

KANEGELOTSEKA YA SEPEDI

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The Sepedi detective prose

by

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SUMMARY

This research aims to investigate the development of the Sepedi detective story, and to classify existing works into appropriate sub-genres. The study will use the methods of comparison, grouping, description and interpretation.

The growth and development of the Sepedi detective story from 1951 to 1998 is discussed and the influence of Ramaila's short stories from the collection *Molomatsebe* (1951) on other Sepedi detective stories shown. Various problems are examined, including (a) the scarcity of Sepedi detective stories as compared to the number of stories in European languages, and (b) the classification principles suitable for determining the different sub-genres.

The study uses a narratological approach, which examines texts focusing on three levels, namely content, structure (plot) and style. This study pays particular attention to the first two levels, though the last level, style, is discussed briefly in the closing chapter.

In the investigation the definitions of a detective story formulated by various literary theorists are discussed, and the challenge of classifying detective stories into sub-genres examined. The most important classification systems found in the literature are those formulated by Boileau and Narçejac, Groenewald, and Dresden and Vestdijk. The classification approach used in this study is based on the characteristic features that distinguish a detective story from other genres.

The most important characteristic of the detective story is mystery. The concept of mystery is therefore explained in detail, and various sub-genres classified according to the presence of one (occasionally more) of the following elements: (a) the real character of the detective is a mystery, (b) the name of the criminal is a mystery, (c) the name of the victim is a mystery, (d) the evidence that reveals the mystery at the end, and (e) the investigation that reveals the mystery.

The different narrative techniques that authors can use to keep the mystery concealed so as to arouse the readers' interest are explored. Methods to build tension and suspense in a narrative are also investigated.

Lately some researchers of Sepedi detective stories have encountered problems in dealing with works that have both mystery and romantic subplots. This research study therefore mentions the difference between a detective story and a love story. It is not unusual for a detective story author to bring love affairs into the narrative, because these can be used to relieve tension.

In the closing chapter, short remarks are made about the third layer of the text, namely style. Dresden and Vestdijk's arguments concerning style are taken as the basis for these remarks. They discuss a curious characteristic of detective plots. This is that, though emotional and disturbing acts such as murder or rape are central to a detective story, the mystery surrounding these acts in the plot of the story turns the story into a puzzle rather like a mathematical problem, which is gradually solved as the plot progresses, with the result that the criminal is not viewed negatively. Whether or not he/she is punished is not a central issue; sometimes the criminal even escapes punishment through committing suicide. Death in this type of story has no meaning. This emotional independence is what forms the basis of the detective author's style.

KEY CONCEPTS

1. Detective prose
2. Define
3. Interpret
4. Compare
5. Classification
6. Mystery
7. Techniques
8. Plot
9. Events
10. Characters

SAMEVATTING

Hierdie ondersoek trag om die ontwikkeling van die speurverhaal in Sepedi na te gaan, en om die bestaande werke in die verskillende subgenres daarvan in te deel. Om hierdie groepering te bewerkstellig, word daar van die vergelykende, groepeerende, beskrywende en interpreterende metodes gebruik gemaak.

Die groei en ontwikkeling van die speurverhaal vanaf 1951 tot 1998 word nagegaan. In dié proses word die invloed wat Ramaila se kortverhale, versamel in die bundel *Molomatsebe* (1951), op die ontwikkeling van die Sepedispeurverhaal het, aangedui. Probleme wat behandel word, is (a) die gebrek aan eksemplare van die speurverhaal in Sepedi as dit met die letterkundes in die Europese tale vergelyk word, en (b) die groepeeringsbeginsels om die verskillende subgenres te bepaal.

Die ondersoek word binne die raamwerk van die narratologiese benadering van die literêre studie gedoen waar tussen 'n inhoudsvlak, 'n struktureringsvlak en 'n stilistiese vlak onderskei word. In hierdie geval word daar egter op die eerste twee vlakke gekonsentreer; die stilistiese vlak word in die slothoofstuk kortliks bespreek.

