

mathe

le leleme

2

TWEETALIGE SUID-SOTHO-KURSUS  
BILINGUAL SOUTHERN SOTHO COURSE

UNISA



university  
of south africa

# mathe le leleme

# 2

TWEETALIGE SUID-SOTHO-KURSUS  
vir beginners - met illustrasies en kassette

BILINGUAL SOUTHERN SOTHO COURSE  
for beginners - with illustrations and cassettes

J M Lenake  
C F Swanepoel

© 1980, 1986, 2003  
Universiteit van Suid-Afrika  
Alle regte voorbehou

Uitgegee 1980  
Eerste uitgawe, eerste druk 1986  
Tweede uitgawe, tweede druk 1997  
Tweede uitgawe, derde druk 2003

Gedruk deur  
Silowa Drukkers, Pretoria

Uitgegee deur die  
Universiteit van Suid-Afrika  
Muckleneuk, Pretoria

**ISBN 0 86981 447 8**  
ISBN 0 86981 449 4 (Stel/Set)

© 1980, 1986, 2003  
University of South Africa  
All rights reserved

Published 1980  
First edition, first impression 1986  
Second edition, second impression 1997  
Second edition, third impression 2003

Printed by  
Silowa Printers, Pretoria

Published by the  
University of South Africa  
Muckleneuk, Pretoria

# INHOUD

# CONTENTS

## TSE KA HARE

Inleiding <i>Introduction</i> <b>Selelekela</b>	1
<b>THUTO YA 1</b> 2 Letsatsi le leng bophelong ba mosadi	6
<b>THUTO YA 2</b> 2 THABO serapaneng	20
<b>THUTO YA 3</b> 2 Letsatsi bophelong ba moruti	26
<b>THUTO YA 4</b> 2 Ba lelapa ba etela Qwaqwa	33
<b>THUTO YA 5</b> 2 Hotela ya Qwaqwa	41
<b>THUTO YA 6</b> 2 Maseru	45
<b>THUTO YA 7</b> 2 Leobu	48
<b>THUTO YA 8</b> 2 Moshanyana wa Senkatana	52
<b>THUTO YA 9</b> 2 Mmutlanyana le Taumoholo	57

<b>THUTO YA 10</b>	
2 Tselane	64
<b>THUTO YA 11</b>	
2 Maele le Dikapolelo	70
<b>THUTO YA 12</b>	
2 Dilotho	74
<b>THUTO YA 13</b>	
2 Dithoko tsa Makwanyane	79
<b>THUTO YA 14</b>	
2 Afrika-Borwa e ntjha	84
<b>THUTO YA 15</b>	
2 Seilatsatsi	90
<b>THUTO YA 16</b>	
2 Moithuti	98
<b>THUTO YA 17</b>	
2 Borapolasi le batho	104
<b>THUTO YA 18</b>	
2 Na le yena re a mo thusa?	109
<b>THUTO YA 19</b>	
2 Pere ya ka	114
<b>THUTO YA 20</b>	
2 Hisetori ya Basotho	117
<b>THUTO YA 21</b>	
2 Basotho	121
<b>THUTO YA 22</b>	
2 Moshweshwe	127
<b>THUTO YA 23</b>	
2 Thaba Bosiu	131
<b>THUTO YA 24</b>	
2 Borena ba Moshweshwe	135
<b>SAAKREGISTER</b>	
<b>INDEX</b>	139

## TSĚ ÊTÊLANG PELE

Die skrywers bedank graag verskeie kollegas in die Departement Afrika-tale van die Universiteit van Suid-Afrika, in die besonder die ander lede van die onderrigspan; prof. J.A. Louw, prof. D.P. Lombard en dr. J.V. Cantrell; ook prof. D.R. de Villiers van die Teologiese Skool te Witsieshoek, wat meegewerk het aan 'n vroeëre ongepubliseerde gids; en ook, die Departement Uitgewersdienste van die Universiteit van Suid-Afrika wat hierdie publikasie moontlik gemaak het. Ons dank gaan ook aan mnr. Stanley Rolfe, en mej. Patricia Victor, ons kunstenaars.

The writers would like to express their gratitude towards various colleagues in the Department of African Languages of the University of South Africa, especially the other members of the teaching team; Prof. J.A. Louw, Prof. D.P. Lombard and Dr. J.V. Cantrell; also Prof. D.R. de Villiers of the Theological School at Witsieshoek who contributed to an earlier unpublished guide; and finally, the Department of Publishing Services of the University of South Africa which made this publication possible. We also thank our artists, Mr. Stanley Rolfe and Ms. Patricia Victor.



## INLEIDING

## INTRODUCTION

## Selelekela

## OOR INHOUD, DOELSTELLINGS EN WERKMETODE

## CONCERNING THE CONTENT, OBJECTIVES AND METHOD OF WORK

Die inhoud van **MATHE LE LELEME II** kan in twee hoofkomponente ingedeel word:

The contents of **MATHE LE LELEME II** may be classified into two main components:

(a) Breë *taalgebruikssituasies* wat primêr daarop gemik is om u spreekvaardigheid in hierdie en aanverwante situasies te bevorder (**DITHUTO 1–6**);

(a) Broad *situations of language usage* of which the primary objective is to further your oral proficiency in these and related situations. (**DITHUTO 1–6**); and

(b) *Leeseenhede* wat primêr daarop gemik is om u kommunikasievermoë deur middel van die geskrewe woord te bevorder. Die leeseenhede kan in drie onderkomponente ingedeel word:

(b) *Reading units* of which the primary objective is to further your ability to communicate by means of the written word. These units may be classified into three sub-components:

(i) Literêre vorme wat tot die ongeskrewe woordkunstradisie van die Basotho behoort (**DITHUTO 7–13**);

(i) Literary forms which belong to the oral art tradition of the Basotho (**DITHUTO 7–13**);

(ii) Literêre vorme wat tot die moderne letterkundige tradisie van die Basotho behoort (**DITHUTO 14–19**); en

(ii) Literary forms belonging to the modern literary tradition of the Basotho (**DITHUTO 14–19**); and

(iii) *Historiese vertellings* waarin die verhaal van die Basotho elementêr oortel word (**DITHUTO 20–24**).

(iii) *Historic narratives* in which the story of the Basotho is outlined in an elementary way. (**DITHUTO 20–24**).

Vanselfsprekend sal hierdie twee komponente mekaar wedersyds aanvul: namate u spreekvaardigheid toeneem, sal die leesvaardigheid toeneem en omgekeerd.

Ons staan heelwat ruimte aan leesvaardigheid af omdat lees 'n heel belangrike kommunikasievorm is. Dit gee u die geleentheid om oor sake te *kommunikeer* wat moeilik op so 'n *beplande wyse* in gesprekke gedoen kan word. Dit is 'n vorm van kommunikasie wat sonder die aanwesigheid van 'n gespreksgenoot beoefen kan word. Dit is 'n *makliker* vorm van kommunikasie in dié sin dat u dit in geskrewe vorm beskikbaar het en dit nie gebiedend is dat u alles ter stond moet verstaan om by te bly, soos in die mondelinge gesprek nie. Dit gee u die geleentheid om sonder verleentheid die kommunikasie te onderbreek om 'n woordeboek te raadpleeg, of om, steeds sonder verleentheid, te doen wat Freeman Twaddell "sensible guessing" genoem het. Hierdie *sinvolle raaiwerk* is 'n heel geldige insig oor wat by die taalverwerwingsproses gebeur. Ons gee daarom werklik nie om as u, terwyl u lees, die **MANOLLO** raadpleeg om vas te stel of 'n woord, 'n woordgroep, of 'n idioom nie moontlik daar verduidelik word nie. Ons kon die leesstukke ongelukkig nie volledig annoteer nie as gevolg van beperkte ruimte en tyd. Waar die **MANOLLO** egter tekortsiet, behoort die kursuswoordeboek te kan help.

Hierdie bundel het egter 'n ander belangrike doelstelling op die oog: *om u die leefwêreld van die Basotho binne te lei*; om taal en volk, taal en kultuur bymekaar te bring. Daarom *besoek* ons die woongebiede, sowel plattelands as stedelik; vertel ons van kultuur en die sentrums van die kultuur;

Obviously these components will compliment each other: as your oral proficiency progresses, so will your reading ability, and vice versa.

Considerable attention is devoted to reading proficiency because of its importance as a form of communication. It gives you the opportunity to *communicate* on matters which would be difficult to convey in such a *planned form* in general conversation. It is a form of communication which could be exercised without the presence of a co-converser. It is also an *easier* way of communication in the sense that it is available in written form. It is therefore not necessary to comprehend everything immediately as is the case in an oral conversation. It gives you the opportunity to interrupt the communication in order to consult a dictionary without any embarrassment; or to exercise what Freeman Twaddell has called "sensible guessing", still without embarrassment! This *sensible guessing* is a valid insight into what happens in the process of language acquisition. We will therefore not mind at all if you, while reading, refer to the **MANOLLO** to determine whether a word, a word-group or an idiom is perhaps not explained there. Due to limited time and space, we unfortunately could not annotate the discourses fully. However, where the **MANOLLO** fails you, the course dictionary should be able to help.

This volume has another important objective: *to guide you into the world of the Basotho*; to bring together language and people, language and culture. We therefore *visit* the residential areas, both urban and rural; we talk about culture and the centres of culture; about the capitals, tourist

van hoofsetels, toeriste-aantreklikhede, ens. Ons laat u voorbeelde van sowel tradisionele as moderne literêre vorme ervaar.

Die aard van die bundel bring vanselfsprekend 'n verandering in ons benaderingswyse teweeg: die volgehoue interaksie tussen u en die programmeer deur middel van vraag en antwoord, word nou tot die **HO ITLHAHLOBA** beperk. En daár is dit ook nie so 'n direkte interaksie nie — sy vrae verskyn in druk, die antwoorde verskyn op die kasset.

## MEER OOR DIE INHOUD VAN DIE LITERÊRE VORME

Om u 'n kykie te gee in die tradisionele woordkuns van die Basotho behandel ons die volgende:

(a) *Volksverhale* wat soos volg ingedeel is:

- |   |   |                 |
|---|---|-----------------|
| <ul style="list-style-type: none"> <li>(i) 'n mite</li> <li>(ii) 'n legende</li> <li>(iii) 'n sprokie en</li> <li>(iv) 'n fabel.</li> </ul> | } | <b>DITSHOMO</b> |
|---|---|-----------------|

(b) *Gestileerde didaktiese prosa*:

- (i) *sprekwoorde*: **maele**
- (ii) *idiome*: **dikapolelo**
- (iii) *raaisels*: **dilotho** en

(c) 'n *tradisionele pryslied*: **dithoko**.

Volksverhale het 'n baie groot rol in die lewe van die Basotho gespeel. Hulle was ongeskrewe vertellings waarin die geskiedenis, gewoontes, morele kodes en wette van die volk bewaai en van geslag tot geslag oorgedra is. Die volksverhale en raaisels word tot vandag toe nie sommer enige tyd van die dag vertel nie. Hulle

attractions, etc. We make you experience examples of both traditional and modern literary forms.

The nature of the volume obviously necessitated a shift in our comprehensive approach: the sustained interaction between you and the programme leader by means of questions and answers is now limited to the **HO ITLHAHLOBA**. There interaction is indirect. The questions are printed, while the answers are given on the cassettes.

## MORE ON THE CONTENT OF THE LITERARY FORMS

To give you a bird's eye view of the traditional literature of the Basotho we have included the following:

(a) *Folk stories, sub-divided as follows*:

- |  |   |                 |
|--|---|-----------------|
| <ul style="list-style-type: none"> <li>(i) a myth</li> <li>(ii) a legend</li> <li>(iii) a folktale</li> <li>(iv) a fable.</li> </ul> | } | <b>DITSHOMO</b> |
|--|---|-----------------|

(b) *Stylised didactic prose*:

- (i) *proverbs*: **maele**
- (ii) *idioms*: **dikapolelo**
- (iii) *riddles*: **dilotho**

(c) *A traditional praise-poem*: **dithoko**.

Folk-stories played an important role in the lives of the Basotho. They were unwritten oral narratives carried from generation to generation, containing their history, customs, moral codes and laws.

Even today folk-stories and riddles are not narrated any time of the day

word slegs in die aand vertel. Om die kinders bang te praat, sê die ou mense hulle sal horings kry as hulle die stories bedags vertel. Die rede hiervoor is voor die hand liggend: dit is 'n manier om te verhoed dat mense bedags van hul werk wegbly om stories te luister!

Omdat die mense nie kon lees en skryf nie, was die verhale in die ou dae 'n instrument om die kinders iets oor hulle eie tradisies te leer. Dit het in 'n mate ook gehelp om die jongspan weg te hou van die kwaad wat met die skemerure gepaard gaan.

Die spreekwoorde en idioome gee ons 'n insig in die gedagtes en denkwyse van die mense wat hulle besig. Die Basotho, soos al die ander volke van die wêreld, en by uitstek die Afrikage-meenskappe, bejeën die lewe op hulle eie manier. In hul spreekwoorde en idioome vind mens hul lewensopvattinge, vernuf, humor en gedagte-werking terug.

In die raaisel weer word 'n mens of 'n voorwerp deur middel van beeldspraak verdoesel om die intellektuele vaardigheid van die gespreksgenoot te toets.

'n Pryslied is soos die naam alreeds veraai, 'n reeks lofuitinge ter ere van 'n held. Die Basotho het heelwat oorloë met ander volke gevoer. Die meerderheid prysliedere (-gedigte) gee blyke hiervan. Deugde wat die digters besiel het, was onder meer: durf, moed, dapperheid en oorwinning.

Wat die inhoud van die moderne literêre vorme betref, kortliks die volgende. Daar is

drie kort kortverhale:  
**dipalekgutshwanyane**

To prevent the youth from narrating them during day-time, the old people used to frighten them by saying that they would grow horns if they did! The reason for this was evident: it was a way of discouraging people staying away from their work.

Since the people could not read and write, the best way of teaching children about their traditions, was by relating tales. It was further an attempt to keep the youth away from the mischief which goes hand in hand with nightfall.

The proverbs and idioms give one an insight into the ideas and manners of the people using them. The Basotho, like all other nations of the world, and in particular the African communities, have their own outlook on life. In their proverbs and idioms one finds the Mosotho's outlook, wit, humour and mental functioning.

In a riddle a person or object is described by means of an obscure metaphor so as to test the co-converser's intellectual skill.

A praise-poem, as the name suggests, is a series of poetic utterances wherein the poet sings praises of the hero. The Basotho fought against quite a number of nations. These wars are reflected in their praise-poems. Among the virtues which inspired the poets were: daring, courage, bravery and victory

The modern literary forms in this volume include the following:

three short *short-stories*:  
**dipalekgutshwanyane**

twee essays oor aktuele temas:  
**meqoqo**, en

'n moderne gedig:  
**thothokiso**.

Die moderne letterkunde dien 'n verdere tweeledige doel: eensyds om u aan te moedig om u eie klein opstel of verhaaltjie te skryf, en andersyds, om u te prikkel om meer te wil weet van die moderne literêre werk wat in die taal bestaan. Laasgenoemde oogmerk geld ook die tradisionele woordkuns.

## OOR DIE MANOLLO

Die **MANOLLO** in hierdie bundel gee hoofsaaklik aandag aan:

(a) die verklaring van sommige onbekende woorde en uitdrukkings;

(b) die verklaring van teksverwysings wat met kultuuragtergrond saamhang; en

(c) die verklaring van taalvorme wat nie spesifiek in die eerste bundel behandel is nie. Hier is een van die belangrikste aspekte byvoorbeeld, die modi en tydvorme, en die opeenvolging van modi en tye. As gevolg van hul omvang kon ons hierdie ingewikkelde onderwerp nie by benadering volledig behandel nie. Ons moes onself beperk tot die algemeenste vorms wat dikwels voorkom. Wat dit betref, herhaal ons wat ons in **MATHE LE LELEME I** voorgestel het: raadpleeg gerus 'n standaardgrammatika wanneer u behoeftes nie meer deur **MATHE LE LELEME** bevredig kan word nie. Wat ons betref, moet grammatikale kennis egter nie 'n doel op sigself in die verwerwingsproses word nie. Dit moet slegs bydra om ons taalgevoel — ons intuïsie — te help ontwikkel.

**T s e l a t s h w e u !**

two essays on current themes:  
**meqoqo** and  
a *modern poem*:  
**thothokiso**.

The modern literary forms furthermore serve a dual purpose: on the one hand to encourage you to write your own short essay or short-story, and on the other, to further your interest in the modern literary works existing in the language. The last mentioned also applies to the folktales of the language.

## ON THE MANOLLO

The **MANOLLO** of this volume mainly consists of:

(a) an explanation of some of the unknown words and expressions;

(b) an explanation of textual references which are related to cultural background; and

(c) language-forms which have not been discussed in **MATHE LE LELEME I**. Here, for example, one of the most important aspects is moods and tense-forms, and the succession of moods and tenses. Due to the huge volume, we could not possibly exhaust this complicated subject. We had to restrict ourselves to the most obvious forms which occur often. Here we would like to repeat what we have suggested in **MATHE LE LELEME I**: do consult a standard grammar book on the language when your demand seems to outgrow this course. However, as far as we are concerned, grammatical knowledge should not become an end in itself in the acquisition process. It should only help to develop our feel for the language, our intuition.

**T s e l a t s h w e u !**

# THUTO YA PELE (1)

## 1.0 SEPHEO

\* Om basiese taal aan te leer wat in die huislike roetine gebruik word. Met hierdie doel voor oë volg ons die daaglikse aktiwiteite van 'n HUISVROU

\* To learn basic language which is used in the daily routine. For this purpose we follow the daily activities of a HOUSEWIFE.

## 1.1 MANTSWE\*

*Lekgowa; lebitso*

*hohle; moo  
lehlohonolo*

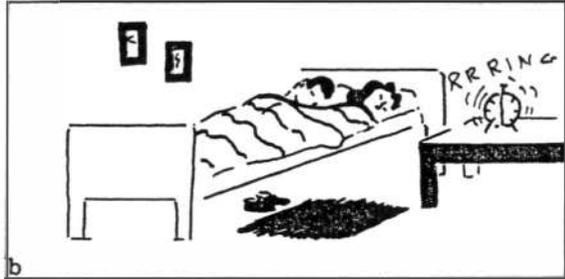
## 1.2 LETSATSI LE LENG BOPHELONG BA MOSADI



Mosadi enwa ke Lekgowa. Empa lebitso la hae ke la Sesotho. Lebitso la hae ke Mmalehlohonolo. Hohle moo a leng teng batho ba lehlohonolo.

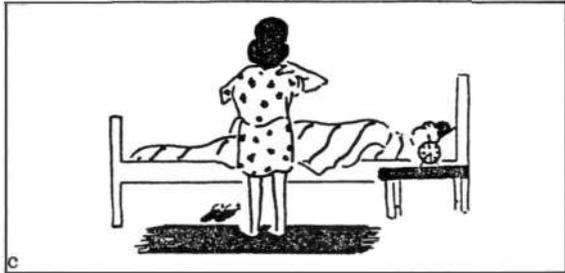
mosa  
 seo a se etsang  
 -latela; hohle moo a  
 yang teng  
 re ithute tsa  
 letsatsi le leng  
 bophelong

Ke mosadi ya mosa. O rata monna wa hae le bana ba hae haholo. Moqoqong ona re tla bona seo a se etsang. Re tla mo latela hohle moo a yang teng re ithute tsa letsatsi le leng bophelong ba hae.



hora ya botshelela  
 hoseng; tleloko  
 -lla; -phaphama  
 ho tsoha

Ke hora ya botshelela hoseng. Tleloko e a lla. Mmalehlohonolo o a phaphama. O sheba tleloko. E, ke nako ya ho tsoha.



o tsohile  
 mose; dikausi  
 -qeta;  
 -tlola; -intlafatse

Mmalehlohonolo o tsohile. Jwale o a apara. O apara mose, o rwala dikausi le dieta. Ha a qeta ka tsena o tla hlapa. O tla tlola, a intlafatse.



-tsosa  
-tsositse; mosebetsi  
-qaleha

Mmalehlohonolo o tsosa monna wa hae. O se a tsositse bana. Mosebetsi wa letsatsi o a qaleha jwale.



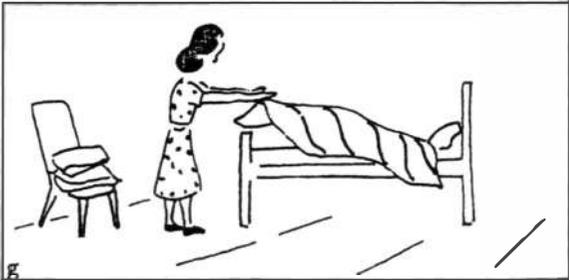
-fepa  
borotho;  
kgaba; mahe; thipa  
fereko  
di nwelwa; dikoping  
lebese; mabekere  
-jewa; -jela

Mmalehlohonolo o fepa lelapa la hae. Ba ja papa, mahe le borotho. Papa e jewa ka kgaba. Mahe a jewa ka thipa le fereko. Ba jela dijaneng. Kofi le tee di nwelwa dikoping. Bana ba nwa lebese ka mabekere.



-ya; -iswa,  
teng  
mosebetsing; motseng  
-dumedisana

Jwale bana ba ya sekolong. Ba iswa teng ke ntate. Ba ya ka motorokara. Ntate o ya mosebetsing, motseng. Bona, ba dumedisana.



-alola; -alolela

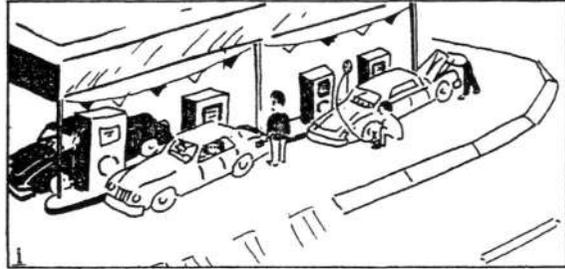
Mmalehlohonolo o a alola. O alolela bana le monna wa hae.

dijana  
ya mafolofolo



Mmamosa ke Mosotho. O thusa Mmalehlohonolo.  
Mona o hlatswa dijana. Ke mosadi ya mafolofolo.

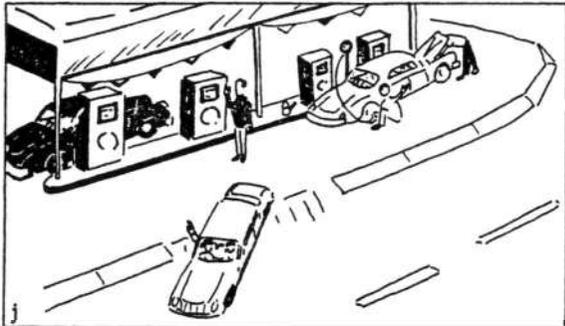
pele  
mafireng  
karatjheng;  
-tlatso; petrole



Jwale Mmalehlohonolo o ya lebenkeleng. Empa, pele  
o ya mafireng (karatjheng). Mona monna e mong o  
tlatso motorokara petrole. Lebitso la hae ke Petrose.

-tsohile; nka utlwa  
rona  
ako mphe  
ke a leboha  
mabidi;  
ke a lokise?  
nka thaba  
ke tshele?  
o a a hloka

Mmalehlohonolo: Dumela Petrose. Le kae? Petrose:  
Tjhe, re tsohile hantle. Nka utlwa lona?  
Mmalehlohonolo: Tjhe, le rona, re tsohile. Ako mphe  
ya diranta tse hlano. Petrose: Ke a leboha. Salomone:  
Mabidi a jwang? Ke a lokise? Mmalehlohonolo: E,  
nka thaba Salomone. Samsone: Ke tshele metsi?  
Mmalehlohonolo: E, ke a kgolwa o a a hloka, Sam-  
sone: Ke a leboha.



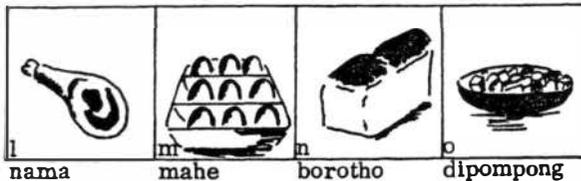
*o qetilwe; o lokile  
a ka kganna  
ha monate  
-hlompha  
basebeletsi*

Mosebetsi o qetilwe. Motorokara o lokile. Mmalehlohonolo a ka kganna ha monate. Bona, ba dumedisana. Mmalehlohonolo o hlompha basebeletsi bohle ba karatjhe.



*-fihlile;  
-rekela; phofo  
tse fapafapaneng  
reisi; boroso  
dikuku; meroho  
e fapaneng  
ditapole; mekopu  
dinawa; dihwete, bete  
khabetjhe; ditamati  
kase; ditjhipisi  
ke batlile ke lebala  
dipompong  
a ke ke a lebala  
ntho ya bohlokwa  
e kang dipompong*

Mmalehlohonolo o fihlile lebenkeleng. Mona o rekela lelapa la hae dijo. O reka phofo ho pheha papa, le dijo tse fapafapaneng jwale ka nama, mahe, borotho, reisi, boroso, botoro le dikuku. O reka le meroho e fapaneng. Lebenkeleng ho na le ditapole, mekopu, dinawa, dihwete, bete, khabetjhe, ditamati, jwalojwalo. Mona lebenkeleng o reka le lebese, kase, le ditjhipisi. Oho, ke batlile ke lebala: bana ba rata dipompong. Mmalehlohonolo a ke ke a lebala ntho ya bohlokwa e kang dipompong.



nama

mahe

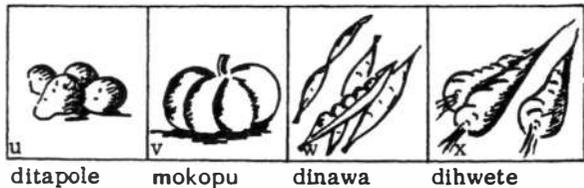
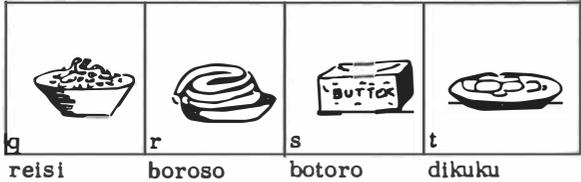
borotho

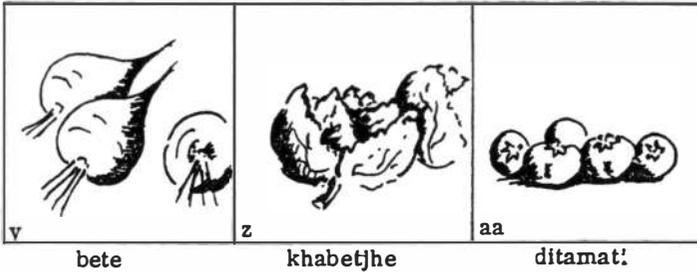
dipompong



*o tshwanetse;  
a lefe  
theko  
mehleleng ena  
mashome a  
mararo le metso  
e meraro; hosane*

**jwale Mmalehlohonolo o qetile. O batla ho ya hae. Empa pele, o tshwanetse a lefe. Mofumahadi wa lebenkele o bala theko ya dintho tse fapaneng. Kgele! Theko ya dintho mehleleng ena! Ke diranta tse mashome a mararo le metso e meraro. Basadi! Re tla phela ka eng hosane?**





**Hae kwana  
Mmamosa o tswela  
pele ka mosebetsi.  
Mona o fiela ka  
tlung.**

*Phaposing tse ding o  
tla polesha.*



**Jwale o hlatswa  
masela. Motsheare o  
tla tereka.**

*motsheare  
-tereka  
-polesha*



**Jwale o ebola dita-  
pole. O di lokisetsa  
ho pheha.**

*-ebola  
-lokisetsa  
ditapole*

-hlatswa  
mpjhane  
dintho tse hlwekileng



ee

setofo sa  
motlakase



ff

-teka  
haufinyane  
ba lapile



gg

ee — Mmamosa o hlatswa mpjhane. Ke mosadi ya ratang dintho tse hlwekileng.

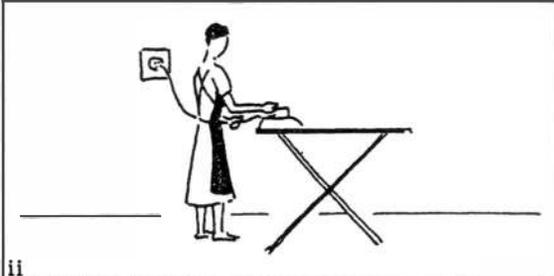
ff — Jwale o qala ho pheha. Ka lehlohonolo ba na le setofo sa motlakase.

gg — Jwale o teka tafole. Haufinyane bana ba tla fihla. Ba lapile.



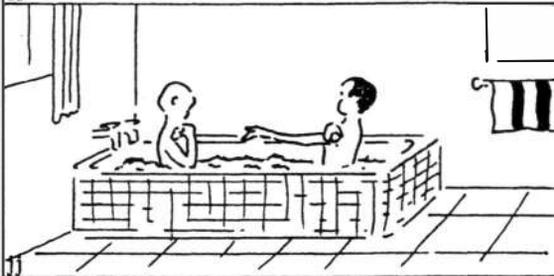
hh

**Bana ba fihlile hae.  
Mmalehlohonolo o  
ba thusa ho ithuta.  
Mosebetsi o  
mongata.**



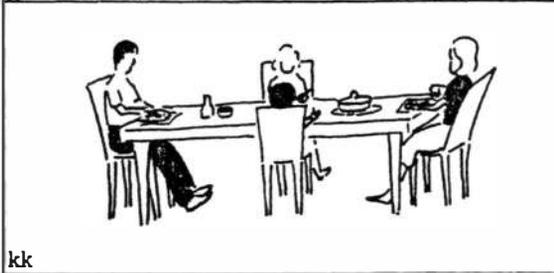
ii

**Mmamosa o a  
tereke.  
Hoba a qete o tla  
kgutlela hae.  
Mantsiboya o sebe-  
letsa lelapa la hae.**



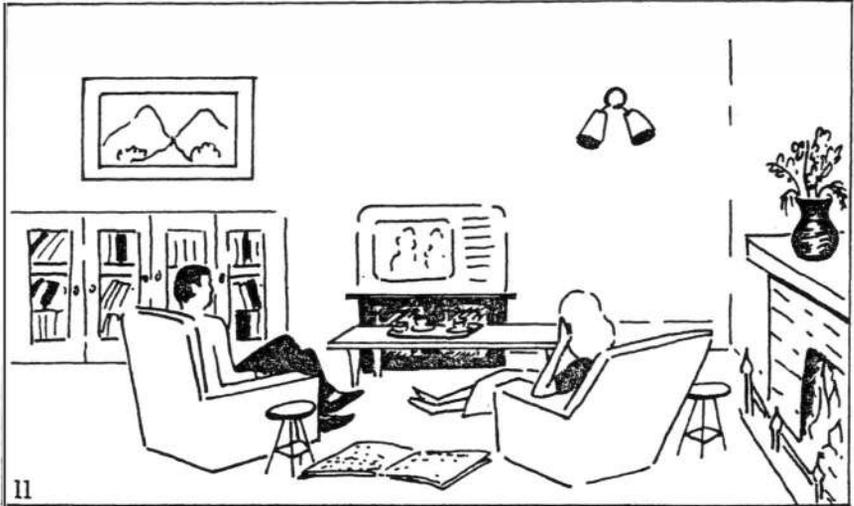
jj

**Bana ba a tola.  
Hoba ba qete ba  
apara diaparo tsa ho  
robala.**



kk

**Lelapa la Mmalehlo-  
honolo le ja hape.  
Ntate, le yena, o  
fihlile hae. O sebetsa  
hole motseng. Ka  
mora dijo ba tla bala  
Bibele, ba tla rapela,  
ba tla bina.**



*phirimana  
-phomola  
thelebishene  
o kgathetse  
ho bonahala eka  
o se a robetse  
borokong  
hona jwale  
ha e be boroko!*

**Ka phirimana, nta le Mmalehlohonolo  
ba a phomola. Ba sheba  
thelebishene. Empa Mmalehlohonolo  
o kgathetse haholo.  
Ho bonahala eka  
o se a robetse. Ke a kgolwa  
ba ya borokong  
hona jwale. E, le rona re kgathetse jwale.  
Ha e be boroko!**

### 1.3 MANOLLO

**1.3.1** Al die predikate in die eerste paragraaf is kopulatiewe, vgl. . . .ke **Lekgowa; ke la Sesotho; ke Mmalehlohonolo; en ba lehlohonolo.** Die eerste drie is identifiserende kopulatiewe in die positief; die vierde is 'n bepalende kopulatief, positief. Hulle is almal kopulatiewe van die indikatiefmodus.

**1.3.1** All the predicates in the first paragraph are copulatives, cf. . . .ke **Lekgowa; ke la Sesotho; ke Mmalehlohonolo; en ba lehlohonolo.** The first three are identifying copulatives in the positive; the fourth is a descriptive copulative, positive. They are all copulatives of the indicative mood.

**1.3.2** Die oorgrote meerderheid mededelings in hierdie **THUTO** is in die indikatiefmodus, alhoewel die tyd-vorms daarvan wissel, vgl.

**1.3.2** The majority of utterances in this **THUTO** are in the indicative mood, although quite a variety of tenses is used, cf.

