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**C. DITSHWANTŠHETŠO, DITSHWANTŠHETŠODIKGAO LE
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SUMMARY

Thellenyane Batlabolela is Puleng's first drama. In this dissertation, this drama is discussed within the framework of a narratological model. Only two of the narratological levels, namely the content and structure levels, receive attention in this discussion. The narratological model used in this dissertation has been adapted, and in some ways differs radically from the original model. *Thellenyane Batlabolela* is not only analysed according to a descriptive model. Instead, the author's method is also interpreted, and evaluation takes place in the last part of the investigation.

The 'topic' concept is strongly emphasised with regard to the content level, as it is the topic that binds the content together. The different elements that constitute the content level, namely characters, events, time and place subsequently receive attention. Characters are divided into important and subordinate figures, and the mutual relationship between them is described in terms of the following: the characteristics of the important characters; their helpers; their adversaries; the circumstances that favour the realisation of their aspirations; who will finally benefit from the attainment of goals. The important characters that are at odds with each other are diametrically opposed to each other in their representation of good and evil.

Events are selected by the topic. Individual events differ from one another by virtue of the elements that are involved in the realisation of events.

Time is discussed in terms of point in time, period or juncture, while place can be either abstract or concrete.

Characters, events, time and place also feature prominently in the discussion of the structure level. These concepts are redefined in this discussion so that the difference between the content and structure levels becomes clearer. The concept 'theme' is very important in the analysis of the structure level because it determines the function of every technique used by the author. Another important concept with regard to the analysis of the structure level is mini-structure that, amongst other things, determines the specific genre to which the work will belong.

The exposition, the development, the climax and the dénouement, namely those four elements that turn a work into a unified whole are all analysed in detail. Attention is also devoted to the manner in which the author attunes the characters, events, time and place to one another, so that the whole forms a logical unit that reveals the author's aim. The concept 'technique' occupies a very prominent position in this regard. Technique can be defined as a concept that establishes both horizontal as well as vertical relationships. The techniques used by Puleng are focus, contrast, shift of focus, frequency, comparison, repetition, elision, foreshadowing, flashback, summary, retardation, the supplying of a title, naming, the division into acts and scenes. These concepts are defined precisely, and Puleng's application of the concepts is subsequently explained more fully by analysing relevant examples.

Special attention is paid to characterisation. In addition, the drama is discussed not only as a literary text but also as a play. The functions of the author's stage directions and the division of the text into acts and scenes receive attention in this regard.

Finally, some shortcomings of the drama are pointed out and discussed. The following matters receive attention in this regard:

- (a) Characters and characterisation.



- (b) The functional connection between the conflict and the climax.
- (c) The dénouement and the phenomenon of suspense.
- (d) The stageability of *Thellenyane Batlabolela*.
- (e) The use of dialogue.

KEY TERMS

- (1) Topic
- (2) Theme
- (3) Design
- (4) Picaresque
- (5) Didactic
- (6) Moral
- (7) Mutual relationship
- (8) Change
- (9) Conflict
- (10) Techniques

OPSOMMING

Thellenyane Batlabolela is Puleng se eerste drama, en word in hierdie verhandeling volgens die narratologiese werksmodel bespreek. In hierdie geval word die aandag slegs op twee van die vlakke toegespits, naamlik die inhouds - en die struktuurlae. Die narratologiese model, soos hier aangewend, is 'n aangepaste model, en verskil op punte ingrypend van die oospronklike beskrywingsprogram. Ook word hier nie slegs van die beskrywende metode gebruik gemaak om die werk te analiseer nie; die outeur se werkwyse word ook aan interpretasie onderwerp, en in die laaste gedeelte van die ondersoek werk daar ook evaluerend te werk gegaan.

Ten opsigte van die inhoudslaag word daar sterk op die onderwerpbegrip klem gelê, daar dit die inhoud as 'n eenheid saamsnoer. Daarna word daar na die verskillende elemente gekyk waaruit die inhoud bestaan, naamlik die karakters, die gebeurtenisse, die plek en die tyd. Die karakters word in belangrike en ondergeskikte figure verdeel, en die onderlinge verhouding wat daar tussen hulle bestaan, word beskryf in terme van (a) die oogmerke van die vername karakters, (b) hulle helpers, (c) hulle teëstaanders, (d) die omstandighede wat die verwerkliking van hulle strewe begunstig, en (e) wie oplaas deur die doelwitbereiking baat gaan vind. Die belangrike karakters staan as teëpole van goed en boos teenoor mekaar en verkeer in stryd met mekaar.

Die gebeurtenisse word deur die onderwerpbegrip geselekteer. Die individuele gebeurtenisse verskil van mekaar op grond van die elemente wat by die voltoering daarvan betrokke is.

Tyd word as 'n tydstep, 'n tydperk of 'n tydsgewrig beskryf, terwyl plek konkreet of abstrak van gedaante kan wees.

In die beskrywing van die struktuurlaag tree die elemente van karakters, gebeurtenisse, tyd en plek ook na vore. Hierdie begrippe word hier herdefinieer om die verskil tussen die inhouds - en struktuurlae skerper te omlyn. Vir die analise van die struktuurlaag is die temabegrip baie belangrik, omdat dit die funksie van elke tegniek wat die outeur gebruik, bepaal. 'n Tweede belangrike begrip vir die struktuurondersoek, is dié van die minstruktuur wat onder andere die besondere genre bepaal waartoe die werk gereken word.

Vir beskrywingsdoeleindes word die vier samestellende eenhede van die werk, te wete, die eksposisie, die ontwikkeling, die hoogtepunt en die ontknoping om die beurt in die besonder nagegaan, en word daar beskryf hoe die outeur die karakters, die gebeurtenisse, die plek en die tyd op mekaar instel sodat die geheel 'n sinvolle eenheid word waarmee die outeur aan sy doelstelling beslag gee. Die tegniekbegrip staan hier voorop. Dit kan as 'n verhoudingsbegrip beskryf word wat horisontale en vertikale verhoudings stig. Die tegnieke wat Puleng gebruik is fokussering, kontras, fokusverskuiwing, frekwensie, vergelyking, herhaling, elisie, vooruitskouing, terugskouing, tydsversnelling, tydsvertraging, betiteling, naamgewing, die bedryf - en toneelverdeling. Hierdie begrippe word noukeuring gedefinieer waarna Puleng se toepassing daarvan aan die hand van toepaslike voorbeelde nader toegelig word.

Besondere aandag word aan karakterisering geskenk. Ook word die drama nie net as 'n literêre teks bespreek nie; dit word ook as 'n opvoeringstuk beskryf waartydens die funksies van die outeur se opvoeringsaanduidings en die indeling van tonele en bedrywe onder oë geneem word.

Aan die einde word ook enkele tekortkominge van die drama uitgelig en bespreek. Sake wat hier aangeroe word, is:



- (a) Karakters en karaktertekening.
- (b) Die funksionele verband tussen die botsing en die klimaks.
- (c) Die ontknoping en die spanningsverskynsel.
- (d) Die opvoerbaarheid van *Thellenyane Batlabolela*.
- (e) Die aanwending van dialoog.

SLEUTELTERME

- (1) Onderwerp
- (2) Tema
- (3) Vormgewing
- (4) Pikaresk
- (5) Didakties
- (6) Moraal
- (7) Onderlinge verhouding
- (8) Verandering
- (9) Botsing
- (10) Tegniek