunde tot 1954*. M.A. Dissertation. Pretoria: Universiteit van Pretoria.
14. Brooks, C. le R.B. Heilman 1948. *Understanding of Drama*. New Jersey: Englewood Cliff.
15. Burgess, A. 1985. *English Literature*. Hongkong: Longman Group (PE) Ltd.
16. Chatman, S. 1967. *Story and Discourse*. London: Cornell University Press.
17. Cohen, B.B. 1973. *Writing about Literature*. New Jersey: Englewood.
18. Conradie, P.J. 1968. *Hoe om 'n Drama Ontleed*. Pretoria: Academica.
19. Cuddon, J.A. 1979. *A Dictionary of Literary Terms Reviewed & ed.* London: Penguin Books.
20. Delafosse, M. 1916. *Contribution à l'étude du Théâtre chez le Noirs*. Ann, et Mèm: Com, èt, AOF.
21. Dhloomo, H.I.E. 1939. 'Nature and Variety of Tribal Drama'. *Bantu Studies*, 13, No1 (33-48).
22. Doke, C.M. 1936. 'Games, Plays and Dances of † Khomani' Bushmen'. *Bantu Studies*, 10 (465-479).
23. Elam, K. 1980. *The Semiotics of Theatre and Drama*. London: Methuen.
24. Evans, I. 1982. *A Short History of English Literature*. Aylesbury: Hazel Watson and Viney Ltd.
25. Finnegan, R. 1970. *Oral Literature in Africa*. Dar Es Salaam: Oxford University Press.
26. Genette, G. 1980. *Narrative discourse*. Oxford: Basil Blackwell.
27. Groenewald, P.S. 1976. Die ontwikkeling van die Noord-Sotho Verhaalkuns. *Studies in Bantoetale*. 3 (1-11).
28. Groenewald, P.S. 1983. The Literature in Northern Sotho: 1960-1982. *South African Journal African Languages*. 3(1) (1-22).

29. Groenewald, P.S. 1986. Die Noord-Sotho Ontreder. *Suid Afrikaanse Tydskrif van Afrikatale*. 6 (1): 10-17.
30. Groenewald, P.S. 1987. Periode Van Nostalgie. *Suid Afrikaanse Tydskrif van Afrikatale*. 7.(2): 58-63.
31. Groenewald, P.S. 1987. Verwesenliking. *Suid Afrikaanse Tydskrif van Afrikatale*. 7(3): 71-76.
32. Groenewald, P.S. 1989. Verhaalkuns na 1960. *Suid Afrikaanse Tydskrif van Afrikatale*. 9 (2): 52-58.
33. Groenewald, P.S. 1990. *Verhaalkategorieë in Noord-Sotho*. *Suid Afrikaanse Tydskrif van Afrikatale*. 10 (3): 93-97.
34. Groenewald, P.S. 1991. *Sesotho sa Leboa (Honores): Dingwalo*. Tshwane. Yunibesithi ya Tshwane.
35. Groenewald, P.S. 1992. *Sesotho sa Leboa. Dingwalo BA (Hons) Mongwalelo/Setaele*. Tshwane. Yunibesithi ya Tshwane.
36. Groenewald, P.S. 1993. *Thutadingwalo ya Sesotho sa Leboa 2*. Pretoria: Via Afrika.
37. Groenewald, P.S. 1993. *Thutadingwalo ya Sesotho sa Leboa 3*. Pretoria: Via Afrika.
38. Groenewald, P.S. 1995. *Thutadingwalo ya Sesotho sa Leboa 4*. Pretoria: Via Afrika.
39. Groenewald, P.S. (s.a.). *Dintlhathuto tša dihlogwana tša Lenaneo la nyakišišo*. Pretoria: University of Pretoria.
40. Heese, M. le R. Lawton 1986. *The Owl Critic: An Introduction to the Literary Criticism*. Goodwood: Nasou Limited.
41. Hodek, B. 1965. *The Complete Works of William Shakespeare*: London: Spring Books.
42. Howard, S. 1924. *They Knew What They Wanted*. New York: Feedback Theatre Books & Prospero Press.
43. Howard, E.H. 1962. *Aspects of Fiction*. Canada: Little Brown and Company.
44. Howells, W.D. 1884. *The rise of Silas Lapham*. New York: Oxford University Press.
45. Jauss, H.R. 1975. *Der Leser als Instanz einer neue Geschichte der Literatur, Poetica (7)*. (325-344).