**O rata monna . . .** (onvoltooide vorm)  
**Re tla mo latela . . .** (toekomstige tyd)

**O rata monna . . .** (imperfect)  
**Re tla mo latela . . .** (future)

**Mmalehlohonolo o tsohile.** .(statief)  
**Mosebetsi o qetilwe** (voltooide  
vorm).

1.3.3 Slegs in enkele gevalle word van hierdie patroon van mededeling afgewyk. Dit gebeur by veral saamgestelde sinne waarin daar vanuit die indikatief na 'n ander modus oorbeweeg word, vgl.

**Re tla mo latela. . . re ithute tsa. . .**  
(*Ons sal haar volg. . . dat ons (kan) leer van*)

**O tla tlola, a intlafatse.**  
(*Sy sal grimeer, (en) haarself mooi maak.*)

Telkens word hier vanuit die indikatief na die subjunktiefmodus beweeg. Die subjunktief is 'n *afhanklike* modus in dié sin dat hy wat sy betekenis betref, uit 'n voorafgaande handelling voortvloei. Dikwels volg hy na die voegwoord **hore** (dat), maar dikwels word dit slegs geïmpliseer.

Die subjunktief volg ook op die voegwoord **hoba**. Teenoor illustrasies (ii) en (jj) kry u sulke voorbeelde, vgl.

**Hoba a qete, o tla kgutlela hae.**  
(*Nadat hy klaar is, sal hy terugkeer huis toe;* en

**Hoba ba qete ba apara diaparo tsa ho robala** (*Nadat hulle klaar is, trek hulle slaapkler aan.*)

1.3.4 In die tweede paragraaf tref ons twee konstruksies aan wat soos werkwoordrelatiefkonstruksies lyk, maar tog daarvan verskil, vgl.

**. . . seo a se etsang . . .** (*dit wat sy doen*)

**Mmalehlohonolo o tsohile**  
(stative)  
**Mosebetsi o qetilwe** (perfect).

1.3.3 Only in a few instances this mode of communication is replaced by another. This often happens in compound sentences when the narrator moves from the indicative to another mood, cf.

**Re tla mo latela . . . re ithute tsa. . .**  
(*We will follow her. . . and learn about.*)

**O tla tlola, a intlafatse.**  
(*She will do her make-up (and) make herself beautiful.*)

Each time we here have a shift from the indicative to the subjunctive mood. The subjunctive mood is a *dependent* mood in the sense that its meaning follows from a preceding action. It often follows after the conjunction **hore** (that), although in many cases **hore** is only implied.

The subjunctive also follows after the conjunction **hoba**. Next to illustrations (ii) and (jj) we get such examples, cf.

**Hoba a qete, o tla kgutlela hae.**  
(*After she has finished she will return home;* and

**Hoba ba qete ba tla apara diaparo tsa ho robala** (*After they have finished they will put on their night-clothes.*)

1.3.4 In the second paragraph we find two constructions which appear to be verbal relative constructions. However, they do differ from them, cf.

**. . . seo a se etsang . . .** (*what she is doing*)

... moo a yang teng ... ((daar) waar sy gaan)

Hulle verskil van die werkwoordrelatiefkonstruksies wat ons tot dusver teengekom het deurdat hulle ingelei word met 'n demonstratiewe voornaamwoord van *posisie 2* (hier noem ons hom 'n *betreklige* voornaamwoord), en deurdat daar 'n ander sintaktiese element III voorkom wat die aard van die betrekking tussen hoofsin en bysin aandui. In die eerste sin is daar 'n voorwerpskakel *se* en in die tweede die bywoord *teng*. Eersgenoemde noem ons 'n *voorwerpomskrywingsin*. Hierdie soort relatiewe konstruksie noem ons 'n *indirekte* konstruksie. 'n Indirekte relatiewe sin is een waarmee 'n substantief (in onderwerp- of voorwerpsposisie) in terme van velerlei moontlikhede omskryf kan word. So word die voorwerpomskrywingsin gebruik om die substantief te omskryf in terme van *handelingsbetrokkenheid*. Die onbepaalde lokatiewe omskrywingsin word gebruik om hom te omskryf ten opsigte van *onbepaalde lokaliteit*. Laasgenoemde word ingelei met die demonstratiewe voornaamwoord van *posisie 2* van die lokatiefklasse (d.w.s. *moo*) en dikwels afgesluit met die bywoord *teng*.

Die indirekte relatiefkonstruksie is 'n heel produktiewe sintaktiese middel. U gaan dit baie dikwels in die leesstukke teenkom. Vgl. die volgende onbepaalde lokatiewe omskrywingsin in **THUTO YA 2**:

**(Hohle) moo ho nang le difate...**  
((Oral) waar daar bome is. ...) by illustrasie c);

... moo a yang teng ... ((there) where she is going)

They differ from the relative constructions we have come across thus far in that they are introduced by a demonstrative pronoun of *position 2* (here we call it a *relative pronoun*), and in that other syntactic devices are employed to signify the relationship between the principal clause and the subordinate clause. In the first sentence we notice an object concord *se*. In the second one there is the adverb *teng*. The first sentence we call a relative clause of *object relationship* while the second is a relative clause of *indefinite locative relationship*. This kind of relative construction is called an *indirect* relative construction. An *indirect* relative sentence (clause) is a clause where a substantive (in subject or object position) is qualified in terms of various possibilities. Thus the clause of object relationship is used to qualify a substantive in terms of its *engagement in an action*. The indefinite locative clause is used to qualify a substantive in terms of *indefinite locality*. The last mentioned is introduced by the demonstrative pronoun of position 2 of the locative classes (i.e. *moo*) and often closed by the adverb *teng*.

The indirect relative construction is quite a productive syntactic device. You will very often meet them in the discourses of this volume. Look at the following indefinite locative clauses in **THUTO YA 2**:

**(Hohle) moo ho nang le difate...**  
((Everywhere) where there are trees. ...) (see illustration c);

(ka mora ntlo) moo serapa sa meroho se leng teng. . . ((agter die huis) waar die groentetuin is) (by illustrasie e en f).

In THUTO YA 3 (teenoor illustrasie i) kry ons 'n indirekte omskrywing binne 'n indirekte omskrywing, vgl.

... moo bana ba banyenyane bao bomma bona ba sebetsang letsatsi lohle, ba ka hlokomelwang teng. . . (waar die klein kindertjies waarvan die moeders heeldag werk. . . versorg kan word).

Ons erken dadelik die onbepaalde lokatiewe omskrywing aan sy betreklike voornaamwoord moo (sy inleidende lid) en aan teng (sy slot), vgl.

... moo bana. . . ba ka hlokomelwang teng (waar die kinders versorg kan word). Binne hierdie konstruksie egter vind ons:

(bana ba banyenyane) bao bomma bona (dit is bomme ba bona) ba sebetsang letsatsi lohle. . . ((klein kindertjies) waarvan die moeders heeldag werk). Hierdie sin/bysin heet 'n besitlike omskrywingsin, aangesien daar 'n besitlike verhouding tot stand gebring word tussen bana en bomme met die besitkonstruksie bomma bona (bomme ba bona). Hier is die inleidende lid bao, d.w.s. die betreklike voornaamwoord van bana.

1.3.5 Die indirekte relatiewe konstruksie word, net soos die direkte relatief, as deel van die partisipale modus beskou — hoofsaaklik omdat hy in die negatief die morfeem van die partisipale modus gebruik. Daar kan na alle waarskynlikheid 'n saak uitgemaak word dat hy 'n modus in eie reg is. Omdat dit egter nie direk met taalverwerwing te doen het nie, laat ons die aangeleentheid daar.

(ka mora ntlo) moo serapa sa meroho se leng teng. . . ((at the back of the house) where the garden is) (at illustrasie e and f).

In THUTO YA 3 (next to illustration i) we find an indirect clause within an indirect clause, cf.

... moo bana ba banyenyane bao bomma bona ba sebetsang letsatsi lohle, ba ka hlokomelwang teng. . . (where the little children whose mothers are working the whole day may be cared for).

We immediately notice the indefinite locative clause by its relative pronoun moo (its introductory element) and teng (its closing element), cf.

... moo bana . . . ba ka hlokomelwang teng (where the children may be cared for). Within this clause, however, we find:

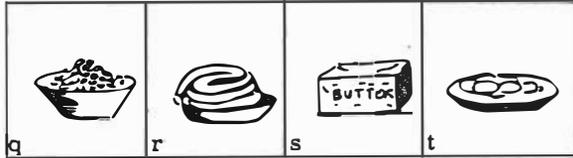
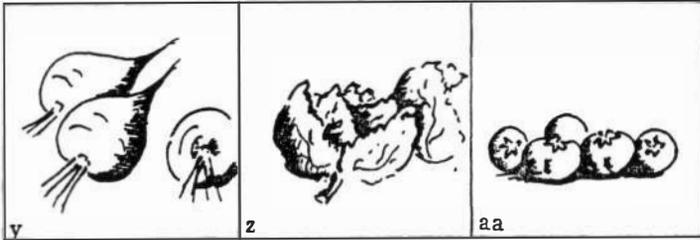
(bana ba banyenyane) bao bomma bona (i.e. bomme ba bona) ba sebetsang letsatsi lohle. . . ((little children) whose mothers are working the whole day. . .) This sentence/clause is called an indirect relative of possessive relationship, because of the possessive relationship which has been established by the possessive construction between bana and bomma bona (bomme ba bona). Here the introductory element is bao which is the relative pronoun of bana.

1.3.5 Like the direct relative phrase, the indirect relative clause is regarded as part of the participial mood — mainly because it uses the negative morpheme of the participial mood. Quite possibly this could be regarded as a mood in its own right. As this argument will not directly further the cause of language acquisition we will not go into it here.

## 1.4 HO ITLHAHLOBA

1.4.1 Identifiseer die volgende items op Sotho:

1.4.1 Identify the following items in Sotho:



## 1.4.2 HLAUSA

VERDUIDELIK

EXPLAIN

(a) -ebola (b) -alola/-alolela (c) -terekal-terekela (d) ho intlafatsa (e) dijana (f) mpjhane (g) setofa sa motlakase (h) ho tola (i) ha e be boroko!

C6/a

## THUTO YA BOBEDI (2)

### 2.0 SEPHEO

• Om die basiese taal aan te leer wat in verband met die *TUIN* gebruik word.

• To learn basic language used in connection with the *GARDEN*.

### 2.1 MANTSWE\*

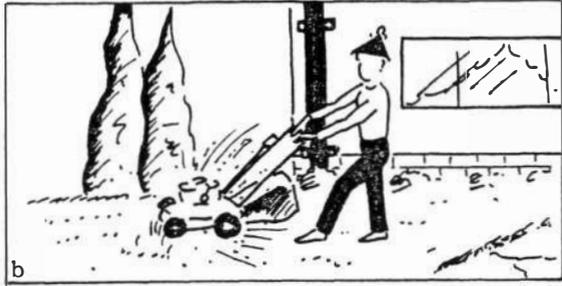
### 2.2 THABO SERAPANENG

TAELO: BALA, O SHEBE DITSHWANTSHO, O ITHUTE:



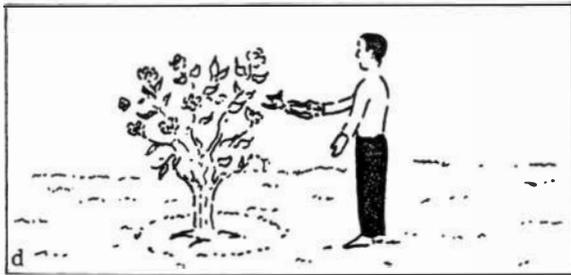
serapaneng  
ka tsatsi le  
leng le le leng  
dirapaneng  
Mmantaha  
monna ya tsebang  
dirapa  
-hlahosetsa  
moo thuso e  
hlokahalang teng  
-hela; mohlwa  
motjhini

Mona re bona banna ba babedi ba buisana. Ke Rahloho le Thabo. Ba buisana serapaneng sa Rahloho. Thabo ke monna ya kgothetseng. Ka tsatsi le leng le le leng o sebetša dirapaneng tsa Makgowa a fapaneng. Kajeno ke Mmantaha. Mmantaha o sebetša ha Rahloho. Thabo ke monna ya tsebang dirapa haholo. Setshwantshong sena Rahloho o hlahosetsa Thabo moo thuso e hlokahalang teng kajeno. Pele, o qala ho hela mohlwa ka motjhini. Sheba setshwantsho sena:



ha a qeta; o kuta  
 ka sekere  
 ka mahlakoreng a ona  
 moo ho nang le  
 difate kapa dihlahla  
 dipalesa  
 jwang bo se ke  
 ba kena  
 diratswaneng  
 ha jwang bo ka kena  
 moo; ho boima  
 ho bo tlosa  
 jwang bo bitswang  
 wa sebele  
 -hlokomela; tsohle

Ha a qeta, o kuta mohlwa ka sekere ka mahlakoreng  
 a wona. Hohle moo ho nang le difate kapa dihlahla,  
 kapa dipalesa, o kuta hantle hore jwang bo se ke ba  
 kena diratswaneng. Ha jwang bo ka kena moo ho  
 boima haholo ho bo tlosa. Ho jwalo haholoholo  
 jwangng bo bitswang "kikuyu". Mo shebe. Thabo ke  
 monna wa sebele! O hlokomela tsohle.



ho poma  
 tse omileng

Jwale o tswela pele ka ho poma dipalesa tse omileng  
 tsohle: Mo shebe he!

*ha a qeta; -haraka  
 mahlaku a omileng  
 a leng mohlweng  
 hore  
 a a lahle  
 ha bonolo  
 o qetile  
 ha re yeng  
 moo serapa sa  
 meroho se leng teng  
 le sona sa ditholwana*



**Ha a qeta ka tseo, o haraka mahlaku a omileng a leng mohlweng hore a a lahle ha bonolo.**

**Jwale o qetile pela ntlo. A re yeng ka mora ntlo moo serapa sa meroho se leng teng, le sona sa ditholwana.**

*-phophotha  
 mobu  
 matamo  
 o mongata  
 Mariha  
 kgwedi; Phupu  
 -faola  
 ditholwana  
 diperekisi  
 diapole; diapolekose  
 diporaema  
 morara  
 monontsha  
 manyolo  
 di nosetswe ka mehla  
 di ke ke tsa mela  
 ka ntle ho*



**Le ka mona mosebetsi o mongata. Mariha, ka kgwedi ya Phupu, o faola difate tsohle tsa ditholwana: difate tsa diperekisi, tsa diapole, tsa diapolekose, tsa diporaema, tsa morara, jwalojwalo. Jwale difate tse na di hloka monontsha (manyolo). Hoba a di tshole, o phophota mobu tlasa tsona mme o lokisa matamo a tsona. Jwale di lokile. Di hloka metsi feela. E, jwale ka dipalesa le meroho, difate tsa ditholwa di nosetswe ka mehla. Di ke ke tsa mela ka ntle ho metsi.**



*hoba a di tshela  
mefuta  
o se a jadile*

*meroho e tura  
ka lebaka lena  
ho feta  
ba jalang*

Thabo, serapaneng sa meroho, re mmona a lokisa diratswana tsa mefuta e fapaneng. O se a jadile dihwete, ditamati, mekopu, ditapole, dinawa, bete, khabetjhe, jwalojwalo. E, mehleng ena meroho e tura haholo mabenkeleng. Ke ka lebaka lena batho ba bangata ho feta ba jalang meroho ya bona.

## 2.3 MANOLLO

**2.3.1 o qala ho hela** (*hy begin om te sny*).

Die twee werkwoorde is in die *indikatiewe* en *infinitiewe* modi onderskeidelik; **ho hela** kan egter ook as 'n voorwerp beskou word indien ons op die betekenis daarvan let. Albei is positief en in die onvoltooide tyd-vorm.

**2.3.2 Sheba** is 'n *opdrag* (imperatief-modus), positief.

**(ha) a qeta** (*as hy klaar is*) is in die partisipiale modus, onvoltooide tyd-vorm, positief, wat op die voegwoord **ha** volg.

**2.3.1 o qala ho hela** (*he begins to mow/cut*).

The two verbs are in the *indicative* and *infinitive* moods respectively; **ho hela** may, however, also be regarded as an object according to context. Both are positive and in the imperfect tense.

**2.3.2 Sheba** is an *instruction* (imperative mood), positive.

**(ha) a qeta** (*when he finishes*) is in the participial mood, imperfect tense, positive; it follows the conjunction **ha**.

**2.3.3 monna wa sebele** (*'n ware man*) is 'n besitkonstruksie; **sebele** is 'n nominale relatiewe stam; **wa** is 'n besitskakel wat as relatiefskakel fungeer; en **monna** die naamwoord wat omskryf word.

**2.3.4 Mo shebe he!** (*Kyk (dan/tog) na hom*) is 'n opdrag met 'n voorwerpskakel (subjunktiefmodus); **he** is 'n tussenwerpsel wat 'n soort wens uitdruk (**hore**) a a **lahle** (*sodat hy hulle weggooi*) is in die subjunktiefmodus, onvoltooide tydvorm, positief.

**di ke ke tsa mela** (*hulle sal nie groei nie*): potensiale vorm, negatief. Die potensiale vorm word negatief gemaak deur *onderwerpskakel + ke ke + die betrokke naamwoord se konsekwetiewe onderwerpskakel*, kyk **THUTO YA 14**.

**2.3.5 Rahloho** is 'n persoonsnaam. Eintlik is dit 'n bynaam vir iemand met 'n groot kop! Die voorvoegsel **Ra-** staan vir *vader van*. Letterlik sou dit beteken *die vader van die kop*, d.w.s. 'n man met 'n groot kop.

**Raserapa** beteken *vader van die tuin*, d.w.s. die man wat 'n tuin besit.

**2.3.3 monna wa sebele** (*a real man*) is a possessive construction; **sebele** is a nominale relative stem; **wa** is a possessive concord, while **monna** is the noun which is qualified.

**2.3.4 Mo shebe he!** (*Look at him (then)*). This is an *instruction* with an object concord (subjunctive mood); **he** is an interjection expressing a kind of a wish. (**hore**) a a **lahle** (*so that he (may) throw them away*) is in the subjunctive mood, imperfect tense, positive.

**di ke ke tsa mela** (*they will not grow*): potential form, negative. The potential form is made negative by

*subject concord + ke ke + subject concord of the consecutive of the relevant noun*, see **THUTO YA 14**.

**2.3.5 Rahloho** is a personal name. It is in fact a nickname for someone with a big head! The prefix **Ra-** means the *father of*. Literally it means the *father of the head*, that is a man with a big head.

**Raserapa** therefore means *the father of the garden*, that is the man who owns the garden.

## 2.4.2 ARABA DIPOTSO TSENA (NGOLA DIKARABO BUKENG):

- (a) Na le wena o na le serapana?
- (b) Serapana sa hao (kapa sa metswalle) ke sa eng?
- (c) Serapaneng seo o thuswa ke mang?
- (d) O na le difate tsa ditholwana dife?
- (e) Na serapana sa hao (kapa sa metswalle) se nosetswa hangata?
- (f) Na wena o kile wa bona ha ho kutwa mohlwa?
- (g) Jwang bo kutwa ka eng?

- (h) Mohlwa o helwa ka eng?
- (i) Mphe mabitso a meroho e mehlano.
- (j) Ela hloko: Bolokang metsi a rona!

## 2.4 HO ITLHAHLOBA

### 2.4.1 HLA LOSA (DIKARABO DI NGOLWE BUKENG):

- (a) Raserapa.
- (b) Ho kuta mohlwa.
- (c) Seratswana.
- (d) Hoba a di tsele.
- (e) Ho phophotha.
- (f) Monontsha.
- (g) Difate di ke ke tsa mela.
- (h) Jwang bo se ke ba kena diratswaneng.

# THUTO YA BORARO (3)

## 3.0 SEPHEO

\* Om basiese taal aan te leer wat betrekking het op die daaglikse aktiwiteite van 'n PREDIKANT  
\* To learn basic language pertaining to the daily activities of a MINISTER

### 3.1 MANTSWE\*

*moromuwa  
ya rutang  
Lentswe la Modimo*

*-latela  
moo a yang teng  
hore re tsebe  
wa bohlokwa*

### 3.2 LETSATSI BOPHELONG BA MORUTI

**TAELO: BALA, O SHEBE DITSHWANTSHO, O  
ITHUTE SESOTHO:**

Monna enwa ke moruti. Ke moruti Scott. Basotho ba mmita Sekoto. E, ke re Basotho, hobane hantlentle moruti enwa ke moromuwa, ke hore moruti ya rutang batho ba batsho Lentswe la Modimo. Rona re tla mmita moruti feela. Polelong ena re tla mo latela hohle moo a yang teng hore re tsebe mosebetsi wa bohlokwa wa hae.





*nako ya bosupa  
-tsosa*

Ke nako ya bosupa. Mofumahadi o tsosa monna wa hae. Monna ke moruti Scott. Letsatsi la hae le a qala jwale. Moruti o fumana kofi. Monate o kaalo! Bona, o hlokomelwa hantle ke mosadi wa hae. O a mo rata. Le yena o rata mofumahadi wa hae le bana. Re sa tla bona. . .

*o a ipeola  
makgethe*

Moruti o a hlapa. Ha a qeta, o a ipeola, ke hore o kuta ditedu tsa hae. Ke monna ya makgethe.



*-fasa; tae  
-phatsima  
sutu e ntsho*

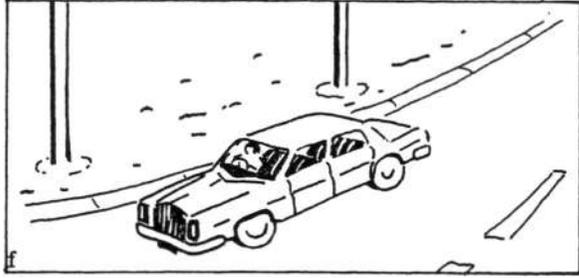
O fasa tae ya hae. Ha a qeta, o tla apara baki, mme o tla rwala katiba. Dieta tsa hae di a phatsima! (O apere sutu e ntsho).



*thapelo  
e mong le e mong*

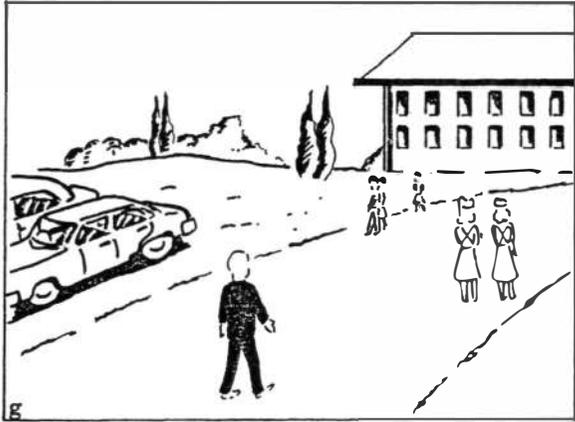
Empa, pele a tsamaya, moruti o kopana le Modimo wa hae. E, o a rapela. Thapelo ke ntho ya bohlokwa bophelong ba motho e mong le e mong.





sepetlele  
ho na le bakudi  
matshediso

Moruti o tseleng. O ya sepetlele. Ho na le bakudi ba bangata ba hlokang matshediso.



-tshedisa; -tlile  
baoki; ba thabile  
mathata; mosebetsi  
o sa feleng  
-tjhakela  
mmintshi; dibini  
-binela

O fihlile sepetlele. O tlile ho tshedisa bakudi. Empa, le bona baoki ba thabile ha ba mmona, hobane ba a mo rata. O tseba mathata a bona, le mosebetsi wa bona o sa feleng. Hangata o a ba tjhakela, a etse thapelo. Mofumahadi wa hae ke mmintshi wa sehlopha sa dibini sa baoki. Hangata ba binela bakudi, haholoholo nakong ya Paseka le Keresemese.

-kula;  
o tshwerwe ke sefuba  
dibeke tse ka  
bang tharo  
ha a eso fole  
o ntse a hohlola  
hampe; ngaka; -file  
meriana  
mohlomong; -romela  
Mangaung  
o mo utlwela bohloko  
-mmeha (mo + -beha)  
matla  
a a ke a mo thuse  
-tshepa

Moruti o buisana le Sera. Seja o kula haholo. O tshwerwe ke sefuba. O sepetlele dibeke tse ka bang tharo. Ha a eso fole. O ntse a hohlola hampe. Ngaka e mo file meriana empa ho bonahala hore ha e thuse. Mohlomong ngaka e tla mo romela sepetlele se sehlo, mane Mangaung. Moruti o mo utlwela bohloko. O a rapela. O mmeha matsohong a matla a Modimo. A a ke a mo thuse. Le rona re mo utlwela bohloko. Re a tshepa.



Moruti o kgutlile sepetlele. Jwale o tla tihakela mokgatlo wa mafumahadi a kereke. Re tla bona...

mokgatlo

-bokella; tjhelete  
maqheku  
ba se nang baholo  
ba futsanehileng  
-hlahosetsa; moo thuso  
e hlokahalang teng  
bolella  
e ka kgona ba  
thehe keretjhe

dintlha tse itseng  
morero  
taba  
-dumela  
o moholo ona



O tihakela mokgatlo wa mafumahadi a kereke. Basadi bana ba thusa mosebetsing wa kereke. Ba bokella tjhelete ho thusa maqheku, bana ba se nang baholo le batho ba bang ba futsanehileng. Mona moruti o ba hlahosetsa moo thuso ya bona e hlokahalang teng kgwedding ena. O ba bolella hore e ka kgona ba thehe keretjhe, moo bana ba banyenyane bao bomma bona ba sebetsang letsatsi lohle, ba ka hlokomelwang teng. O ba fa dintlha tse itseng tsa morero ona. Ha a qeta, mokgatlo o tla bua ka taba ena. Mohlomong mokgatlo o tla dumela ba tswele pele ka mosebetsi o moholo ona.

(moo\* bana ba banyenyane bao bomma bona ba sebetsang letsatsi lohle, ba ka hlokomelwang teng...)



*-kgutletse; motsheare  
-itokisetsa; baholo  
phutheho  
Laboraro le leng le  
le leng  
hora ya bosupa  
ka phirimana  
sehlopha; -etela  
kopanong  
-sebeletsa*

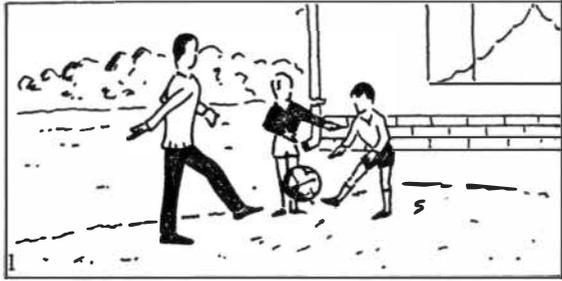
*le se keng le lebalwa*

**Moruti o kgutletse hae. Ke motsheare. O a ithuta. Hantlentle o itokisetsa ho ya thapelong ya baholo ba phutheho ya hae. Laboraro le leng le le leng ka hora ya bosupa ka phirimana, o kopana le sehlopha sena sa banna. Baholo ba mo thusa ho etela phutheho. Kopanong ena ya bona ba ithuta Bibe. Ke taba ya bohlokwa mosebetsing wa batho ba sebeletsang Modimo. Empa pele a ya teng, ho na le lelapa la hae le se keng le lebalwa.**



*ha ba na nako  
ho phomola  
ka lebaka lena*

**E, monna enwa o hlokomela lelapa la hae hantle. Mona o buisana le mofumahadi wa hae. Mosebetsing wa bona ha ba na nako e ngata ho phomola. Ke ka lebaka lena ba sebedisang nako ha e hlaha ho qoqa.**



ntata bona  
-thabile  
boithabiso bo bokaalo

-kgaohana

Le bana ba hloka setswalle sa ntata bona. Mo shebe, o bapala bolo le bona. Kgele! Ba thabile. Boithabiso bo bokaalo!

E, mona re tla kgaohana le moruti Scott.

Kgotso moruti!

### 3.3 MANOLLO

**3.3.1 Ke moruti** (*Dit is 'n predikant*)  
— hierdie is 'n identifiserende kopulatief in die indikatiewe modus, positief.

... **hantlentle** (*eintlik*)  
— die stam word herhaal om emfase aan te dui.

... **ya rutang** (*wat preek*)  
— 'n werkwoordrelatiefkonstruksie, partisipiale modus, positief.

**3.3.2 Re tla mmita** (*lett. ons sal hom roep*) — *ons sal hom noem*. Die werkwoord is in die indikatiefmodus, positief, maar in die toekomstende vorm.

... **(hore) re tsebe** (*{dat} ons kan weet*)  
— subjunktiewe modus, onvoltooide tydvorm, positief. Let daarop dat die modus weer op die voegwoord **hore** volg.

**3.3.1 Ke moruti** (*It is a minister*)  
— this is an identifying copulative in the indicative mood, positive.

... **hantlentle** (*actually*)  
— the stem *-hantle* is reduplicated to indicate emphasis.

... **ya rutang** (*who preaches*)  
— a verbal relative construction in the participial mood, positive.

**3.3.2 Re tla mmita** (*We shall call him*). The verb is in the indicative mood, future form, positive.

... **(hore) re tsebe** (*so that we (may) know*) — again subjunctive mood, imperfect tense, positive. Note the fact that this mood again follows the conjunction **hore**.

**3.3.3 Mosebetsi wa bohlokwa wa hae** (lett. *werk van belangrik van hom*) — *sy belangrike werk*. Hier kry ons twee besitkonstruksies. Die eerste, **wa bohlokwa**, het egter 'n relatiewe omskrywende funksie, terwyl die tweede, **wa hae**, 'n *voornaamwoordelike* besitkonstruksie is: **hae** is 'n besitlike voornaamwoord van die derde persoon, enkelvoud.

... **ya bosupa** (*die sewende*) — *seweuur* — hierdie is nog 'n voorbeeld van 'n naamwoordelike relatiefkonstruksie.

... **ba futsanehileng** (*die armes*) — hierdie is 'n werkwoordrelatief. Die statiewe werkwoordstam **-futsanehile** is afgelei van die naamwoord **bofutsana** (*armoede*) of **mofutsana** (*'n arm persoon*). *Om arm te word of om te verarm* word uitgedruk met **-futsaneha**. Hier het die neutropassiewe ekstensie **-eh-** permanent deel van die werkwoordstam geword.

**3.3.3 Mosebetsi wa bohlokwa wa hae** (lit. *work of important of him*) — *his important work*. Here we have two possessive constructions. The first, **wa bohlokwa**, actually functions as a relative (qualificative). The second, **wa hae**, could also be called a *pronominal* possessive construction: **hae** is the possessive pronoun of the third person, singular.

... **ya bosupa** (*the seventh*) — *seven-o'clock* — this is another example of a nominal relative construction.

... **ba futsanehileng** (*the poor*) — this is a verbal relative construction. The stative verb stem **-futsanehile** is derived from the nouns **bofutsana** (*poverty*) or **mofutsana** (*a poor person*). *To become poor* is expressed by means of **-futsaneha**. Here the neutro-passive extension **-eh-** permanently became part of the verb stem.

## 3.4 HO ITLHAHLOBA

### 3.4.1 NGOLA MOQOQO KA:

- (a) Diaparo tsa ka kapa
- (b) Sepetlele kapa
- (c) Basadi kapa
- (d) Mosebetsi wa moruti kapa
- (e) Bana ba ka.

# THUTO YA BONE (4)

## 4.0 SEPHEO

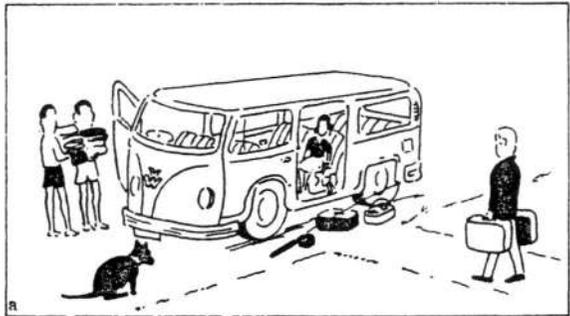
\* Om basiese taal aan te leer wat in verband staan met *REIS* en *VAKANSIE*. Vir hierdie doel reis die gesin na QWAQWA – in die hart van die Suid-Sothogebied en 'n toeristeoord soos min.

\* To learn basic language used in connection with *TRAVEL* and *HOLIDAY*. For this purpose the family travels to QWAQWA – in the centre of the Southern Sotho area and a tourist's dream.

### 4.1 MANTSWE\*

### BA LELAPA BA ETELA QWAQWA

#### 4.2 TAELO: BALA, O ITHUTE



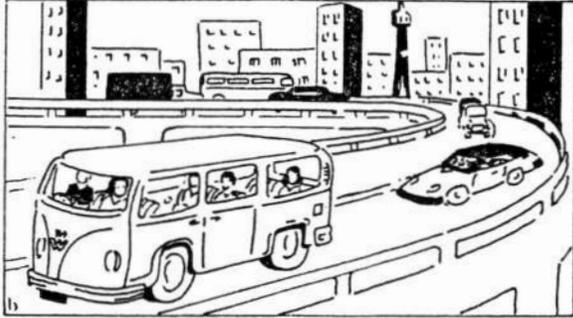
-laisa  
sutukeisi

khamera

Rahloho le Mmalehlohonolo le bana ba bona ba laisa kombi ho ya phomolong. Ba ya Qwaqwa, ke hore Witsieshoek. Ho na le sutukeisi tse tharo tse kgolo, le tse pedi tse nyenyane. Bana ba tsamaya le dintho tse ngata tsa ho bapala. Rahloho o nka khamera ya hae. Mmalehlohonolo, yena, o nka dibuka tse tharo. O rata ho bala dibuka. Hae ha a fumane nako ya ho di

e seng mekae  
rontaboleng  
-iphehela

bala. Ba nka dijo tse ngata jwale ka nama, bohobe, ditapole, meroho e seng mekae le ditholwana. Mane Qwaqwa ba tla dula rontaboleng. Ba tla iphehela dijo. Ho tla rekiswa lebeso feela. Ntja le yona, e ya hammoho le bona. Lebitso la yona ke Seratanama.



mmilalebelo  
motsemoholo  
masabasaba  
-tshela;  
-kganna; ha monate

Ba tseleng jwale! Ba se ba kene ho mmilalebelo. Ba feta motsemoholo Johannesburg. Hona jwale ba tla bona masabasaba a Gauteng le a Foreisetata-Leboya ha ba tshela noka ya Lekwa. Kombi e kganneha ha monate. Bana ba thabile... ba tseleng jwale!