In die proefskrif word daar indringend op ingegaan wat verskillende teoretici as 'n speurverhaal beskou. Daarna word ook hulle subgenre-indelings nagegaan en die probleem wat daarmee ondervind word, bespreek. Die belangrikste subgenre-indelings wat hier onder die soeklig kom, is dié van Boileau en Narcejac, van Groenewald, en van Dresden Vestdijk. Die indeling wat in hierdie ondersoek gemaak word, word gebaseer op die kenmerke wat die speurverhaal van ander verhaalgenres onderskei.

Die belangrikste begrip ten opsigte van die speurverhaal is dié van die raaisel. Dié begrip, die raaisel, word daarom volledig toegelig. Daarna word die subgenres beskryf, ten opsigte van speurverhale waarin die raaisel (a) die persoon van die ondersoker, (b) die naam van die skuldige, (c) die naam van die slagoffer, (d) die aard van die getuieis wat die raaisel ontrafel, en (e) die aard van die misdada ondersoek, is.

Die verskillende vertelstrategiee wat die outeurs volg om die raaisel vir sy lesers groter te maak, kom vervolgens aan die beurt. Daar word ook aangedui hoe die skrywer die spanningslyn in sy vertelling, verhoog.

Sommige onlangse ondersoekers van die speurverhaal in Sepedi het egter probleme ervaar met werke waarin die outeurs ook liefdesintriges in hulle verhale ingevleg het. Dit was dus nodig om in hierdie

ondersoek kortliks op die onderskeid tussen die speurverhaal en die liefdesverhaal in te gaan. Dit is geen ongewone verskynsel dat die speurverhaalskrywer liefdesintriges in sy vertellinge insluit nie, en dit word gewoonlik gebruik om die spanning te verhoog.

In die slothoofstuk is daar op die speurverhaalskrywer se styl in die algemeen gewys. Wat Dresden en Vestdijk hieromtrent te sê het, word as grondslag van die bespreking geneem. Dit kom kortliks daarop neer dat emosioneel – ontstellende gebeurtenisse soos moord, marteling, wreedheid, ensovoorts - van hulle emosionele lading ontnem word. Die speurverhaal is vir hulle 'n *'puzzel'* (hulle woord) en kan met 'n matesisprobleem vergelyk word. Dit gaan inderdaad om die ontknoping van 'n raaisel, en die skuldige word daarom nie met wrewel bejeën nie. Dat hy gestraf word, word nie behandel nie, en dikwels ontkom hy aan die werking van die gesag deur selfmoord te pleeg. Die dood het in hierdie verhaalsoort eintlik geen angel nie. Hierdie emosionele afgetrokkenheid lê die speurverhaalskrywer se styl ten grondslag.

SLEUTELKONSEPTE

1. Speurprosa
2. Beskryf
3. Interpreteer
4. Vergelyk
5. Klasifikasie
6. Raaisel
7. Tegnieke
8. Plot
9. Gebeure
10. Karakters/Personasies

SEGOPOTŠO

Ke rata go leboga bahlahli ba ka nyakišišong ye e lego, boProf. M.J. Mojalefa le P.S. Groenewald. Mogale! ke re ka wene ke sa bone nnete yona yela ya maloba ya gore bonna bo epša ntsweng. Tataišo, tlhahlo le kgotlelelo tša gago ke di hlokela mantšu a tebogo. Ke ka tlhahlo ya gago ge ke kgonne go ka itlanyetša lengwalonyakišišo le go tloga ka mothalo wa mathomo go fihla ka wa mafelelo. Mogale wa 'thaba tša Leolo, hle re golele o kake tlou!

Ee! Ke sa le bale le wene Mokone! Ke ra wena Prof. P.S. Groenewald. Hleng o ka re o khutšitše ka pela? Botho, kgotlelelo le tataišo tšeo o re bontšhitšego tšona e re e ka be di rekišwa ra reka ra tšama re bapaletša mašaba. Hle re le bogele le mmagorena ka lapeng ge a be a sa re kgorometše a re le ntlaišetša sekgalabjana sa ka se rotše modiro! Ke sa realo ke re Mokone! ke hloka mantšu a ditebogo.

Ke rata go leboga gape le wene Morena Biki Lepota ge o ile wa se fele pelo ya go ka nthuša ka tlhathollelo ya karolo ya mošomo wo mongwe wa karolo ya nyakišišo ye polelong ya Seisimane. Ke re le ka moso!