46. Keuris, M., G.M.M. Grobler, A. van der Merwe le M.S. Serudu. 1977. Tiragatšo. *Pukukgakollo ya Baithuti*. Pretoria. J.L. van Schaik.
47. Leacock, J. 1776. *The Fall of British Tyranny*. Boston: Gill and Powders and Willis.
48. Leacock, J. 1776. *American Liberty Triumphant, the First Campaign*. Philadelphia: Styner and Cist.
49. Leipoldt, C.L. 1961. *Die Heks*. Kaapstad: Nasionale Pers Boekhandel.
50. Lukács, G. 1981. *The Historical Novel*. Aylesbury, Bucks: Hazel Watson & Viney.
51. Madiba, M.J. 1978. *Nkotsana*. Pretoria: J.L. van Schaik.
52. Madiba, M.J. 1942. *Tsiri*. Pretoria: J.L. van Schaik.
53. Maila, R.A. 1997. *Tshekatsheko ya A Mo Swina Ngwanana 'Thakana*. M.A. Dissertation. Pretoria: University of Pretoria.
54. Maila, R.A. le M.J. Mojalefa 1998. Tšwetšopele ya *A Mo Swina Ngwanana 'Thakana*. *S. Afr. J. Afr. Lang.*, 18 (2) (45-49).
55. Marggraff, M.M. 1994. *The Moral Story in Zulu (1930-1935)*. M.A. Dissertation. Pretoria: University of Pretoria.
56. Marggraff, M.M. 1996. *A Study of Style. D.B.Z. Ntuli's Ucingo*. DLitt. Thesis. Pretoria: University of Pretoria.
57. Maserole, H.T. 1974. *American Literature, Tradition and Innovation: Chicago Vol.45: (4) (272-281)*. Heath.
58. Mc Closkey, J.J. 1871. *The Far West*. New York: New Canaan.
59. Merseve, W.J. 1994. *An Outline History of American Drama*. New York: Feedback Theatrebooks & Prospero Press.
60. Mojalefa, M.J. 1995. *Pego ye e beakantšwego ya Nyakišišo ya Makxothlo (Lekgothoane)*. DLitt. Thesis. Pretoria: University of Pretoria.
61. Mojalefa M.J. 1995. *Ntlhahle ya Pele (BA) Sepedi 102*. Pretoria: University of Pretoria.
62. Mojalefa M.J. 1995. *Ntlhahle ya Bobedi (BA) Sepedi 202*. Pretoria: University of Pretoria.
63. Mojalefa M.J. 2002. *Ntlhahle-Dingwalwa Sep 751*. Pretoria: University of Pretoria.
64. Mokgokong, P.C. 1972. *UNISA Lecture Note. Pretoria*. University of South Africa.

