

University of Pretoria etd – Thobakgale, R M (2006)

KHUETŠO YA O.K. MATSEPE GO BANGWADI BA SEPEDI

R. M. THOBKGALE

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E neelwa bjalo ka karolo go ya ka dinyakwa tša dikrii ya

BONGAKA

LEFAPHENG LA THUTABOMOTHO

MOHLAHLI : PROF. M. J. MOJALEFA

MOTHUŠI : PROF. P. S. GROENEWALD

YUNIBESITHI YA PRETORIA

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DITEBOGO

Ditebogo di tšhollelwa go wena Prof. M. J. Mojalefa ka ge o bile montshepetsabošego wa borare. Bokgoni, boitemogelo, borutho le go se fele pelo ga gago di mphihlišitše fao ke bego ke eya. Ke sa lebale le go leboga le lapa la gago leo le bego le ntšea bjalo ka setho sa lona. Ka go realo ke re matšatši a bophelo a a go atele gore o tle o kgone go tataiša bao ba ntatelago le bana ba bona.

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Samevating

Hy wat Matsepe lof vir sy skrywerskap wil toeswaai, moet teruggaan na Ramaila wat nie net een van die eerste skrywers in Sepedi was nie, maar wat sy mense ook leer lees het. Van sy kortverhale in die bundel *Molomatsebe* (1951) verraai sy vertelvaardigheid, en veral *Tšhelete ya Sepoko* en *Moloi ga a na mmala* is ingewikkeld soos in speurverhaal saamgestel. Behalwe die bundel *Molomatsebe* het hy ook nog ander werke geskryf, te wete *Taukobong* (1953), *Setlogo sa Batau* (1938) en *Tša Bophelo bya Moruti Abram Serote* (1935). In 1957 word daar ook 'n bundel prysdigte uitgegee wat hy in die verskillende Sepedisprekende gebied versamel het. Die verse is nie net kultuur-histories van waarde nie, maar die bundel is 'n belangrike toevoeging tot die Sepedilletterkunde. Die groot verdienste van die gedigte lê hierin dat dit outentieke voordragstukke is. Ramaila is vir die Bapedi die baanbreker; hy was die eerste belangrike skrywer in Sepedi, en het sy mense aangemoedig om te lees.

Ramaila het talle navolgers en die belangrikste onder hulle is Matsepe. In die pre-Matsepe periode het die skrywers hoofsaaklik oor die probleme geskryf wat die Swartes in die stede onder die Blankes ervaar het. Daarom word daar in die Sepedilletterkunde van die *'Makgoweng-motief'* gepraat. Die werke het meesal 'n prekering toon en die les is in die reël nie uitgesluit nie. Die leser vind hierdie werke later erg vervelig en toe Matsepe op die toneel verskyn, het hy die stof vir sy verhale uit vervloë tye gaan haal. Hy skryf dus oor konings en helde, oor oorloë en jagtogte. Waar die verhale vantevore nie veel meer as kort novelletjies was nie, het Matsepe met lywige romans vorendag gekom. Ook skryf hy gedigte en ses verdienstelike bundels verskyn onder sy naam. Die Suid-Afrikaanse Akademie vir Wetenskap en Kuns vereer hom twee keer met die S. E. K. Mqayi-prys vir letterkunde. Tydens een van hierdie toekenningsgeleenthede het hy ook gesê dat hy moeg was vir die prekerige stories van sy voorgangers; sy lesers sou hy op boeiende leesstof

trakteer. Waar Ramaila die publiek leer lees het, het Matsepe hulle aan groot letterkunde blootgestel.

Matsepe se verhale het onmiddellik groot byval gevind want dit was inderdaad interessante leesstof. Dit het tot gevolg gehad dat daar 'n koersverandering in die Sepediletterkunde plaasgevind het wat in 'n ruim mate aan die invloed van Matsepe toegeskryf kan word. In hierdie proefskrif word die invloed wat van Matsepe op ander skrywers uitgegaan het, beskryf. Ook word daar gesoek na die belangrike faktore wat so in beïnvloeding bepaal.

In hierdie ondersoek is daar beskrywend, vergelykend en interpreterend te werk gegaan. As beskrywingsraamwerk is die narratologiese model gekies en aangepas. Klem het hoofsaaklik geval op die feite wat die outeurs hanteer en die wyse waarop dit saamgestel is. In die laaste geval beteken dit dat daar nie net op die organisering van die gegewens gelet word nie, maar ook op 'n ooreenkoms in die aanwending van bepaalde sinsnedes en woorde sonder om in die stylleer oor te gaan.

In die omskrywing van die begrip van beïnvloeding, moes ook die begrippe van ooreenkoms, nabootsing, vertaling en plagiaat nagegaan en gedefinieer word. Daarnaas is ook verskillende gesigshoeke van beïnvloeding bespreek. Daar is op die invloed van die een skrywer op 'n ander, op die invloed wat van 'n letterkunde uitgaan, en op die invloed wat omstandighede uitoefen, gelet.