Nka le bala bjang kgarebjana ya leseswana le dikotimarameng! Ke mang ge e se yena Mohumagatšana Maria Prozesky. Botho le lesego la gago ke tšona di mphilego mafolofolo a go ngwala ke ngwalolla mešongwana yeo o bego o e swayaswaya ge ke e ngwadile ka Seisimane. Ke re swara o tiiše, gomme Yogodimo o tla ba le wena.

Go banyakišiši ka nna, e lego Barena R.A. Maila le R.M. Thobakgale, gotee le Bahumagadi R.S. Phala le K.J. Lebaka, ke re hle banabešo, thekgo le tšhutšhumetšo ya lena ke tšona di mphihlišitšego mankalakaleng! Golang le kake tlou, tšhukudu go lena e be mošemane.

Go wena mmagobanake, ke re wena Napjadi 'a Ngwaga' Mmalešidi! gammogo le Mahlako!, Hunadi!, le sa mogolong, Ngwaga' Mmalešidi 'a boMofasi! ke hloka a go le leboga ka gobane kgotlelelo, thekgo le tlhohleletšo ya lena, lehono di ntirile motho.

Ditebogo tše kgolokgolo ke di lebiša go Yena Kukamadišhaba, Yena Ramasedi 'a poloko. Ke ka thato ya Gagwe ge lehono ke kgonne go phetha lengwalonyakišišo le.

MATENG

LETLAKALA

1. KGAOLO YA PELE

1.1	Matseno	1 – 4
1.2	Maikemišetšo	4 – 5
1.3	Mokgwanyakišišo	6
1.3.1	Mokgwa wa go bapetša	6 – 8
1.3.2	Mokgwa wa go hlopha	8 – 9
1.3.3	Mokgwa wa go hlaloša	9 – 11
1.3.4	Mokgwa wa go hlatholla	11 – 13
1.4	Taetšonyakišišo	13
1.4.1	Diteng	14 – 18
1.4.2	Thulaganyo	18 – 21
1.4.3	Mongwalelo	21 – 24
1.4.4	Tshepedišo ya ditaba	24 – 27

2. KGAOLO YA BOBEDI

2.1	Matseno	28
2.2	Kanegelotseka ke eng?	28 – 32
2.3	Karoganyo ya dikanegelotseka le mehuta ya tšona	32
2.3.1	Karoganyo ya Boileau le Narcejac	33
2.3.2	Bofokodi bja karoganyo yeo	33 – 35

2.3.3	Karoganyo ya Groenewald	35 – 38
2.3.4	Karoganyo ya Dresden le Vestdijk	38 – 40
2.3.5	Tlhopho ya maitekelo	40 – 42
2.4	Kakaretšo	42 – 43

3. **KGAOLO YA BORARO**

3.1	Matseno	44
3.2	Sephiri sa kanegelotseka	44 – 47
3.2.1	Melawana ya kanegelotseka go tliša sephiri	47 – 49
3.2.2	Go timetša babadi e le go hlola sephiri	50 – 53
3.3	Go tšhoša le go homotša	53 – 54
3.4	Kakaretšo	54 – 55

4. **KGAOLO YA BONE**

4.1	Matseno	56
4.2	Sephiri sa ‘Ralato 1’ le sa ‘Serapeng sa Badimo’	57
4.2.1	‘Ralato 1’	57 – 58
4.2.2	‘Serapeng sa Badimo’	58 – 59
4.3	Maatlakgogedi	59 – 61
4.3.1	Molwantšhwa (Monyakišiši)	62 – 63
4.3.2	Molwantšhi (Mosenyi)	63 – 64