65. Moto, S.G. 1988. *Plot in Northern Sotho Drama with Special Reference to C.K. Nchabeleng's Work*. M.A. Dissertation. Sovenga: University of the North.
66. Moto, S.G. 1998. *The plays of C.K. Nchabeleng: A Literary Appraisal*. DLitt. Thesis. Potchefstroom: Potchefstroom University.
67. Murray, H.F. 1996. *The Problems of Style*. Oxford: Oxford University Press.
68. 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.
69. O'Neill, E. 1928. *The plays of Eugene O'Neill*. New York: Random House.
70. Parrington, W.L. 1963. *Main Currents in American Thought. Vol. 3*. Harcourt.
71. Perrine, L. 1983. *The Story and Structure*. New York: Harcourt Brace Javanovich INC.
72. Phala, D.M. 1935. *Kxomo 'a Thswa*. Johannesburg: Afrikaanse Pers.
73. Phala, R.S. 1999. *Thellenyane Batlabolela: Tiragatšo ya Boitshwaro*. M.A. Dissertation. Pretoria: University of Pretoria.
74. Phalane, A.M. 1956. *Motangtang*. Pretoria: J.L. van Schaik.
75. Phokanoka, P. 1938. *Josefa Morwa wa Jakobo*. Eerste Fabrieke: Literature Depot Berlin Mission.
76. Potter, J.L. 1967. *Elements of Literature*. New York: Odyssey Press INC.
77. Procter, P. 1995. *Cambridge International Dictionary of English*. London: Cambridge University Press.
78. Rakoma, J.R.D. 1975. *Marema-ka-Dika*. Pretoria: J.L. van Schaik.
79. Ramaila, E.M. 1935. *Tša Bophelo bya Moruti Abraham Serote 1865-1930*. Eerste Fabrieke: Noord-Sotho Boekdepot.
80. Rimmon-Kenan, S. 1983. *Narrative Fiction Contemporary Poetics*. London: Methuen.
81. Ryan, R le S. Van Zyl 1982. *An Introduction to Contemporary Literary Theory*. Johannesburg: A.D.Donker (PTY) Ltd.
82. Schwellnus, G. 1938. *Lethabo la Bošexo bya Morena*. Eerste Fabrieke: Noord-Sotho Boekdepot.

83. Segers, R. 1980. *Het Lezen van Literatuur*. Baarn, Basisboeken Ambo.
84. SehloDIMELA, M.M. 1940. *Moelelwa*. Bloemfontein: Nasionale Pers.
85. SehloDIMELA, M.M. 1953. *Tša Maabane*. Bloemfontein: Via Afrika.
86. Seidler, H. 1959. *Die Dichtung*. Stuttgart: Alfred Kröner Verlag.
87. Serudu, S.M. 1989. *Koketsatsebo*. Pretoria: De Jager-Haum.
88. Serudu, S.M. 1987. *The Novels of O.K. Matsepe: A Literary Study*. DLitt. Thesis. Pretoria: University of South Africa.
89. Serudu, S.M. 1983. *Comparative Literature and African Literatures*. (Morulaganyi Gérard, A.S.). Pretoria: Via Afrika.
90. Serudu S.M. le D.M. Kgobe 1985. *Northern Sotho Study Guide 1 for NSE 203-Y*. Pretoria: University of South Africa.
91. Shakespeare, W. 1589. *King Henry vi*. London: Methuen.
92. Shakespeare, W. 1592. *King Richard iii*. London: Dent New York.
93. Shakespeare, W. 1612. *King Henry viii*. New York: Scribner.
94. Shakespeare, W. 1831. *Hamlet*. Oxford: Oxford University Press.
95. Shakespeare, W. 1907. *Julius Caesar*. Cambridge: Cambridge University Press.
96. Shaw, B. 1898. *Doctors' Dilemma*. Harmondsworth: Penguin.
97. Shaw, V. 1983. *The Short Story*. London: Longman.
98. Shipley, J.T. 1970. *Dictionary of World Literary Terms*. Boston: The Writer INC.
99. Spearman, D. 1996. *The Novel and Society*. London: Routledge & Kegan Paul.
100. Stallings, L. 1924. *What Price Glory?* New York: Theatre Guild, INC.
101. Tšekof, A.P. 1962. *Kgoboketšo ya Dingwalo II*. Moskba: Kgatišo ya Mmušo.
102. Strachan, A. 1988. "Uthingo Lwenkosazana's" van D.B.Z. Ntuli: 'n narratologiese Ondersoek. DLitt Thesis. Pretoria: University of Pretoria.
103. Tyler, R. 1787. *The Contrast*. New York: AMS Press.
104. Van Der Merwe, A.P. 1993. *The Didascalies as a Sign-System in Three Dramas by M.S. Serudu*. M.A. Dissertation. Pretoria: University of Pretoria.
105. Van Heerden, T. 1971. *Die Radiovervolgverhaal in Noord-Sotho*. M.A. Dissertation. Johannesburg: Randse Afrikaanse Universiteit.



