

## **METLOBO (REFERENCES)**

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## **SUMMARY**

This investigation looks on how Setswana short story writers depict female characters in short stories as compared to their male counterparts. Four methods are employed in this study, namely: definition, interpretation, comparison and classification, to cast light on the problems of depiction of female characters. An adapted narratological model was considered most suitable for this study. In this model, when content is discussed, topic is emphasized, when plot structure is analysed, theme is highlighted and when style is examined, atmosphere is of paramount importance.

Vital concepts related to the portrayal of female characters are (a) author, (b) text structure, (c) character, (d) womanism and (e) feminism.

Discussions of the concept of the author tend to fall into two groups, namely: the real author and the author of the text. This second group, is also subdivided into three classes, which are biographical, implied and abstract authors. The author as a person is the originator of the events, which are obviously related to the depiction of female characters. A biographical author is connected to real events, which are then used to describe female characters. An abstract author in this study is taken to mean the same as an implied author, because both types of voice disclose the information of the real author in the depiction of female characters. This information is the events through which female characters are portrayed in Setswana short stories.

The structure of the text is examined as divided into three strata, namely: content, plot structure and style. Content is discussed as the events which will make up the plot have not been arranged by the author yet, that is are there before the text is written. This content layer has four elements, namely: events, characters, time and space, which are united into one unit by the topic. This topic controls all these elements. Plot structure is then the way in which the author as originator of the events arranges them. In the plot structure the four elements of the content are allocated different functions which revolve around one theme only. Analysis of plot structure is very important because it is where events related to female characters are arranged. Style is defined as a way in which an author uses language to expose his female characters when writing his short stories.

The short story is divided in this study into two major types, namely: stories that simply inform and stories that entertain. Description of both types of short stories is given equal attention because the portrayal of female characters in many Setswana short stories is the aim of this examination.

Character is the next concept examined in this study. Characters can be any of four types, namely: (a) content characters, (b) plot structure characters, (c) flat characters and (d) round characters. Content and plot structure characters differ in function in the plot. The distinction between flat and round characters lies in the manner in which they are described. These distinctions are important because this research focuses on female characters in the presentation selected Setswana short stories. Female characters can be portrayed by the author himself/herself, the narrator, the character himself/herself and/or

by other characters. In these Setswana short stories female characters are usually portrayed as having no rights, which reflect all the mistakes made by people though not admitted by society in general. The portrayal of female characters can be approached using several categories, namely: womanism, experimental phase and feminism. Thus, analysis of selected Setswana short stories unravels how Setswana short story writers depict female characters, whether as womanists, women of the experimental phase or as feminists. Thus, this study divides the selected Setswana short stories into three groups, namely: stories of phase of womanism, stories of experimental phase and stories of phase of feminism, to find out whether depiction of female characters belong to only one of these three themes or to more than one.

### **Stories of phase of womanism**

The study gives an investigation of womanism: Distinguishing characteristics related to womanism are:

- oppression and ill-treatment of female characters;
- discrimination and segregation of female characters;
- ignorance of female characters;
- the fact that female character should be beaten when they have done something wrong; and
- restriction of the role of female characters to taking care of their own families and the extended family.

Setswana short story writers who write about womanism include Chikane (*'Mafaratlhatlha a botshelo'* and *'Sego sa metsi'*), Magoleng and Ntsime (*'Khutsana and Lerato le eseng lona'*), Shole (*'Seteropo ke sa gago'* and *'Tlogela ngwanake'*), Malope (*'Le fa o ka e buela lengopeng...'* and *'O nkutlwe'*) and Sikwane (*'MmaModiegi'*). These short story writers portray female characters living traditional lives even through events which address the issues of feminism. This vividly indicates that although life changes, women`s lives remain static, according to these Setswana short story writers.

### **Stories of phase of feminism**

Feminism is the next concept explored by this study. The outstanding features which have been discovered in feminism attempts to:

- eradicate oppression of female characters;
- fight for equality amongst women and men in all spheres of life;
- remove segregation of and discrimination against female characters; and
- change the whole society.

Setswana short story writers whose work explores the above aspects include Sikwane (*'MmaModiegi'*), Shole (*'Seteropo ke sa gago'* and *'Tlogela ngwanake'*), Chikane (*'Sego sa metsi'*) and Malope (*'Bodiba jo bo jeleng ngwana `a mmaago...'* and *'O nkutlwe'*).

These short story writers emphasize a change in the lives of female characters, describing the fight for equality for all so that each person becomes liberated.