-kgathetse  
a phomole

-phomola; ha e tlwaele  
hole



Rahloho o kgathetse. Ba eme hanyenyane hore a phomole. Jwale ke nako e ntle ya ho ja mofaho le ho nwa kofi. Seratanama le yona e fumana nako ya ho phomola. Ha e tlwaele motorokara. Hoba ba qete ba tla wela tseleng hape. Qwaqwa e hole.



-ntse  
-phetela  
ere re mameleng

ha ba ka ba kena  
ketso  
a fileng

ketsahalo  
mokete

Ba fihlile Qwaqwa jwale. Ha ba ntse ba kganna Rahloho o ba phetela tsa hisetori ya Qwaqwa. Ere re mameleng he:

*Rahloho:* Lehae lena, le lona, ke la Basotho. Lehaeng lena Bakwena le Batlokwa ba bangata. Makgolokwe le ona a teng. Ha re bala hisetori ya Basotho re fumana hore dintweng tsa Maburu le Moshweshwe, Basotho ba sebaka sena (tlasa morena Pauluse Mopeli) ha ba ka ba kena ntweng. Ke ka ketso ena Mopresidente Brandt wa Repaboliki ya Foreisetata a fileng Basotho tulo ena, hore e be lehae la bona. Le kajeno Basotho ba hopola ketsahalo ena letsatsing leo ba le bitsang “letsatsi la Brandt-Mopeli”. Ke letsatsi la mokete

se seng le se seng  
boipuso; -ipusa  
Tonakgolo

-ikahela  
mane



selemong se seng le se seng. E kajeno Qwaqwa e tswetse pele haholo. Batho ba bangata ba ikahela se matlo a maholo a matle. Qwaqwa kesetereke se setle sa Foreisetata. Motse o moholo oo le o bonang mane ke Phuthaditjhaba.

Jwale ka Lesotho, Qwaqwa ke naha ya dithaba. E ntshe le dithaba tsa Maloti. Qwaqwa ke tulo e ratwang haholo ke batho ba ratang tlhaho.



kamong  
sebaka; -thotse  
letho; kgutso  
hosane; boha  
ho a bata  
futhumatsang

Rahloho le lelapa la hae ba fihlile kampong hodima thaba. Ke sebaka se setle. Mona ho thotse haholo. Ha ho lerata la letho. Ke kgutso le kgotso feela. Hosane ba tla ya thabeng ho boha naha. Empa ho a bata mona, haholoholo dithabeng. Batho ba tlang mona ba tla le jase le diaparo tse ding tse futhumatsang.



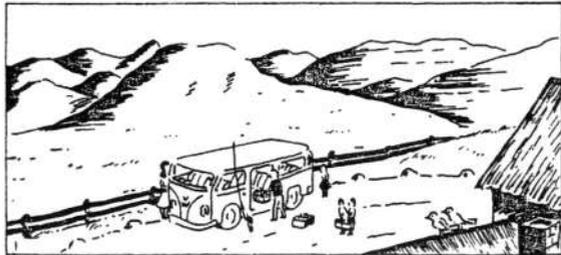
-hlahlamang  
botle bo bokaalo  
-ithabisa  
-lefjwa; disente  
mashome a mabedi  
le hlano

Ke letsatsi le hlahlamang. BoRahloho ba sa tswa dithabeng. A, botle bo bokaalo! Jwale bana ba a ithabisa ka ho palama dipere. Ho lefjwa disente tse mashome a mabedi le hlano ho fumana sebaka sa ho palama. A, monate o kaalo!



-phirimana; batjha  
tantsha; mmino  
dipolata mme

Ke phirimana. Batjha ba ithabisa ka ho tantsha. E, ho bapalwa mmino wa dipolata mme batjha ba etsa mokete. A, monate o kaalo!



monate; e ne e le

BoRahloho ba tseleng hape. Ba kgutlela hae jwale. E ne e le phomolo e monate.

**Kgotsong!**

## 4.3 MANOLLO

**4.3.1 Rahloho en Mmalehlohonolo:** Eersgenoemde is reeds bespreek (kyk par. 2.3.5). **Mma-** 'n prefiks vir *moeder van*. Die vrou wat *geluk besit* is die *moeder van geluk*. **Lehlohonolo** kan óók 'n persoonsnaam wees, maar dan is dit die naam van 'n *seun*.

**4.3.2 -Laisa, kombi sutukeisi, khemera, rontaboleng, motorokara en kofi** is almal leenwoorde. **-Laisa** kom oorspronklik van die Afrikaanse woord *laai*, maar het via Zulu die agtervoegsel **-isa** verwerf. In Zulu heet dit **-laisha**. Die ander is ook van óf Engels óf Afrikaans oorgeneem en by die klanksisteem van Sotho aangepas: **kombi** is onveranderd uit Afrikaans oorgeneem; **sutukeisi** en **khemera** aan die Engels *suitcase* en *camera*. **Rontabole, motorokara** en **kofi** is aan die Afrikaans ontleen.

**4.3.3 Meroho** is 'n algemene naam vir die spinasie-soorte. Vandag het sy betekenis egter uitgebrei en sluit dit al die groentesoorte in.

**4.3.4 Mmilalebelo** is 'n saamgestelde naamwoord. Dit bestaan uit twee naamwoorde, nl. **mmila** (*pad*) en **lebelo** (*spoed*). **Mmilalebelo** is 'n *snelweg*.

**4.3.5 Ba eme, hore a phomole** (*hulle hou stil sodat hy kan rus*). Die werkwoorde is in die indikatiewe en subjunktiewe modi onderskeidelik. Eersgenoemde is in die statiewe vorm, positief, terwyl laasgenoemde in die onvoltooid tydvorm is. Let weer op die feit dat die voegwoord **hore** die subjunktiefmodus inisieer.

**4.3.1 Rahloho and Mmalehlohonolo:** The first mentioned has already been discussed (see par. 2.3.5). **Mma-** is a prefix for *mother of*. The woman who has *happiness* is the *mother of happiness*. **Lehlohonolo** is also a personal name — the name of a boy

**4.3.2 -Laisa, kombi, sutukeisi, khemera, rontaboleng, motorokara and kofi** are loanwords. **-Laisa** originates from the Afrikaans word *laai* but acquired the suffixes **-isa** via Zulu. In Zulu we have **-laisha**. The others have been taken over from either Afrikaans or English and have been adjusted to fit into the sound system of Sotho. **Kombi** has, unaltered, been taken over from the Afrikaans *kombi*, while **sutukeisi** and **khemera** are from the English *suitcase* and *camera*. **Rontabole, motorokara** and **kofi** have been taken over from the Afrikaans *rondawel*, *motorkar* and *koffie*.

**4.3.3 Meroho** is a general name for the spinach species. Today, however, its meaning has widened to include all the vegetable types.

**4.3.4 Mmilalebelo** is a compound noun. It is derived from two nouns, namely **mmila** (*road*) and **lebelo** (*speed*). **Mmilalebelo** is a *freeway*.

**4.3.5 Ba eme, hore a phomole** (*they stop so that he may rest*). The verbs are in the indicative and subjunctive moods respectively. The first mentioned is in the stative form, while the last one finds itself in the imperfect form. Again note the fact that the subjunctive mood is initiated by the conjunction **hore**.

**4.3.6 Kgutso le kgotso** (*Stilte en vrede*). Die verteller raak hier digterlik!

**4.3.6 Kgutso le kgotso** (*Silence and peace*). The narrator is getting poetical here!

**4.3.7 Ho lefjwa disente...** (*Daar word sent betaal*). -Lefjwa is die passiewe vorm van die stam -lefa. Wanneer die passiewe ekstensie -w- na die f volg, vind daar prepalatalisasie plaas – vandaar f + w > fjw.

**4.3.7 Ho lefjwa disente...** (*.cents are being paid*). -Lefjwa is the passive form of the stem -lefa. When the passive extension -w- follows f prepalatalisation occurs, hence f + w > fjw.

**4.3.8 Ba a ithabisa** (*hulle vermaak hulleself*). Die i- wat die wortel voorafgaan is 'n refleksiefmorfeem en dui wederkerende handelinge aan. Hierdie morfeem is nie aan 'n klas gebonde nie.

**4.3.8 Ba a ithabisa** (*they entertain themselves*). The i- preceding the root is a reflexive morpheme which indicates a reflexive action. This morpheme is not connected to any noun class.

## 4.4 HO ITLHAHLOBA

### 4.4.1 ARABA DIPOTSO TSE LATELANG:

- (a) Qwaqwa ke eng?
- (b) Qwaqwa ke tulo e ratwang haholo ke batho ba ratang tlhaho. Hobaneng?
- (c) Qwaqwa ke motse kapa setereke?
- (d) Phuthaditjhaba ke eng?
- (e) Hlalosa mantswe ana a latelang:

*kgutso le kgotso  
mmilalebelo  
motsemoholo  
tlhaho  
mmino  
ho tantsha.*



# THUTO YA BOHLANO (5)

## 5.0 SEPHEO

\* Om oor die *HOTEL QWAQWA* te berig – 'n gawe tuisgaanplek vir besoekers. \* To report on the *QWAQWA HOTEL* – a fine place to stay at.

### 5.1 MANTSWE\*

*mehla*

*Phuthaditjhaba*

*beheletsa  
fonofono*

*lebokose*

*sejwalejwale  
diphaposi*

*bate; ntlwana  
basekomo*

*tefello*

*hoseng  
restjhurenteng*

### 5.2 HOTELE YA QWAQWA

Mehla e a fetoha. Qwaqwa ho ba e tsebileng mehleng ya pele, e fetohile haholo. Mehlang ena ha o kena feela, motseng wa pele wa Phuthaditjhaba, hotele ke ena. Ke hotele e sa kgetheng mmala. Mang le mang o amohelwa ka matsoho a mabedi.

Ha o hopola ho etela Qwaqwa, mme o rata ho beheletsa, o ka letsa fonofono. Ba bang ba re o ka founa. Dinomoro tsa fonofono ke Phuthaditjhaba (058) 7130903. Ha o sa rate ho founa, o ka ngola lengolo. Lebokose la poso ke 5581, Puthaditjhaba.

Hotela ena ha e kgolo, empa e ntle, ke ya sejwalejwale. Diphaposi tsa ho robala ha di lekane. Ho na le tsa motho a le mong le tsa batho ba babedi. Diphaposi tse ding di na le bate, ntlwana le basekomo. Ho tse ding ke basekomo feela.

Tefello ya phaposi ya boroko e balella le dijo tsa hoseng. Ha o rata o ka lefella dijo tsa mantsiboya, boroko le dijo tsa hoseng. Diho tsa teng di monate haholo. Baeti ba jella ka restjhurenteng e ntle, e kgabisitsweng ka dikobo tsa Sesotho leboteng.

bara  
disofa; dino  
-bitsa

Bara le yona e teng. Moo baeti ba behetswe ditulo tsa disofa ho phomola teng. Dino di ka mefuta ya tsona, feela di a bitsa.

Lenane la ditefello le eme tjena: Kamore e se nang bate, boroko le dijo tsa hoseng ke R95,00 motho, R115,00 batho ba babedi. Ka ha lenane la ditefello le fetoha nako le nako ho latela diphetoho tsa tjelete le bophelo, ha re di ngole mona. Dikamore tsa teng di tshwana le tsa dihotele tse ding: ho na le tsa motho a le mong, le tsa ba babedi. Ditefello di tsamaya le boroko le dijo tsa hoseng le mantsiboya.

majabajaba

Phaposi tsa majabajaba le tsona di teng. Tsona boroko le dijo tsa hoseng tjelete ya teng e hodimonyana. Diyo tsa mantsiboya-boroko ho motho a le mong ha di lekane le tsa batho ba babedi. Tsa ba babedi di ka tlasenyana.

halofo  
bethe

Bana ba dilemo tse ka tlase ho les home ha ba lefelle. Betha e ka thoko e fumaneha ka tjeletenyana e tlase.

-hlokomediswa  
hloko

Baeti ba hlokomediswa ka tsela ena: "HLOKOMELA — Ela hloko hore ditefello tsohle tse hlalileng mona ka hodimo, di ka fetolwa ntle ho tsebiso." Tsebiso ya bobedi yona e baleha tjena: "Diphaposi tsa rona tsa KWENENG le tsa TLOKWENG di a fumaneha maloka le mekete e maloka le manyalo, dikamohelo, dikopano, diphutheho. Ikopanye le motsamaisi."

maloka; manyalo  
motsamaisi

## 5.3 MANOLLO

**5.3.1 Mehla e a fetoha** (*dae verander*) — *tye verander*; ho ba e tsebileng mehlang ya pele (*aan dié wat hom geken het in die vroeër dae*) — verbale relatief in die partisipiale modus, voltooide tydvorm, positief.

**5.3.1 Mehla e a fetoha** (*days change*) — *times change*; ho ba e tsebileng mehlang ya pele (*to those who knew it in the early days*) — verbal relative in the participial mood, perfect tense, positive.

**5.3.2 motseng wa pele** (*die eerste woonbuurt*). Hier verwys wa pele na die eerste, terwyl ya pele hierbo na die ou tyd verwys. Die konteks bepaal die verskil tussen die twee konstruksies se betekenis.

**5.3.2 ...motseng wa pele** (*the first township*). Here wa pele refers to the first while ya pele above refers to the early days. The context determines the difference in meaning between the two constructions.

**5.3.3 . . .hotele ke ena** (*hier is 'n hotel*) — *daar is 'n hotel*. Die konstruksie word gebruik wanneer ons iets verhaal of iets aan iemand verduidelik of die pad aanwys.

**5.3.3 . . .hotele ke ena** (*here is a hotel*) — *there is a hotel*. The construction is used when someone relates something or explains something to somebody or when you direct the way to someone.

**5.3.4 . . .amohelwa ka matsoho a mabedi** (*word met twee hande ontvang*) — 'n idioom: *word heelhartig ontvang/verwelkom*.

**5.3.4 . . .amohelwa ka matsoho a mabedi** (*received with two hands*) — an idiom meaning *welcomed whole heartedly*.

**Ha o hopola** (*as jy verlang/wens*): Participiale modus, onvoltooide tyd-vorm, positief.

**Ha o hopola** (*when you think of*): Participial mood, imperfect tense, positive; **ho etela** (*to visit*): Infinitive mood, positive; **mme o rata** (*and you wish*): participial mood, imperfect tense, positive; **ho beheletsa** (*to book*): infinitive mood, positive; **o ka letsa** (*you may phone*): potential form, positive.

. . .**ho etela** (*om te besoek*): infinitiewe modus, positief; **mme o rata** (*en begeer/wil*): partisipiale modus, onvoltooide tydvorm, positief; **ho beheletsa** (*om te bespreek*): infinitiewe modus, positief; **o ka letsa** (*jy kan bel*): potensiale vorm, positief.

**Ha o sa rate** (*as u nie wil . . .nie*): partisipiale modus, onvoltooide tydvorm, negatief; **ho founa** (*om te skakel*): infinitiewe modus, positief.

**Ha o sa rate** (*if you do not want . . .*): participial mood, imperfect tense, negative; **ho founa** (*to phone*): infinitive mood, positive.

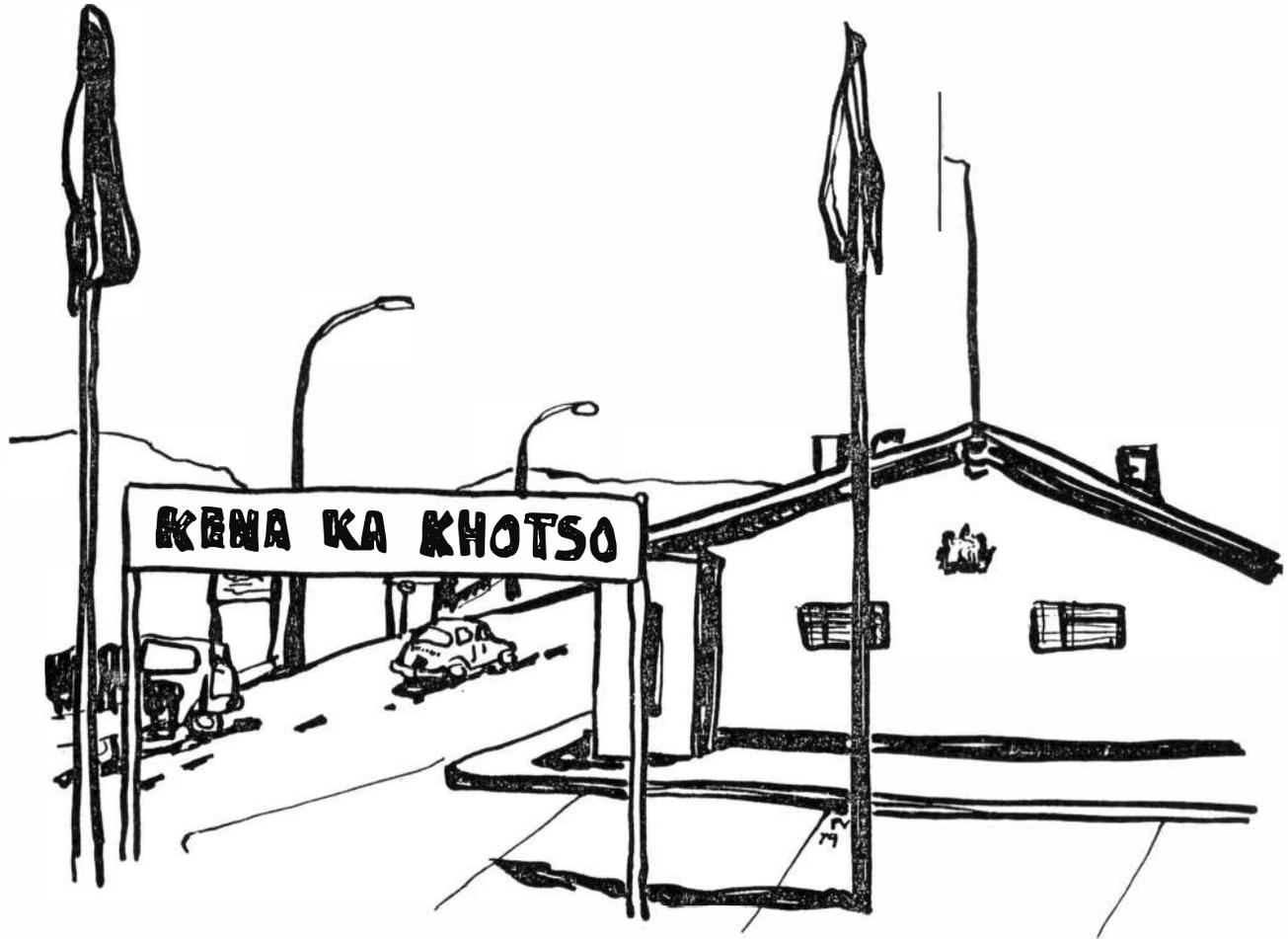
**Ha o rata o ka lefella dijo** (*as u wil kan u vir kos betaal*). Hier het ons die partisipiale modus **Ha o rata**, gevolg deur die potensiaal **o ka lefella dijo**.

**Ha o rata o ka lefella dijo** (*if you wish you may pay for food*). Here we have the participial mood **Ha o rata**, followed by the potential **o ka lefella dijo**.

## 5.4 HO ITLHAHLOBA

### 5.4.1 ARABA KA DIPOLELO TSE TLETSENG

- Hotele ya Qwaqwa e motseng ofe?
- Ke hotele e sa kgetheng eng?
- Ha o rata ho etela teng o ka etsa eng?
- Diphaposi tsa teng di jwang? Hlalosa ka botlalo.
- Ka bareng batho ba phomola kae?
- Bana ba ka tlase ho lemo tse leshome ba lefella bokae?
- Tsebiso ya bobedi e reng?



# THUTO YA BOTSHELELA (6)

## 6.0 SEPHEO

\* Om Maseru, die *HOOFSTAD* van Lesotho, aan u voor te stel.

\* Om 'n voorbeeld van 'n beskrywende opstel te gee.

\* To introduce Maseru, the *CAPITAL* of Lesotho, to you.

\* To give an example of a descriptive essay.

### 6.1 MANTSWE\*

*motsemoholo  
Mohokare  
Manyatseng  
dikilometara*

*borogong  
pasepoto  
Repuboliki ya  
Afrika-Borwa  
hammoho  
kgotso; -sebeletsa*

*dihotele  
baeti; tshabehang  
mafelong a beke  
-ikele*

*sepetlele  
-tadimane*

### 6.2 MASERU

Maseru ke motsemoholo wa Lesotho. O haufi le Mohokare. Toropo e haufi le Maseru ka Foreisetata ke Manyatseng. E ka ba dikilometara tse 20 feela.

Ha o fihla borogong, o a emisa, o theohe ho lokisa ditaba tsa pasepoto. Mapolesa a mose ona ho Mohokare, le ka mose wane. A ka mose ona ke a Repaboliki ya Afrika-Borwa. Ka mose wane ke a Lesotho. Mapolesa ana hammoho le bathusi ba ona, ke batho ba kgotso. Ba sebeletsa batho ka mosa le lerato.

Maseru ke motse o motle, o moholo. Dintho tse ngata tseo re di fumanang metseng e meholo, di teng mona. Ntho ya pele eo ke ratang ho bua ka yona, ke dihotele. Dihotele tsena di amohela baeti ka bongata bo tshabehang, haholoholo ha e le mafelong a beke. Ha motho a rata ho phomola, a ikele Maseru. Hara tsona kaofela, tse kgolo ka ho fetisisa ke Lesotho Sun le Maseru Sun Cabanas.

Scpetlele se seholo sa Lesotho se Maseru. Lebitso la sona ke Queen Elizabeth. Sepetlele sena se tadimane

*diofisi  
bohobo  
ditsebi*

*sephethephethe  
-hopotsa  
botsotsi*

*bohlokwa  
bokgabane*

*-kgabisa mmele*

le diofisi tsa mmuso wa Lesotho. Tsona bohobo ke matlo a kgale, empa di ntle, di hahilwe ke ditsebi.

Ka Sateretaha sephethephethe se ba matla haholo. Se hopotsa motho metse e meholo, e kang Gauteng. Ntho e ntle feela ke hore botsotsi ha bo yo. Batho ba teng bohobo ba apara dikobo. Kobo ke ntho ya bohlokwa ho Mosotho. Ba bang ba kganna dikoloi tsa bona ba ntse ba di apere. Ao, bokgabane bo jwalo!

Haufi le hotele ya Victoria ho na le lebenkele. Mona ho rekiswa dintho tse entsweng ka matsoho. Ke diaparo, dintho tsa ho kgabisa mmele le ka tlung. Basadi ha ba kena mona ba kopana hloho. Monna ha a sa ema hantle, a se atamele lebenkeleng lena! Ke re ho hotle bo!

### 6.3 MANOLLO

**6.3.1** Ha o fihla borogong (*as jy by die burg aankom*): participiale modus, onvoltooide tydvorm, positief.

...o theohe (*jy klim af*): subjunktiewe modus, onvoltooide tydvorm, positief.

...ho lokisa (*om reg te maak*): infinitiewe modus, positief.

...batho ba kgotso (*letterlik: mense van vrede*), ba kgotso is 'n nominale relatief wat batho omskryf.

...a ikele (*laat hom gaan*): subjunktiewe modus in die hortatief.

...tse kgolo ka ho fetisisa (*die groteres*)

...diofisi tsa mmuso (*regeringskantore*)

matlo a kgale (*ou huise/geboue*)

**6.3.2** ...ntho ya bohlokwa (*'n waardevolle ding*); ya bohlokwa is 'n nomi-

**6.3.1** Ha o fihla borogong (*when you arrive at the bridge*): participial mood, imperfect form, positive.

...o theohe (*you alight*): subjunctive mood, imperfect tense, positive.

...ho lokisa (*to arrange*): infinitive mood, positive.

...batho ba kgotso (*literally: people of peace*), ba kgotso is a nominal relative describing batho.

...a ikele (*let him go*): subjunctive mood in the hortative, positive.

...tse kgolo ka ho fetisisa (*the more bigger ones*)

...diofisi tsa mmuso (*government offices*)

...matlo a kgale (*old houses/buildings*)

**6.3.2** ...ntho ya bohlokwa (*a valuable thing*); ya bohlokwa is a nominal

nale relatief; **bohlokwa** is 'n deverbatief afgelei van **-hlokwa** (*ontbreek word*), 'n passiewe werkwoordstam.

**Ao, bokgabane bo jwalo!** (*Werklik, iets moois!*). **Ao**: 'n tussenwerpsel wat opgewondenheid aandui; **bokgabane** (*skoonheid*): hier dui dit 'n rooskleurige situasie aan.

**..ba kopana hloho** (*hulle koppe raak deurmekaar*) — 'n idioom om groot opgewondenheid uit te druk.

**..a sa ema hantle** (*nie mooi staan nie*) — 'n idioom wat beteken *nie genoeg geld het nie*. Partisipiële modus, onvoltooide tydvorm, negatief.

**..a se atamele** (*moenie nader gaan nie*): subjunktiewe modus, onvoltooide tydvorm, negatief.

**bo!** (*ai!*): Tussenwerpsel om o.a. skoonheid uit te druk.

relative; **bohlokwa** is a deverbative form derived from the passive verb stem **-hlokwa** (*not to have*).

**Ao, bokgabane bo jwalo!** (*Indeed, what a wonderful thing!*); **Ao** — an interjection denoting excitement; **bokgabane** (*beauty*) — here it denotes a colourful situation.

**..ba kopana hloho** (*they become insane*) — an idiom expressing excitement;

**..a sa ema hantle** (*not standing well*) — an idiom meaning *not having enough money*. Participial mood, imperfect form, negative.

**..a se atamele** (*should not go nearer*): subjunctive mood, imperfect form, negative.

**bo!** (*Indeed*) — an interjection inter alia expressing beauty

## 6.4 HO ITLHAHLOBA

### 6.4.1 ARABA DIPOTSO TSENA KA BOTLALO:

- (a) Maseru ke eng ya Lesotho?
- (b) Toropo e haufi le yona ke efe?
- (c) Ha motho a tswa ka Foreisetata o tshela noka efe?
- (d) Dihotele tse pedi tse kgolo Maseru ke dife?
- (e) Sepetlele sa teng se bitswang?
- (f) Sepetlele seo se tadimane le eng?
- (g) Diofisi tsa mmuso ke matlo a jwang?
- (h) Ka Sateretaha ho ba jwang he Maseru?
- (i) Ntho e siyo feela Maseru ke efe ho fapana le Gauteng?
- (j) Ntho ya bohlokwa ho Mosotho keng?

# THUTO YA BOSUPA (7)

## 7.0 SEPHEO

\* Om u te laat kennismaak met 'n tipiese *MITE*.

\* To introduce to you a typical *MYTH*.

### 7.1 INLEIDING

7.1.1 'n Mite is 'n verhaal wat poog om die oorsprong van die natuurver-skynsels te verklaar. So 'n verhaal is die een waarin ons meegedeel word hoe dood in die wêreld gekom het. Sy titel is *Leobu*.

### 7.1 INTRODUCTION

7.1.1 A myth is a story which tries to explain the origin of natural phenomena. One such story is the one in which we are told how death came to man. Its title is *Leobu*.

## 7.2 MANTSWI\*

*mora*  
*Leobu*

*-kgathatseha*

*-tshwenyeha*

*lekgabunyane*  
*-laya*

*Kgatwane*  
*tsirii*

## 73. LEOBU

Ba re e ne e re. Hmmm . . . Mehle ng ya kgalekgale, ho ne ho ena le morena e mong. Morena enwa o ne a ena le mora. Lebitso la mora wa hae e le Leobu. Jwale morena enwa o ne a utlwile hore batho ba hae ba a kgathatseha. A bitsa mora: "Leobu, tlo mona." Leobu a tla. Morena a re ho mora: "Ke utlwile hore batho ba ka ba a tshwenyeha. Jwale, tsamaya o yo ba bolella hore ke re ba tla shwa, mme ba boele ba tsohe.

Ha morena a ntse a bua le mora wa hae tjena, lekgabunyane la hae le ne le le haufi le bona. La utlwa ha morena a laya mora wa hae. Lebitso la lekgabunyane lena e ne e le Kgatwane. Kgatwane ka lebelo tsirii. Ha Kgatwane a fihla ho batho ba morena: "Morena o itse ke tlo le jwetsa hore le tla shwa, le se ke la hlola le tsoha! Kgatwane a tjalaka le metse le metsana yohle, a ntse a bua taba ena.

hwetsa  
-tjhalaka

mehlaleng  
-simolla

makwalepetso

mathetho

Ka mora nako e telele, mora wa morena a fihla. Ao, e sale eng, a se a fihla mehlaleng ya Kgatwane! Ke eo he a simolla ho bua: "Ntate o itse ke tlo le hwetsa hore le tla shwa le be le tsohe hape." Ba mo araba ba re: "Tjhe, lentswe la pele ke la pele, la morao ke makwalepetso." O itse ka re o a bua, karabo ya nna ya eba eo. Ba hana ba hanela ruri. Ba re: "Tjhe, wena ha re o tsebe, re tseba Kgatwane. Kgatwane o itse batho ba tla shwa, mme ba 'ke ke ba boela ba tsoha. Lentswe la pele ke la pele. Ho eo taba re eme re eme. Lentswe la pele ke la pele, la morao ke makwalepetso.

Ke tshomo ka mathetho.

## 7.4 MANOLLO

**7.4.1 Ba re e ne e re** (letterlik: *hulle se dit was dit het*) *eendag of lank gelede*. Hier het ons drie hulpwerkwoorde, elkeen met sy eie skakel. **Ba** is 'n onderwerpskakel en verwys na **batho** (*mense*); **re** is 'n hulpwerkwoordstam; **e** 'n onverbonde werkwoordprefiks wat saam met **-ne** die verlede tyd-vorm vorm; **en e re** is ook 'n onverbonde werkwoordprefiks *en* werkwoordstam wat na die verlede tyd verwys. Die verteller begin sy verhaal op hierdie wyse om homself te vrywaar, want hy mag dalk hier en daar die verhaal anders vertel as ander mense. Sodanige afwyking kon nie vermy word nie want die verhale is mondeling van die een geslag na die ander oorgedra. **Hummm**. . . Dit is die reaksie van die luisteraars om hulle bereidwilligheid om te luister aan te dui.

**7.4.2 Mehlang ya kgalekgale** (*In die ou-ou dae*) . . . **ho ne ho ena** — daar was; **-ne** is die verlede tydvorm van **-na**. (Die enkellettergrepige werkwoordstam **-na** en die onverbonde skakel **e-** word aanmekaar geskryf).

**7.4.1 Ba re e ne e re** (literally: *they say it was, it was said*) — *Once upon a time*. Here we have three deficient verbs, each one with its own concord. **Ba** is a subject concord referring to **batho** (*people*); **-re** is a deficient verb stem; **e** an invariable verbal prefix which, together with **-ne** forms the past tense; and **e re** are also an invariable verbal prefix and a verb stem referring to the past tense. The storyteller begins his story in this manner so as to free himself from any blame in case he relates the story in a slightly different way as the other people. Such a deviation could not be avoided because the stories were handed down from one generation to the other by word of mouth. **Hummm**. . . This is the reaction from the listeners to register their willingness to listen to the story

**7.4.2 Mehlang ya kgalekgale** (*in the olden days*); . . . **ho ne ho ena** (literally: *there was there were*) — *there was/were*; **-ne** is the past tense of **-na**. The monosyllabic verb stem **-na** and the invariable verbal prefix **e-** are written conjunctively

...o ne a utlwile (*hy het verneem*) — partisipiale modus, voltooide tyd-vorm, positief.

...ba boele ba tsohe (*en weer opstaan*); **ba boele** is 'n hulpwerkwoord (gewone) en word deur die subjunktiewe modus, positief onvoltooide vorm gevolg. In werklikheid is albei werkwoorde in die subjunktiewe modus, maar as ons hulle as sodanig beskou, verander die konteks. Albei is selfstandig, terwyl **ba boele** hier die tweede een aanvul.

...a ntse a bua (*terwyl hy steeds praat*), **a ntse** is 'n hulpwerkwoord en vul **a bua** aan; **a bua** is in die partisipiale modus, onvoltooide tyd-vorm positief; ...le ne le le haufi (*was naby*) — **le ne** onderwerpskakel plus hulpwerkwoordstam; **le** weer 'n onderwerpskakel; **le** hulpwerkwoord wat saam met **haufi** 'n deskriptiewe kopulatief vorm; **la utlwa** is 'n werkwoord in die konsekwatiewe modus.

**Kgatwane ka lebelo tsirii** (*Akkedis hardloop toe vinnig*); **ka** is 'n instrumentale prefiks en **lebelo**, *spoed*; **tsirii** is 'n ideofoon afgelei van die werkwoordstam — **tsirimala** (*hardloop*).

...o ne a utlwile (*he had heard*): participial mood, perfect tense, positive.