106. Wellek, R. le Warren, A. *Theory of Literature*. Middelsex: Penguin.
107. Ziervogel, D. le P.C. Mokgokong. 1975. *Groot Noord-Sotho Woordeboek*. Pretoria: J.L. van Schaik.

**C. DIPUKU TŠA TEORI TŠEO DI BADILWEGO (GA TŠA TSOPOLWA).**

1. Allen, W. *The English Novel: A Short Critical History*. New York: E.P. Dulton.
2. Amani, K. 1995. *African Broadcasting Pioneers and the Origin of Radio Drama*. Southern Rhodesia: Central African Broadcasting Services.
3. Anon. 1997. *Theatrical Dictionary English-Afrikaans*. Durban: Butterworth.
4. Anon. (s.a) *The Writing of Plays for Radio*. Johannesburg: SABC: English Service Radio Drama.
5. Ash, W. 1985. *The Way to Write Radio Drama*. London: Elm Tree Books.
6. Ashley, L.R.N. 1968. *Authorship and Evidence: A Study OF Attribution and the Renaissance Drama*. Genève: Librairie.
7. Baldick, C. 1990. *The Concise Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press.
8. Barnet, S. 1962. *Aspects of the Drama: A Handbook*. Toronto: Little Brown.
9. Barnouw, E. 1945. *Radio Drama in Action: Twenty-five Plays of a Changing World*. New York: Rinehart & Company, INC.
10. Barroll, F.L. le A.C. Cawley. 1975. *The Revels History of Drama in English. Vol 3 1576-1613*. London: Methuen.
11. Bentley, E. 1951. *The Play: A Critical Anthology*. Englewood Cliff. N.J: Prentice-Hall.
12. Bogard, T. le N.I. Oliver. 1965. *Modern Drama: Essays in Criticism*. London: Oxford University Press.
13. Bopape, L.M. 1987. *A Critical Assessment of H.D.N. Bopape's 'Makgale' as a Tragedy*. B.A.Hons Article. Pietersburg: University of the North.
14. Boshego, P.L. 1989. *Plot Structure in M.P. Makgamatha's 'Tau Modulathoko'*. B.A.Hons Article. Pretoria: University of the North.

15. Bourgault, L.M. 1995. *Television Drama in Hausaland: The Search for New Aesthetic and a New Ethic*. Bloomington: Indiana University Press.
16. Brandt, G.W. 1981. *British Television Drama*. New York: Cambridge University Press.
17. Brooks, M. 1985. *English, Radio Drama in South Africa*. M.A. Dissertation. Bloemfontein: University of Orange Free State.
18. Brooks, C., J.T. Purser le R.P. Warren. 1975. *An Approach to Literature*. New Jersey: Englewood Cliffs.
19. Cathode, R. 1932. *Drama not Crisis*. London: British Film Institute.
20. Clark, B.H. 1965. *European Theories of the Drama*. New York: Crown Publishers.
21. Bucks, D.S. 1944. *The American Drama of Ideas From 1890 to 1929*. Illinois: Evanston.
22. Corrigan, R.W. le J.L. Rosenberg. 1964. *The Context and craft of Drama*. Pennsylvanica: Chandler.
23. Crook, T. 1999. *Radio Drama*. London: Routledge.
24. Cruywagen, E. 1992. *The Radio Drama and the Radio Feature in South Africa: A Comparative Study*. M.A. Dissertation. Durban: University of Durban.
25. Davison, P. le R. Meyersohn. 1978. *Literary Taste, Culture and Mass Communication Vol. 10 Authorship*. Cambridge: Chadwyck.
26. Davison, W.P. le W. Phillips. 1981. *Mass Media: Systems and Effects (2nd Ed.)*. New York: Holt, Rinehart and Winston.
27. Drakakis, J. 1981. *British Radio Drama*. New York. N.Y.: Cambridge University Press.
28. Driver, T.F. 1960. *The Sense of History in Greek and Shakespearean Drama*. New York: Columbia University Press.
29. Ellis-Fermor, U. 1948. *The Frontiers of Drama*. London: Methuen.
30. Esslin, M. 1987. *The Field of Drama: How the Signs of Drama create Meaning on Stage and Screen*. London: Methuen Drama.
31. Gaskell, R. 1972. *Drama and Reality: The European Theatre Since Ibsen*. London: Routledge & Kegan Paul.
32. Gassner, J. 1964. *Ideas in the Drama*. New York: Columbia University Press.

