



University of Venda

MBONALO YA KUBVELEDZELWE KWA VHABVUMBEDZWA NA KUBVELEDZELWE
KWA THERO MATAMBWANI O N'WALWAHO NGA TSHIFHINGA TSHA MUVHUSO WA
TSHIṬALULA NA TSHIFHINGANI TSHA MUVHUSO WA ZWINO NGA MAANḌA HO
SEDZWA ḌITAMBWA ḌA "ZWO ITWA" ḌA VHO MAHAMBBA, ḌITAMBWA ḌA VHO MILUBI
ḌA "NDI MUṬODZI MUNI' NA ḌITAMBWA ḌA VHO NEFEFE ḌA "MILOMO YA NUKALA"

NGA

MUSUMUVHI HENDRIETTA MUTSILA

NOMBORO YA MUTSHUDENI: 8300460

YO NETSHEDZWA I TSHIPIḌA TSHA PHETHO YA DIGIRII YA MASIṬASI KHA
MUHASHO WA NYAMBO DZA VHAREMA (SENTHARANI YA MER MATHIVHA,
VHUTSILA NA MVELELE)

KHA

YUNIVESITHI YA VENḌA

MUTHUSI: VHO SA TSHITHUKHE

MUTHUSAMUTHUSI: Dokotela NC NETSHISAULU

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ABSTRACT

This research project focuses on the portrayal of characters in drama texts that were written during the apartheid era and those that were written after apartheid era. Authors who wrote their drama texts during the apartheid era wrote with their hands tied because they were not free to write what they wanted due to restrictions that were imposed on them by the then regime, the apartheid regime. They were forced to write about themes that had nothing to do with the oppressive laws of the government. A lot of draconian laws were passed in the parliament and authors were also afraid to write about them. It can be stated that the apartheid era had a lot of influence on the way the writers wrote. The researcher wants to show that the era had some impact to the then writers.

After the dawning of the new democratically elected government, a new cream of authors emerged, authors who are no longer scared of the old system.

The researcher wants to find out how the new writers, who are writing now during democracy, are using their freedom of expression to portray characters and analyse theme in their drama texts. The researcher would like to prove that there are

differences and similarities in the portrayal of characters and theme analysis caused by these two areas. If they are there how did they influences our writing?

The researcher also wants to find out what contemporary writers have come up with. Are they still hooked by the old restrictions that were imposed on them by publishing companies that existed during the apartheid era? Are the new Tshivenda writers writing about thorny issues that are paralysing our communities? How did writers potray characters then and how re they potraying their characters now? These are some of the questions that the researcher will try to answer.