...ba boele ba tsohe (literally: *they return they wake up*) — *would live again*; **ba boele** is a deficient verb (ordinary) positive, imperfect tense. In actual fact both are in the subjunctive mood, but if we regard them as such, there is a change in context. Both become independent, whereas here **ba boele** supplements the second verb.

...a ntse a bua (*while speaking*); **a ntse** is a deficient verb and complements a **bua**; **a bua** is in the participial mood, imperfect tense, positive. ...le ne le le haufi (*he was near*); **le ne** — subject concord plus deficient verb stem; **le** is again a subject concord; and **le** a deficient verb stem which, together with **haufi** (*near*), form a descriptive copulative. **La utlwa** (*he heard or overheard*) — a verb in the consecutive mood.

**Kgatwane ka lebelo tsirii** (*then the Lizard rushed/ran*); **ka** is an instrumental prefix and **lebelo**, *speed*; **tsirii** is an ideophone derived from the verb stem **-tsirimala** (*run*).

## 7.5 HO ITLHAHLOBA

### 7.5.1 ARABA DIPOTSO TSENA KA DIPOLELO TSE FELETSENG:

- Pale ya Leobu re e bitsang ka Sesotho?
- Pale ena e leka ho re hlaloseisa eng?
- Mora wa morena e ne e le mang?
- Lekgabunyane la morena lona e ne e le mang?
- Morena o ile a roma mora kae?
- Ha a ntse a bua le mora ke mang ya neng a mametse?
- Eo a matha a fihla a reng ho batho?



# THUTO YA ROBEDI (8)

## 8.0 SEPHEO

- \* Om u met 'n tipiese *LEGENDE* te laat kennismaak.
- \* Om u die tipiese vertelkuns van 'n legende te laat ervaar.
- \* Om die kenmerke van 'n legende aan te toon.

- \* To introduce you to a typical *LEGEND*.
- \* To make you experience the typical narrative art of a legend.
- \* To indicate the characteristics of a legend.

### 8.1 INLEIDING

'n Legende handel oor byna vergete geskiedkundige gebeurtenisse en die dade van helde van die ou tyd. 'n Legende is egter so vervleg met die geskiedenis dat dit dikwels moeilik is om 'n skeidslyn te trek tussen waar 'n legende eindig en geskiedenis begin.

### 8.1 INTRODUCTION

A legend deals with almost forgotten historical events and the deeds of heroes of ancient times. A legend is interwoven with history, and it is therefore often difficult to distinguish where a legend ends and history begins.

### 8.2 MANTSWE\*

*mehlang*  
*tonana*  
*kgodumodumo*

*dintja*; *-metsa*

*moimana*  
*thotobolong*  
*serobeng*

*-nyarela*  
*moputswa*; *molora*  
*-hloma*

### 8.3 MOSHANYANA WA SENKATANA

Ba re e ne e re. Hmmm . . . Mehlang ya kgalekgale, ho ne ho hlahe phoofolo ya tonana. Lebitso la yona ho thwe ke Kgodumodumo. Kgodumodumo ena ya eja batho kaofela, ya ba metsa, le dikgomo ya di metsa, le dintja le dikgoho ya di metsa. Ha sala mosadi a le mong to ka monwana. Mosadi enwa e ne le moimana. Mosadi enwa a kgasetsa thotobolong, a fihla a itlotsa ka molora. A tloha, a fihla a kena ka serobeng, a ipata teng.

Kgodumodumo e ne e ntse e tsamaya moo. Ya ya nyarela ka serobeng, ya fumana mosadi enwa. O ne a le moputswa ke molora. Kgodumodumo ya hloma eka ha se motho, ke lejwe. Ya mo tlohela, ya feta.

setjhaba  
lekgalong  
-kgotshe

Hoba e qete setjhaba e re .tu, ya tloha, ya leba lekgalong. Ha e fihla lekgalong ya sitwa ho tswa hobane dimpa tsa yona di ne di le kgolo, e kgotshe ha bohloko.

inotshi; -beleha  
moitedi

Mosadi yane ya setseng a le inotshi a beleha. Ngwana eo e ne e le wa moshanyana. Mosadi enwa a tswa, a ya batla moitedi ka sakeng. Ha a kgutla a fumana motho a se a dutse ditulong tsa ngwana wa hae. Motho enwa o ne a le dikobo le marumo, a feletse. Mosadi a botsa: "Monna towe ngwanaka o ile kae?" Eo a araba: "Ke nna hle, mme. Jwale ako mpoelle, batho ba motse oo ba ile kae?" "Ha ba yo ngwanaka, ba jelwe ke Kgodumodumo. E ba metsitse, ya ba ja ya ba re mph. Le dikgomo e di metsitse, le dintja le dikgoho e di metsitse. Tswa, o tlo bona!"

serobe  
lekgalo  
marumo  
-ngangella

Mora a tswa, a ema hodima serobe, mmae le yena a hlwa. "O a bona mola lekgalong, ntho yane e kang thaba, e thibileng lekgalo, ke yona Kgodumodumo." Mora a kgutla, a boela ka serobeng, a fihla a nka marumo a hae, a re ho mmae: "Mme, ke sa ile, ke sa ilo bona ntho yane." Mmae a tshoha, a lla, a leka ho thibela mora ho tsamaya, empa mora a ngangella, a tsamaya. Mmae o ne a tshaba hore phoofolo eo e tla mo metsa.

-metsa  
-nanabela  
-tiisetsa

Kgodumodumo ha e mmona ya ahlama, ya leka ho mo nanabela ka leleme e mmetse, empa a e phema, a tsamaela ka lehlakoreng ho yona. Ha a le dimpeng tsa yona, a ntsha thipa, a e hlaba. A utiwa motho: "Jo, o se ke wa ntsheha!" A tlohela, a leka nngwe. Kgomo "muu." A tlohela, a leka nngwe. "Kokolokoloo", ho lla mokoko. Yaba o a tiisetsa, o e phunya dimpa tsena. Batho le diphoofolo ba tswa kaofela.

Ha ba fihla hae ya eba thabo e kgolo. Ba leboha moshanyana enwa, ba mo etsa morena wa bona.

kgotla  
-fosa

Tokotoko, batho bana ba se ba mo hloile. Setjhaba kaofela ha se sa mmatla. Ba se ba batla ho mmolaya. Ka letsatsi le leng ba rera ho mo akgela mollong mane kgotla. Ha ba re ba a mo tshwara ba a mo akgela, ba mo fosa, ba tshwara monna osele, ba mo akgela mollong. A ba botsa: "Jwale motho eo le mo etsang?"

matlakala

Banna bana ba leka le leng hape leqheka. Ba tjheka mokoti, ba o kwahela ka matlakala. Morena ha a fihla ba re a tlo dula ka teng. Moshanyana wa Senkatana a dula, empa ha se ke ha etsahala letho.

selemong  
mohlolo

Ha leqheka lena le sa sebetša, ba rera ho mo dihela selomong. Ka tsatsi le leng ba re: "Hee banna, tlong le tlo bona mohlolo, morena le yena a tle." Morena o ne a ba etelletse pele. Ha ba fihla hodima selomo, ba leka ho mo susumetsa, a fapana le bona, ba susumetsa osele. A ba botsa: "Jwale banna le etsang?" A theohela ka moo, a nyoloha le motho eo.

selomo; -susumetsa

-nyoloha

-rera

letsholo: mantsiboya  
patsi

Ka mora nako e telele ba ntse ba mo rera, ba sa kgone ho mmolaya, a fihla motseng o mong. Batho ba moo ba thaba ba re: "Kajeno re mo fumane, re tliho mmolaya." Ba rera ho tswa letsholo. Mantsiboya a fihla lehaheng, ba rwalla patsi e ngata. Ba re morena a robale ka motsheo, a robala. Ha a robetse ba tsoha, ba besa mollo o moholo molomong wa lehaha. Morena a tsoha, a leba molomong wa lehaha. Batho bona ba thabile, ba re tsatsing leo ba mo hlotse, o tliho tjhella ka moo ka lehaheng. Empa Moshanyana wa Senkatana a ba makatsa, a tswa, a fihla a ema ho bona. Ba mo kgorohela, ba mo tshwara. Yena a itlohella feela hore ba phethe thato ya bona. Ba fela ba mmolaya, empa pelo ya hae ya tswa, ya ya kena dinonyaneng. Ke tshomo ka mathetho.

lehaha

-tjhella

-kgorohela  
thato

## 8.4 MANOLLO

8.4.1 ...ho ne ho hlahe phoofolo (letterlik: *daar was, daar het verskyn 'n dier*) *daar was 'n dier*: ho hlahe: partisipiale modus, positief wat op die hulpwerkwoord *ho ne volg*. Ya eja batho (*het toe mense opgeëet*): konsekwetiewe modus, positief.

8.4.1 ...ho ne ho hlahe phoofolo (literally: *there was, there appeared an animal*) — *there appeared an animal*: ho hlahe: participial mood, perfect tense, positive which follows after the deficient verb *ho ne*. Ya eja batho (*it ate people*): consecutive mood, positive.

to (vingeralleen) — ideofoon.

...to (only) — ideophone.

8.4.2 A kgasetsa... a fihla a itlotsa a tloha, a fihla a kena... a ipata (*she crawled to... smeared herself... moved and entered*). *hid herself*: All

8.4.2 A kgasetsa... a fihla a itlotsa, a tloha a fihla... a kena... a ipata (*she crawled to... smeared herself... moved and entered*). *hid herself*: All

versteek haarself toe). Al die werkwoorde is in die konsekutiewe modus, positief. Die konsekutief gebruik ons wanneer ons iets (oor die verlede) verhaal.

**8.4.3 . . . e ntse e tsamaya:** partisipiale modus, onvoltooide tydvorm, positief voorafgegaan deur die hulpwoord **e ntse**. **Hoba e qete** (*toe/nadat hy klaar was*): subjunktiewe modus, onvoltooide tydvorm, positief. **Hoba** is 'n voegwoord wat deur die subjunktiewe modus gevolg word.

**8.4.4 Monna towe** is 'n tussenwerpsel om minagting uit te druk — (*iy!*) *man!* **hle** is 'n ander tussenwerpsel om beskeidenheid uit te druk — *asseblief*.

**8.4.5 Ako mpoelle** (*sê vir my asseblief*) — subjunktiewe modus in die hortatiewe vorm, onvoltooide tydvorm, positief. **Ako** is 'n saamgetrokke vorm van **a ke o**. Die **a** is onderwerpskakel van die **mo-** (*mens*) klas in die subjunktiewe modus; **ke** is 'n hulpwoord; **o** 'n ander onderwerpskakel van die **mo-** (*mens*) klas. Kyk ML 1.

**. . .ba jelwe** (*is opgeëet*) — indikatiewe modus, voltooiide tydvorm, positief;

**. . .le sa sebetsa** (*nie gewerk nie*) — partisipiale modus, onvoltooide tydvorm, negatief.

these verbs are in the consecutive mood, positive. The consecutive is used when we relate something that took place (in the past).

**8.4.3 . . . e ntse e tsamaya:** participial mood, imperfect tense, positive preceded by the deficient verb **e ntse**. **Hoba e qete** (*when it had finished*): subjunctive mood, imperfect tense, positive. **Hoba** is a conjunction preceding the subjunctive mood.

**8.4.4 Monna towe** — an interjection expressing contempt (*you*) *man!* **hle** — an interjection expressing modesty — *please*.

**8.4.5 Ako mpoelle** (*please tell me*) — subjunctive mood in the hortative form, imperfect tense, positive. **Ako** is a contracted form of **a ke o**. The **a** is the subject concord of the **mo-** (*persons*) class in the subjunctive mood; **ke** is the deficient verb stem; **o** another subject concord of the **mo-** (*persons*) class. See ML 1.

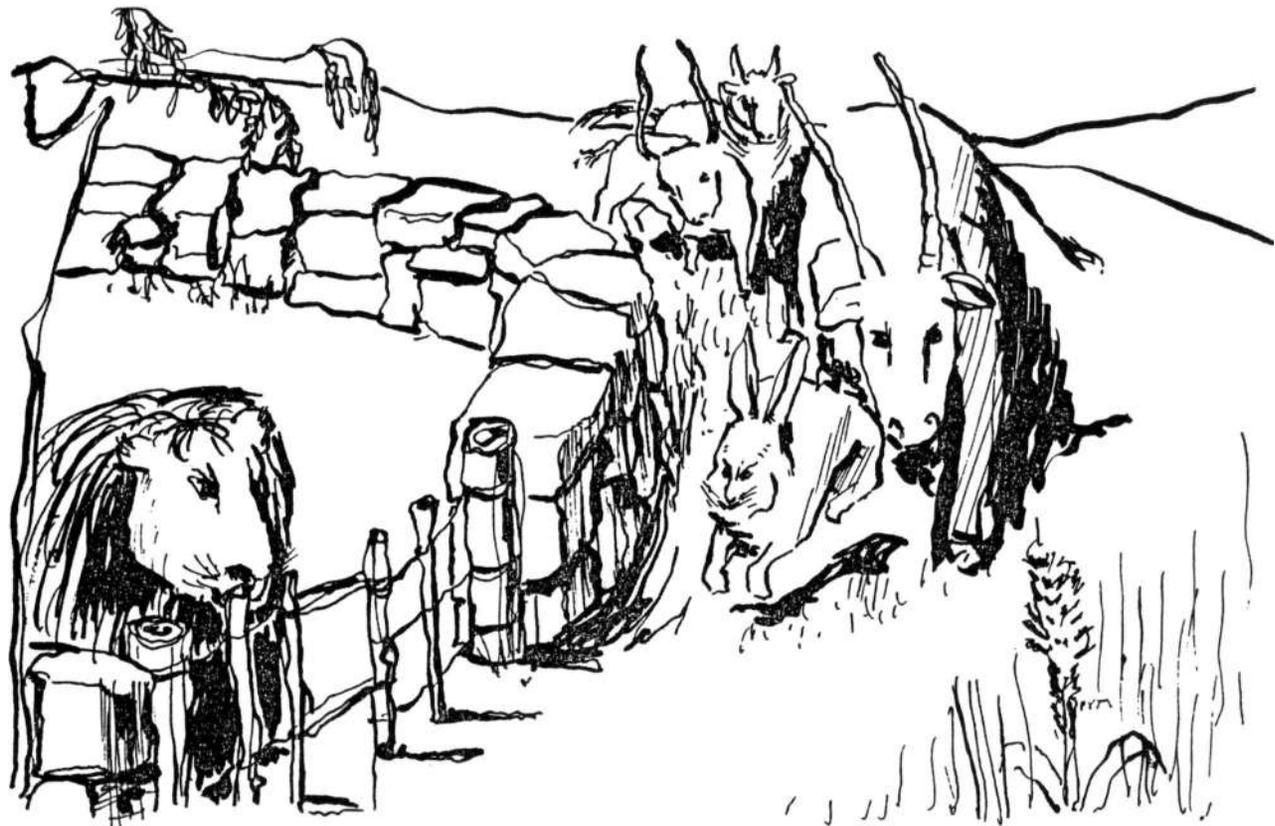
**. . .ba jelwe** (*. . .are eaten*): indicative mood, perfect tense, positive.

**. . .le sa sebetsa** (*. . .not worked*): participial mood, imperfect tense, negative.

## 8.5 HO ITLHAHLOBA

### 8.5.1 ARABA DIPOTSO TSENA KA BOTLALO:

- Mehlang ya kgalekgale ho ne ho etsahale eng?
- Lebitso la phoofolo eo e ne e le lefe?
- Phoofolo eo e ne e etse eng?
- Ha e tloha ya leba kae?
- Motho ya neng a e bolaye ke mang?
- Batho ba mo leboha jwang?
- Ka mora nako e kgutshwanyane batho bao ba etsa jwang?
- Ba qetella ba entse eng ka yena?



# THUTO YA ROBONG (9)

## 9.0 SEPHEO

\* Om kennis te maak met 'n *DIERE-VERHAAL*.

\* Om die sedeles in 'n diereverhaal te probeer raaksien.

\* To introduce you to a *FABLE*.

\* To try to determine the moral lesson contained in a fable.

### 9.1 INLEIDING

'n Fabel is 'n diereverhaal met 'n sedeles.

### 9.1 INTRODUCTION

A fable is an animal story that contains a moral.

### 9.2 MANTSWE\*

*Taumoholo  
Mmutlanyana  
tlala  
diphoofolo*

*ntatemoholo; leqheka*

*-iponela; ka nama*

*lesaka*

*mokwallo*

### 9.3 TAUMOHOLO LE MMUTLANYANA

Ba re e ne e re. Hmmm . . . E le Taumoholo le Mmutlanyana. Taumoholo o ne a se a hodile haholo. Ke lebaka lena, o ne a se a bolawa ke tlaa hobane o ne a sa kgone ho tsoma le ho bolaya diphoofolo ha bonolo. Ka tsatsi le leng Mmutlanyana a re: "Ntatemoholo, ke na le leqheka ke lena. Tlo re ahe lesaka la majwe. Ha re qeta ho le aha, wena o kene ka moo, o robale hara lesaka, o itjhwise. Nna ke tla ya ema mane thabeng ke hoeletse diphoofolo. Ke tla re o shwele, mme ke a tseba di tla theoaha ka bongata ho tla iponela ka nama.

Ao, Taumoholo a tsoha molota, a thabela taba ena. Ba haha lesaka, ba le haha, ba le haha, ba le haha, ba ba ba le qeta. Hoba ba le qete ba re tu, ba batla mokwallo wa dithupa, ba o emisa pela monyako wa lesaka.

-tetemala	Taumoholo a kena, a fihla a tetemala hara lesaka. Mmutlanyana a leba thabeng. Ha a qeta ho hlwella ka hodimo, a simolla: "Hela lona dibatana le dinyamatsane, na le utlwile hore Taumoholo o shwele? O tsoha a totobetse ka sakeng."
-simolla	
-totobetse	
-tutumolotseha	Diphoofolo ha di utlwa taba ena tsa tutumolotseha. Tsa fihla tsa nna tsa hlodisa ka lesakeng, mme tsa fumana Taumoholo a fela a shwele. Tsa kena ka bongata ka moo, di thabile hobane sera sa tsona se shwele.
sera	
-pepile	Ka mora nakonyana ha kena tshwene, e pepile ngwana. Ya hlaha Taumoholo ka morao, ya nka lehlokwana ya kgwatha Taumoholo. Taumoholo ha a utlwa lehlokwana ka morao, a finyetsa. Tshwene ya nka ngwana ya re: "A re tsamaye ngwanaka, Taumoholo ke mofu mofunyetsa pere." Ya tswa monyako ya ipoella thabeng.
-kgwatha	
-finyetsa	
-ipoella	
monyako; -hoeletsa	Mmutlanyana ha a bona hore jwaie lesaka le tletse, a kwala monyako, a hoeletsa Taumoholo: Taumoholo, Taumoholo, tsoha ke bao o ba bolaye." Taumoholo a tsoha a bolaya diphoofolo tse ngata, tse ding tsa phonyoha, tsa baleha.
-phonyoha	
-beka	Taumoholo le Mmutlanyana ba di buha, ba beka dihwapa, ba aneha, ba eja, ha ba monate ha eba tje. Taumoholo a leboha Mmutlanyana haholo ka le-qheka lena.
dihwapa	Ke tshomo ka mathetho.

#### 9.4 MANOLLO

**9.4.1 . . . o ne a se a hodile haholo** (*hy was al baie oud*). Tlo re ahe. . . o **kene. . . o robale. . . o itjhwese. . . ke hoeletse. . .** Al hierdie werkwoorde is in die subjunktiewe modus, positief, onvoltooide tydvorm.

**Ao!** (*Ai!*) – 'n tussenwerpsel.

**9.4.2 A tsoha molota** – 'n idiomatiese uitdrukking vir *moed kry*; tu (*doodstil*) – 'n ideofoon vir *doodstil*; **mokwallo wa dithupa** (*'n houthek*);

**9.4.1 . . . o ne a se a hodile haholo** (*he was already very old*) Tlo re ahe. . . o **kene. . . o robale. . . o itjhwese. . . ke hoeletse. . .** All these verbs are in the subjunctive mood, positive, imperfect tense.

**Ao!** (*Man!*) – an interjection.

**9.4.2 A tsoha molota** – an idiomatic expression for *to take courage*; tu (*dead silent*) – an ideophone for *dead silent*. **Mokwallo wa dithupa** (*a*

**dibatana le dinyamatsane** (*roofdiere en wild*); **...tsa tutumolotseha** (*hulle kom toe byeen*); **Mofu mofunyetsa pere** (*die ontslapene wat die anus laat krimp*) — 'n idioom vir iemand wat maak asof hy dood is.

*wooden gate*; **dibatana le dinyamatsane** (*carnivorous animals and game*); **...tsa tutumolotseha** (*they gathered*); **Mofu mofunyetsa pere** (*the dead whose anus contracts*) — an idiom for a person who pretends to be dead.

**Ba beka dihwapa** (*het biltong gesny*).

**Ba beka dihwapa** (*they made biltong*).

9.4.3 Kom ons kyk vlugtig na die *verkleinwoord* en sy vorming. Op die oog af het hy 'n redelik stabiele agtervoegsel. Tog is naamwoorde geneig om baie sensitief te reageer wanneer **-ana** nader staan! Dit is omtrent net by stamme wat op **-a** uitgaan dat **-ana** sonder insident (sonder klankverandering!) aangevoeg word, vgl. **thabana** (bergie), **lehahana** (grotjie), **bukana** (boekie), **morênana** (hoofmannetjie), **modisana** (veewagttertjie), **seêtana** (skoentjie), **letsana** (ribbokie), **letshana** (meertjie/swembadjie), **ntjana** (hondjie).

9.4.3 Let us have a brief look at the *diminutive* and its structuring. At first sight it seems to have a fairly stable suffix. Yet nouns are inclined to react quite sensitively when **-ana** 'approaches'! Only stems ending on **-a** take **-ana** without an 'incident' (*without a sound change!*) cf. **thabana** (small mountain), **lehahana** (little cave), **bukana** (booklet), **morênana** (small headman), **modisana** (small herdbooy), **seêtana** (small shoe), **letsana** (small rhebuck), **letshana** (small lake/pool), **ntjana** (little dog).

9.4.4 Gaan die naamwoord op 'n ander vokaal uit, kom nie net daardie vokaal in gedrang nie, maar ook die konsonant of vokaal wat hom voorafgaan. Kom ons bepaal ons eers by gevalle waar die 'ander vokaal' deur 'n konsonant voorafgegaan word. Nege van daardie moontlike *konsonante* verander volgens 'n patroon wat aansluit by (en soms ook afwyk van) die klankveranderinge wat in **MATHE LE LELEME 1** teengekom is by *kousatiefvorming* (vgl. **MLL 1**, par. 23.3.5), *passiefvorming* (**MLL 1**, 36.3.6), *perfekturnvorming* (**MLL 1**, 34.3.3), die *voorwerpskakel van die 1ste persoon enkelvoud n-* (**MLL 1**, 16.3.2), die *refleksiefmorfeem i-* (**MLL 1**, 16.3.2) en selfs by *relatief- en besitskakelvorming* (**MLL 1**, 9.3.9 en 14.3.9). In die tabel hieronder is 'n kort lys van die veranderinge. (Let op dat die tabel

9.4.4 When a noun ends on a different vowel, that vowel changes together with the consonant or vowel preceding it. Let us first look at instances where 'the other vowel' is preceded by a consonant. Nine of the possible consonants change according to a pattern that agrees (and differs) with the sound changes encountered in **MATHE LE LELEME 1** in *causative formation* (**MLL 1**, par. 23.3.5), *passive formation* (**MLL 1**, 36.3.6), *perfect formation* (**MLL 1**, 34.3.3), *the subject concord of the 1st person singular n-* (**MLL 1**, 16.3.2), the *reflexive morpheme i-* (**MLL 1**, 16.3.2) and even in the formation of *relative and possessive concords* (**MLL 1**, 9.3.9 and 14.3.9).

The following table shows the most salient changes. (Please note that the table starts in the Afrikaans column;

oorloop in die Engelse kolom; dat ons hier weer van vokaalonderskeidings-tokens gebruik maak; en dat die aard van die klankverandering ook gemeld word).

that the vowel distinguishing symbols are used again for the sake of clarity; and that we also mention the nature of the sound change.)

<b>b &gt; j</b>	: kolobê > kolojana	( <i>varkie/piglet</i> ) (prepalatalisasie/prepalatalisation)
<b>d &gt; ts</b>	: mosadi > mosatsana	( <i>vroujie/little woman</i> ) (affrikatisasie/affricatisation)
<b>f &gt; tshw</b>	: lefifi > lefitshwana	( <i>donkertetjie/slight darkness</i> (affrikatisasie/affricatisation))
<b>&gt; shw</b>	: seföfu > seföshwana	( <i>blindetjie/little blind person</i> ) (prepalatalisasie/prepalatalisation)
<b>&gt; fjw</b>	: seföfu > sefofjwana	( <i>blindetjie/little blind person</i> ) (prepalatalisasie/prepalatalisation)
<b>l &gt; j</b>	: mmele > mmejana	( <i>liggaampie/little body</i> ) (prepalatalisasie/prepalatalisation)
<b>&gt; ts</b>	: lëlêlê > lëlêtsana	( <i>langerig/longish</i> ) (affrikatisasie/affricatisation)
<b>m &gt; ngw</b>	: molömo > molöngwana	( <i>mondjie/little mouth</i> ) (velarisasie/velarisation)
<b>p &gt; tsw</b>	: molapô > molatswana	( <i>spruitjie/rivulet</i> ) (affrikatisasie/affricatisation)
<b>ph &gt; tshw</b>	: sehlôpha > sehlôtshwana	( <i>groepie/small group</i> ) (affrikatisasie/affricatisation)
<b>r &gt; tsh</b>	: phiri > phitshana	( <i>hiënatjie/small hyena</i> ) (affrikatisasie/affricatisation)
<b>t &gt; tj</b>	: sefatê > sefatjana	( <i>boompie/small tree</i> ) (affrikatisasie/affricatisation)

9.4.5 Wanneer die konsonant nie een van bogemeldes is nie en die uitgang 'n o of 'n ô, word laasgenoemdes met **w** vervang wat as oorgangsklank voor **-ana** funksioneer, vgl. **leotwana** (voetjie), **mothwana** (mensie), **ntlwana** (huisie/toilet), **borôthwana** (broodjie).

9.4.5 When the consonant is not one of those mentioned above and the noun ends on o or ô, these are substituted by **w** which functions as a 'bridging' sound in front of **-ana**, cf. **leotwana** (little foot), **mothwana** (small person) **ntlwana** (little house/toilet), **borôthwana** (piece of bread).

9.4.6 Wanneer die konsonant nie een is van dié wat genoem is nie, en die uitgang 'n -e of -ë, of ê of i is, neem **-ana** eenvoudig die plek van daardie vokale in, vgl. **lentswe > lentswana** (stemmetjie), **mpjhê > mpjhana** (volstruisie), **lejwê > lejwana** (klippie) en

9.4.6 When the consonant is not one of those mentioned, and the ending is -e, or -ë, or -ê, or -i, **-ana** simply takes the position of those vowels, cf **lentswe > lentswana** (little voice), **mpjhê > mpjhana** (small ostrich), **lejwê > lejwana** (small stone) and

**ntsi** > **ntsana** (vlieg). Ons noem die proses *elision*.

9.4.7 Word die 'ander slotvokaal' deur 'n ander vokaal voorafgegaan, word weer van oorgangsklanke (of oorbruggingskranke) gebruik gemaak. Hulle is óf y óf w en in 'n veel mindere mate h. As -ê en i die uitgang is, word y as oorgangsklank gebruik, vgl. **kölöi** > **kölöyana** (waentjie), **tsiê** > **tsiyana** (sprinkaantjie). Wanneer -u of -o of -ô die uitgang is, word w weer as oorgangsklank gebruik vgl. **bosiu** > **bosiwana** (vroee oggend voor dagbreek), **tau** > **tawana** (leeutjie), **tlöu** > **tlowana** (olifantjie), **morao** > **morawana** (agterlangs), **lepheô** > **lephewana** (vlerkie). Maar **leqai** > **leqhana** (jong, onontgroende man).

9.4.8 Om die betekenis van verkleinwoorde te verstaan, moet mens hulle liewers in konteks benader, aangesien hulle een van minstens drie basiese betekenisimplikasies kan hê, nl.

- \**verkleining*, bv. **mothwana** (mense)
- \**verkleinerings*, bv. **mothwana ëo**, en ook
- \**vertroeteling*, bv. **mothwana (wa batho)**.

9.4.9 Wanneer -ana aan *adjektiefstamme* gevoeg word, brei dit die betekenis van die adjektiefstam op verskeie maniere uit. Een daarvan is wat ons in Afrikaans met die agtervoegsel '-erig' oordra, vgl. **-holwana** (-**holwanyane**) groterig; **leletsana** langerig; **-fubetswana** rooierig. Die agtervoegsel aan adjektiewe kan ook vroulikheid aandui, vgl. **tshêhlana** (by 'n mooi ligkleurige vrou of bees gebruik); **pudutswana** (grys merrie/grys koei).

**ntsi** > **ntsana**, (little fly). This process we call *elision*.

9.4.7 When the 'other vowel ending' is preceded by another vowel, bridging sounds are used again. They are either y or w or h, although to a far lesser extent. When -ê and -i are used as endings, y is used as a bridging sound, cf. **kölöi** > **kölöyana** (little wagon), **tsiê** > **tsiyana** (small locust). When -u, or -o, or -ô is used as ending, w is used as the bridging sound, cf. **bosiu** > **bosiwana** (just before dawn), **tau** > **tawana** (lion-cub), **tlöu** > **tlowana** (small elephant), **morao** > **morawana** (to the back), **lepheô** > **lephewana** (small wing). However, **leqai** > **leqhana** (young, uninitiated young man).

9.4.8 To discern the correct meaning of diminutives, it is better to approach them in context, since they may convey one of at least three basic semantic implications, namely,

- \**diminution*, e.g. **mothwana** (little person)
- \**belittlement*, e.g. **mothwana ëo**, and also
- \**endearment*, e.g. **mothwana (wa batho)**.

9.4.9 When -ana is suffixed to *adjectival stems*, it may extend the meaning of those stems in various ways. One of them is what is expressed in English by means of a suffix such as 'ish', or by a descriptive word such as 'slightly', cf. **-holwana** (-**holwanyane**) 'slightly big/bigish', **leletsana** 'longish', **-fubetswana** 'reddish' This suffix added to adjectival stems may also convey femininity, cf. **tshêhlana** (used to refer to a good-looking light-coloured girl or cow); **pudutswana** (grey mare/cow).

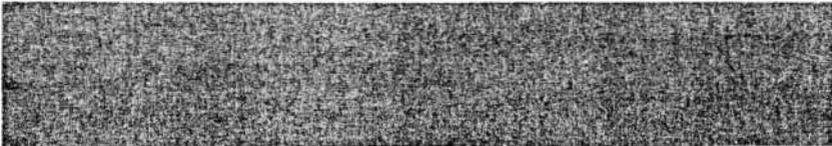
**9.4.10** 'n Verkleinwoordagtervoegsel wat dikwels in die plek van **-ana** gebruik word, soms saam daarmee gebruik word en ook by stamme gebruik word wat nie **-ana** neem nie, is **-nyana** of **-nyane** vgl. **ngwananyana** (kindjie), **katibanyana** (hoedjie), **baesekeleenyana** (fietsie), **thutōnyana** (lessie), **mosadinyana** (vroutjie), ens.

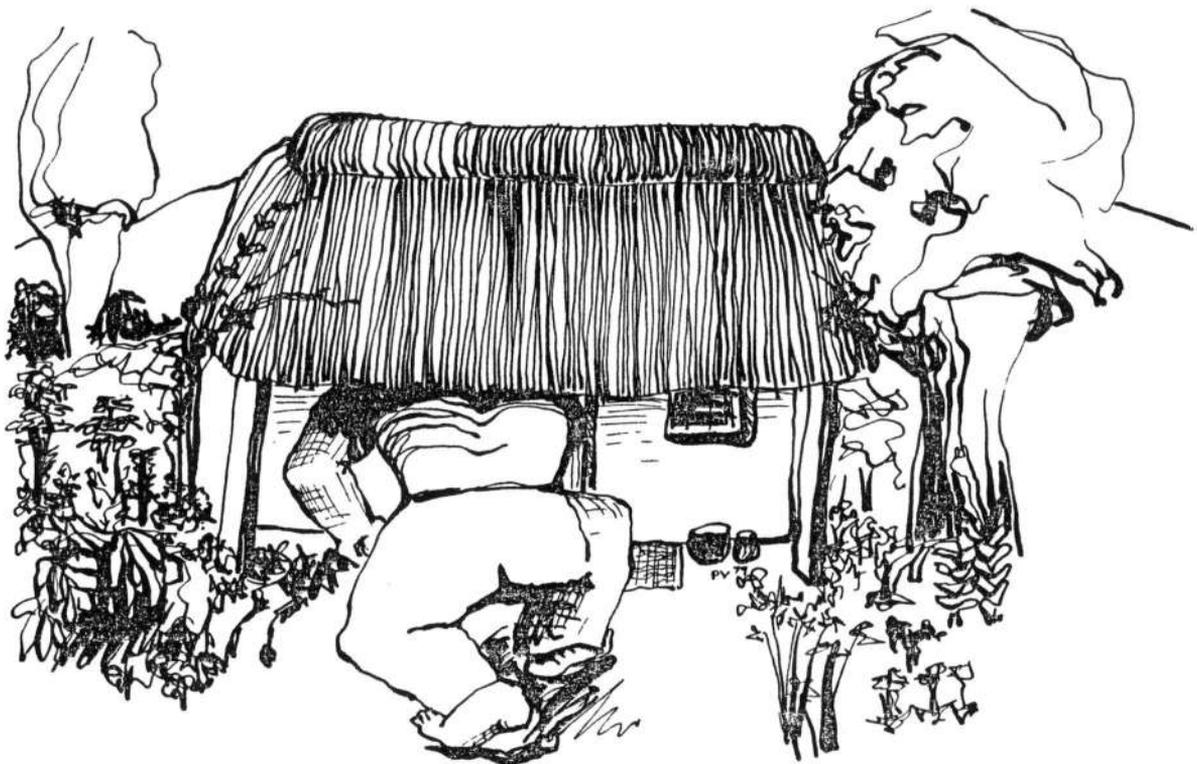
**9.4.10** Often used instead of **-ana**, sometimes used together with **-ana**, and also used with stems not taking **-ana**, is diminutive suffix **-nyana** or **-nyane** cf. **ngwananyana** (little child), **katibanyana** (small hat), **baesekeleenyana** (small bicycle), **thutōnyana** (little lesson) **mosadinyana** (small lady), etc.