33. Gebbels, T. 1991. *The sound of Radio Drama*. London: Methuen.
34. Gooch, S. 1988. *Writing a Play*. London: A & C. Black.
35. Groenewald, P.S. 1976. Die Moraalstorie. *Studies in Bantoetale*, (3): 13-39.
36. Groenewald, P.S. 1989. Verhaalkuns na 1960. *South African Journal of African Languages*. 9 (2): 52-58.
37. Groenewald, P.S. 1990. Verhaalkategorieë in Noord-Sotho. *South African Journal of African Languages*. 10(3): 93-97.
38. Hardison, (Jr), O.B. 1965. *Christian Rite and Christian Drama in the Middle Ages*. Baltimore: The Johnson Hopkins Press.
39. Harris, W.V. 1992. *Dictionary of Concepts in Literary Criticism and Theory*. New York: Greenwood Press.
40. Harrison, M. 1993. *The Language of Theatre*. New York: Routledge.
41. Hawthorn, J. 1985. *Studying the Novel*. London: Edward Arnold.
42. Hawthorn, J. 1992. *A Glossary of Contemporary Literary Theory*. London: Hodder & Arnold.
43. Hay, M. 1986. *Radio Drama*. London: Plays and Players.
44. Heale, M. 1988. *Radio Drama: Poor Relation or Equal Partner*. M.A. Dissertation. Bloemfontein: University of Orange Free State.
45. Heese, M. le R. Lawton. 1986. *The Owl Critic: An Introduction to Literary Criticism*. Goodwood: Nasou.
46. Henn, T.R. 1966. *The Harvest of Tragedy*. London: Methuen.
47. Holmal, C.H. 1972. *A Handbook to Literature*. USA: The Bobbs-Merril.
48. Irscher, W.F. 1975. *The Nature of Literature*. New York: Holt, Rinehart & Winston INC.
49. Kennedy, A.K. 1983. *Dramatic Dialogue*. Cambridge: University of Cambridge.
50. Kirschner, A le L. Kirschner. 1971. *Radio Drama and Television*. New York: The Odyssey.
51. Kingson, W.K. le R. Cowgill. 1946. *Radio Drama Acting and Production*. New York: Holt, Rinehart and Winston.
52. Kristeva, J. 1977. *Desire in Language: A Semiotic Approach to Literature and Art*. Oxford: Basil Blackwell.