4.4	Tshekatsheko ya ditiragalo tša diteng	64
4.4.1	Kakaretšo ya ditiragalo tša diteng tša ‘Ralato1’	64 – 65
4.4.2	Kakaretšo ya ditiragalo tša diteng tša ‘Serapeng sa Badimo’	65 – 66
4.5	Thulano ya ‘Ralato 1’ le ya ‘Serapeng sa Badimo’	66
4.5.1	Thulano ya ‘Ralato 1’	66 – 68
4.5.2	Thulano ya ‘Serapeng sa Badimo’	69 – 71
4.6	Molwantšhwa (Monyakišiši) le Molwantšhi (Mosenyi) mo go ‘Ralato 1’ le ‘Serapeng sa Badimo’	71
4.6.1	Balwantšhwa (Banyakišiši) ba ‘Ralato 1’	71 – 73
4.6.2	Molwantšhwa (Monyakišiši) wa ‘Serapeng sa Badimo’	73 – 74
4.6.3	Molwantšhi (Mosenyi) wa ‘Ralato 1’	74 – 75
4.6.4	Molwantšhi (Mosenyi) wa ‘Serapeng sa Badimo’	75 – 76
4.7	Kakaretšo	76 – 78
5.	KGAOLO YA BOHLANO	
5.1	Matseno	79 – 80
5.2	Sephiri sa Tšhipu e rile ke lebelo le sa ‘Ralato 2,3,4 le 5’	80
5.2.1	Tšhipu e rile ke lebelo	80 – 81
5.2.2	‘Ralato 2, 3, 4 le 5’	81 – 82
5.3	Kakaretšo ya ditiragalo tša diteng	82
5.3.1	Kakaretšo ya ditiragalo tša diteng tša Tshipu e rile ke lebelo	82 – 84

5.3.2	Kakaretšo ya ditiragalo tša diteng tša ‘Ralato 2, 3, 4 le 5’	84 – 88
5.4	Tshekatsheko	89
5.4.1	Go re mosenyi/mmolai ke go re eng?	89 – 91
5.4.2	Maatlakgogedi	91 – 93
5.5	Go timetša mmadi mo go Tšhipu e rile ke lebelo	94 – 97
5.6	Go timetša mmadi mo go ‘Ralato 3’	97 – 99
5.7	Kakaretšo	99 – 100

6. **KGAOLO YA BOSELELA**

6.1	Matseno	101
6.2	Sephiri sa ‘Ntlo ya monna yo mongwe’	102 – 103
6.3	Kakaretšo ya ditiragalo tša diteng tša ‘Ntlo ya monna yo mongwe’	103 – 106
6.4	Tshekatsheko	106
6.4.1	Go re mogobošwa ke go re eng?	106 – 107
6.4.2	Dikgato go godiša maatlakgogedi le go timetša mmadi	107 – 114
6.5	Kakaretšo	114 – 115

7. **KGAOLO YA BOŠUPA**

7.1	Matseno	116
7.2	Sephiri sa Lenong la Gauta	117 – 118

7.3	Kakaretšo ya ditiragalo tša diteng tša Lenong la Gauta	118 – 123
7.4	Tshekatsheko	123
7.4.1	Ge go thwe bohatse bja kanegelotseka, go bolelwa ka eng?	123 – 126
7.4.2	Dikgato tša go godiša maatlakgogedi le go timetša mmadi	126 – 145
7.5	Kakaretšo	145 – 147
8.	KGAOLO YA SESWAI	
8.1	Matseno	148
8.2	Sephiri sa nyakišišo ya Nnete Fela	149
8.3	Kakaretšo ya ditiragalo tša diteng tša Nnete Fela	150 – 157
8.4	Tshekatsheko	157
8.4.1	Nyakišišo ya go utolla sephiri e ra go reng?	157 – 162
8.4.2	Dikgato tša go godiša maatlakgogedi le go timetša mmadi	162 – 171
8.5	Kakaretšo	171 – 172
9.	KGAOLO YA SENYANE	
9.1	Thumo	173
9.2	Kgaolo ya pele	173 – 175
9.3	Kgaolo ya bobedi	176
9.4	Kgaolo ya boraro	177–178

9.5	Kgaolo ya bone	178–179
9.6	Kgaolo ya bohloano	179–180
9.7	Kgaolo ya boselela	180–181
9.8	Kgaolo ya bošupa	182–183
9.9	Kgaolo ya seswai	183–184
9.10	Polelo ka ga mongwalelo mo go kanegelotseka	184–189
10.	BIBLIOKRAFI	
A.	Dipuku tša motheo	190–191
B.	Dipuku tša teori tše di tsopotšwego	192– 201
11.	SUMMARY	202–205
12.	SAMEVATTING	206–209