## 9.5 HO ITLHAHLOBA

### 9.5.1 ARABA DIPOTSO TSE LATELANG KA DIPOLELO TSE TLETSENG:

- (a) Tshomo ena re e bitsang ka Seggowa?
- (b) E bua ka mang le mang?
- (c) Taumoholo o ne a se a le jwang?
- (d) Mmutlanyana o ile a re ba etse leqheka lefe?
- (e) Ba ile ba etsa mokwallo wa eng?
- (f) Ya ileng a baleha pele ke mang?
- (g) O ne a hlalefisitswe ke eng?
- (h) Na Taumoholo o ile a bolaya diphoofolo kaofela?
- (i) Ha ba qeta ho di bolaya ba ile ba etsa jwang?
- (j) Taumoholo o ile a reng ho Mmutlanyana ha ba qetile?





# THUTO YA LESHOME (10)

## 10.0 SEPHEO

- \* Om kennis te maak met 'n egte *SPROKIE*.
- \* To learn about a typical *FOLKTALE*.
- \* Om 'n sedeles wat dikwels in 'n sprokie vervat is, te probeer raaksien.
- \* To try to determine the moral lesson which is often contained in it.

### 10.1 INLEIDING

Sprokies is populêre verhale en handel oor 'n verskeidenheid onderwerpe. Die hooffigure is dikwels menslike wesens en diere of voëls. Bullebakke en mensvreters kom meermale voor. In die meeste sprokies is 'n sedeles vervat, gewoonlik effens versteek. Normaalweg is daar slegs een karakter. By die ontknoping speel die bonatuurlike dikwels 'n groot rol.

### 10.1 INTRODUCTION

Folktales are popular stories on a variety of subjects. The main characters are usually human beings and animals or birds. The bully and cannibals appear in most folktales. The majority of folktales contain a moral lesson, usually slightly concealed. There is normally one character. The supernatural plays an important role in some folktales.

### 10.2 MANTSWE\*

*mosadi  
tlung  
thepa  
difaha*

*-rera; sebakeng*

### 10.3 TSELANE

**Ba re e ne e re. Hmmm . . . E le monna le mosadi. Ba ena le ntlo e ntle, e tshweu. Ka tlung ena ho ena le thepa e ngata e ntle. Ho na le dipitsa tsa tshepe le difaha tse ngata.**

**Jwale ka letsatsi le leng beng ba ntlo ena ba rera ho falla, ba ilo haha sebakeng se seng. Jwale ntlo ena e ntle ya lokela ho sala e le jwalo. Moradi wa bona a**

moradi

Tselane; -arohana

-mmulele; madimo

ngwanake

thaha

tswere

-etsahala

-hlahlamang

makgerehlwa

-hlodisa

ledimo; -pota

-tela

monyako

hana ho tsamaya le bona. A re yena a ke ke a siya ntlo eo ya habo e ntlentle. Lebitso la hae e ne e le Tselane. Ha ba arohana, mmae a mmolella hore o tla mo tlisetsa dijo ka mehla. A hlocomele a se ke a bula feela ha motho a re a mmulele. E ne e le mehla ya madimo.

**Mmae ha a mo tliseditse dijo o ne a bina a re:**

*Tselane ngwanake, Tselane ngwanake,  
Nkanka bohobe o je, Tselane ngwanake,  
Tselane ngwanake.*

**Tselane a arabele a re:**

*Ke a utlwa he mme, ke a utlwa he mme,  
Mme o buabua sa nonyana thaha, ke a utlwa  
he mme, ke a utlwa he mme,  
O bua sa tswere ka lehaheng,  
Ke a utlwa he mme, ke a utlwa he mme.*

**Tselane a bule, a nke bohobe, a je.**

Ha tsena di etsahala, Dimo ke yane mane difateng, o mametse. Ka letsatsi le hlahlamang, pele Mmatsetlane a fihla, Dimo a fihla a jere mokotla, a re ka lentswe le makgerehlwa:

*Tselane ngwanake, Tselane ngwanake,  
Nkanka bohobe o je,  
Tselane ngwanake, Tselane ngwanake.*

Tselane a hlodisa ka fensetere, a bona hore ha se mmae, ke ledimo. A kwala. Ledimo la pota ntlo, la e pota, la e pota, la e pota, la ba la kgathala, empa la hloka moo le ka kenang teng. La tela, la tsamaya.

**Ka mora nakonyana Mmatsetlane a fihla, a bitsa:**

*Tselane ngwanake, Tselane ngwanake,  
Nkanka bohobe o je,  
Tselane ngwanake, Tselane ngwanake.*

**Tselane a arabela:**

*Ke a utlwa he mme, ke a utlwa he mme,  
Mme o bua sa nonyana thaha,  
Ke a utlwa he mme, ke a utlwa he mme.  
O bua sa tswere ka lehaheng,  
Ke a utlwa he mme, ke a utlwa he mme.*

**A bula monyako, mmae a kena, a mo fa dijo. Tselane a ja.**

-qekisa

-pala

-hloleha

mofubedu

-kwenya

Mmae a boela a mo qekisa. "Tselane ngwanaka, re ahile ntlo e ntle, e kgolo ho feta ena. A re ye hae hle ngwanake." Tselane a pala.

Ledimo la nna la tla ka mehla, empa la hloleha. Ka tsatsi le leng la loha mano. La nka mohoma, la o besa, yare ha o le mofubedu o re tlere, la o kwenya. Mohoma oo wa tsamaya, wa ya tswa ka morao. Wa tjhesa lentswe la ledimo, la ba leseseyane.

**Ka letsatsi le latelang ledimo la fihla habo Tselane, la bitsa:**

*Tselane ngwanake, Tselane ngwanake,  
Nkanka bohobe o je,  
Tselane ngwanake, Tselane ngwanake.*

**Tselane a arabela:**

*Ke a utlwa he mme, ke a utlwa he mme,  
Mme o bua sa nonyana thaha,  
Ke a utlwa he mme, ke a utlwa he mme.  
O bua sa lwere ka lehaheng,  
Ke a utlwa he mme, ke a utlwa he mme.*

kgetsing

Tselane a bula monyako, ledimo la mo tshwara, la mo kenya ka kgetsing ya lona. La mo jara, la tsamaya ka yena.

badisana

-kholoma

La fihla ho badisana ba disitse. Badisana ba le botsa ba re: "Dimo, o jereng moo?" Dimo a re: "Kgetsi ya dimo, kholoma, kholoma re utlwe." Tselane ka kgetsing a kholoma a re:

*Ke yo kholoma, kholoma ke reng we Dimo?  
Keyo kholoma, kholoma ke reng we Dimo?  
Ha ke le motjhana Mafefe bo Dimo?  
Ha ke le motjhana Mafefe bo Dimo?*

motjhana

Badisana ba re: "Fetela pele." Ledimo la fetela pele.

kaekae

Ha le le kaekae, la hlahela ho badisana ba bang hape. Badisana ha ba le bona ba botsa: "Hee Dimo, o jereng moo," Dimo a re: "Kgetsi ya Dimo kholoma, kholoma re utlwe." Tselane ka kgetsing a kholoma a re:

*Ke yo kholoma, kholoma ke reng we Dimo?  
Keyo kholoma, kholoma ke reng we Dimo?  
Ha ke le motjhana Mafefe bo Dimo?  
Ha ke le motjhana Mafefe bo Dimo?*

*malome*

*-phomosetsa*

*seotlwana  
ngwanenyana*

*leqheka  
lesoba  
letsopa  
diphepheng  
ditshutshulupa*

*mokgorong  
phofu  
-phahamisa  
-halefa*

*tima  
dipitla  
majwe*

E mong wa badisana a utlwa taba tsena. "Banna, ngwanana enwa ya ka kgetsing ya Dimo ke motswala. Mafeke ke malome." Yaba o re ho ledimo lena: "Bona, tsamaya o lebe motseng wa pele ho tloha mona. Motse oo ke wa heso. Ha o fihla teng, ba tla o amohela, ba o phomosetse."

Ledimo la tloha. Ha le fihla motseng oo, la beha mokotla ka ntle ho seotlwana, la kena ka tlung. Ngwanenyana wa moo a bona monwana wa Tselane o hlahile ka ntle, a kena ka tlung, a bolella mmae. Mmae a bitsa monna, ba fihla ba fumana e le Tselane. Jwale ba etsa leqheka, ba roma Dimo sedibeng, empa ba mo fa nkgo e lesoba, ba re o tla e thiba ka letsopa. Ha a sa ile, ba sala ba ntsha Tselane ka mokotleng, ba kenya ntja, diphepheng le ditshutshulupa, ba tlama mokotla hape.

Dimo a kgutla sedibeng, a fihla a nka mokotla wa hae, a jara a leba hae. Ha a fihla hae a beha mokotla ka mokgorong, ha robalwa. Letsatsing le latelang a roma mosadi ho ya lata phofu ya hae. Mosadi ha a re o phahamisa mokotla, ntja ya mo loma, a tswa a baleha, a fihla a bolella Dimo. Dimo a halefa hampe, a re ho ye moradi. Moradi le yena ntja ya mo loma, ha a re o tshwara ka mona phepheng ya mo loma, a tswa a baleha. Dimo a halefa hampe, a re o tla ba tima nama, a je a le mong. A kena, a laefa hore ba kwale monyako; ba o kwala, ba o hatisa ka dipitla tsa majwe.

Dimo a bula mokotla, ntja ya tswa, ya mo loma. Diphepheng le ditshutshulupa le tsona tsa mo loma. A hoeletsa: "Joo nna wee, mpuleleng ka shwa!" Mosadi le moradi ba tsheha, ba re: "Re itse re o jwetsa wa re ja ka bohale." Qetellong Dimo a thula lemati ka hloho, a tswa, a baleha ho leba mokgwabong. A fihla a hlaba ka hloho a shwa.

Ke tshomo ka mathetho.

## 10.4 MANOLLO

**10.4.1 . . .ba ilo haha** (*om te gaan bou en woon*): partisipiale modus, toekomend-voltooide tydvorm, positief; a **hlokomele** (*sy moet versigtig wees*): subjunktiewe modus, positief, onvol-

**10.4.1 . . .ba ilo haha** (*to go and build*) — to go and settle: participial mood, perfect-future tense, positive; a **hlokomele** (*she must be careful*): subjunctive mood, imperfect tense,

tooid tydvorm; . . . **a se ke a bula** (*sy moenie oopmaak nie*): subjunktiewe modus, onvoltooide tydvorm, negatief; **ha motho a re** (*wanneer 'n mens sê*): partisipiale modus, onvoltooide tydvorm, positief; **a mmulele** (*moet vir hom oopmaak*): subjunktiewe modus, onvoltooide tydvorm, positief.

positive; . . . **a se ke a bula** (*she must not open*); subjunctive mood, imperfect tense, negative; **ha motho a re** (*when a person says*): participial mood, imperfect tense, positive; **a mmulele** (*should open for him*); subjunctive mood, imperfect tense, positive.

**10.4.2 Ke a utlwa he mme** (*ek hoor jou tog moeder*): indikatiewe modus, onvoltooide tydvorm, positief; **sa nonyana thaha** (letterlik: *van die voël vink*) — *soos 'n vink*. Die **sa** is 'n besitskamel van die naamwoord **sello** (*geluid*), maar in die konstruksie hierbo is dit figuurlik gebruik om 'n vergelyking aan te dui: *'n soet stem*.

**10.4.2 Ke a utlwa he mme** (*I hear you, please mother*): indicative mood, imperfect tense, positive; **sa nonyana thaha** (literally: *of the bird finch*) — *like a finch*; **sa** is a possessive concord of **sello** (*crying*) which of cause means the singing (*of a finch*). In this construction, however, the construction is a simile indicating a sweet voice.

**10.4.3 Ke yo kholoma** (*ek sal praat*) — **ke yo** is 'n samegetrokke vorm van **ke ya ho** (letterlik *ek gaan om*). Die **a** en **h** val weg, en **y** en **o** smelt saam om **yo** te vorm. **Kholoma** is 'n direkte ontleding aan Zulu se **khuluma** (*praat*). Hier het ons te doen met twee moontlikhede: die algemene opvatting onder die Basotho is dat die Dimo of Ledimo van die Ngunigroep afkomstig was. 'n Tweede moontlikheid is dat die verteller van hierdie sprokie aan die Zulugroep behoort het.

**10.4.3 Ke yo kholoma** is a direct loanword from the Zulu **khuluma** (*speak*); **ke yo** is a coalesced form of **ke ya ho** (literally: *I go to*). The **a** and **h** fall away, and **y** and **o** coalesce to form **yo**. Concerning the word **kholoma** there are two possibilities: It is alleged that the Dimo or Ledimo was of Zulu origin, hence the use of a Zulu word in Sotho tales. Another possibility is that the narrator of the story must have been of Zulu origin.

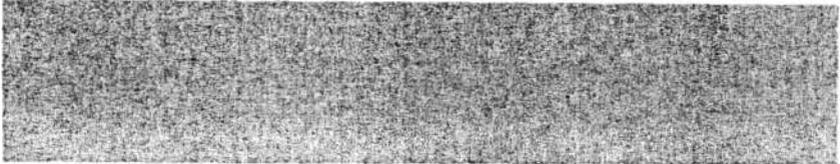
**10.4.4 Ha ke le motjhana Mafefe bo Dimo** (*as ek Mafefe se niggie is, Reus tog!*) **Motjhana Mafefe** se volle vorm is **motjhana wa Mafefe**. (*Mafefe* is 'n persoonsnaam — *'n broer van Tselane se moeder*). Die besitskamel **wa** is vervat in die **a** van **motjhana**. Vokaalsamesmelting het hier plaasgevind.

**10.4.4 Ha ke le motjhana Mafefe bo Dimo** (*when I am Mafefe's niece, oh Dimo!*) The full form is **Motjhana wa Mafefe**. (*Mafefe* is a proper noun — *brother of Tselane's mother*). The possessive concord **wa** is contained in the **a** of **motjhana** — vowel coalescence has taken place.

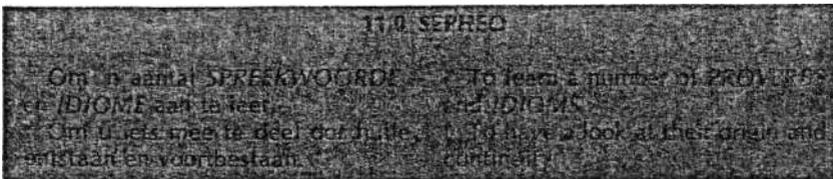
## 10.5 HO ITLHAHLOBA

### 10.5.1 ARABA DIPOTSO TSE LATELANG HANTLE:

- (a) Tselane o ne a hane ho falla le batswadi hobaneng?
- (b) Mmae o ile a re o tla mo tlisetsa eng ka mehla?
- (c) Ha mmae a tlile moo o ne a etsa jwang hore Tselane a bule?
- (d) Ya neng a ntse a mametse ke mang?
- (e) Ka tsatsi le leng a etsa jwang?
- (f) Tselane a thuswa ke eng ho Dimo?
- (g) Dimo ha a se a mo tshwere o ile a feta ka ha a eya hae?
- (h) Moo ba etsang ka Tselane?
- (i) Dimo o ne a ile kae ka nako eo?
- (j) Ba kenya eng ka kgetsing ya Dimo?



# THUTO YA LESHOME LE MOTSO O MONG (11)



## 11.1 MANTSWE\*

*kgwale; molodi*

*lekgala; lekeke  
-futsa*

*tadi; mereto*

*sebopi; lengetana*

*tšie; mokota; -eta*

*tlou; morwalo  
-tobileng*

*tshwene; -ipone  
lekopo; phoso; bobé*

## 11.2 MAELE

1. *Bana ba kgwale ba bitsana ka molodi: Bana ba motho ba a hopolana ha ho hlahile dijo kapa mosebetsi.*
2. *Ngwana lekgala o tsamaya ka lekeke: Ngwana o futsa batswadi ka mekgwa le diketso.*
3. *Ngwana tadi o tsejwa ka mereto: Ngwana o futsa babo ka mekgwa le diketso.*
4. *Sebopi se apeha ka lengetana: Motho ya tsebang mosebetsi o sitwa ho iketsetsa tse ntle, o etsetsa ba bang feela.*
5. *Tšie e fofa ka mokota: Motho o kgona ho eta le ho sebetsa ha a jele.*
6. *Tlou ha e sitwe ke morwalo: Motho ha a sitwe ke mo se tobileng.*
7. *Tshwene ha e ipone lekopo: Motho ha a elellwe phoso kapa bobé ba hae.*

*motsamai; moeti*

*leshala; molora*

*m̄arabe  
tlala*

*-bonya; lerato*

*tseleng*

*sekaja; matha*

*-epela; moomo*

*ntsha*

*-tshola; tlhako;  
morong*

*moru; nkwe*

*dialla; -meso*

*-qhwaela; -apara*

8. *Motsamai o ja noha: Moeti ha a kgethe hohle hoo a ka ho fuwang.*

9. *Leshala le tswala molora: Ngwana ha a ke a futse motswadi ka diketso.*

10. *Marabe o jewa ke bana: Motswadi o sebeletsa bana, ho ka mpa ha ja bona yena a bolawa ke tlala.*

### 11.3 DIKAPOLELO

1. *Ho bonya: ho bontsha lerato.*

2. *Ho wela tseleng: ho tsamaya.*

3. *Ho nka ka sekaja: ho matha.*

4. *Ho epela moomo fatshe: ho matha haholo.*

5. *Ho ntsha le hlohong: ho matha haholo.*

6. *Ho tshola tlhako morong: ho baleha.*

7. *Ho ba le leeme: ho kgetholla.*

8. *Ho tshabu moru o se na nkwe: ho tshaba lefeela.*

9. *Ho tsoha ka dialla: ho tsoha ka meso.*

10. *Ho qhwaela: ho apara hantle.*

### 11.4 MANOLLO

**11.4.1** Wanneer patryse onheil gewaar, spat hulle uitmekaar en kruip weg. As die gevaar verby is, soek hulle mekaar deur 'n sekere geluid te maak. In tye van oorloë het die Basotho ook so gemaak. Die spreekwoord dek egter 'n wyer veld as net 'n oorlog, bv werksgeleenthede, voedselgeleenthede, sekere klubs, ens.. Soort soek soort. Verder word dit beweer dat die Basotho jakkalse se getjank kon naboots. Dié het hulle gebruik om

**11.4.1** When partridges see danger, they scatter in different directions and hide. When all is quiet, they come out from their hiding places and start whistling to each other. In times of war, the Basotho did the same thing. The proverb, however, covers a wider field than war only, e.g. work opportunities, food opportunities, certain clubs, etc. *Birds of a feather flock together.* It is further said that the Basotho could imitate

mekaar terug te roep nadat die vyand weg was.

**11.4.2 ...lekgala en lekeke**, 'n *krap* en *skuins*. **Lekeke** is 'n afgeleide naamwoord. Dit is van die werkwoordstam *-keka* (*ompad loop*) afgelei. Wanneer 'n *krap* beweeg, beweeg hy nie reguit vorentoe nie, maar *skuins*.

**11.4.3 ...tadi en mereto**. 'n *muis* en *strepe*. 'n Algemene naam vir 'n *muis* is **tweba**. **Tadi** is 'n spesifieke soort *muis* met swart *strepe* op sy rug. Dit is die *muis* wat die *veewagters* gejag en geëet het. *Aardjie na sy vaartjie*.

**11.4.4 ...sebopi en lengetana** is 'n *pottebakker* en 'n *stukkie van gebreekte pot*. Die veronderstelling is dat alhoewel hy 'n *deskundige* is in *pottebakkerij*, hy nooit kans kry om vir homself goeie *potte* te maak nie. Die *strewe* is altyd om meer *geld* te maak deur meer *potte* te verkoop. *Skoenmaker se kinders loop altyd kaalvoet*.

**11.4.5 ...mokota** is 'n *onweloweglike* woord. As die *sprinkaan* se *maag* vol is, *ontlas* hy terwyl hy *vlieg*, m.a.w. hy kan *alleenlik* sy *reis* voortsit as die *maag* vol is. So ook met 'n *mens*, hy kan *slegs* goeie *werk* verrig as hy *genoeg* geëet het. 'n *Reisiger* moet *kos* hê om sy *reis* te *geniet*.

**11.4.6** Die *olifant* se *groot lyf* lyk na 'n *oorlas* vir die *toeskouer*. Maar vir die *olifant* is dit nie die *geval* nie. Die *lyf* *verhinder* hom *hoegenaamd* glad nie. 'n *Mens dra sy eie las*.

the sound of a fox. This sound they used to call each other back after the enemy had left.

**11.4.2 ...lekgala and lekeke** are a *crab* and *side*. **Lekeke** is a derived noun. It is derived from the verb stem *-keka* (*to go aslant*). When a *crab* moves, it always moves *sideways*, and not *straight forward*.

**11.4.3 ...tadi and mereto** are a *mouse* and *stripes*. A common name for a *mouse* is **tweba**. **Tadi** is the specific name for the *striped* species. This is the *mouse* which the *herd-boys* hunt and eat. — *Like father, like son*.

**11.4.4 ...sebopi and lengetana** are a *potter* and *piece of a broken pot*. The idea is that although he is an expert at *pottery*, he, however, never finds time to make himself *decent* pots. He is always aiming at making more *money* by selling more *pots*. — *The shoemaker's children are the worst shod*.

**11.4.5 ...mokota** is an *undesirable* word. When the *locust* has had enough *food*, it *excretes* while *flying*. This implies that it can only continue its *journey* when the *stomach* is full. So it is with a *human being*, he can only *travel well* or do *good work* when he has enough *food* to eat.

**11.4.6** The *huge body* of an *elephant* appears to be something of a *heavy load* for the *onlooker*. But to the *elephant* there is nothing *unusual* about it. Its *body* does not hinder it in any way at all. *Man is fit to carry his burdens*.

**11.4.7 Lekopo** is 'n *hangende voorkop*. 'n Bobbejaan kan nie sy snaakse voorkop sien nie, maar dié van die ander bobbejane.

Die spreekwoord word gebruik vir iemand wat die ander se foute raaksien, en nooit sy eie besef nie.

**11.4.8** 'n Reisiger eet alles wat hom aangebied word — selfs 'n *slang* sal hy eet as sy maag leeg is.

**11.4.9** ...*leshala* en *molora*. Nadat die *kool* uitgebrand het, volg die as wat dikwels niks werd is nie. As 'n kind van goeie en hardwerkende ouers nie na hulle aard nie, is hy nes as.

**11.4.10** Die Basotho het agtergekom dat 'n verwagte *pofadder* kort voor die geboorte van haar kleintjies gevrek het omdat die kleintjies op haar moes voed tydens hulle ontwikkelings stadium voor geboorte:

*Ouers gee alles prys ter wille van hul kinders.*

**11.4.7 Lekopo** is a *hanging forehead*. A baboon usually sees the forehead of the other baboons, and not his own.

The proverb is used for somebody who sees the mistakes made by others, but fails to acknowledge his own.

**11.4.8** A traveller eats anything given to him because he has no choice — even a *snake* when he is hungry

**11.4.9** ...*leshala* and *molora*. When the *coal* has burn out, it leaves ash which is for the greater part worthless. When a child born of good and hard working parents has not taken after them, he is likened to ash.

**11.4.10** The Basotho observed that a pregnant *puff-adder* died shortly before giving birth because the young ones fed on her during pregnancy

*Parents sacrifice everything for their children.*

## 11.5 HO ITLHAHLOBA

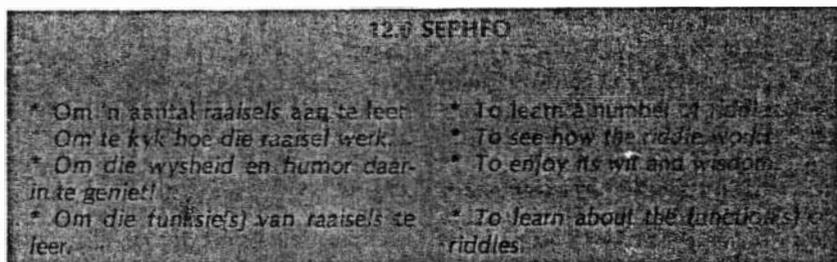
### 11.5.1 QETELA MAELE A LATELANG:

- (a) Sebopi se apeha...
- (b) Ngwana lekgala o...
- (c) Tshwene ha e ipone...
- (d) Marabe o jewa ke...
- (e) Bana ba kgwale ba...

### 11.5.2 DIKAPOLELO TSENA DI BOLELANG?

- (a) Ho wela tseleng.
- (b) Ho epela moomo fatshe.
- (c) Ho ba le leeme.
- (d) Ho tshaba moru o se na nkwe.
- (e) Ho tsoha ka dialla.

# THUTO YA LESHOME LE METSO E MMEDI (12)



## 12.1 INLEIDING

12.1.1 'n Sothoraaisel se struktuur is soos volg: 'n mens begin met die stelling **ka o lotha**; **ka** is 'n saamgetrokke vorm van die onderwerpskamel van die eerste persoon enkelvoud **ke**, en die werkwoordprefiks van die lang vorm **a (ke a > ka)**; **o** is 'n voorwerpskamel, tweede persoon enkelvoud en die werkwoordstam **-lotha** (dribbel) — hier beteken dit *laat raai*.

12.1.2 Hierop antwoord die tweede persoon met 'n vraag **kang?** of **ka eng?** **ka** is die instrumentale prefiks; **eng?** is 'n vraagwoord *wat?* Die eerste persoon verstrek sy raaisel: **(ka) mala nku marangrang — skaapderms aanme-kaar gevleg**. Die tweede persoon gee die antwoord as hy dit ken: **(ke) mohlwa — dit is kikuyugras**.

## 12.1 INTRODUCTION

12.1.1 The structure of a Sotho riddle is as follows: a person starts with the statement **ka o lotha**; **ka** is a contracted form of the subject concord of the first person singular **ke** and the verbal prefix of the long form **a (ke a > ka)**; **o** is an object concord, second person singular and the verb stem **-lotha** (dribble) — here it means to *quiz*.

12.1.2 To this the second person answers by asking a question **kang?** or **ka eng?** **ka** is an instrumental prefix; **eng?** an interrogative word *what?* The first person gives his riddle: **(ka) mala nku marangrang — the intestines of a sheep weaved together**. The second person gives the answer if he knows it: **(ke) mohlwa — it is kikuyu grass**.

12.1.3 Indien die antwoord onbekend is, behoort hy dit te *koop*, m.a.w hy kom met sy eie raaisel na vore. As syne ook onbekend is, verstrek die eerste persoon 'n antwoord op syne, en dan gee die tweede persoon ook 'n antwoord op syne.

12.1.3 If he does not know the answer, he should *buy* it, that is, he should quiz him with another riddle. If his is also unknown to the first party, that one should give the answer to his riddle, whereupon the *buyer* also gives an answer to his.

## 12.2 MANTSWE\*

-lotha

*marangrang*  
*mohlwa*

*setoto*  
*moraha*

-nye  
-mina

*koloji*

*Mmantjohobela*  
*Morwa*

*kgare*  
*leifo*

-balehe  
*sethunya*

## 12.3 DILOTHO

1. Ka o lotha.  
Kang?  
Ka mala nku marangrang.  
Ke mohlwa.
2. Ka o lotha.  
Kang?  
Setoto sa tlala ntlo.  
Ke moraha ka sakeng.
3. Ka o lotha.  
Kang?  
Ka mme ntshware ke nye.  
Ke nko (ho mina).
4. Ka o lotha.  
Kang?  
Ka se re se ya kwana eke se tla kwano.  
Ke koloji.
5. Ka o lotha.  
Kang?  
Ka Mmantjohobela, ntlo ya  
Morwa ha e kwalwe.  
Ke nko (masoba a yona ha a kwalwe).
6. Ka o lotha.  
Kang?  
Ka kgare ya leifo.  
Ke ntja — e ikgara ifo.
7. Ka o lotha.  
Kang?  
Ka monna eo e reng ha a bua, bana ba balehe.  
Ke sethunya.

sooko  
lehapu

sebopele; setjamele  
leifo; sehlohlolo

pholo  
senona-le-tlhako  
dinotshi

-anehwa  
dinaledi

ba bafubedu

-kgutla  
lehoko  
lengope

8. Ka o lotha.  
Kang?  
Ka sooko, metsi ke a nka kae?  
Ke lehapu.
9. Ka o lotha.  
Kang?  
Ka Sebopele le Setjamele.  
Ke leifo le sehlohlolo sa ntlo.
10. Ka o lotha.  
Kang?  
Ka pholo ya senona-le-tlhako le mariha.  
Ke dinotshi.
11. Ka o lotha.  
Kang?  
Ka di anehwa, di tsoha di ile.  
Ke dinaledi, hoseng di tsoha di le siyo.
12. Ka o lotha.  
Kang?  
Ka banna ba bafubedu ba setsweng morao ke ba batsho, e re ha ba fihla lengopeng ba re:  
"A" e be ba a kgutla.  
Ke hlaha. E setswe morao ke lehoko, e thibelwa ke lengope.

## 12.4 MANOLLO

**12.4.1 Setoto sa tlala ntlo. . . moraha.**  
Setoto is beer wat aan die brou is, dit word gewoonlik in 'n pot met 'n wye bek gegooi. Die moraha, *nat modderige kraalmis* wat deur die beeste vertrap is, is soortgelyk aan die setoto, en deur te beweer dat dit die hele huis vul veronderstel 'n soort gemors wat 'n mens in 'n kraal vind gedurende die reënseisoen.

**12.4.2 Mme ntshware ke nye. . . nko.**  
Die neus word met 'n hulpelose kindjie vergelyk. 'n Kindjie moet deur die moeder gehelp word om homself te help. So ook met die neus. Om dit te

**12.4.1 Setoto sa tlala ntlo. . . moraha.**  
Setoto is beer that is being brewed. It is usually poured into a pot with a wide mouth. The moraha, *wet kraal manure trampled by cattle* resembles the setoto, and by stating that it fills the whole house infers a kind of a mess one sees in a kraal during a rainy season.

**12.4.2 Mme ntshware ke nye. . . nko.**  
The nose is compared with a helpless child. A small child needs the mother's support to help itself. So it is with a nose. To blow it, one should

blaas, moet 'n mens dit vashou en druk (help).

**12.4.3 Se re se ya kwana eke se tla kwano;** se is 'n onderwerpskakel wat na selo (ding) verwys. In hierdie raaisel is die *ding* wat soontoe gaan maar lyk asof hy hierheen beweeg 'n ossewa. Die ding beweeg so stadig dat jy dink hy beweeg in jou rigting.

**12.4.4 Mmantjhebela ntlo ya Morwa ha e kwalwe.** Mmantjhebela is 'n deverbatief van die werkwoordstam **-tjhebela** (*in 'n gat verdwyn*); **mma** is die moeder van iemand, en die **n** 'n voorwerpskakel; en **ntjhebela** is veronderstel om iemand te wees wat vinnig in 'n gaatjie verdwyn. Maar in die raaisel vorm **mma + -tjhebela** 'n nuwe saamgestelde naamwoord, nl. **Mmantjhebela** (*die een wat vinnig in 'n gaatjie verdwyn — en nie die moeder nie*). Die neusgate het nie 'n deur nie. Hulle is soos die Boesman se hut.

**12.4.5 Kgare ya leifo.** *Die ring van 'n vuurherd.* 'n Hond hou daarvan om homself naby 'n vuurherd op te krul om warm te kry — veral in die winter.

**12.4.6 Monna eo e reng ha a bua...** Die raaisel is vanselfsprekend. Die geluid van 'n geweer laat mense/kinners vlug.

**12.4.7 Sooko** is 'n ideofoon vir 'n *geringe beweging*. As 'n mens 'n waatle-moen sny, kom die lekker geur nog voor die eerste vog uit.

**12.4.8 Sebopele le Setjamele** is twee berge wat langs mekaar staan. Hulle *koppe* staan soos twee ramme wat

hold and press it.

**12.4.3 Se re se ya kwana eke se tla kwano;** se is a subject concord referring to *selo* (thing). In this riddle the *thing* which while moving that way appears to be moving this way is an ox-waggon. It moves so slowly that one would think it is moving in one's direction.