53. Lebaka, K.J. 1999. *Megokgo ya Lethabo: Kanegelorato ya Sepedi*. M.A. Dissertation. Pretoria: University of Pretoria.
54. Lenake, J.M. 1973. *B.M. Khaketla as Dramakunstenaar*. DLitt. Thesis. Pretoria: Universiteit van Suid Afrika.
55. Longworth, R. 1973. *The Design of Drama*. New Haven: Pendulum Press.
56. Mabley, E. 1972. *Dramatic Construction: An Outline of Basic Principles*. New York: Chilton Book.
57. Magapa, N.I. 1997. *Papetšo ya Dikaneglotseka tša Lebopa*. M.A. Dissertation. Pretoria: University of Pretoria.
58. Makaryk, I.R. 1993. *Encyclopedia of Contemporary Literary Theory: Approaches, Scholars, Terms*. Toronto: University of Toronto Press.
59. Malumane, W.A. 1984. *Adaptation and Literary Texts: Matlala's "Tšhukudu" and the Biblical "Samson"*. B.A.Hons Article. Pretoria: University of South Africa.
60. Makgamatha, P.M. 1981. *A Critical Survey of the Plot in E.K.K. Matlala's Tragedy, Tšhukudu*. B.A.Hons Article. Pietersburg: University of the North.
61. Maredi, E.S. 1982. *A Critical Analysis of Character Portrayal in Northern Sotho Tragicomedies with Special Reference to Mahlodi S.J. Mminele*. B.A.Hons Article. Pietersburg: University of the North.
62. Mersand, J. 1949. *The American Drama Since 1930*. Port Washington, N.Y.: Kennikat Press.
63. Moabelo, D.B. 1989. *The Use of Imagery and Symbolic in E.K.K. Matlala's Tšhukudu*. B.A.Hons Article. Pietersburg: University of the North.
64. Moeketsi, R.H. 1991. *Radio Drama with Critical Reference to Three Broadcasts by Radio Sesotho*. M.A. Dissertation. Pretoria: University of South Africa.
65. Mojalefa, M.J. 1993. *Go ngwalelwa Radio Sengwalwa sa Tiragatšo*. (Radio Scriptwriting). Pietersburg: SABC.
66. Mokgalane, M.S. 1977. *Critical Evaluation of Tswala e a ja*. B.A.Hons Article. Pietersburg: University of the North.

67. Mokgobu, P.S.M. 1985. *Character Delineation in Northern Sotho Tragedies: Makgaleng's Tswala e a ja and Matlala's Tshukudu*. B.A.Hons Article. Turfloop: University of the North.
68. Moloisi, G.T. 1989. *The Structure of the Plot in M.S. Serudu's Kelelagobedi*. B.A.Hons Article. Pietersburg: University of the North.
69. Mönnig, H.O. 1967. *The Pedi*. Pretoria: J.L. van Schaik.
70. Mothapo, P.M. 1985. *Stageability in C.K. Nchabeleng's Dramatic Works: Sealogana*. B.A.Hons Article. Pietersburg: University of the North.
71. Moto, S.G. 1980. *Maredi's Language in "Mo go fetileng Kgomo"*. B.A.Hons Article. Pietersburg: University of the North.
72. Mtshali, A.K. 1987. *Plot and Character in H.D.N. Bopape's 'Dikeledi'*. B.A.Hons Article. Pretoria: University of South Africa.
73. Ntuli, D.B. le C.F. Swanepoel. 1993. *Southern African Literature in African Languages: A Concise Historical Perspective*. Pretoria: Acacia.
74. Odendaal, L.B. 1967. *Prinsipes van die Radiodrama, soos afgelei van Afrikaanse Radiodramas*. M.A. Dissertation. Pretoria: Universiteit van Pretoria.
75. Olson, E. 1968. *The Theory of Comedy*. Bloomington: Indiana University Press.
76. Onega, S. le J.A.G. Landa. 1996. *Narratology: An Introduction*. London and New York: Longman.
77. Pickering, D. 1988. *Dictionary of the Theatre*. London: Market House Books.
78. Roby, R.C. le B. Ulanov. 1962. *Introduction to Drama*. New York: McGraw-Hill.
79. Roudané, M.C. 1996. *American Drama Since 1960 : A Critical History*. New York: Twayne Publishers.
80. Sanger, K. 2001. *The Language of Drama*. London and New York: Routledge Taylor & Francis Group.
81. Satyo, N. le M.W. Jadezwi 2001. 'The Art and Craft of Sound Effects in two Radio isiXhosa Dramas'. *South African Journal of African Languages*. 21 (2): 176-184.