### **Stories of experimental phase**

Finally, this study examines the experimental phase which shares with both womanism and feminism. Setswana short story writers of the experimental phase intertwine these two approaches when they write their short stories. Features that are identified in both womanism and feminism are:

- the freedom of female characters;
- the liberation of the whole society;
- agreement on marriage and
- working together as a team to solve the problems of society.

Malope is shown to be a Setswana short story writer who mixes womanism and feminism. What Malope stresses is that often female characters do not know where they stand, whether they belong to womanism or feminism, and so they end up living a double life.

**Key terms**

Character

Characterization

Womanistic phase

Experimental phase

Feministic phase

Author

Text

Theme

Short story

Technique

## OPSOMMING

Die ondersoek kyk na hoe Setswana kortverhaalskrywers vroulike karakters uitbeeld in hul kortverhale in teenstelling met hul manlike eweknieë. Daar is van vier metodes in die studie gebruik gemaak naamlik: definisie, interpretasie, vergelyking en klassifikasie om lig te werp op die probleme rondom die uitbeelding van vroulike karakters. 'n Aangepaste narratologiese model is beskou as die geskikste vir hierdie studie. Binne hierdie model, as inhoud bespreek word, word die onderwerp beklemtoon, waar plotstruktuur geanaliseer word, word tema beklemtoon en as styl ondersoek word, is atmosfeer van kardinale belang.

Belangrike konsepte wat verband hou met die uitbeelding van vroulike karakters is (a) outeur, (b) teksstruktuur, (c) karakter, (d) die aard van vrouwees en (e) feminisme.

Gesprekke oor die konsep van die outeur val binne twee groepe naamlik: in die werklike outeur en die outeur van die teks. Die tweede groep word onderverdeel in die drie klasse naamlik: biografiese, implisiete en die abstrak outeurs. Die outeur as 'n persoon is die inisieerde van die gebeure wat verband hou met die uitbeelding van vroulike karakters. Die biografiese outeur is verband met werklike gebeure wat dan gebruik word om vroulike karakters te beskryf. 'n Abstrakte outeur word in die studie in dieselfde lig gesien as die implisiete outeur want beide tipes stemme openbaar die inligting van die werklike outeur in die uitbeelding van vroulike karakters. Hierdie inligting, is die gebeure waarin vroulike karakters uitgebeeld word in Setswana kortverhale.



Die struktuur van die teks is ondersoek as verdeel in drie strata, naamlik: inhoud, plotstruktuur en styl. Inhoud word bespreek as die gebeure wat die plot sal opmaak en wat nie deur 'n bepaalde outeur georden is nie, maar wat reeds bestaan het voor die teks geskryf is. Die inhoudslaag bestaan uit vier elemente, naamlik: gebeure, karakters, tyd en ruimte wat verenig word as een eenheid deur die onderwerp.

Hierdie onderwerp beheer al hierdie elemente. Plotstruktuur word beskou as 'n wyse waarop die outeur hierdie elemente orden as die inisieerder van gebeure. Binne die plotstruktuur word verskillende funksies aan hierdie vier elemente toeverdeel wat na die rigting van 'n enkele tema beweeg. Analise van die plotstruktuur is baie belangrik want dit is waar gebeure wat verband hou met vroulike karakters georden word. Styl word omskryf as die manier waarop 'n outeur taal gebruik word om vroulike karakters mee te openbaar tydens die skryf van sy kortverhale.

Die kortverhaal word in hierdie studie in twee hoofipes verdeel, naamlik: stories wat slegs inlig en stories wat vermaak. Beskrywings van beide tipes van kortverhale kry gelyke aandag, want die uitbeelding van vroulike karakters in Setswana kortverhale is die doel van hierdie ondersoek.

Karakters is die volgende konsep wat ondersoek word in hierdie studie. Karakters kan in vier tipes ingedeel word, naamlik: (a) inhoudkarakters, (b) plotstruktuurkarakters, (c) plat karakters en (d) ronde karakters. Inhouds- en plotstruktuurkarakters verskil ten opsigte van funksie in die plot. Die onderskeid tussen plat en ronde karakters lê in die wyse

waarop hulle beskryf word. Hierdie onderskeide is belangrik, want hierdie navorsing fokus op vroulike karakters in die geselekteerde Setswana kortverhale. Vroulike karakters kan uitgebeeld word deur die outeur self, die verteler, die karakter homself/haarself en/of deur ander karakters. In hierdie Setswana kortverhale word vroulike karakters uitgebeeld asof hulle geen regte het nie, wat al die foute reflekteer wat mense begaan het en nie deur die gemeenskap in die algemeen erken word nie. Die uitbeelding van vroulike karakters kan op verskeie maniere benader word, naamlik: die aard van vrou -wees, die eksperimentele fase en feminisme. Analise van geselekteerde Setswana kortverhale ontmasker op welke wyses Setswana kortverhaalskrywers, vroulike karakters uitbeeld of hulle uitgebeeld word as vrouens wat hul vroulike aard vooropstel, vrouens wat deel vorm van die eksperimentele fase of as feministe.

