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SUMMARY:

In this dissertation Lebopa's two short stories entitled Ntlo ya monna yo mongwe and Bomahlwabadibona are compared with each other. Groenewald is the first person to have pointed out the importance of these two detective short stories. By doing this he also pointed out the importance of Lebopa as a Sepedi author.

The named two short stories have never been examined comprehensively. It was therefore decided that they would be compared to each other in this study. The study begins with a description of the concept 'detective story'. Stewart (1980:12) states that this type of story deals with an investigator who tries to unravel a mystery. The Boileau - Narcejac and Groenewald classifications of these types of stories also receive attention. The Groenewald classification is used in this dissertation.

Strachan and Mojalefa's opinion that a literary work consists of three levels forms the basis of the model used to analyse the short stories. Mojalefa refers to these three levels as 'content level', 'structure level' and 'style level'. 'Topic' and 'theme' are two basic concepts in this investigation. 'Topic' is relevant on a content level while 'theme' is important on a structure level'. The two stories were not analysed stylistically.

The content of a text consists of four elements, namely characters, events, time and space, and the study of content concentrates on these four elements. Two main figures who are involved in a conflict with each other are identified in the investigation.

The events are divided into three categories. The first category contains basic events and is exclusively determined by the topic. The second and third categories respectively contain relevant and coincidental events.

The 'time' concept is subdivided into 'point of time' and 'lapse of time'. 'Place' includes amongst other things, 'geographic', 'socio-cultural' and 'symbolic place'.

The analysis of the structural level relies heavily on the ‘mini-framework’ concept which involves the microstructure of a work. Attention is devoted to the title. Hereafter the investigation focused on the different parts of the structure i.e. the exposition, the development, the climax and the resolution. The structural analysis concentrates mainly on the author’s use of literary techniques. The concept ‘technique’ is defined and the following techniques from **Ntlo ya monna yo mongwe** and **Bomahlwabadibona** are identified and discussed: repetition, shifting, frequency, dramatic irony, omission, focus, complication and deceit. The investigation is a functional analysis and not a taxonomic one, which means that the ways in which the techniques function also receive attention.

The comparison between the two short stories reveals that they belong to two different kinds of detective stories. In **Ntlo ya monna yo mongwe** the unravelling of the mystery receive the most attention. In **Bomahlwabadibona** those events which gradually expose the cruelty of the antagonist and which deal with his punishment are most prominent. This is in accordance with Dresden and Vestdijk’s description of the English and American detective story respectively. The positions of **Ntlo ya monna yo mongwe** and **Bomahlwabadibona** in relation to the rest of the Sepedi narrative genre is then precisely indicated.

The concluding chapter is a summary. At the end of this chapter a brief allusion is made to Dresden and Vestdijk’s opinion that the detective story is a modern fairytale.

KEY TERMS

1. Detective story
2. Detective short story
3. Levels
4. Topic
5. Theme
6. Characters
7. Events
8. Time and space
9. Design
10. Techniques

SAMEVATTING

In hierdie verhandeling word die twee kortverhale deur Lebopa, nl. Ntlo ya monna yo mongwe en Bomahlwabadibona, met mekaar vergelyk. Groenewald is die eerste persoon wat op die belangrikheid van hierdie twee kort speurverhale gewys het, en sodoende Lebopa as 'n belangrike outeur in Sepedi aangedui.

Daar diè twee verhale nêrens nog volledig ondersoek is nie, is daar besluit om hulle in hierdie studie op 'n vergelykende grondslag te beskryf. Vereers word die speurverhaalbegrip omskryf. Stewart (1980:12) het daarna as 'n verhaalsoort verwys waarin 'n ondersoeker beskryf word wat 'n raaisel probeer ontgryp. Daar word ook op die Boileau-Narcejac- en die Groenewaldindeling van hierdie verhaalsoorte gewys. In hierdie ondersoek word die Groenewaldindeling gebruik.

Die beskrywingsmodel wat gebruik word, is diè wat Strachan en Mojalefa voorhou dat die literêre werk uit drie vlakke bestaan. Mojalefa noem hierdie vlakke diè van die inhoud, van die struktuur, en van die stilistiese inkleding. Onderwerp en tema is twee basiese begrippe in hierdie ondersoek; onderskeidelik hoort hulle tuis by die inhouds- en struktuurondersoek. Die twee verhale is egter nie aan 'n stilistiese analise onderwerp nie.

By die inhoudstudie val die klem op die vier elemente waaruit die materiaal bestaan, nl. die karakters, die gebeure, die tyd, en die plek. In die ondersoek word tussen twee hooffigure onderskei wat in stryd met mekaar verkeer.

Die gebeurtenisse word in drie kategorieë verdeel. Die eerste kategorie sluit die basiese handeling in, en word eksklusief deur die onderwerp bepaal. Die tweede kategorie sluit die toepaslike handeling in, en die derde kategorie die toevallige handelling in.

Die tydsbegrip word so hanteer om sowel die tydstip as die tydsverloop as begrippe te kan huisves. Plek sluit geografiese, sosio-kulturele en simboliese begrippe in, wat van toepassing kan wees.

Die analise van die strukturele vlak steun baie sterk op die miniraamwerkbegrip wat die werk se struktuur in die klein is. Aandag word aan die titelgebruik geskenk. Hierna het die ondersoek op die struktuuronderdele gefokus, nl. die eksposisie, die ontwikkeling, die hoogtepunt en die ontknoping. Die struktuuranalise hou hom hoofsaaklik met die outeur se gebruik van literêre tegnieke besig. Die tegniekbegrip is omskryf, waarna die onderstaande tegnieke in die twee verhale geïdentifiseer en beskryf is: herhaling, verskuiwing, frekwensie, dramatiese ironie, weglating, fokus, verwikkeling, en misleiding. Die ondersoek is nie 'n taksonomiese analise nie, maar wel 'n funksionele, wat beteken dat die tegnieke nie eksemplaries hanteer word nie.

In die vergelyking van die twee verhale blyk dit dat hulle aan twee verskillende speurverhaalsoorte behoort. In Ntlo ya monna yo mongwe word die ontrafeling van die raaisel voorop gestel; in Bomahlwabadibona gaan dit om die handeling wat die wreedheid van die antagonis algaande blootlê en aan die kaak stel. Dit sluit by Dresden en Vestdijk se tipering van onderskeidelik die Engelse en die Amerikaanse speurverhaalsoorte aan. Daarna word hierdie twee verhale binne die Sepedispeurverhaalgenres geplaas, en hulle posisie presies aangedui.

Die slothoofstuk is 'n samevattingshoofstuk waarin daar op die einde oor die Dresden en Vestdijk-beskouing dat die speurverhaal die moderne sprokie is, kortliks bespiegel word.

SLEUTELTERME

1. Speurverhaal
2. Kort Speurverhaal
3. Vlakke
4. Onderwerp
5. Karakters
7. Gebeure
8. Tyd en plek
9. Vormgewing
10. Tegnieke