82. Seipieri, A. 1989. *On the Language of Drama*. Pretoria: University of South Africa.
83. Smith, M. 1994. *Die Afrikaanse Televisiedrama as Kritiese Apparaat: Konsepte en Terme*. D.Litt. Thesis. Bloemfontein: Vista University.
84. Smith, M.S. 1989. *Die Afrikaanse televisiedrama binne die Afrikaanse Literatuursisteem – 'n funksionele benadering*. M.A. Dissertation. Bloemfontein: U.O.VS.
85. Szondi, P. 1965. *Theory of the Modern Drama*. Minneapolis: University of Minnesota Press.
86. Taylor, G. 1957. *Writing a Play*. London: Herbert Jenkins.
87. Thompson, A.R. 1942. *The Anatomy of Drama*. Berkeley and Los Angeles: University of California Press.
88. Wales, K. 1990. *A Dictionary of Stylistics*. London: Longman.
89. Wallis, M. le S. Shepherd, S. 1998. *Studying Plays*. Second Edition. London: Arnold Hodder Headline Group.
90. Williams, R. 1954. *Drama in Performance*. London. Penguin Books.

### **13 Summary**

The aim of this investigation is to examine and discuss the growth and development of the Sepedi drama. With the aim in mind, both written (stage) dramas and radio dramas that were broadcast and appeared in book form at a later stage were taken into account. Traditional rituals that are regarded as dramas by some researchers also received attention. A comparison of these various works shows (a) how the way of life and cultural views of the Bapedi have changed due to adaptation to changing circumstances, (b) how the authorship of the authors has developed and (c) which tendencies are present in drama.

In a study such as the one undertaken here, it is essential that the concept 'drama' be defined very clearly, mainly because the so-called traditional production differs vastly from conventional works such as the stage drama and the radio drama. The works of Finnegan (1970) and Dhlomo (1939) played a very important role in the discussion of the traditional drama. Differences and similarities between stage, radio and traditional drama were recorded in detail.

The period from 1935 (the year in which the first written literary work appeared in Sepedi) to 1994 is covered with regard to written works. Problems in connection with the publication of literary works compelled the researcher to use 1994 as the cut-off date in his research. Such problems are only briefly mentioned.

The growth and development of the Sepedi drama is presented mainly in the form of an evaluative historical report. At the same time, it is also pointed out how the writing skills of the dramatists improve, particularly after the sixties when radio dramas were first broadcast in Sepedi. In order to point out the different tendencies in Sepedi drama, other literatures were examined for criteria that can be used for such groupings. The Serudu (1983) and Groenewald (1983) classifications that cover phases or periods in literature as a whole and not just drama were also examined. Whereas the English discuss the growth of drama in terms of

historical, social and political happenings or circumstances, Serudu (1983) and Groenewald (1983) divided their discussion of the phases of development into periods of ten years.

In order to discuss the development of Sepedi drama in terms of tendencies or phases, this study has concentrated on two issues, namely the content and the arrangement of the facts by the author. Authors started writing more and more about apartheid and the decay of traditional manners and customs. The latter clearly represents the drastic changes that took place on a socio-cultural level. With regard to the second task, namely the processing of material to form a drama, there are two distinct groupings in connection with written works: (a) stage drama and (b) radio drama. Although the writing skills in the creation of stage drama did improve in the course of time, the stage drama was never of the same standard as the radio drama. The reason for this is obvious; stage drama has hardly ever been performed and there is no feedback from the spectator body (like critics). These works were furthermore kept alive artificially by the school syllabus. This has the result that these two drama groupings constitute the important development phases of the Sepedi drama.

One may not, however, lose sight of the fact that the traditional drama not only still exists and is still being ‘performed’ but that it has been renewed and has adapted to modern circumstances. Three groupings that reflect the development and growth of Sepedi drama can thus be distinguished at present.



### **13.1 Key Concepts**

Traditional drama

Stage drama

Radio drama

Performance

Production

Apartheid

Dialogue

Development/growth

Grouping

Feedback

## 14 Samevatting

Die voorneme en doel van hierdie ondersoek is om die groei en ontwikkeling van die Sepedi-drama na te gaan en te beskryf. Met die oog hierop is nie slegs geskrewe (verhoog-) dramas in aanmerking geneem nie, maar ook die radiodramas wat uitgesoek is en daarna in boekvorm verskyn het. Aandag is ook aan tradisionale rituele gegee wat deur sommige ondersoekers as dramas beskou word. Deur 'n vergelyking van hierdie werke word daar aangedui (a) hoe die lewenswyse en kulture opvattinge van die Bapedi deur aanpassing by veranderde omstandighede verander het, (b) hoe die skrywerskap van die outeurs ontwikkel het, en (c) watter tendense in die dramakuns werksaam is.

