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## 8 SUMMARY

Bopape is an outstanding, revered Sepedi writer whose work encompasses various literary genres, namely *Makgale* (1978) (drama), *Lenong la Gauta* (1982) (novel), *Dikeledi* (1985) (drama), *Bogobe bja Tswiitswii* (1985) (short stories), *Rena Magomotša* (1986) (novel), *Tsietsi* (1995) (novel) and *Motšhelo wa Tšhireletšo* (1995) (novel).

His exceptional qualities and skill as a writer led to awards such as the E.M. Ramaila Award 1984 for *Lenong la Gauta* and the De Jager-HAUM Award 1985 for *Bogobe bja Tswiitswii*. He received the De Jager-HAUM Award a further two times, and obtained the second prize in the M.J. Madiba Award for *Rena Magomotša*.

His authorship was the focus of research of studies such as P.S. Groenewald: *Lenong la Gauta* (1982), *Dingwalo B.A. (Hons.) Sesotho sa Leboa* (1992) *le Thutadingwalo ya Sesotho sa Leboa 2* (1993); L.L. Mphahlele: *Lenong la Gauta* (1982); S.M. Serudu: *Lenong la Gauta* (1982); D.M. Mampuru: *Critical assessment of Lenong la Gauta as a detective novel (story)* (1986) and N.I. Mahapa: *Papetšo ya dikanegelotseka tša Lebopa*.

The research for this dissertation proved that the above researchers have studied Bopape's novel *Lenong la Gauta* with the sole purpose of advertising the book and for giving literary guidance to university students and grade 12 scholars.

The objective of this dissertation therefore is, firstly, to critically analyse two of the main levels of the text, namely the content and the plot of *Lenong la Gauta*. Secondly, the techniques deployed in this novel are studied.

In discussing the first two narratological levels, content and plot, a narratological model was used. The analysis focuses on two methods of research: definition and interpretation. Relevant terms and concepts are defined throughout.

Other key concepts discussed are the various elements on the contents level: characters, events, time and space. The relationship between the main characters are described in terms of their characteristics, their helpers, their adversaries, and the circumstances conducive to the realisation of their goals, from which they eventually benefit when they attain their goals. The main characters are diametrically opposed as representatives of good and evil.

The in-depth analysis of Nnono and Brenda in *Lenong la Gauta* proves that Nnono represents good, and Brenda evil. A distinction is made between essential and additional events. Aspects of time, such as point in time, period and juncture are discussed, while space is defined as abstract or concrete.

In the plot, on the structural level, the exposition, development, climax and denouement of *Lenong la Gauta* are summarised and discussed according to various theories. The theme is important in the analysis of the plot since it determines the function of every technique. These techniques are discussed as well, and include first-person narration, rhetorical questions, dialogue, focus, foreshadowing, hyperbole and elision.

Bopape's *Lenong la Gauta* is a lovely and interesting detective novel in the Sepedi literature. It portrays the theme, *Le go o ka e buela leopeng thota ntle e tlo šala*, ("What is done in secret, will eventually be revealed") and it holds the reader captive to the very end.

## **Key concepts**

1. Detective novel
2. Content
3. Plot
4. Narratology
5. Interpret
6. Describe
7. Characters
8. Conflict
9. Techniques
10. Theme

## 9 OPSOMMING

Bopape is 'n uitnemende, belangrike en gerespekteerde Sepedi-skrywer wie se werk verskeie literêre genres omvat, naamlik *Makgale* (1978) (drama), *Lenong la Gauta* (1982) (roman), *Dikeledi* (1985) (drama), *Bogobe bja Tswiitswii* (1985) (kortverhale), *Rena Magomotša* (1986) (roman), *Tsietsi* (1995) (roman) en *Motšhelo wa Tšhireletšo* (1995) (roman).