**12.4.4 Mmantjhebela, ntlo ya Morwa ha e kwalwe.** Mmantjhebela is a deverbative from the verb stem **-tjhebela** (*disappear into a hole*); **mma** is the mother of someone, and the **n** an object concord; **ntjhebela** is supposed to be someone who disappears into a hole quickly. But in this riddle the **mma + -tjhebela** have combined to form a new compound noun, viz. **Mmantjhebela** (*the one who disappears into a hole quickly — and not the mother*). The Bushman's hut has no door. The nostrils also have no doors.

**12.4.5 Kgare ya leifo.** *The coil of a hearth.* The dog likes to coil itself near a hearth, mostly in winter, so as to get warm.

**12.4.6 Monna eo e reng ha a bua...** The riddle is self explanatory. The sound of a gun forces everybody to flee.

**12.4.7 Sooko** is an ideophone for a *slight movement*. Even the slightest incision in a water melon, usually causes a fragrant smell before the actual liquid comes out.

**12.4.8 Sebopele le Setjamele** are two mountains facing each other. They stand like two rams which are about

mekaar wil aanval. **Ho bopa** is om te staan soos 'n bul wat gereed is om te veg. **Ho tjamela** is om half verleë te staan en wonder wat gaande is. Hieruit is die twee naamwoorde afgelei. Die **leifo** (*vuurherd*) lê op sy rug en kyk die nok van die huis ewe *uittartend aan*, en die nok is ewe *verbaas* hieroor.

**12.4.9 Pholo ya senona-le-tlhako** beteken 'n spekvet os. Gewoonweg word 'n bees se hoef nie vet nie. Die veronderstelling is gevolglik dat 'n vet een selfs by die hoewe vet sal hê. **Dinotshi** is *bye*, maar hier verwys die woord na die *heuning*.

**12.4.10 Ho aneha** is om iets soos *wasgoed op te hang*. Die sterre word snags oor die uitspansel *gestrooi*, en die volgende oggend is hulle weg.

**12.4.11** Hierdie is 'n sogenaamde *opsteltipe raaisel*. **Hlaha** is 'n veldbrand. Waar die vuur geloop het, bly as agter. As 'n veldbrand by 'n donga kom, roep hy "A!" uit, wat sy magteloosheid aandui en hy keer terug, of hy slaan 'n ander rigting in.

to fight. **Ho bopa** is to stand like a bull ready to fight. **Ho tjamela** is to stare baffled at something. The two nouns are derived from these verbs. The hearth and the ridge of a roof are staring at one another in this manner. The hearth looks at the ridge in a *challenging way* and the ridge is *surprised* at its challenger.

**12.4.9 Pholo ya senona-le-tlhako** is a very fat ox. Usually the hoof of an ox does not contain fat, except if it is very fat, one may find some fat in it. **Dinotshi** are *bees*, but here the word refers to *honey*.

**12.4.10 Ho aneha** is to *hang up washing*. In the night the stars are *spread* over the sky, but the following morning they are all gone.

**12.4.11 This is an essay-type riddle.** **Hlaha** is a veld-fire. Where the fire has passed, the soot remains behind. When the fire reaches a donga, it exclaims "A", which is a sign of despair and turns.

## 12.5 HO ITLHAHLOBA

- (a) Ha o sa tsebe karabo ya selotho o etsa jwang?  
(b) O se reka ka tsela efe?  
(c) Ha eo o se rekileng ho yena a sa se tsebe o etsa jwang?  
(d) Bolela dilotho tsa dikarabo tse na:  
(i) nko  
(ii) koloi  
(iii) mohlwa  
(iv) ntja  
(v) sethunya.

# THUTO YA LESHOME LE METSO E MERARO (13)

## 13.0 SEPHEO

\* Om u te laat kennismaak met 'n tradisionele prysgedig — DITHOKO. \* To introduce you to a traditional praise-poem — DITHOKO.

### 13.1 MANTSWE\*

### 13.2 DITHOKO TSA MAKWANYANE

Ka mmolela Joshua mohale wa Makwa.  
Mohale wa Makwa wa Matjhatjhametse, Mohale wa  
Makwa o hlamela thebe.  
Kwalakwala Mmamakwa a Matsitsi,  
Mmamakwa a Matebele Thantshi, Selepe o se  
nehilwe ke mang?  
O na se nehwe ke mosadi wa hae,  
A se nehwa ke Mmamosenyehi.  
Puputla ya Matlama Ramosenyehi,  
Puputla batho ka dirope Thantshi,  
Ramakoboka makgomo a meroba le manamane.

### 13.3 MANOLLO

13.3.1 Makwanyane was een van Moshweshwe se krygsmanne. Hy was 'n dapper held op wie Moshweshwe kon staatmaak. Hy was 'n afstammelings van die Mzizi, 'n Ngunistam wat tydens die Difaqane by Moshweshwe kom skuiling soek het.

13.3.1 Makwanyana was one of Moshweshwe's soldiers. He was a hero on whom Moshweshwe could rely. He was a descendant of the Nguni tribe, the Mzizi, who during the Difaqane wars, sought asylum under Moshweshwe.

13.3.2 ...ka mmolela... (*ek prys hom*). Ka is 'n onderwerpskakel van die eerste persoon enkelvoud. Dit is 'n

13.3.2 ...ka mmolela (*I praise him*). Ka is a subject concord of the first person singular. It is a coalesced form

saamgetrokke vorm van die lang vorm **ke a**, gevolg deur die voorwerp-skakel **mo**, plus die werkwoordstam **-bolela**. **Mo-** en **-bolela** het deur die proses van assimilasië **mmo-** geword.

**13.3.3 Mohale wa Makwa** (*die held van Makwa*). Makwa is vermoedelik Makwanyane se vader, want in die vierde reël kry ons die woord **Mmamakwa** wat sy moeder se naam moes gewees het.

**13.3.4 ...wa Matjhatjhametse** (*van die Snelle*). **Matjhatjhametse** is 'n deverbatief afgelei van die werkwoordstam **-tjhatjhametsa** (*snel beweeg, soos 'n blits*). Makwanyane word so genoem vanweë sy flink beweging ten tye van aanvalle.

**13.3.5 ...o hlamela thebe** (*hy berei sy skild voor*).

**13.3.6 Kwalakwala** — 'n prysnaam. Makwanyane was soos 'n hek: waar hy gestaan het, kon niemand verbykom nie. Hy het almal voorgekeer en aangeval: *die Hek, die Toemaker*.

**13.3.7 Matsitsi** verwys na die Nguni-stam, die Mzizi, waarvan Makwanyane 'n afstammeling was.

**13.3.8 Matebele** is 'n Sothonaam vir die Nguni. Die Zulu hou nie daarvan nie, want hulle beskou die **Ndebele** as 'n ander stam. Wanneer die Sotho dit gebruik, gebruik hy dit in 'n negatiewe sin.

**13.3.9 Thantshi** is 'n prysnaam vir Makwanyane.

of the long form **ke a**, followed by the object concord **mo**, plus the verb stem **-bolela**. **Mo-** and **-bolela** assimilated into **mmo-**.

**13.3.3 Mohale wa Makwa** (*the hero of Makwa*). Makwa is presumably Makwanyane's father for in the fourth line we come across the name **Mmamakwa**, who must have been his mother.

**13.3.4 ...wa Matjhatjhametse** (*of the swift one*). **Matjhatjhametse** is a deverbative derived from the verb stem **-tjhatjhametsa** (*to move swiftly like a flash of lightning*). Makwanyane acquired this praise-name (eulogie) for his swiftness in times of war.

**13.3.5 ...o hlamela thebe** (*he prepares his shield*).

**13.3.6 Kwalakwala** — another eulogie. Makwanyane was like a gate: where he stood nobody could pass. He blocked all and attacked them forcefully: *the Gate*.

**13.3.7 Matsitsi** refers to the Nguni tribe, the Mzizi, from which Makwanyane was a descendant.

**13.3.8 Matebele** is a Sotho name for the Nguni. The Zulu do not like this name, because they regard the **Ndebele** as a sub-group of the Nguni which does not form part of the Zulu as such. The Sotho use the name in a derogative sense.

**13.3.9 Thantshi** is another eulogie for Makwanyane.

**13.3.10 Selepe** ken u reeds as *byl*. Die *byl* waarvan hier gepraat word was egter nie 'n gewone *byl* nie. Dit was 'n oorlogs*byl* wat as **kwakwa** bekend staan. Dit lyk soos 'n moderne *tomahawk* of *Sjinese byl* wat deur rowers gebruik word om mense aan te val en te beroof.

**13.3.11 Mmamosenyehi** was Makwanyane se vrou, vernoem na hul dogter **Mosenyehi**; Ramosenyehi verwys weer na Makwanyane as die vader van **Mosenyehi**.

**13.3.12 Puputla** is hier 'n naamwoord afgelei van die werkwoordstam **-puputla**. Hier in die pryslied word dit figuurlik gebruik met die betekenis van *afmaai*. In die volgende reël (reël 10) word **-puputla** nou as werkwoord gebruik, sy betekenis: *val aan!*, vgl.

**Puputla batho ka dirope** (Lett. *Val die mense met die dybene aan!*) — *bestorm die vyand met lyf en al!*

**13.3.13 Ramakoboka makgomo a meroba le manamane** — **Ramakoboka** is 'n persoonsnaam, afgelei van die werkwoordstam **-koboka** (heen en weer laat beweeg). **Meroba** is swerwers. Met die uitdrukking word bedoel *beeste en kalwers van die rondswerwers* — dit is m.a.w. 'n verwysing na die verskillende stamme wat in die Vrystaat en Lesotho vir Tjhaka gevlug het.

**13.3.10 Selepe** you already know as an axe. This is not the ordinary axe we know, however. It is an axe which was used in warfare and called a **kwakwa**. It resembles a modern *tomahawk* or *China-axe* used by robbers to attack and to rob people.

**13.3.11 Mmamosenyehi** was the wife of Makwanyane. Their daughter was **Mosenyehi**, while Makwanyane, the father, was **Ramosenyehi** (*the father of Mosenyehi*).

**13.3.12 Puputla** is here used as a noun derived from the verb stem **-puputla**. In the praise-poem it is used figuratively and means *to mow down*. In the following line (line 10) **-puputla** is in fact used as a verb, its meaning: *to attack*, cf.

**Puputla batho ka dirope** (Lit. *Attack the people with thighs*) — *attack the enemy in full force*.

**13.3.13 Ramakoboka makgomo a meroba le manamane** — **Ramakoboka** is a personal name derived from the verb stem **-koboka** (*to move to and fro*); **meroba** are *nomads*; **makgomo a meroba le manamane** therefore means the *cattle and calves of the nomads*, signifying the various tribes who had fled from Tjhaka and were roaming about in the Orange Free State and Lesotho.

## 13.4 SEBOPEHO

### STRUKTUUR

**13.4.1 Na dithoko**, tradisionele prysgedigte, word ook verwys as *heroïese poësie*. Dit is vrye verse waarin die deugde van oorlogshelde met vin-

### STRUCTURE

**13.4.1 Dithoko**, traditional praise-poems, are often referred to as *heroic poetry*. They are *free* poems in which the virtues of war heroes are declaim-

dingryke woordgebruik besing word. Die heroïese poësie bereik 'n bloeitydperk rondom die periode van Moshweshwe en sy seuns wat hulle in oorloë met vyandelike swart stamme, die Britse koloniale bewind en die ou Vrijstaatse Republiek onderskei het. Vandag is die prysgedig egter steeds gewild en word leiers steeds by nasionale saamtrekke (**dipitso**) besing.

ed with ingenious use of language. The heroic poetry flourished round and about the period of Moshweshwe and his sons who distinguished themselves during the wars with hostile black tribes, the British colonial administration and the old OFS Republic. Today the praise-poem is still popular. Leaders are often declaimed at national rallies (*dipitso*).

13.4.2 Die prysgedig is 'n vrye vers, maar is nie so vry dat daar nie van struktuur sprake kan wees nie. Sy samehang berus op 'n *parallelisme* van gedagtegang wat korreleer met parallelle woorde en woordgroepe, vgl.

13.4.2 Although the praise-poem is a *free verse*, it does not mean that it has no structure. Its structure is based on a *parallelism* of thought which corresponds with parallel words and word-groups, cf.

..... **mohale wa Makwa**  
**Mohale wa Makwa**.....  
**Mohale wa Makwa**.....  
..... **Mmamakwa a Matsitsi**  
**Mmamakwa a Matebele**.....

Daar is 'n *skuinsherhalingslyn* tussen reëls 1 en 2 met 'n *regs/links-helling*. Tussen reëls 2 en 3 is daar 'n *aanvangsherhalingslyn*. Die *regs/links-helling* van die *skuinsherhalingslyn* tussen reëls 1 en 2, word in reëls 4 en 5 herhaal, met **Mmamakwa**...

There is an *oblique-line repetition* pattern between lines 1 and 2 with a *right/left slant*. Between lines 2 and 3 we have an *initial repetition* pattern. The *right/left slant* of the *oblique-line* pattern of lines 1 and 2 are repeated in lines 4 and 5, with **Mmamakwa**...

Reëls 6, 7 en 8 het 'n ander soort *herhalingspatroon*. Die *lyne* is bykans *vertikaal*. Die *werkwoordstamme* is almal *passiewe vorme* van die *stam -neha* maar binne *verskeie variasies* van *tydvorme*, vgl.

Lines 6, 7 and 8 have a different *repetition pattern*. The *lines* are almost *vertical*. The *verbs* are *passive forms* of *tense variations* of the *verb stem -neha*, cf.

..... **o se nehilwe ke**.....  
**o na se nehwe ke**.....  
**a se nehwa ke**.....

Ons kan hierdie patroon so voorstel: We may represent the pattern as follows:

a . . . . .	b . . . . .	c
o se	nehilwe	ke
o na se	nehwe	ke
a se	nehwa	ke

Tussen reëls 9 en 10 is daar weer vertikale herhaling met **-puputla**.

Between lines 9 and 10 we again have vertical repetition with **-puputla**.

13.4.3 Luister gerus na die opname om meer van die *sangerige* aard van die gedig te ervaar!

13.4.3 Do listen to the recording and experience more of the *melody* of the song!

### 13.5 HO ITLHAHLOBA

#### 13.5.1 DIPOTSO KE TSENA:

- (a) Tsena ke dithoko tsa mang?
- (b) Re fe mabitso a mahlano a fapaneng a mohale enwa.
- (c) Thoko tsena di bolela eng hantlentle?

#### 13.5.2 HLALOSA:

- (a) ka mmolela
- (b) Matjhatjhametse
- (c) o hlamela thebe.
- (d) -puputla.
- (e) Kwalakwala.

#### 13.5.3

SLEGS VIR DIE LIEFHEBBERS VAN POËSIE

ONLY FOR THOSE WHO LOVE POETRY

In **THUTO YA 22** vind u twee kort uittreksels uit prysgedigte ter ere van **MOSHWESHWE**. Probeer hulle struktuur aantoon.

In **THUTO YA 22** you will find two short extracts from praise-poems in honour of **MOSHWESHWE**. Try to outline their structure.





*bo'hwebi; saense  
boenjineri  
ba se ba nkile*

*kholetjhe  
diyunibesithi  
sejwalejwale;  
-itlhomphang*

*tabataba; boemo*

*boitshwaro; mekgwa  
tebello; tjheseho  
molao; lefa*

*tsietsa*

*phoso; tshwanelo  
ha ho potang*

*phetoho*

*morabe o mong le o  
mong; ka bowona  
e ne e sa amane  
kamano  
ntho e hlokahalang  
maikutlo*

*mehleng ya kgale  
ba basweu; busa  
matla  
ditokelo*

*-lokela  
ha e a tshwanela ho  
mang kapa mang*

*tshenolo; motheo  
maruo  
-bopa lefika  
-kgutlele; matjhabeng*

makaleng a kang bohwebi, saense le boenjineri. Maafrika le ona a se a nkile tsela ena. Sheba batjha feela. Ha kgale ba ne ba thusa baholo ba bona mapolasing ho feta, kajeno ke bana ba sekolo, baithuti ba dikholetjhe tse mefuta e mengata, le ba diyunibesithi. Ke batho ba sejwalejwale ba itlhomphang.

Jwale tabataba ke ena: Ha boemo ba bophelo ba motho kapa ba setjhaba bo fetoha, dinto tse ngata le tsona di a fetoha: boitshwaro, mekgwa, tebello, tjheseho le tse ding tse ngata. Phetoho ke molao wa bophelo. Ke lefa la rona bohle ba phelang. Nka re ke letshwao la bophelo. Empa le ha ho le jwalo taba ena e ntsa e tsietsa batho ba bangata.

Eo ke phoso. Tshwanelo ke hore rona bohle re amohele taba ena. Ha ho potang.

Phetoho e etsa hore boitshwaro ba motho ho e mong kapa ba setjhaba se seng ho se seng bo fetohle. Re ke ke ra buisana jwale ka maobane. Nakong e fetileng morabe o mong le o mong o ne o phela ka bowona. Merabe e ne e sa amane. Kamano e ne e se ntho e hlokahalang haholo. Empa nako e fetoha jwale ka batho. Maikutlo a fetoha hammoho le nako. Boitshwaro ba setjhaba se seng ho se seng bo fetoha hammoho le maikutlo.

Ha mehleng ya kgale Makgowa ba ne ba busa naha yohle, kajeno ha se bona feela. Ha bona ba ne ba le matla ohle, kajeno ha ba na matla ohle, le ditokelo tsohle. Kajeno boikarabelo ha se ba morabe o le mong feela. Puso ha se ya o le mong feela. Borui ha se ba o le mong feela. Nala ha se ya o le mong feela. Dinto tsena le tse ding tse ngata di lokela merabe yohle le batho bohle. Nnete ena ha e a tshwanela ho tsietsa mang kapa mang.

Tshenolo ena ke motheo wa Afrika-Borwa e ntjha. Ke naha ya maruo a mangata, naha e tshepisang haholo. Motheong ona re ka bopa lefika le letjha, hore naha e kgutlele boemong bo e lokelang matjhabeng a lefatshe.

## 14.3 MANOLLO

**14.3.1 Merabe ya maoba le maobane** (lett. *die volke van eergister en gister*) — *volke van die verlede.*

**Merabe e sa rutehang ya maoba, ke e rutehileng ya kajeno.** (Lett. *Die volke wat ongeletterd is van gister, is die wat geletterd is vandag*). Hier het ons 'n goeie stilistiese uitdrukking. Ons praat asof ons na die hede verwys ... **e sa rutehang**... , en tog verwys die uitdrukking na vorige geslagte. Daar is twee kontrasterende stellings: die eerste verwys na die verlede en die tweede na die hede, maar albei word in die teenwoordige tyd uitgedruk. Die sin is 'n gewone identifiserende kopalatief maar die onderwerp (**merabe**) word telkens omskryf met werkwoordrelatiewe. Die eerste is in die negatief, terwyl die tweede hom in die positief bevind.

**14.3.2 ...e nanabeditse borutehi...** (*die hand uitreik na*) — hier word dit figuurlik gebruik.

**...ba se ba nkile...** (lett. *hulle het reeds geneem*) — *hulle volg nou*. Die **-se** is 'n hulpwerkwoord wat deur die hoofwerkwoord **ba nkile** gevolg word.

**14.3.3 ...ba ne ba thusa** (Lett. *Hulle het hulle help*). Op die hulpwerkwoord **-ne** volg die partisipiale modus in **ba thusa**.

**...batho ba sejwalejwale...** — *moderne mense*. **Sejwalejwale** is 'n afgeleide naamwoord. Dit is van die bywoord **jwale** afgelei deur die prefiks **se-** (kl 7) — wat hoedanigheid aandui — aan die verdubbelde bywoordstam **-jwalejwale** te voeg.

**14.3.1 Merabe ya maoba le maobane** (Lit. *The peoples the day before yesterday and yesterday*) — *the peoples of the past.*

**Merabe e sa rutehang ya maoba, ke e rutehileng ya kajeno.** (Lit. *The peoples who are not literate of the day before yesterday are the ones literate of today*). Here we have a good stylistic expression. We speak as though we are referring to the present ... **e sa rutehang**... , when actually we are referring to the former generations. There are two contrasting statements: the first refers to the past and the second to the present, but both are expressed in the present tense. The sentence is an ordinary identifying copulative. The subject (**merabe**) are qualified by means of two verbal relatives. The first is in the negative, while the second is in the positive.

**14.3.2 ...e nanabeditse borutehi...** (*to stretch out a hand towards*) — here figuratively used.

**...ba se ba nkile...** (lit. *they have already taken*) — *they now follow*. The **-se** is a deficient verb followed by the main verb **ba nkile**.

**14.3.3 ...ba ne ba thusa...** (lit. *they were they helped*) — *they helped*. The deficient verb **-ne** is followed by the verb in the participial mood, **ba thusa**.

**...batho ba sejwalejwale...** *modern people*. **Sejwalejwale** is a noun derived from the adverb **jwale**. The prefix **se-** is attached to the reduplicated averbial stem **-jwalejwale**. Reduplication often indicates something big or augmentation, cf. **tabataba** (*the*

Verdubbeling van die stam dui ver-groting aan; vgl. bv. die stam **tabataba** ('n groot feit/'n belangrike punt).

**14.3.4 Ha ho potang** (Lett. *Daar is nie omgaan nie*) — 'n idiomatiese uitdrukking vir *daar is nie 'n ander uitweg nie*.

...**e ne e se**... (*dit was nie*). Die hulpwerkwoord **-ne** word deur negatief van die partisipiale modus se identifiserende kopulatief gevolg.

..**ba ne ba le** (*hulle was*) — hierdie is die positiewe vorm van die bepalende kopulatief van die partisipiale modus.

**14.3.5** Die werkwoordstam **-feto**ha beteken *verander*. Sy naamwoord is **phetoho** en word in klas 9 gehuisves. Wanneer die enkelvoudsvoorvoegsel van klas 9 nl. **n-** voor die **f** van die werkwoordstam te staan kom, verander **f** na **ph**, terwyl die **-a** uitgang met **-o** vervang word.

**14.3.6** Merk u die hele aantal abstrakte naamwoorde in die essay? Daar is **bophelo**, **borutehi**, **bohwebi**, **boenjineri**, **boemo**, **boitshwaro**, **bowona** en **boikarabelo**. Let u op dat die meeste van hulle van werkwoordstamme afgelei is? Vergelyk **-phela**, **-tshwara**, **-ruta**, **-hweba**, **-ema** en **-araba**.

**14.3.7** **Setjhaba** en **morabe** is bykans sinonieme. E.g. dui 'n selfstandige volk aan, terwyl laasgenoemde meer *volksgroep* aandui.

*main thing/the important point*).

**14.3.4 Ha ho potang** (Lit. *there is no roundabout way*) — *there is no way out*. This is an idiomatic expression.

...**e ne e se**... (*it was not*). The deficient verb **-ne** is followed by the negative of the identifying copulative of the participial mood.

..**ba ne ba le**... (*they were*) — this is the positive form of the descriptive copulative of the participial mood.

**14.3.5** The verb stem **-feto**ha conveys the idea of *change*. Its noun is **phetoho**. It is accommodated in class 9. When the singular prefix of class 9, namely **n-**, appears before the **f** of the verb stem, the **f** changes to **ph**. The verbal ending **-a** is replaced by **-o**.

**14.3.6** Do you notice the many abstract nouns occurring in this essay? We have **bophelo**, **borutehi**, **bohwebi**, **boenjineri**, **boemo**, **boitshwaro**, **bowona** and **boikarabelo**. Do you notice that most of them are derived from verb stems? Look at **-phela**, **-tshwara**, **-ruta**, **-hweba**, **-ema** and **-araba**.

**14.3.7** **Setjhaba** and **morabe** are almost synonymous. The first mentioned refers to an independent nation, while the last mentioned more specifically refers to *national group*.

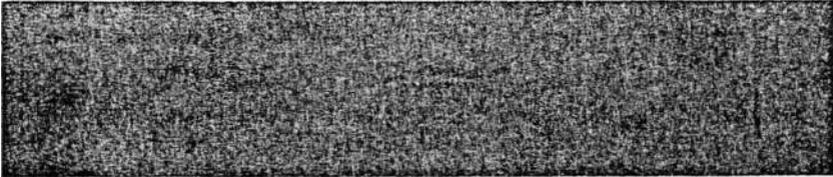
## 14.4 HO ITLHAHLOBA

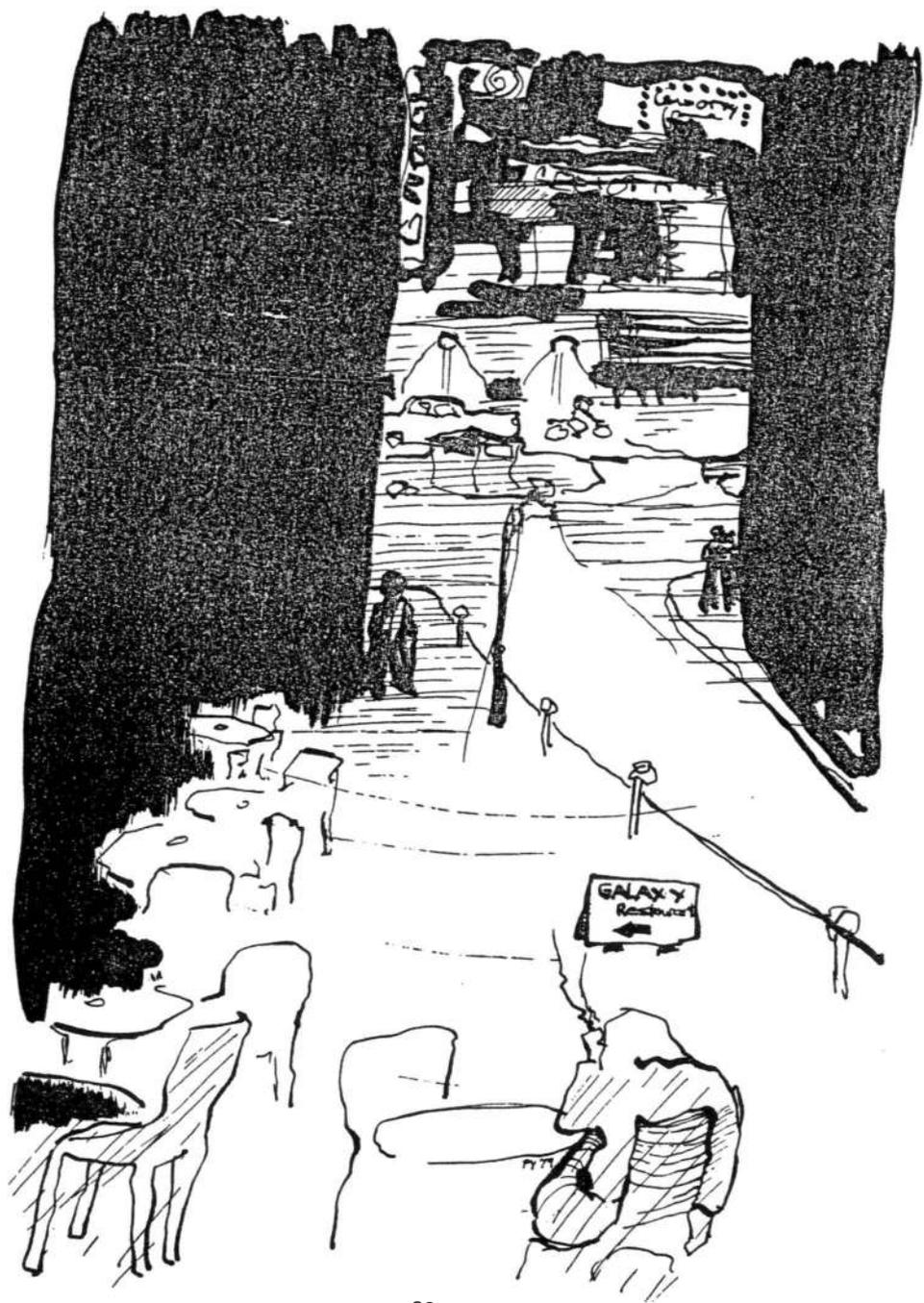
### 14.4.1 ARABA DIPOTSO TSENA TSE LATELANG:

- (a) Bophelo ba motho ke ntho e jwang?
- (b) Bophelo ba setjhaba bo tshwana le ba motho jwang?
- (c) Hisetori e re phetela eng mabapi le merabe e fapafapaneng ya Afrika-Borwa?
- (d) Ha boemo ba bophelo ba motho kapa ba setjhaba bo fetoha ho e-tsahala eng?
- (e) Mongodi o re re etse eng ka tsa phetoho?
- (f) Motheo wa Afrika-Borwa e ntjha ke eng ho ya ka mongodi?

### 14.4.2 HLALOSA:

- (a) Merabe e sa rutehang ya maoba, ke e rutehileng ya kajeno.
- (b) E nanabeditse borutehi.
- (c) Ha ho potang.
- (d) saense, boenjineri, hisetori, kholetjhe, yunibesithi.





# THUTO YA LESHOME LE METSO E MEHLANO (15)

## 15.0 SEPHEO

\* Om u 'n moderne kort *kortverhaal* te laat ervaar.

\* To let you experience a modern short *short-story*.

### 15.1 MANTSWE\*

*khefing*  
*-feta*  
*-makala*

*o ne a sa dula*  
*menahano; pelo*  
*e neng e ye mafisa*  
*teng*

*e bapileng*

*-tsi!*

*-tlekelele!*

*-lokela*

*bolelele*

### 15.2 SEILATSATSI

Khefing e nngwe e nyenyane motseng o moholo ho ne ho dutse mohlankana e mong. Ba mo fetang ba ne ba makala ha ba mmona a dutse a shebile ka pela hae feela. Kofi ya hae o se a e nwele. Kopi e se e bata hobane ke kgale a qetile ho nwa. O ne a shebile ka pela hae feela.

Empa mohlankana o ne a sa dula feela. Menahano ya hae e ne e le hole, hole moo pelo ya hae e neng e ye mafisa teng. E ka ba kgwedi, kapa dibeke tse tharo; ha a hopole hantle. Mohlomong ke selemo ho tloha letsatsi leo a qadileng ho bona kgarebe e ntlehadi, e moriri e mosehla o kang gauta. Kgarebe eo e ne e dutse hona khefing ena, tafoleng yane e bapileng le ena ya hae. . . Kapa mohlomong ke khefi e nngwe, tafoleng e nngwe. . . ha a hopole hantle.

Ha a e lemoha, pelo ya hae e ne e re tsi! Botle bo bokaalo. Mahlo, ha a kopana le a kgarebe, ya re tlekelele! Mosa o mokaalo, bokgabane bo bokaalo. Mahlo ao e ne e le a hae, mosa oo e ne e le wa hae: botle boo bo mo lokela, bo mo lokela e le ka nnete.

Bolelele ba nako eo a neng a e shebile jwalo, ha a sa bo hopola. Seo a se hopolang ke hore le yona

-bososela  
-elellwa  
ho se dihlong  
hosele  
tshehlana  
e etse ruri  
lefeelleng

-sisa  
-labalabela

hwane

toro (-lora)

-nyaro!

-balehela

a qeaqea

-kopa; -lahlela

molala o lekaneng

kgosatsana  
-thabetseng

-kgaphatseha  
-mamarela  
le tebileng  
-lefa

-tshepisitseng

lefatshe

metiletile  
sephethephethe  
-nyametse

kgarebe e ile ya mo sheba. Mohlomong e ile ya bososela hanyenyane, ha a sa hopola hantle. E ne e re ha a elellwa hore o e shebile tjena ho se dihlong, a sheba hosele. Ha a sheba hape, a fumana e ile. E tsamaile tshehlana eo e hapileng pelo ya hae. E etse ruri. Ho ne ho setse yena feela khefing eo e thotseng, yena feela lefeelleng le leholo.

Phirimaneng e latelang, ha a kgutlela khefing eo, pelo ya hae ya sisa. Na o tla e fumana hape? Ke eng seo pelo e se labalabelang? Mohlomong kgarebe eo e ne e le moeti feela. E ke ke ya kgutla. Ho bososela hwane ho ne ho sa bolele letho. E ne e le pontsho ya setswalle feela. A ke ke a mmona hape. Takatsohadi ena e ne e le toro feela.

Ha a fihla khefing, monyako, nyaro! nyaro! Ke eo e dutse hantle feela moo e neng e dutse teng maobane. . . .Jwale? Na o tla kena? Na o tla feta, a balehela takatso ya hae?

Ke eo a kena a qeaqea, a sa tsebe hore o ya kae. Tafole ya hae ya maobane ke ena. A dula a sa tsebe ho sheba kae kapa kae. A utlwa lentswe la mosebele-tsi. A kopa kofi. A lahlela mahlo tafoleng ya eo a mo ratang. A bona matsoho a matle, sefuba se settle se bontshang sesadi, mahetla, molala o lekaneng, sefahleho, mahlo, Mahlo? E, bona! E mo sheba kgosatsana eo. E a bososela. Ke pososelo ya motho ya mo amohelang, ya thabetseng ho tla ha hae.

Pelo ya kgaphatseha. Monyaka o mokana! O tla etsa eng jwale? Na o tla mo atamela, a mo mamarela, a mmolelle ka tsa lerato le tebileng la hae? Ha fihla mosebele-tsi hape. A mo lefa. Ha a sheba hape, a fumana a ile.

E tsamaile tshehlana eo e mo tshepisitseng botle bohle ba yona. E etse ruri. Ha sala yena feela lefeelleng le letsho la lefatshe.

A phakisetsa ka ntle, seterateng. Ha e yo. Ke metiletile ya batho ba motse feela. Ke sephethephethe sa motse feela. Ho e bona ha a e bone. E nyametse. E nyameletse ruri.