In 'n studie soos hier aangepak, is dit noodsaaklik dat die dramabegrip behoorlik omskryf word, hoofsaaklik omdat die sg. tradisionale opvoeringstuk ruimskoots van die konvensionele werke soos die verhoog- en die radiodrama verskil. Om die tradisionele drama te beskryf, is daar swaar op die werke van Finnegan (1970) en Dhlomo (1939) gesteun. Verskille en ooreenkomste tussen die verhoog-, radio- en tradisionele dramas is noukeurig aangeteken. Wat die geskrewe werke betref, word die tydperk vanaf 1935 (toe die eerste geskrewe literêre werk in Sepedi verskyn het) tot 1994 gedek. Probleme rakende die publikasie van literêre werke het die ondersoeker genoodsaak om 1994 as afsluitingsdatum in sy navorsing te gebruik. Dié probleme word slegs kortliks genoem.

Die groei en ontwikkeling van die Sepedidrama word in hoofsaak as 'n evaluerende historiese verslag aangebied. Terselfdertyd word ook aangedui hoe die outeurs se vaardigheid in die skryf van dramas toeneem, veral na die sestigerjare toe begin is met die uitsaai van die radiodrama in Sepedi. Om die verskillende tendense in die Sepedidramakuns uit te wys, is daar na ander letterkundes gekyk om te sien watter maatstawwe vir sodanige groeperinge gebruik kan word. Ook is die fase- of tydperkindelinge van Serudu (1983) en Groenewald (1983) nagegaan waar hulle egter die hele terrain van die letterkunde bestryk het, en nie net

die dramakuns nie. Waar die Engelse die groei van die dramakuns in terme van historiese, sosiale en politieke gebeurtenisse of omstandighede beskryf, het Serudu (1983) en Groenewald (1983) periodes van 10 jaar geneem om ontwikkelingsfases te beskryf.

Om die ontwikkeling van die Sepedidramakuns in terme van tendense of fases te beskryf, is in hierdie ondersoek op twee sake gekonsentreer, te wete, die inhoud en die samestelling van die feite deur die outeur. Inhoudelik het outeurs toenemend oor apartheid en die verval van tradisionele sedes en gewoontes geskryf. Laasgenoemde bied 'n duidelike voorstelling van die ingrypende veranderinge wat op sosio-kulturele vlak plaasvind. Wat die tweede saak betref, nl. die verwerking van gegewens tot 'n drama, is daar t.o.v. die geskrewe werke, twee duidelike groeperinge: (a) die verhoogdrama en (b) die radiodrama. Hoewel die skryfvaardigheid by die daarstelling van die verhoogdrama met die gang van die tyd verbeter het, het dit nooit die peil bereik wat die radiodrama daarstel nie. Die rede lê voor die hand; die verhoogdrama ken haas geen opvoering nie, en 'n terugvoer van die toeskouerkorps (soos kritiek) bestaan nie. Verder is dié werke deur die skoolsillabus kunsmatig aan die lewe gehou. Dit bring mee dat hierdie twee groeperinge van die drama die belangrike ontwikkelingsfases van die Sepedidrama bied. Wat egter nie uit die oog verloor mag word nie, is dat die tradisionele drama nie net nog bestaan en 'be-oefen' word nie, maar dat hy 'n nuwe baadjie aangetrek en by moderne omstandighede aangepas het. Dit kom dus daarop neer dat daar teenswoordig drie groeperinge in die Sepedidramakuns onderskei kan word wat die ontwikkeling en groei daarvan weerspieël.

## **14.1 Sleutelbegrippe**

Tradisionele drama

Verhoogdrama

Radiodrama

Uitvoering

Opvoering

Apartheid

Dialoog

Ontwikkeling/groei

Groepering

Terugvoering