Sy uitnemende kwaliteite en vaardighede as skrywer is erken deur toekennings soos die E.M. Ramaila-prys 1984 vir *Lenong la Gauta* en die De Jager-HAUM-prys 1985 vir *Bogobe bja Tswiitswii*. Hy het die De Jager-HAUM-prys 'n tweede keer verower en tweede plek in die M.J. Madiba-prys behaal vir *Rena Magomotša*.

Hierbenewens is sy skrywerskap erken in navorsingstudies soos P.S. Groenewald: *Lenong la Gauta* (1982), *Dingwalo B.A. (Hons.) Sesotho sa Leboa* (1992) le *Thutadingwalo ya Sesotho sa Leboa 2* (1993); L.L. Mphahlele: *Lenong la Gauta* (1982); S.M. Serudu: *Lenong la Gauta* (1982); D.M. Mampuru: *Critical assessment of Lenong la Gauta as a detective novel (story)* (1986) en N.I. Mahapa: *Papetšo ya dikanegelotseka tša Lebopa*. (1997).

Die navorsing vir hierdie verhandeling het getoon dat bogenoemde navorsers Bopape se roman *Lenong la Gauta* bestudeer het met die uitsluitlike doel om die boek te adverteer en om leiding daarvoor aan universiteitstudiante en graad 12-leerders te bied.

Die hoofdoelstelling van hierdie verhandeling was dus om slegs die twee hoofvlakke van die teks te ontleed, naamlik die inhoud en plot van *Lenong la Gauta*. 'n Sekondêre doelstelling was om die tegnieke wat Bopape in dié roman aangewend het, te bespreek.

'n Narratologiese model word in hierdie verhandeling gebruik om die eerste twee narratologiese vlakke, inhoud en plot, te bespreek. In die analise hiervan word op twee navorsingsmetodes gefokus: omskrywing (definisie) en interpretasie. Die tersaaklike begrippe en konsepte word deurgaans verduidelik.

Ander belangrike konsepte wat bespreek word, is die onderskeie elemente op inhoudelike vlak, naamlik personasies, gebeure, tyd en ruimte. Die verhouding tussen die hoofpersonasies word beskryf met verwysing na die karaktereienskappe van die hoofpersonasies, hulle helpers, hulle teenstanders, die omstandighede wat die verwesenliking van hulle aspirasies bevorder en hulle ten slotte bevoordeel deur die bereiking van hulle doelstellings. Die hoofpersonasies wat haaks is met

mekaar, is diametries geopponeer as verteenwoordigers van goed en kwaad.

Die ontleding van *Lenong la Gauta* toon dat Nnono die goeie, en Brenda die kwade verteenwoordig. Hierdie twee personasies word volledig ontleed. Daar word tussen noodsaaklike en addisionele gebeure onderskei. Tydsaspekte soos tydstip (“point in time”), periode in tyd of sameloop van periodes (“junction”) word bespreek, terwyl ruimte as abstrak of konkreet gedefinieer word.

In die plot, op struktuurvlak, word die eksposisie, ontwikkeling, klimaks en afloop van *Lenong la Gauta* opgesom en volgens verskillende teorieë bespreek. Die tema is ook belangrik in die ontleding van die plot omdat dit die funksie van elke tegniek bepaal. Hierdie tegnieke word eweneens bespreek. Dit sluit eerstpersoons-vertelling, retoriese vraagstelling, dialoog, fokus, prolepsis (vooruitwysing), hiper-bool en elisie in.

Bopape se *Lenong la Gauta* is ‘n pragtige en interessante speurroman in die Sepedi-letterkunde. Dit beeld die tema *Le ge o ka e buela leopeng thota ntle e tlo šala*, (“Wat in die geheim gedoen word, sal uiteindelik openbaar word”) uit en boei die leser enduit.

## **Sleutelkonsepte**

1. Speurroman
2. Inhoud
3. Plot
4. Narratologie
5. Interpreteer
6. Beskryf
7. Personasies / karakters
8. Konflik
9. Tegnieke
10. Tema