Die bronnestudie het reeds verskillende outeurs genoem wat deur Matsepe beïnvloed sou gewees het. Die uitsprake is agter nie gemotiveer nie. In hierdie ondersoek is dit dus bevind dat van hierdie stellings lukraak gemaak is, en dat daar nie in al die gevalle van beïnvloeding gepraat kan word nie.

Ook is in aantal outeurs uit die jonger garde gevind wat kennelik met Matsepe se werk bekend is en deur hom beïnvloed is.

Dat die Sepedilletterkunde in twee tydperke verdeel kan word, het uit hierdie ondersoek duidelik geword. In die eerste geval word daar van in Ramailatydperk gepraat waar die publiek geleer het om te lees en te skryf. 'n Tweede tydvak breek aan toe die leserkorps nie meer met die vervelige moraalstories gediend was nie en 'n nuwe skrywersgeslag na vore kom. Dit kan die Matsepetydperk genoem word, hoewel dit skrywers insluit wat nou na vore tree en nie deur Matsepe beïnvloed is nie. Hier kan die druk van omstandighede vir die koersaanpassing in die letterkunde toegeskryf word. Dat die tweede tydvak die wasdom in die Sepedilletterkunde inlui, kan hoofsaaklik aan die satiriese inslag van baie van hierdie werke gewyt word.

SLEUTELTERME

Ooreenkoms

Nabootsing

Plagiaat

Vertaling

Beïnvloeding

Moraalstorie

Makgoweng-motief

Ramailatydperk

Matsepetydperk

Satire

Summary

Anyone wishing to laud Matsepe for his literary ability should first turn to Ramaila who was not only one of the first writers in Sepedi, but also taught his people to read. Some of his short stories in the volume entitled *Molomatsebe* (1951) bear testimony to his narrative skills, particularly 'Tšhelete ya Sepoko' and 'Moloi ga a na mmala' which are complex in structure, like a detective story. Apart from the *Molomatsebe* collection, he also wrote other works such as *Taukobong* (1953), *Setlogolo sa Batau* (1938) and *Tša Bophelo bya Moruti Abraham Serote* (1935). In 1959 a volume of praise poetry was published that he had collected in the various Sepedi-speaking regions. These verses are not only of cultural historical significance but the volume is also a valuable addition to Sepedi literature. The greatest merit of the poems is found in the fact that they are authentic recitations. To the Bapedi Ramaila is a pioneer; he was the first author in Sepedi and encouraged his people to educate themselves.

Ramaila had many followers of which Matsepe was the most important. In the pre-Matsepe period authors mainly wrote about the problems Blacks encountered under Whites in the cities. For this reason the '*Makgoweng motif*' is often referred to in Sepedi literature. The works are generally sermonizing in tone and a moral lesson was usually included. Readers later found them very tedious, and when Matsepe appeared on the scene, he took the material for his stories from days of long ago. He, therefore, wrote about kings and heroes, and about war and hunting. Whereas stories written before were no more than short narratives, Matsepe created voluminous novels. He also wrote poetry and published six volumes, some of them of admirable quality. He was twice awarded the S. E. Mqayi prize for literature by the *Suid-Afrikaanse Akademie vir Wetenskap en Kuns* (South African Academy for Science and Art). During one of these award ceremonies he said that he had become tired of the preaching by his predecessors; he intended to regale his

readers with absorbing reading matter. While Ramaila taught people to read, Matsepe exposed them to great literature.

Because Matsepe's stories were so interesting, they met with general approval almost immediately. This led to a change of direction in Sepedi literature that could to a great degree be attributed to Matsepe's writing. This thesis deals with the influence Matsepe had on other writers. The most important factors determining such an influence are also examined.

In this research the avenues of description, comparison and interpretation are explored. The narratological model was chosen and adapted as a descriptive framework. The emphasis is mainly on the facts used by the authors and the manner in which they were put together. In the latter case this means that not only was the organisation of the information taken into account, but consideration also given to a similarity in the usage of specific word and phrases without reverting to stylistics.

In defining the meaning of influence, the concepts of similarity, imitation, translation and plagiarism were also examined and identified. In this context various angles of influence are discussed. The influence of one author on another, influence emanating from literature itself and the influence arising from circumstances were noted.

In the research several writers have been named who are said to have been influenced by Matsepe. These conclusions have not been motivated, however. In this study it has therefore been found that these pronouncements were made at random and that influence cannot be considered in all of these cases. On the other hand, a number of authors of the younger generation were discovered who are familiar with Matsepe's work and who are indeed influenced by him.

This study has also revealed that Sepedi literature can be divided into two periods. First there was Ramaila period during which people learned to read and write, followed by a second period when readers were no longer interested in dull moral narratives, and thus a new generation of authors emerged. This can be designated as the Matsepe period although it includes writers who have only lately come forward and have not been influenced by Matsepe. The demands of circumstances for a change of direction in Sepedi literature may be ascribed to this. The fact that the second period heralded the growth of this literature is mainly attributed to the satirical nature of many of these works.

KEYWORDS

Similarity

Imitation

Plagiarism

Translation

Influence

Moral narrative

Makgoweng motif

Ramaila period

Matsepe period

Satire