

University of Pretoria etd – Lebaka, K J (2006)

KANEGELORATO YA SEPEDI

K.J. LEBAKA

2006

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KGELEDI JOHANNA LEBAKA

E neelwa bjalo ka karolo go ya ka dinyakwa tša dikrii

ya

BONGAKA

LEFAPHENG LA THUTABOMOTHO

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MOTHUŠI: PROF. P.S. GROENEWALD

YUNIBESITHI YA PRETORIA

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Summary

In this thesis, an attempt is made to divide the Sepedi love story as 'light' reading matter into different subgenres. In order to do this, a distinction has to be made between 'light' and 'serious' reading matter. In short, this distinction amounts to the following:

- The love story as 'light' reading matter deals with problems of love that are resolved and the story ends on a happy mate. The conflict is between 'good' and 'bad' and the characters are portrayed accordingly and are hence flat characters. There is more emphasis on action than on characterisation. Suspense is built up by a series of problems that prevent the lovers from meeting each other. The problems are gradually resolved and the story has a happy ending.
- The love story as 'serious' reading literature emphasises problems in life rather than problems of love. The characters are portrayed fully in their exposure to the storm and stress of life. The love affair being depicted is headed for disappointment, and the ending is often tragic.

In Sepedi literature, the love story as 'light' reading matter (or entertainment literature) is divided into **five subgenres**, i.e. the love story as (a) a moral story, (b) a subdivision of the detective story, the romantic mystery of Ramsdell (1999), (c) the ethnic or multicultural romantic story, (d) the historical love story, and (e) the true love story.

In the love story as a **moral story**, there is a strong focus on the loyalty of the lovers. Where there is infidelity, the good relationship can only be restored if the guilty one received his punishment. Example of this are *Noto-ya-Masogana* (Tsebe, 1954), *Morweši* (Motuku, 1969), *Tshehlana ya ka* (Bosoma, 1990) and *Sesasedi sa katlego* (Kekana, 1990).

In the love story as a **subdivision of the detective story**, the intrigue (of love) is used to intensify the secret in the detective story. Kekana's *Nonyana*

ya Tokologo (1985) and *Nnete Fela* (1989) are two suitable examples in which the attitude of the heroine prevents a quick unravelling of the problem.

In the **ethnic** or **multicultural** love story, the happy ending is delayed by the fact that the lovers do not belong to the same ethnic or cultural group and because the love affair is under social and cultural pressure. *Megokgo ya Lethabo* (1992) is an example of such a story in which the lovers are a Mopedi and a Motsonga respectively, and the young man's family was not at all in favour of the relationship.

In the **historical** love affair, the conflict in the story is intensified by the difference between the traditional and the present-day outlook on life. This subgenre differs from the previous one in that the conflict originates within the same ethnic or cultural group and in that it is the result of the changes that have, amongst other things, been brought about by urbanisation. An example of this subgenre is Rafapa's *Leratosello* (1978).

The **true love story** shares many of its characteristics with the love story as a moral story, as the conflict is also between 'good' and 'bad' characters. In this subgenre there is, however, no place for peace; the 'good' is not used to emphasise the moral. Examples of this are *Leratorato* (Motuku, 1977), *Lerato* (Ramokgopa, 1978) and *Le Lerato* (Moloišie, 1986).

Key Concept

Love story

Light reading matter or reading for relaxation

True love story

Love story as 'serious' literature

Flat character

Round character

Tradition

Moral story

Detective story

Ethos/Culture

Samevatting

In hierdie proefskrif word getrag om die liefdesverhaal as 'ligte' leesstof in Sepedi in verskillende subgenres te verdeel. Om dit te kan doen, moet daar tussen 'ligte' leesstof en 'ernstige' leesstof onderskei word. Dié onderskeid kom kortliks hierop neer dat:

- Die liefdesverhaal as 'ligte' leesstof handel oor liefdesprobleme wat opgelos word en die verhaal op 'n gelukkige noot afsluit. Die botsing vind tussen 'goed' en 'kwaad' plaas, en die karakters word dienoooreenkomstig geteken, en is derhalwe vlakkarakters. Die klem val swaarder op handeling as op karakterisering. Die spanning word deur 'n reeks probleme opgebou wat verhoed dat die geliefdes mekaar vind. Dié probleme word algaande opgelos, en die verhaal het 'n gelukkige einde.
- Die liefdesverhaal as 'ernstige' leesstof lê die klem op lewensprobleme eerder as liefdesprobleme. Die karakters word volledig geteken waar hulle blootgestel staan aan die storm en drang van die lewe. Die liefdesverhaal wat ter sake is, stuur op teleurstelling af, en die einde is dikwels tragies.

In die Sepedi letterkunde word die liefdesverhaal as 'ligte' leesstof (of tydverdrieffliteratuur) in vyf subgenres verdeel, naamlik, die liefdesverhaal as (a) moraalstorie, (b) onderdeel van die speurverhaal, die 'romantic mystery' van Ramsdell (1999), (c) die etniese of multikulturele romantiese verhaal, (d) die historiese liefdesverhaal, en (e) die egte liefdesverhaal.

In die liefdesverhaal as **moraalstorie** word daar sterk op die lojaliteit van die verliefdes gefokus. Waar ontrou ter sparke is, kan die goeie verhouding slegs herstel word as die skuldige sy straf ontvang het. Voorbeelde hiervan is *Noto-ya-Masogana* (Tsebe, 1954), *Morweši* (Motuku, 1969), *Tshehlana ya ka* (Bosoma, 1990) en *Sesasedi sa katlego* (Kekana, 1990).

In die liefdesverhaal as **onderdeel van die speurverhaal** word die liefdesintrige aangewend om die speurverhaalgeheim te verdiep. Kekana se *Nonyana ya Tokologo* (1985) en *Nnete Fela* (1989) is twee gepaste voorbeelde waar die houding van die heldin 'n spoedige ontrafeling van die probleem verhoed.

In die **etniese** of **multikulturele** liefdesverhaal word die gelukkige einde van hierdie verhaalsoort vertraag deurdat die bemindes nie aan dieselfde etniese of kulturele groep behoort nie, en dat die liefdesverhouding onder sosiale en kulturele druk verkeer. So 'n verhaal is Lentsoane se *Megokgo ya Lethabo* (1992) waar die geliefdes onderskeideik 'n Mopedi en 'n Motsonga is, en die jongman se familie die verhouding glad nie goedgesind is nie.

In die **historiese** liefdesverhaal word die botsing in die verhaal aangevuur deur die verskil tussen die tradisionele en die hedendaagte lewensbeskouinge. Dié subgenre verskil van die vorige dat die spanning binne dieselfde etniese of kulturele groep ontstaan, en die gevolg is van die veranderinge wat o.a. deur verstedeliking teweeggebring is. 'n Voorbeeld van hierdie subgenre is Rafapa se *Leratosello* (1978).

Die **egte liefdesverhaal** deel baie kenmerke met die liefdesverhaal as moraalstorie, daar die botsing ook tussen karakters plaasvind wat 'goed' en 'sleg' is. In hierdie subgenre kry boetedoening egter geen plek nie, die 'goeie' word nie gebruik om die moraal voorop te stel nie. Voorbeeld hiervan is *Leratorato* (Motuku, 1977), *Lerato* (Ramokgopa, 1978) en *Le Lerato* (Moloišie, 1986).

Sleutelbegrippe

Liefdesverhaal

Ligte of ontspanningsleesstof

Egte liefdesverhaal

Liefdesverhaal as 'ernstige' literatuur

Vlakkarakter

Volkarakter

Tradisie

Moraalstorie

Speurverhaal

Ethos/Kultuur