Dus verdeel hierdie studie die geselekteerde Setswana kortverhale in drie groepe., naamlik: stories wat die fase van die aard van vrou-wees belig, stories uit die eksperimentele fase en stories afkomstig van die fase van feminisme, om uit te vind of die uitbeelding van vroulike karakters behoort tot slegs een van hierdie drie temas of tot meer as een.

### **Stories wat die fase van die aard van vrou - wees belig**

Die studie ondersoek die aard van vrou -wees. Onderkeidende kenmerke wat verband hou met die aard van vrou - wees is:

- onderdrukking en swak behandeling van die vroulike karakters;
- diskriminasie teen en segregasie van die vroulike karakters;

- onkundigheid rondom die vroulike karakters;
- die feit dat die vroulike karakters geslaan moet word as hulle iets verkeerd gedoen het; en
- beperkings rondom die rol van die vroulike karakters om na hulle eie gesin en uitgebreide familie om te sien.

Setswana kortverhaaskrywers wat skryf oor die aard van vrouwees sluit in:

Chikane ('Mafaratlhatlha a botshelo' en 'Sego sa metsi'), Magoleng en Ntsime('Khutsana' en 'Lerato le e seng lona'), Shole ('Seteropo ke sa gago'), Malope ('Le fa o ka e buela lengopeng...' en 'O nkutlwe') en Sikwane ('MmaModiegi'). Hierdie kortverhaalskrywers beeld vroulike karakters uit as persone wat tradisionele lewens lei self in terme van gebeure wat kwessies rondom feminisme aanspreek. Dit illustreer baie duidelik dat al verander lewensomstandighede, bly die lewe van vroulike karakters staties, volgens hierdie Setswana kortverhaalskrywers.

### **Stories afkomstig van die fase van feminisme**

Feminisme is die volgende konsep wat deur hierdie studie ondersoek word. Die uitstaande kenmerke wat geïdentifiseer is in feminisme poog om:

- die onderdrukking van die vroulike hoofkarakters uit te roei;
- te veg vir gelykheid onder vrouens en mans op alle lewensterreine;
- segregasie en diskriminasie van die vroulike karakters te verwyder; en
- om die gemeenskap in sy totaliteit te verander.

Setswana kortverhaalskrywers wie se werk die bogenoemde aspekte aanroer, sluit in: Sikwane ('MmaModiegi' en 'Tlogela ngwanake'), Shole ('Seteropo ke sa gago'), Chikane ('Sego sa metsi') en Malope ('Bodiba jo bo jeleng ngwana `a mmaago...' en 'O nkutlwe'). Hierdie kortverhaalskrywers beklemtoon `n verandering in die lewens van vroulike karakters deur die beskrywing van gelykheid vir almal, sodat elke persoon bevry word.

### **Stories uit di fase van ontwikkeling**

Ten slotte ondersoek hierdie studie eksperimentele fase wat deur beide die aard van vrou - wees en feminisme gedeel word. Setswana kortverhaalskrywers behorende tot die eksperimentele fase verweef hierdie twee benaderings in hul kortverhale. Kenmerke wat geïdentifiseer word in beide vroulikheid en feminisme is:

- die vryheid van die vroulike karakters;
- die bevryding van die hele gemeenskap;
- ooreenkoms om te trou; en
- samewerking as `n span om probleme in die gemeenskap op te los.

Malope word aangedui as `n Setswana kortverhaalskrywers wat vroulikheid en feminisme vermeng. Malope beklemtoon dat vroulike karakters dikwels nie weet waar hulle tuis behoort op die skeidslyn tussen die aard van vrou - wees of feminisme nie, wat veroorsaak dat hulle `n dubbele lewe is.

**Sleutelterme**

Karakter

Karakterisering

Fase van vrou-wees

Eksperimentele fase

Feministiese fase

Outeur

Teks

Tema

Kortverhaal

Tegniek