-saretswe  
-atisa; -ila  
-phofa

-lebala; o ntse a tla

-timela  
matshedisonyana  
sebakana

-nahana

-kganya

Mohlankana a kgutlela khefing, a saretswe. E ile kae nyamatsane eo e atisang ho mo ila tjena? Na o ntse a lora, a phofa? O saretswe mohlankana.

Phirimaneng e latelang ha e a ka ya kgutla hape. Le phirimaneng e latelang, le e latelang. Ho ya ka yena ho fetile dibeke kapa dikgwedi, kapa selemo. Ha a hopole hantle. Ha a ka a mmona hape. Empa ho mo lebala ha a ka a mo lebala. Ka hoo o ntse a tla khefing ha mosebetsi o fedile. Empa tshepo ya hae e ile ya timela kgale. O tla mona ho fumana matshedisonyana feela. O a se rata sebakana sena, moo pelo ya hae e yang mafisa teng. Ha a na moo a ka yang ka mora mosebetsi; hae ke lefeelleng.

Ke ha a nahana tsena ha ho hlaha motho monyako. Moriri e ne e le o mosehla jwale ka gauta, sefahleho se ne se kganya jwale ka letsatsi. . .

## 15.3 MANOLLO

15.3.1 . . .ho ne ho dutse. . . (Lett. *daar was daar het gesit*) — *daar het gesit*. Die hulpwerkwoordstam **-ne** vul die hoofwerkwoord **ho dutse** aan. **Ho dutse** is in die toestandvorm van die partisipiale modus, positief.

15.3.2 . . .ba ne ba makala ha ba mmona (*hulle het gewonder as hulle hom sien*). Hier is weer twee werkwoorde in die partisipiale modus. Die eerste volg weer op die hulpwerkwoord **-ne** en die tweede volg op die voegwoord **ha**. Albei is in die onvoltooide vorm, positief.

15.3.3 . . .o se a e nwele; . . .e se e bata (*hy het dit alreeds gedrink; dit is al koud*). Hier vul die hulpwerkwoordstam **se** telkens werkwoorde in die partisipiale modus aan. Die eerste is in die voltooide (perfektum) tydvorm, terwyl die tweede in die onvoltooide vorm is; albei is positief.

15.3.1 . . .ho ne ho dutse. . . (Lit. *there was there sat*) — *there sat*. The deficient verb stem **-ne** supplements the main verb **ho dutse**. **Ho dutse** is in the stative form of the participial mood, positive.

15.3.2 . . .ba ne ba makala ha ba mmona (*they wondered when they saw him*). Here we again have two verbs in the participial mood. The first again follows the deficient verb **-ne**, while the second follows the conjunction **ha**. Both are in the imperfect, positive.

15.3.3 . . .o se a e nwele; . . .e se e bata (*he has already drunk it; it is cold already*). Here the deficient verb stem **se** time and again supplements the verbs in the participial mood. The first is in the perfect form, while the second is in the imperfect. Both are positive.

15.3.4 ...**ha a hopole hantle** (*hy kan nie mooi onthou nie/hy onthou nie mooi nie*).

15.3.5 ...**e ile ya mo sheba** (*sy het na hom gekyk*). Hier is **-ile** 'n tydaanduidende hulpwerkwoordstam wat **ya mo sheba** aanvul. Laasgenoemde is in die konsekatiefmodus.

15.3.6 ...**e ile ya bososela** (*sy het geglimlag*); ...**a fumana e ile** (*toe vind hy sy is weg*). In laasgenoemde stuk fungeer **a fumana** wat 'n selfstandige werkwoord is as 'n hulpwerkwoord, wat die hoofwerkwoord **e ile** aanvul. In die eerste stuk is **-ile** weer 'n hulpwerkwoordstam en **ya bososela** die hoofwerkwoord.

15.3.7 ...**a kena a qeaqea, a sa tsebe** (*toe gaan hy in, al twyfelende, nie wetende...*) Die eerste werkwoord is in die konsekatief, terwyl die twee wat daarop volg in die partisipiale modus is — dit is handelinge wat gelyktydig met **a kena** verloop.

15.3.8 ...**a dula a sa tsebe ho sheba** (*toe gaan hy sit, nie wetende waar om te kyk*). **A dula** is in die konsekatiefmodus, maar **a sa tsebe**, wat gelyktydig daarmee verloop is in die partisipiale modus. **Ho sheba** wat in voorwerpposisie staan, is in die infinitiefmodus.

15.3.9 Kom ons gesels kortliks oor die konsekatiefmodus wat so dikwels in die leesstukke voorkom. Morfologies (d.w.s na sy vorm geoordeel) kom sy skakel ooreen met die besitskakel: dit bestaan uit 'n onderwerpskakel plus 'n *konsekatiewe a* wat die vokaal van die onderwerpskakel verdring. Klas 1 (**mo-**) volg weer sy eie weg: sy konsekatiefskakel is **a**. Kyk na die volgende tabel:

15.3.4 ...**ha a hopole hantle** (*he cannot remember/recall properly/he does not recall well*).

15.3.5 ...**e ile ya mo sheba** (*she looked at him*). Here **-ile** is a time-denoting deficient verb stem supplementing **ya mo sheba**. The last mentioned verb is in the consecutive mood.

15.3.6 ...**e ile ya bososela** (*she smiled*); ...**a fumana e ile** (*then he found her gone*). In the last mentioned phrase **a fumana**, which is an independent verb, functions as a deficient verb supplementing the main verb **e ile**. In the first phrase **-ile** is a deficient verb while **ya bososela** is the main verb.

15.3.7 ...**a kena a qeaqea, a sa tsebe** (*then he enters hesitating, not knowing...*). The first verb is in the consecutive, while the two following ones are in the participial mood — they indicate actions happening simultaneously with **a kena**.

15.3.8 ...**a dula a sa tsebe ho sheba** (*he sat down not knowing where to look...*). **A dula** is in the consecutive mood; **a sa tsebe** which happens simultaneously with it, is in the participial. **Ho sheba** takes the position of the object and is in the infinitive.

15.3.9 Let us briefly discuss the consecutive mood which so often occurs in these discourses. Morphologically its concord agrees with the possessive concord: it consists of a subject concord plus a *consecutive a* which supersedes the vowel of the concord. Class 1 (**mo-**) follows its own way: the concord is **a**. Look at the following table:

1ste p.e.  
**ke + a > ka**  
 2de p.e.  
**o + a > wa**  
 kl 1  
**o + a > a**  
 kl 3  
**o + a > wa**  
 kl 5  
**le + a > la**  
 kl 7  
**se + a > sa**  
 kl 9  
**e + a > ya**  
 kl 14  
**bo + a > ba**  
 kl 15  
**ho + a > ha**

1st p.m.  
**re + a > ra**  
 2de p.m.  
**le + a > la**  
 kl 2  
**ba + a > ba**  
 kl 4  
**e + a > ya**  
 kl 6  
**a + a > a**  
 kl 8  
**di + a > tsa**  
 kl 10  
**di + a > tsa**  
 kl 6  
**a + a > a**

1st p.s.  
**ke + a > ka**  
 2de p.e.  
**o + a > wa**  
 kl 1  
**o + a > a**  
 kl 3  
**o + a > wa**  
 kl 5  
**le + a > la**  
 kl 7  
**se + a > sa**  
 kl 9  
**e + a > ya**  
 kl 14  
**bo + a > ba**  
 kl 15  
**ho + a > ha**

1st p.p.  
**re + a > ra**  
 2de p.m.  
**le + a > la**  
 kl 2  
**ba + a > ba**  
 kl 4  
**e + a > ya**  
 kl 6  
**a + a > a**  
 kl 8  
**di + a > tsa**  
 kl 10  
**di + a > tsa**  
 kl 6  
**a + a > a**

As die konsekutief gebruik word benader die spreker 'n handeling as een wat dikwels snel uit 'n voorafgaande voortvloei of daarop volg. In Afrikaans word dit effektië vertaal met 'n teenwoordige tyds werkwoord voorafgegaan deur toe. Maar vertaling bly steeds tweede beste!

When using the consecutive, the speaker approaches an action as one which rapidly follows a preceding one. In English it may be translated by *and then, thereupon* etc., followed by either the present tense or the past tense. None of them is quite satisfactory though: if one uses the present tense the English does not sound good; if one uses the past tense one sacrifices the immediacy embedded in the Sotho.

15.3.10 Kom ons gesels oor die stamme **tsi!**, **tlekelele!** en **nyaro!** wat in die kortverhaal voorkom. Dié stamme word *ideofone* genoem. Die ideofon is 'n woordsoort wat 'n handeling of ervaring op 'n verbeeldingryke, selfs dramatiese wyse weergee. Hy *dramatiseer* 'n handeling of ervaring wat andersins ook met 'n gewone werkwoord uitgedruk kan word — maar dan met verlies van intensiteit of sensitiwiteit.

15.3.10 Let us discuss the stems **tsi!**, **tlekelele!** and **nyaro!** which occur in the short-story. These stems are called *ideophones*. The ideophone communicates an action or an experience in a gripping, even dramatic way. It *dramatises* an action or experience which could be conveyed by means of an ordinary verb stem, thereby however, sacrificing intensity and sensitivity. **Tsi!**, for example, highlights *astonishment*. The narrator could have said:

So byvoorbeeld druk **tsi** verbasing uit. Die verteller sou ook kon gesê het:

**Ha a e lemoha a makala.**  
(*Toe hy haar sien word hy verbaas.*)

Met die verwysing na die hart wat *sê tsi!* word die jong man se ervaring egter veel skerper oorgedra.

**Tlekelele!** druk ook verbasing uit. En so ook **nyaro!** Maar laasgenoemde druk verbasing in 'n verhewigde sin uit wat op *verrukking* neerkom.

Soos met die twee wat eerste genoem is, die geval is, volg die ideofoon dikwels op die werkwoordstam *-re* vgl.

**ya re tsi! ya re tlekelele!**

Hy kan egter ook sonder *-re* optree, soos met **nyaro!** Die ideofoon kan in verskeie ander sintaktiese omgewings voorkom.

Net soos die konsekatief is die ideofoon 'n kragtige uitdrukkingsmiddel wat slegs by benadering in die Europese tale vertaal kan word.

**Ha a e lemopa a makala.**  
(When he saw her he became astonished).

**Tlekelele!** also highlights *astonishment*. So does **nyaro!** Here it is used in an even intensified sense so as to communicate *to be startled*.

The ideophone often follows the verb stem *-re* — as was the case with **tsi!** and **tlekelele!**, cf.

**ya re tsi! ya re tlekelele!**

It may, however, also be used on its own, cf. the use of **nyaro!** It may in fact occur in various syntactic positions.

Like the consecutive mood, the ideophone is a powerful mode of expression — a mode which is only approximately matched by the European languages.

## 15.4 HO ITLHAHLOBA

### 15.4.1

Som hierdie verhaal in u eie woorde op.

Summarise this story in your own words.

### 15.4.2 HLALOSA!

- (a) Lefeelleng
- (b) Tshehlana
- (c) Kgosatsana
- (d) -labalabela
- (e) moo pelo e neng e ye mafisa teng
- (f) -mamarela
- (g) A saretswe
- (h) -kgaphatseha
- (i) ho phofa
- (j) a qeaqea

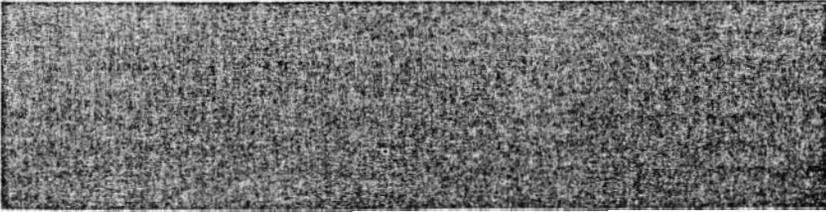
### 15.4.3

SLEGS VIR DIE LIEFHEBBERS VAN  
DIE LETTERKUNDE

ONLY FOR THOSE WHO LOVE  
LITERATURE

In E. Jacottet se bundel **DITSHOMO TSA BASOTHO, buka ya pele**, is daar 'n legende met die titel: **SEILATSATSI WA MOHALE**. Is daar 'n verband tussen die kortverhaal en die legende?

In E. Jacottet's **DITSHOMO TSA BASOTHO, buka ya pele**, you will find a legend entitled: **SEILATSATSI WA MOHALE**. Is there a relationship between the short-story and the legend?





# THUTO YA LESHOME LE METSO E TSHELETSENG (16)

## 16.0 SEPHEO

\* Om u met 'n moderne *gedig* te laat  
kennismaak.

\* To introduce you to a modern  
*poem*.

### 16.1 MANTSWE\*

Yunisa

ho seng. . .

Moshweshwe  
Rasenate  
-thabisa  
-kgahlisa  
ruri  
dipjhamathe

-bobotheha  
-keketeha

### 16.2 MOITHUTI

O a bala  
O a ngola  
O a kgathala  
Moithuti enwa wa Yunisa!

"Ntate we  
Ako nthuse hle  
Ho seng jwalo ke a sala!"

"Sotho sena sa Moshweshwe se monate  
Molomong wa lona bohle ba Rasenate  
Se a thabisa, se a kgahlisa  
Ke re ka nnete ruri ke dipjhamathe!"

O a atleha  
O a bobotheha  
O a keketeha  
Moithuti enwa wa Yunisa!

## 16.3 SEBOPEHO

### STRUKTUUR

### STRUCTURE

**16.3.1** Die eerste drie reëls bestaan uit werkwoorde in die indikatiewe modus. Iets word aan ons meegedeel oor 'n student wat blykbaar in die nood is! In die vierde reël word hy aan ons voorgestel. Die demonstratiewe **enwa** is emfase. Dit dui aan dat hierdie 'n spesiale student is wat self moet leer sonder die hulp van 'n dosent.

**16.3.1** The first three lines consist of verbs in the indicative mood. We are told something about a student who presumably is in distress! In the fourth line he is introduced to us. The demonstrative **enwa** is used for the sake of emphasis. It denotes that this is a special student, a student who has to work on his own without the aid of a tutor.

**16.3.2** Die volgende strofe van drie reëls is 'n uitroep van hierdie desperate student wanneer hy iemand sien wat hom moontlik kan help! Die eerste twee reëls is kort en toon die student se *nood* aan.

**16.3.2** The following stanza of three lines is an exclamation of this desperate student when he sees somebody who could possibly help him! The first two lines are short and express the student's *desperation*.

**16.3.3** Hierdie strofe word onmiddellik gevolg deur 'n strofe van vier langerige reëls. Die student luister nou na 'n kenner van die taal en slaak 'n sug van verligting! Die reëls dui aan dat daar gemoedsrus by hom is. Ewe waarderend vertel hy ons nou hoe mooi die taal is!

**16.3.3** This stanza is immediately followed by a stanza of four longer lines. The student is now listening to someone who knows the language and there is a sigh of relief! The length of these lines indicates that the student is relaxed now and also expresses his appreciation of the beauty of the language!

**16.3.4** In die laaste vier kort reëls word ons weer eens van die student se reaksie vertel nadat hy hulp ontvang het, vgl.

**16.3.4** In the last four short lines we are again told of the reaction of the student after receiving assistance, cf.

**O a bobotheha**  
**O a keketeha, ens..**  
(*Hy glimlag*  
*hy skaterlag. . .*)

**O a bobotheha**  
**O a keketeha, etc.**  
(*He smiles*  
*he roars with laughter. . .*)

## 16.4 MANOLLO

**16.4.1** Die eerste drie reëls is in die lang vorm van die indikatiewe modus, positief. So ook die drie reëls wat die laaste reël voorafgaan.

**16.4.1** The first three lines are in the long form of the indicative mood. The same applies to the three lines preceding the very last line of the poem.

**16.4.2 Ako nthuse hle** — *Help my asseblief*. Hierdie is 'n baie beleefde versoek met 'n voorwerpskakel. Dit is dus in die subjunktiewe modus, onvultooide tydvorm, positief. Die tussenwerpsel **hle** druk beleefdheid uit.

**16.4.3 Rasenate** is 'n prysnaam van Letsie, Moshweshwe se seun uit die hoofhuis. Senate was sy dogter. **Ra**-beteken vader van. Dit is waarskynlik aan die Tswanawoord **Rra** (*vader*) ontleen.

**16.4.4 Ka nnete ruri ke dipjhamathe** (*werklik waar dit is wat die speeksel laat opdroog*). **Nnete en ruri** is — soos hier gebruik — sinonieme. Wanneer hulle mekaar soos hier volg, dui die tweede emfase aan. **Dipjhamathe** is 'n saamgestelde naamwoord afgelei van die werkwoordstam **-pjha** (*opdroog*) en **mathe** (*speeksel*). Die uitdrukking word gebruik om bewondering uit te druk.

**16.4.5 Die**, tussenwerpsel **we** wat **ntate** volg (reël 5), dien as 'n roep en druk dikwels *gemeensameid* uit.

**16.4.6** In reël 7 vind ons **Ho seng jwalo ke a sala**. Dit beteken: *so nie bly ek agter*. **Ho seng jwalo** is 'n bepalende kopulatief van die partisipiale modus wat hier as 'n relatiewe konstruksie gebruik word. Die onderwerpskakel is die onverbonde skakel **ho**; die kopulatiewe morfeem is in die negatief, nl. **se**. Die komplement is die bywoord **jwalo** (*so*). Ons kan hierdie konstruksie ook vertaal met as *dit nie so is nie*. Die sin verwys natuurlik na die hulp wat in die vorige reël gevra is.

**16.4.7** In reël 8 is die onderwerp se

**16.4.2 Ako nthuse hle** — *Please help me*. This is a very polite request with an object concord. It is therefore in the subjunctive mood, imperfect tense, positive. The interjection **hle** expresses politeness.

**16.4.3 Rasenate** is a praise-name for Letsie, Moshweshwe's son from the chief wife. Senate was his daughter. **Ra**- which means *father of* is a loan-word presumably taken over from the Tswana **Rra** (*father*).

**16.4.4 Ka nnete ruri ke dipjhamathe** *truly it is something which dries up one's saliva*). As used here, **nnete** and **ruri** are synonyms. When used together the second one indicates emphasis. **Dipjhamathe** is a compound noun derived from the verb stem **-pjha** (*to dry up*) and **mathe** (*saliva*). The expression conveys admiration.

**16.4.5** The interjection **we** following on **ntate** (line 5), is used as a call. It also conveys *friendliness*.

**16.4.6** In line 7 we find: **Ho seng jwalo ke a sala**. That means: *if not I am lagging behind*. **Ho seng jwalo** is a descriptive copulative construction of the participial mood used as a relative construction. The subject concord is the indefinite **ho**; the copulative is in the negative, namely **se**. The complement is **jwalo** (*so/like*), an adverb. We may also translate this phrase with *if it is not so*. Of course, the sentence refers to what has been asked in the preceding line.

**16.4.7** In line 8 the prefix of the sub-

voorvoegsel *se-* weggelaat. Hierdie verskynsel is nie tot die poësie beperk nie. Dit kom dikwels voor in sowel gesproke as geskrewe taal, vgl.

**oto la ka** (*my voet*) i.p.v  
**leoto la ka.**

Dié verskynsel lei nie tot verwarring nie want die skakel dui steeds aan of daar na die enkelvoud of meervoud verwys word.

16.4.8 In die laaste strofe vind u drie werkwoordstamme met ooreenstemmende agtervoegsels, vgl.

**-atleha**  
**-bobotheha** en  
**-keketehe.**

Die *-eh-* ekstensie is 'n variant van *-ahal-* of *-al-* wat voorheen teengekom is. Ons noem hulle *neutropassiewe* ekstensies wat aandui dat iets of iemand in 'n sekere posisie/toestand geraak of verkeer, vgl.

**-utlwahala** (*hoorbaar word/wees*)  
**-etsahala** (*gebeur/plaasvind*); of:  
**-utlweha** (*begryplik wees*) en  
**-etseha** (*geskied*)

Ons let op dat wanneer 'n stam albei ekstensies neem, die *-eh-* 'n meer abstrakte betekenisimplikasie het as *-ahal-*.

Die stamme in die gedig is egter interessant omdat die neutropassief se betekenisimplikasie versterk het. Dit is permanent deel van die stamme en semanties onaktief. Ons het hierdie verskynsel ook opgemerk by die kausatiewe, applikatiewe, resiprokale en passiewe ekstensies.

ject has been left out. This feature does not only occur in poetry. It often occurs in both the spoken and the written language, cf.

**oto la ka** (*my foot*) instead of  
**leoto la ka.**

This feature does not cause confusion because the concord still shows whether the singular or plural is used.

16.4.8 In the last stanza we find three verb stems with similar suffixes, cf.

**-atleha**  
**-bobotheha**  
**-keketehe.**

The *-eh-* extension is a variant of *-ahal-* or *-al-* which we came across previously. We call them *neutropassive* extensions which indicate that something or somebody is getting or finding itself/himself in a certain state/position, cf.

**-utlwahala** (*to be audible/to become audible*)  
**-etsahala** (*happen*); or:  
**-utlweha** (*to be heard*)  
**-etseha** (*be done*)

When a stem takes both extensions, *-eh-* conveys a more abstract semantic implication than *-ahal-*.

In the stems appearing in the poem, however, the neutropassive implication has faded away. The extensions became part and parcel of the stems and are semantic inactive. This feature we also observed at the causative applied, reciprocal and passive extensions.

## 16.5 HO ITLHAHLOBA

### 16.5.1 ARABA DIPOTSO TSE LATELANG:

- (a) Moithuti enwa o ithuta eng?
- (b) O kopa eng mona?
- (c) Sotho sena sa Moshweshwe o se utlwile kae?
- (d) Na moithuti o atlehile?

### 16.5.2 HLALOSA:

- (a) Yunisa
- (b) ho seng jwalo
- (c) -thabisa
- (d) dipjhamathe
- (e) -bobothaha
- (f) -keketeha.

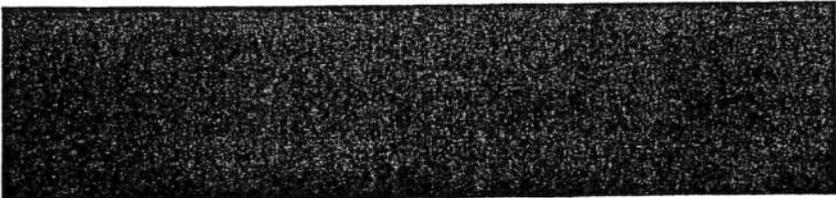
### 16.5.3

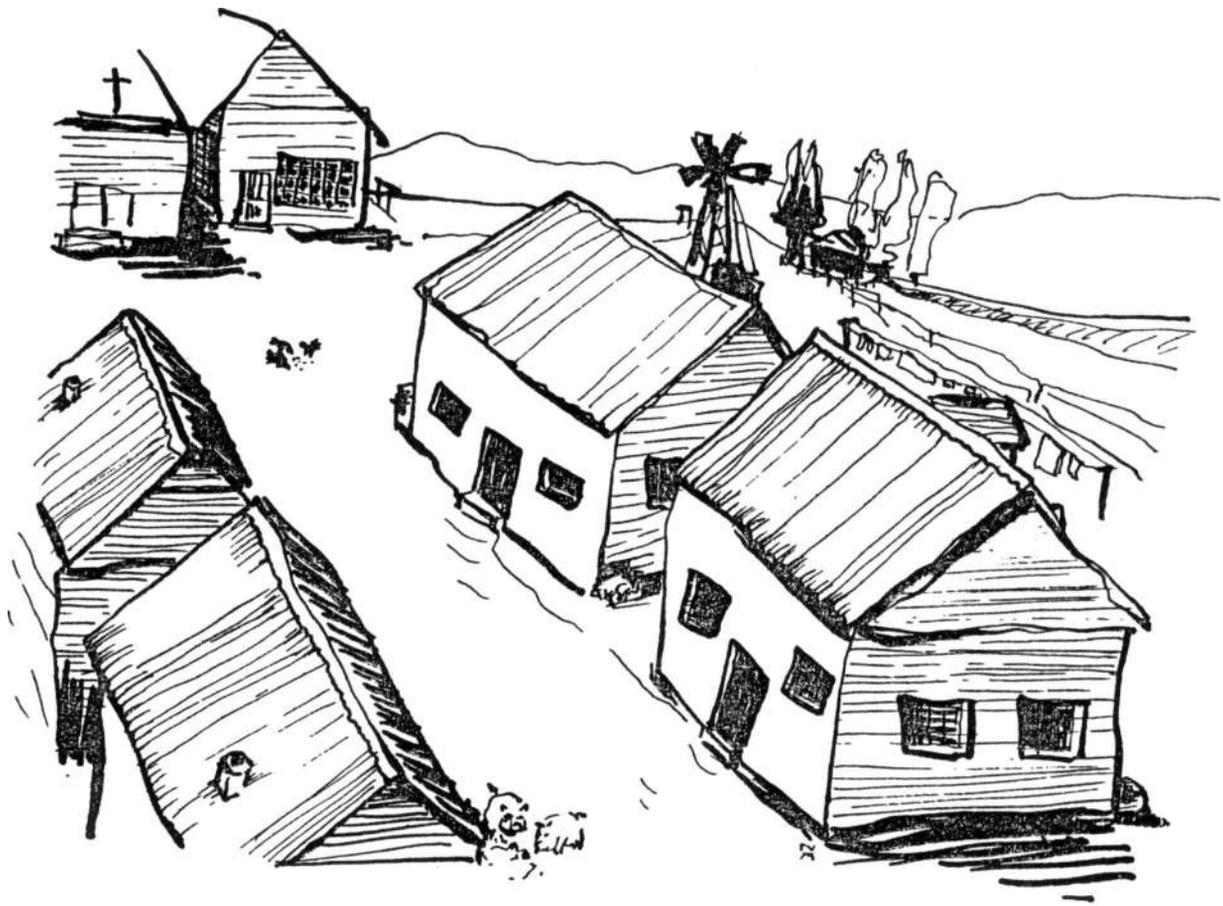
SLEGS VIR LIEFHEBBERS VAN DIE  
POËSIE

ONLY FOR THOSE WHO LOVE  
POETRY

Behalwe die strukturelemente wat onder **SEBOPEHO** bespreek is, is daar enkele ander poëtiese middele. Daar is byna deurgaans 'n poging tot eindrym, vgl. strofes 1, 3 en 4. Strofe 3 lyk na 'n *kwatryn* met sy vierreilige struktuur en die eindrympatroon aaba. Dit wil selfs voorkom asof die mate van opwinding wat in die *kwatryn* oplaai in **dipjhamathe** saamgedring word. Daarbenewens word die eenvoudiger struktuur van strofe 1 in strofe 4 herhaal. Die vraag is of hierdie *poging tot poësie* geslaag het: u mening?

Apart from the structural features discussed earlier in the **SEBOPEHO**, there are some other poetic devices. Almost throughout there is an attempt to final rhyming, cf. stanzas 1, 3 and 4. Stanza 3 even looks like a *quatrain*, cf. its four line structure with the final rhyming pattern of aaba. It appears that the measure of excitement which accumulates in the quatrain is congested in the final **dipjhamathe**. The elementary structure of stanza 1 is repeated in stanza 4. Our question is: has this *attempt to poetry* succeeded? Your opinion?





# THUTO YA LESHOME LE METSO E SUPILENG (17)

## 17.0 SEPHEO

\* Om u met nog 'n betogende opsie te laat kennismaak.

\* To introduce you to another argumentative essay.

### 17.1 MANTSWE\*

*boramapolasi*  
-tsebahalang  
-thwe ( -re)  
mmala  
-nepisisa

*ba hlile*  
*ha ba sa kganye*  
*baadimi*  
-teela

-tadima

-atamelaneng  
-phedisana

*ntlo/matlo*  
-ikemiseditse

*a hahilweng*  
*diphaphosi*  
*a rulelwa*

### 17.2 BORAPOLASI LE BATHO

Boramapolasi le batho ke mantswe a tsebahalang haholo. Ho Basotho, Borapolasi ke batho bao ho thweng ba basweu ka mmala, le ha nnete e le hore ha ba basweu hakaalo, ba basehla, ho nepisisa ditaba. Batho bona ke batho ba batsho ha ho bolelwa. Empa le bona ha ba hlile ha ba batsho hakaalo, ba ka mpa ba ba basootho, ha ba sa kganye. Ho bonala eka mabitso ana a adimilwe, mme baadimi ba ne ba ena le morero. Tsa morero wa bona mona re di teela ka thoko. Sa rona feela ke ho tadima boemo ba ditaba mahareng a merabe ena e mmedi.

Re tla qala ho tadima Boramapolasi le batho ba Foreisetata, hobane eka ke mona moo batho le Boramapolasi ba atamelaneng le ho phedisana hamoho teng.

Re qala ka matlo. Boramapolasi ba naha ena ho bonahala eka ba ikemiseditse ho phedisana le batho ka kgotso. Ba qadile ka matlo. Hohle moo motho a tadimang teng mapolasing, o bona matlo a hahilweng jwale ka a ditoropong. Bongata ke matlo a diphaphosi tse nne. A hahilwe ka setene, a rulelwa ka masenke. Ho feta mona ho na le matlwana le dipompo tsa me-

matlwana  
ba kenyeditswe  
dipaola

tsi. Beng ba matlo ana ba kenyeditswe ditofa. Morero ke ho thibela dipaola hobane di senya masenke.

Boramapolasi bana ha ba felle moo. Ba na le dikolo le meaho ya kereke. Moo basebeleksi ba bona ba romela bana ba bona. Ka Sontaha ba phuthehela moo ho ya tlotlisa Jehova.

Boramapolasi ba bang ha ba felle mona. Ka lebaka la hobane ba rutehile, mme mapolasi e le a bona, ba etsa tse ntle ho feta mona. Ha banna ba ile mosebetsing motsheare, basadi ba ya dikolong tse mapolasing a bona, ba ilo ruta bana Seburu le Senyesemane. Tsena tsohle ba di etsa ntle ho tefo.

ntle ho tefo

Ha baneng ba kenang sekolo mona, ho na le ba bohlale hantle, ba thusa bana ba jwalo ho ntshetsa dithuto tsa bona pele, ka ditshenyehelo tsa bona ka hohlehohle.

ditshenyehelo

Matijhere a sebetsang dipolasing tsa bona, ba a hlomphe, ba a thusa hobane ba utlwisisa le ho dumela hore sepheo se seng, se a tshwana. Ke ho thusa bana hore ka moso e tle e be baahi ba naha ena ba phethahetseng.

matijhere

se a tshwana

ba phethahetseng

Ntho e ntle ya batho bana ke hore tsena ba di etsa ba thotse tu. Ba utlwisisa hore diketso di molemo ho feta dipuo.

ba thotse tu  
diketso (< -etsa)  
dipuo (< -bua)

### 17.3 MANOLLO

17.3.1 ...re di teela ka thoko...  
(*ons laat hulle links lê*). Dit is 'n idiomatiese uitdrukking.

17.3.1 ...re di teela ka thoko...  
(*we brush them aside*). This is an idiomatic expression.

17.3.2 ...ho thibela dipaola...  
(*om konkas te verhoed*)

17.3.2 ...ho thibela dipaola...  
(*to prevent braziers*)

17.3.3 ...ho ya tlotlisa Jehova...  
(*om die Here te loof*).

17.3.3 ...ho ya tlotlisa Jehova...  
(*to praise the Lord*).

17.3.4 Boramapolasi (Lett. *Die vaders van die plase*) – plaasboere/boere.

17.3.4 Boramapolasi (Lit. *The fathers of the farms*) – farmers.

### 17.3.5 Matlwana (*toilette*)

17.3.6 **tu** (*doodstil*) — 'n ideofoon. Lees weer **Manollo**, THUTO YA 15.

17.3.7 **Maburu** (*boere, Afrikaners*). Die woord het mettertyd sinoniem met die Afrikaners geword omdat die Afrikaners by uitstek boere was. In hierdie opstel word dit in 'n breër sin gebruik om al die blankes wat die boerdery beoefen in te sluit. **Batho** is op sy beurt 'n algemene naam vir die swart volke van Suid-Afrika volgens Westerse opvatting. In werklikheid beteken die woord 'n menslike wese ongeag kleur of afkoms. As 'n swartman 'n swarte van 'n blanke wil onderskei, sê hy eenvoudig Mosotho, Motswana, Mopedi, ens. al na gelang die geval. Hy sê nooit **batho** nie.

17.3.8 ...**ho phedisana**... (*saamleef met*).

17.3.9 ...**a hahilwe ka setene**... (*wat met stene gebou is*).  
...**a rulelwa**... (*wat bedak (gedek) is met...*)

17.3.10 ...**ba kenyeditswe**... (Lett. *hulle is ingesit vir*) — *daar is vir hulle ingesit*. Hier het ons 'n kombinasie van die kousatiewe, applikatiewe, perfektum en passiewe ekstensies, vgl.

### 17.3.5 Matlwana (*toilets*)

17.3.6 **tu** (*deadly quiet*) — an ideophone. Read **Manollo**, THUTO YA 15.

17.3.7 **Maburu** (*farmers/Afrikaners*). This word has with the march of time become synonymous with the Afrikaners because they were for the most part agriculturists. In this essay the word is used in a broader sense to include all the whites who are engaged in farming. **Batho** on the other hand is a common name for the black peoples of South Africa, according to Western concept. In actual fact the word simply means a human being, irrespective of colour or origin. When a black man wants to distinguish a black from a white, he simply says Mosotho, Motswana, Mopedi, etc., as the case may be. He never says **batho**.

17.3.8 ...**ho phedisana**... (*co-existence*).

17.3.9 ...**a hahilwe ka setene**... (*which are built with bricks*).  
...**a rulelwa**... (*which a roofed with...*)

17.3.10 ...**ba kenyeditswe**... (Lit. *They are put been put in with...*) — *they are supplied with...* Here we have a combination of the causative, applied, perfect and passive verbal extensions, cf.

-kena + -is- > kenya + -el- > kenyetsa + -ditse + -w- > kenyeditswe

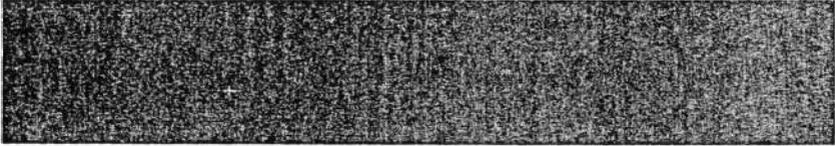
## 17.4 HO ITLHAHLOBA

### 17.4.1 DIPOTSO KE TSENA:

- (a) Sepheo sa rona ka moqoqo ona ke sefe?
- (b) Borapolasi ba Foreisetata ba ikemiseditse eng?
- (c) Mphe mehlala e seng mekae ho hlalosa karabo ya hao ya (b).

#### 17.4.2 HLAŁOSA:

- (a) Ho phedisana hammoho.
- (b) Ba di etsa ntle ho tefo.
- (c) Re di teela ka thoko.
- (d) Ditshenyehelo.
- (e) Baahi ba naha ba phethahetseng.
- (f) Ho thotse tu.
- (g) Diketso di molemo ho feta dipuo.





# THUTO YA LESHOME LE METSO E ROBEDI (18)

## 18.0 SEPHEO

\* Om u nog 'n voorbeeld van 'n  
kortverhaal te gee.

\* To give another example of a *short  
story*.

### 18.1 MANTSWE\*

Ramolelle  
-rutehile  
mosa

thuso

-kgetholle

leeme

tefiso  
borui

-tswafa  
mokudi  
-hloka

-fepeha; tshwanelo

### 18.2 NA LE YENA KE A MO THUSA?

Ramolelle ke monna wa Lekgowa. Monna enwa o rutehile, ke ngaka ya motsana o mong o haufi le Mangaung. Ke motho e molelele, ya mosa. O molemo, mme o thusa motho e mong le e mong ya tlang ho yena ho tla kopa thuso.

Tlung eo a hlahlobelang batho ho yona ha a kgetholle mmala. Ho feta mona, o thusa batho ka ho latelana ha bona. Ha a na leeme la hore a thuse ya fihlileng morao, a tlole motho eo e leng kgale a le moo hodimo.

Tefiso tsa hae ha di mpe haholo. Hona o ho etsa ka mabaka a mabedi: O tswa tlung ya borui, mme tjelete ha e mo tshose. Ke motho ya molemo jwale ka ha re se re boletse. Ka lebaka lena o tswafa ho lefisa mokudi tjelete e ngata ha a eleliwa hore eo o a e hloka.

O na le lebese le phofo. Lebese lena o le rekisetsa batswadi bao a hlokometse hore bana ba bona ha ba a fepeha ka tshwanelo. Batho ba a mo rata he. Ba a mo hlompha, ba mo lakaletsa mahlohonolo ka mehla.

-palamisa; -lebella

ngwahola

Maokeng

kgekgenene

Sosolo

Belabela

-kgarametsa

-oroha

serotswana; sa kgoho

-sunya

-hakotse

thota

Ramolelle ha a le tseleng, ha a fete motho. O a mo palamisa, mme ha a a lebella ho lefuwa.

Ngwahola Ramolelle o ne a ile phomolong. O tsamaile hantle le mosadi le bana ba hae, ba bararo. Ha a lebile Maokeng, monna ke enwa. Monna enwa o a hlotsa, mme o bonala a kgathetse. Ramolelle kgekgenene. "Monna wa batho o hopotse kae?" "Ke ya Sosolo ntate." "Tlo palame he. Nna ke ya Belabela." Monna a palama. Ha ba le kaekae, monna e mong ke eo hape. "Na le yena ke a mo thusa?" "Enwa ya ka koloing ka ho kgarametsa: "E, o tlamehile ho mo thusa, ho seng jwalo o a oroha." O rialo o se a le serotswana sa kgoho, a se behile molaleng wa Ramolelle. Eo a palama. Kolo e so tlohe le ho tloha: "Monna, fatshe le ba ntlo ya hao!" Ka tlelapa ja! E mong ho mofumahadi: "Nka." O rialo a mo sunya seeta. "Tjhelete e kae? Ha le bone re lapile? Lona le palame ha monate, le hakotse hantle." Ha ba qeta, ba tlolela ka hare, ke bale ba ilo dikela ka thota.

A ke le bone Ramolelle elwa wa batho!

### 18.3 MANOLLO

**18.3.1 Ramolelle** — 'n Bynaam vir 'n lang man. Dit is van 'n adjektiefstam *-lelele* (*lank*) afgelei. Die voorvoegsel *Ra-* verwys na vader (letterlik: vader van die lange); *-lele* is 'n wisselvorm van *-lelele*, maar word slegs in sodanige gevalle gebruik.

...ke monna wa Lekgowa. Hier het ons twee konstruksies: *ke monna* is 'n identifiserende kopulatief, indikatiewe modus; *wa Lekgowa*, 'n possessiewe konstruksie wat as relatief funksieer — 'n *Blanke*.

**18.3.2 ...e mong le e mong** — (letterlik: die een en die een) — *elkeen of elke mens*.

...ha a kgetholle mmala — *hy onderskei nie volgens kleur nie*: indikatiewe modus, onvoltooide tydvorm,

**18.3.1 Ramolelle** — a nickname for a tall man. It is derived from the adjectival stem *-lelele* (*tall*). The prefix *Ra-* refers to father (literally: *father of the tall one*); *-lele* is an equivalent of *-lelele*, but is used in cases such as this one only.

...ke monna wa Lekgowa. Here we have two constructions: *ke monna* is the identifying copulative, indicative mood; *wa Lekgowa* a possessive construction which functions as a relative — *a European*.

**18.3.2 e mong le e mong** — (Literally: *the one and the one*), which means *everybody*.

...ha a kgetholle mmala — *he does not choose colour*: indicative mood, negative imperfect tense: *ha* is the

negatief; **ha** is 'n negatiewe morfeem, die werkwoordstam neem die uitgang -e i.p.v. die normale -a.

...**ho feta mona** — wat meer is: infinitiewe modus, positief wat verder beteken.

...**tjhelete ha e mo tshose** (*geld verbaas hom nie*: indikatiewe modus, onvoltooide vorm, negatief.

**18.3.3 ...re se re boletse; -se** is 'n hulpwerkwoord wat die partisipiale modus in die voltooide tydvorm voorafgaan.

...**ha a eilelwa** (*as hy besef*): Sin is in die partisipiale modus, onvoltooide tydvorm, positief.

...**ngwahola** (*verlede jaar*): 'n samegestelde naamwoord afgelei van die naamwoord **ngwaha** (*jaar*), en die demonstratiewe voornaamwoord **ola** (*daardie*)

...**o ne a ile**, na die hulpwerkwoordstam -ne volg die partisipiale modus, voltooide tydvorm, positief; **o bonala a kgathetse** (*hy lyk moeg*): 'n hulpwerkwoord in die neutropassief gevolg deur die partisipiale modus, statiewe aspek.

**18.3.4 ...o hopotse kae?** Idiomatiese uitdrukking vir (*waar gaan jy heen?*) **Tlo palame he** (*kom ry*): Die subjunktiewe modus in die hortatief.

...**o a oroha** — idiomatiese uitdrukking vir *sterf*, **oroha** — *gaan huistoe*.

**o se a le serotswana sa kgoho** — hulpwerkwoordstam -se gaan die deskriptiewe kopulatief in die partisipiale

negative morpheme, and the verb stem has as its ending -e instead of the normal -a.

...**ho feta mona** — infinitive mood, positive meaning *furthermore*.

...**tjhelete ha e mo tshose** — (*money does not scare him*). The sentence is in the indicative mood, negative, imperfect tense.

**18.3.3 ...re se re boletse; -se** is a deficient verb stem which precedes the participial mood in the perfect tense.

...**ha a eilelwa** (*when he realised*). The sentence is also in the participial mood, imperfect tense, positive.

...**ngwahola** is a compound noun derived from the noun **ngwaha** (*year*) and the demonstrative pronoun **ola** (*that one*) — last year; **o ne a ile**: after the deficient verb stem -ne follows the participial mood, perfect tense, positive; **o bonala a kgathetse** (*he looks tired*), a deficient verb in the neutro-passive; **o bonala** precedes a **kgathetse** which is in the participial mood, stative aspect.

**18.3.4 o hopotse kae?** An idiomatic expression for *where are you going?*

**Tlo palame he**: Subjunctive mood in the hortative form; **o a oroha** — an idiomatic expression for *to die*, **oroha** — *to go home*.

...**o se a le serotswana sa kgoho; -se** which is a deficient verb stem, precedes the descriptive copulative in

modus vooraf. Die uitdrukking verwys na 'n pistool. Sy vorm is nes 'n hoenderboud.

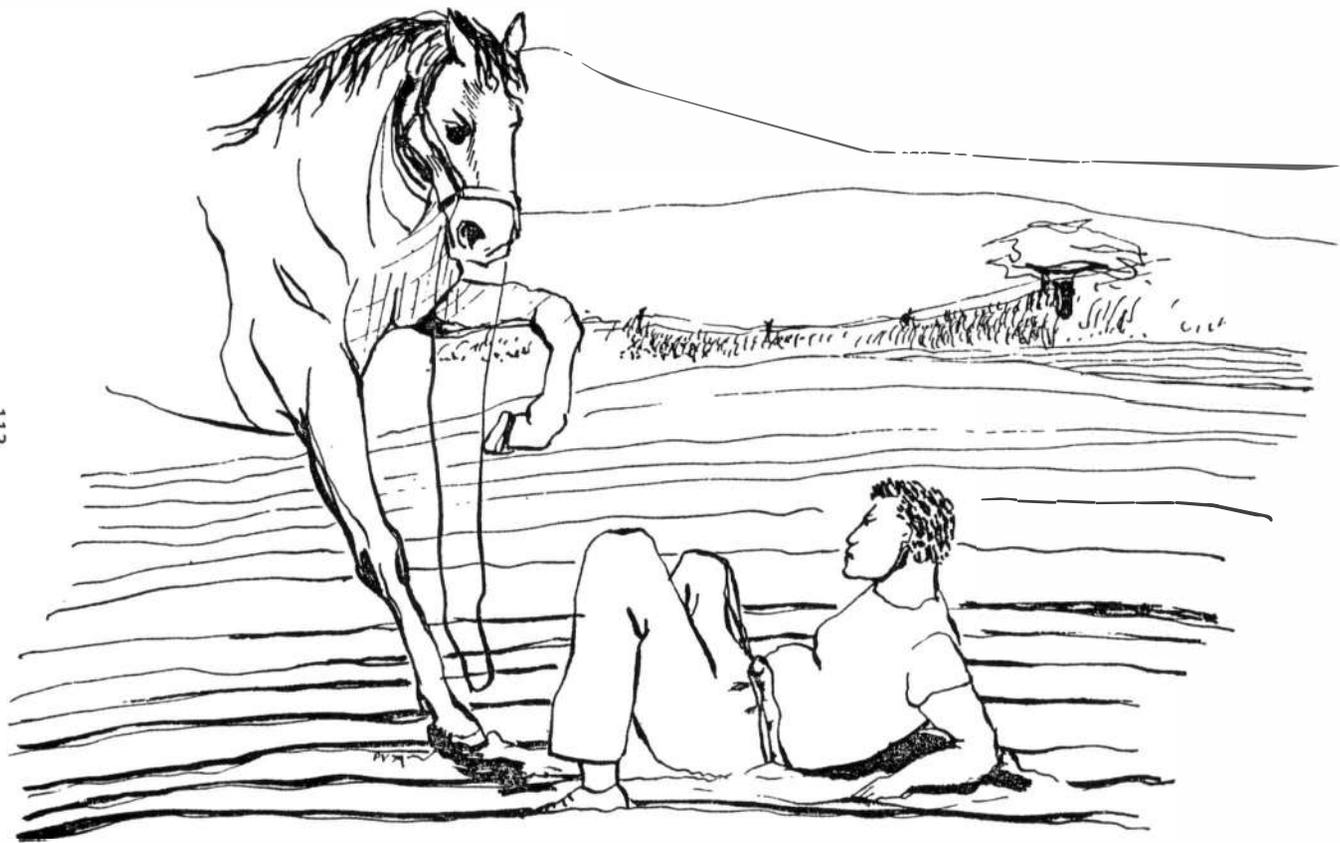
the participial mood. This expression refers to a pistol. It is shaped like a drum-stick.

#### 18.4 HO ITLHAHLOBA

##### 18.4.1 DIPOTSO KE TSENA, DI ARABE RE UTLWE:

- (a) Ramolelle e ne e le mang?
- (b) E ne e le motho ya jwang?
- (c) O ne a tswa tlung e jwang?
- (d) Ha a le tseleng ha a etse eng?
- (e) Ngwahola o ne a ile kae?
- (f) Ho ile ha etsahala eng ka yena? Hlalosa ka dipolelo tse 5–8.





# THUTO YA LESHOME LE METSO E ROBONG (19)

## 19.0 SEPHEO

\* Om n VERHALENDE opstel te probeer begryp.

\* To try to COMPREHEND a narrative essay.

### 19.1 MANTSWE\*

*putswa; tshumo*

*lekgonya; seboku lehola*

*-thapileng*

*-kgemisa; -hlehlise*

*-kgohlopa*

*mojaho; -kallwa*

*madungwadungwana*

*lebote  
-sele; bohwenng*

*-thathika*

### 19.2 PERE YA KA

Ke na le pere. Ke pere e putswa, e tshumo. Pere ena e nonne hobane ke a e hlokomela. Mariha e hlola setaleng. Ke e fepa furu le kgereisi. Mantsiboya ke e apesa lekgonya. Ke e alla jwang ba seboku kapa lehola. Pere ena ke e rata haholo. Lebitso la yona ke Seputswa.

Seputswa ke pere e thapileng. Bana ba ka ha ba etswa sekolong, ba a e palama, ba e ise letsheng ho a e nwea metsi. Ba a e kgemisa kapa ba e hlehlise. Ba rata ha e kgema ho feta ha e hlehla. Ba re ha e hlehla e ba kgohlopa ha bohloko. Ka nako e nngwe ha ba diketse, ba a e beisa. Ha e lebelo haholo hobane ha se pere ya mojaho, ke pere ya ho kallwa.

Ka tsatsi le leng ka nka leeto. Ka tloha hae ka madungwadungwana, ka wela tseleng. Ke ne ke tloha Makeneng ke eya Mashaeng. Tjhe, ke tlohile hae e le kgotso ho se lebote. Lehodimo le ne le hlakile, le sele le bile le sele le bohwenng ba ntja. Ke ile jwalo, ka feta Monontsha, ka leba lekgaleng le yang ka Makgwakgweng.

Seputswa ke pere e holetseng dithabeng. E tseba ho thathika mafikeng le methipoloheng.

*methipoloheng*

*-qahamisa*  
*-kgiritsa*

*-shoba; -ngangella*  
*sekaja*  
*bohlaswa*

*-phumoha*

*kgekgenene*  
*-itlhohloro*  
*leetong*

*-ntlhahetseng*

*tshitshidi*  
*sepoko*  
*baahi*

Ke ile jwalo he, ka ba ka ya theohela ka Makgwakgweng. Moo ke yang ke lebile motsana o mong tjena, ke bona Seputswe e qahamisa ditsebe, e hona e bile e kgiritsa ha bohloko. Ao, ka rahela merahong, ka e shoba ka ditomo. Ha ke e shoba jwalo athe ke e baka materebe. Ya ngangella ka nna, ya tlola, ya tloha ya nka ka sekaja. Eitse ke re ke sa utlwile, ya kgiritsa bohlaswa ke sa elellwa. Ka feta. Ka nkana fatshe pu!

Ka lehlohonolo le leholo, ka ya wela tshimong e lemi-lweng ka la maobane, mme ka phumoha ho se hokae hobane makote a ne a le bonolo. Seputswe ha e qeta ho ntiha jwalo, ya ema kgekgenene. Ka tsoha, ka itlhohloro lerole, ka boela ka bitswa ka hodima yona, ka tswela pele leetong la ka.

Ha ke fihla Mashaeng ke pheta tse ntlhahetseng, batho ba moo ba mpoella ha ke le lehlohonolo jwale ka tshitshidi. Tsela eo e mpe, mme batho ba bangata ba shwetse moo. Eka ho na le sepoko ho ya ka tsela eo baahi ba teng ba hlalolang ka yona.

### 19.3 MANOLLO

**19.3.1** . . .pere e putswa, e tshumo (*'n grey perd met 'n wit kol op die voorkop*).

**Ka madungwadungwana** (*baie vroeg in die oggend*) — die woord is van **-dumaduma** (*om te klink*) afgelei. In die vroeë oggend is alles so stil dat jy die geringste geluid of gedreun dadelik sal hoor.

**19.3.2** . . .le sele le bile le sele le bohweg ba ntja (*die lug was helder/skoon*) — 'n idiomatiese uitdrukking wat ons gebruik om die uiters helder dag te beskryf. Die **le** is onderwerpskakel wat na **lehodimo** verwys; **-sele** is die perfektum van **sa**; **le** is steeds dieselfde onderwerpskakel, terwyl **-bile** die perfektum van die hulpwerkwoordstam **-ba** is; **le bohweg ba ntja**

**19.3.1** . . .pere e putswa, e tshumo (*a grey horse with a white dot on the forehead*).

**Ka madungwadungwana** (*very early in the morning*) — the word is derived from the verb stem **-dumaduma** (*to sound*). In the early morning it is so silent that one will hear every sound.

**19.3.2** . . .le sele le bile le sele le bohweg ba ntja (*the sky was clear*) — **le** is a subject concord relating to **lehodimo** (*sky*); **-sele** perfect of **-sa**; **le bile**: **le** is still the same subject concord; **-bile** is a deficient verb stem, perfect of **-ba**. This is followed by the indicative mood, positive, perfect form: **le sele**, **le bohweg ba ntja** (*even at the people-in-law of the dog*).

(selfs by die skoonouers van 'n hond). Die konstruksie is in sy geheel 'n Sotho-idiom.

**19.3.3 Ya nka ka sekaja** (het gehard-loop); **kgekgenene** — ideofoon vir doodstil staan (ewe skielik).

...jwale ka tshitshidi (soos 'n weeluis) — 'n vergelyking. Die vergelyking is afgelei van die feit dat hoewel 'n mens goed weet hoe sleg 'n weeluis se reuk is, hy nogtans sy hand na die neus toe neem en ruik of hy werklik waar 'n weeluis doodgemaak het!

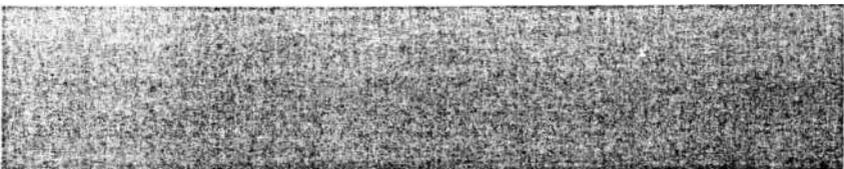
The whole construction is a Sotho idiom.

**19.3.3 Ya nka ka sekaja** — an idiom, it ran fast; **kgekgenene** — an ideophone meaning to stop abruptly and stand still.

...jwale ka tshitshidi: a simile — like a bedbug. The comparison is drawn from the fact that after killing a bug, one usually smells the hand that killed it although he/she knows that such smell is unpleasant.

#### 19.4 HO ITLHAHLOBA

- (a) Lebitso la pere ya ka ke mang?
- (b) Ke pere e jwang ka mmala?
- (c) Bana ha ba etswa sekolong ba etsa jwang ka yona?
- (d) Ka tsatsi le leng ka etela kae?
- (e) Lehodimo le ne le le jwang mohlang oo?
- (f) Ha ke feta Monontsha ka leba kae?
- (g) Seputswe e holetse kae?
- (h) E tseba ho etsa jwang?
- (i) Khlalosa: e kgiritsa, rahela merahong, ka e shoba ka ditomo.



# THUTO YA MASHOME A MABEDI (20)

## 20.0 SEPHEO

\* Om u 'n kykie te gee in die *GESKIE-DENIS* van die Basotho.

\* To give you a brief look at the *HISTORY* of the Basotho.

### 20.1 MANTSWE\*

*hisetori;  
-ahile; Baña!  
ere re ipolele; re re  
butlebutle; e telele  
pelotelele; re hate  
butle; re qoqe  
ditjhaba tsa kgale  
pale; Difaqane  
nako tsa lefifi  
e ne e le; merabe  
e meng; nako ya  
madimo; moo;  
ba neng ba tsomane-  
lana ho jana  
sengodi se tumileng  
se boletseng*

*bao ba neng ba le  
soro hakaalo  
Tau ya ha Zulu  
o ne a phallela  
mabotho; a balehela  
a sa rate; borena  
di ne di qadilwe*

### HISETORI YA BASOTHO

#### BALA, O ARABE DIPOTSO TSE LATELANG:

Basotho ke bomang hantlentle? Tsela ya bona e tsamaile jwang? Ba ne ba ahile kae pele? Banna! Tsena ke dipotso tse ngata. Ere re ipolele, re re: butlebutle! Tsela ya hisetori e telele. A re be pelotelele, re hate butle, re qoqe ka tsa ditjhaba tsa kgale feela kajeno. Pale ya Basotho, re ka re, e qala ka Difaqane. Difaqane e ne e le nako tsa lefifi tsa dintwa. E ne e le dintwa tse kgolo tse ngata hara merabe e meng ya Afrika-Borwa. E ne e le nako ya madimo, moo batho ba neng ba tsomanelana ho jana, jwale ka moo sengodi se tumileng sa Basotho, Thomas Mofolo, se boletseng ka teng.

Empa ke mang eo, kapa ke bomang bao ba neng ba le soro hakaalo? E ne e le Tjhaka. morena wa Mazulu, Tau ya ha Zulu. O ne a phallela Mzilikazi le mabotho a hae ha Mzilikazi a balehela Foreisetata le Teransefala, a sa rate ho ema tlasa borena ba Tjhaka. E, dintwa tsena di ne di qadilwe ke Tjhaka le Mzilikazi. Mme di ne di qadilwe le ke Mmanthatisi, mofumahadi wa mohale wa Basia. Mmanthatisi le Mzilikazi le Tjhaka ba ne ba qhalakanya ditjhabana tse nyenyane tlasa dithaba tsa Maloti.

-qhalakanya  
ditjhabana

re ka re  
e kgaohanya; marena

mokgwa o tshabehang  
ba ne ba futuhela  
metse; ba nka  
matlo  
ba ne ba baleha  
ba se na bodulo  
ba se na ho ja  
tlala; ba tshwerwe  
ke serame; ba  
tshwerwe ke ho shwa  
mmoho  
sehlopha se tsomang  
tulo

moetapele

selemo  
di tswetse pele dilemo  
ho fihlela  
ho ne ho bonahala  
karolo  
mopholosi

-hlaha  
-phetela  
moqoqong

E, pale ya Basotho re ke ke ra e kgaohanya le mosebetsi wa marena ana. Ba ile ba qhalakanya ditjhabana tsa Bakwena, Bafokeng, Bataung, Bakubung, Batshweneng, Makgotlokwe, Basia, Dihoja, le Makgwakgwa ka mokgwa o tshabehang. Ba ne ba futuhela metse ya batho, ba bolaya banna le bana, ba nka basadi, ba tjhesa matlo, ba tswela pele. Batho ba ne ba baleha, ba se na bodulo ba se na ho ja. Ba ne ba phela le tlala, ba tshwerwe ke serame, ba tshwerwe ke ho shwa. E ne e le nako ya madimo — batho ba phelang mmoho ba le sehlopha se tsomang batho ba bang, ba ba ja. Mane Lesotho, pela Leribe, ho na le tulo e bitswang Mmamathe. Ke moo madimo a mang a neng a ahile teng tlasa moetapele wa bona ya soro, Rakotswane.

Dintwa tsa Difaqane di ne di qale ka selemo sa 1823 mme di tswetse pele dilemo tse ka bang 10, ho fihlela selemo sa 1833. Ho ne ho bonahala hantle hore karolo ena ya Afrika-Borwa e ne e hloka thuso, e ne e hloka mopholosi.

Ka lehlohonolo thuso e ile ya hlaha, le yena mopholosi. Tsa hae re tla le phetela tsona moqoqong o tlang.

## 20.3 MANOLLO

**20.3.1 A re be pelotelele, re hate butle, re qoqe** (*laat ons lankmoedig/geduldig wees, stadig beweeg* (lett. *trap*), *en gesels*). Hier het ons drie opeenvolgende werkwoorde in die subjunktief-modus wat almal wense of versoek aandui. Hulle is in die positiewe, onvoltooide tydvorm.

**20.3.2 E ne e le...** (lett. *Dit was dit was*) — *Dit was*. Die hulpwerkwoord *e ne gaan* die partisipiale kopulatief *e*

**20.3.1 A re be pelotelele, re hate butle, re qoqe** (*let us be patient, let us move (tread) slowly, and converse...*) Here we have three verbs following each other in the subjunctive mood, expressing requests or wishes. They are in the imperfect tense, positive.

**20.3.2 E ne e le...** (lit. *It was it was*) — *It was*: The deficient verb *e ne* precedes the participial copulative *e*

le vooraf. . . e le nako is die identifiserende kopulatief. Sy negatief is e se.

le. . . e le nako is the identifying copulative. Its negative is e se.

**20.3.3 -tsomanelana** (*mekaar jag vir*). Dit is 'n werkwoordstam met drie ekstensiekombinasies, nl. die resiprokale -an-, die applikatiewe -el- en weer die resiprokale -an-.

**20.3.3 -tsomanelana** (*to hunt each other for*). This is a verb stem with three combined extensions, namely the reciprocal -an-, the applicative -el- and again the reciprocal -an-.

**20.3.4 Die Bakwena, Bafokeng, Bataung, Bakubung, Batshweneng, Makgolokwe, Basia, Dijoha en Makgwakgwa** is verskillende stamme wat saam die Basothovolk vorm. Elke stam het sy eie totemdier, bv **kwena** (*krokodil*), **tau** (*leeu*), **kubu** (*seekoei*), **tshwene** (*bobbejaan*) en. noem hulle self stamme van hierdie diere. Sommige stamme se totem stem nie presies met hulle naam ooreen nie. Die totem van die Bafokeng is bv 'n haas, terwyl die van die Basia 'n kat is. Die **Bakubung** en die **Dijoha** stam van die Tswana af, en die **Makgolokwe** vermoedelik van die Zulu, alhoewel hulle taal se klanksisteem ooreenkomste met sekere Noord-Sotho-dialekte toon.

**20.3.4 The Bakwena, Bafokeng, Bataung, Bakubung, Batshweneng, Makgolokwe, Basia, Dihoja and Makgwakgwa** are different tribes together forming the Basotho nation. Each tribe has its totem animal, e.g. **kwena** (*crocodile*), **tau** (*lion*), **kubu** (*hippopotamus*), **tshwene** (*baboon*) etc. They call themselves according to these animals. Some tribes, however, do not call themselves according to their totems. The totem of the **Bafokeng**, for example, is a hare, while that of the **Basia** is a cat. The **Bakubung** and **Dijoha** are of Tswana origin, while the **Makgolokwe** presumably originate from the Zulu — although the sound system of their language shows certain similarities with dialects of Northern Sotho.

**20.3.5 Dintwa tsa Difaqane** is oorloë wat gedurende die eerste dekades van die negentiende eeu deur die verskillende swart volke gevoer is. In hierdie tyd het krygsmanne met hulle vrouens, kinders en besittings van die een plek na die ander geswerf en oorlog gemaak.

**20.3.5 Dintwa tsa Difaqane** are wars waged during the first decades of the nineteenth century by the various black peoples. During these wars the warriors together with their wives, children and possessions moved from place to place waging war.

**20.3.6** Die een en ander oor die negatiewe morfeme van die partisipiale modus, waarvan ons in hierdie leestuk voorbeelde kry 'n Gewone partisipiale mededeling gebruik sa as negatiefmorfeem, vgl. a sa rate (*terwyl hy nie daarvan hou*. .). In kopulatiewe mededelings van hierdie modus

**20.3.6** Something about the negative morphemes of the participial mood of which we have examples in this piece. An ordinary participial utterance uses sa as negative morpheme, cf. a sa rate (*while he does not like*. .). In copulative utterances the le is replaced with negative morpheme se, cf. the follo-

word le deurgaans met se vervang, wing associative copulatives:  
vgl. die volgende assosiatiewe kopulatiwew:

**ba se na bodulo, ba se na ho ja.**  
(sonder verblvplek en sonder kos).

**ba se na bodulo, ba se na ho ja**  
(without an abode and without food).

## 20.4 HO ITLHAHLOBA

### 20.4.1 ARABA DIPOTSO TSE LATELANG (DI NGOLE BUKENG):

- (a) Difaqane e ne e le nako e jwang?
- (b) Madimo e ne e le bomang?
- (c) Dintwa di ne di qadilwe ke bomang?
- (d) BoTjhaka ba ne ba etsetsa ditjhabana tse fokolang eng?
- (e) Karolo ena ya Afrika-Borwa e ne e hloka eng nakong eo?

### 20.4.2 QETELA:

- (a) Batho ba ne ba tshwerwe ke . . .
- (b) Pule o a kula, o tshwerwe ke . . .

### 20.4.3 HLALOSA:

- (a) Ha re be pelotelele.
- (b) Re hate butle.
- (c) Re qoqe ka tsa kgale.
- (d) Ere re ipolele.
- (e) Ba se na bodulo.
- (f) Ba se na ho ja.



Morena Tjhaka



Morena Mzilikazi

# THUTO YA MASHOME A MABEDI LE MOTSO O LE MONG (21)

## 21.0 SEPHEO

\* Om u aan die SPREKERS van Suid-  
Sotho voor te stel.

\* To introduce you to the SPEAKERS  
of Southern Sotho.

### 21.1 MANTSWE\*

-kgolwa,  
-ahile, mahaeng  
Lesotho  
Qwaqwa  
Transkei-Leboya  
ka ntle ho  
Afrika-Borwa  
Foreisetata  
Teransefala-Borwa  
Lejweleputswa

Lekwa, ke hore

metseng e meng  
Batho

ba ka nna ba  
fumanwa  
diterengkeng  
Koloni; Kapa

ba na le  
mekgwa; meetlo

### 21.2 BASOTHO

Na o tseba Basotho? E, ke a kgolwa o a ba tseba! Ba ahile kae? Ba ahile mahaeng a bona Lesotho le Qwaqwa le Transkei-Leboya. Empa kajeno bongata ba bona bo dula ka ntle ho dinaha tsena. Ba ahile Afrika-Borwa, haholoholo Foreisetata le Teransefala-Borwa. E, ba bangata Lejweleputswa, ke hore Witwatersrand. Ba bangata Gauteng le metseng e meng ya Lejweleputswa jwale ka Springs, Katlehong le Benoni. Ba bangata diterengkeng tsa Lekwa (Vaalrivier/river,) ke hore Sharpeville, Evaton le Sebokeng. Ba bangata metseng e meng ya T e r a n s e f a l a .

Basotho ba bangata ba dula dipolasing tsa Foreisetata le Teransefala-Borwa. Ba ka nna ba fumanwa metseng e meholo ya Koloni, ke hore Kapa le Port Elizabeth.

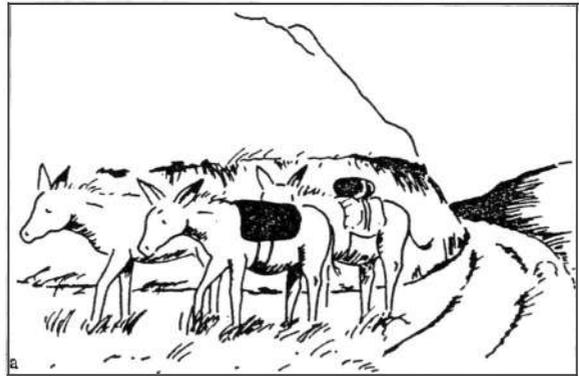
Basotho ba na le mekgwa le meetlo ya bona. E fapana le ya merabe e meng ya Batho. Ha e fapane haholo le ya Bapedi le ya Batswana, empa e a fapana. Ha e le meetlo ya Mazulu le Maqhotsa, teng phapang e kgolwanyane.

Dithutong tsena re batla ho le phetela tsa Basotho.

merabe  
-fapana  
Bapedi  
Batswana,  
ha e le  
teng; phapang  
kgolwanyane

-qala; hisetori  
ha morao  
-qoqa  
jwalo-jwalo

Re tla qala ka hisetori ya bona. Ha morao re tla qoqa ka tsa mekgwa le tsa meetlo, jwalo-jwalo.



Mahaeng a Basotho ho na le dithaba tse ngata. Ba phela Maloting. Dithabeng le kajeno ba sebedisa ditonki le dipere ho thotha mekotla ya poone le ya mabele.

Basotho ba rata dikobo haholo. Haholoholo basadi. Le kajeno ba a di apara. Mahaeng le dimaeneng le banna ba sa di apara. Ho na le mefuta e mengata. Batho ba morena e moholo ba apara mefuta ya bobona.

Na le wena o sebedisa kobo?  
[.....]





(a) Mahae a Basotho ke afe? (sheba setshwantsho)

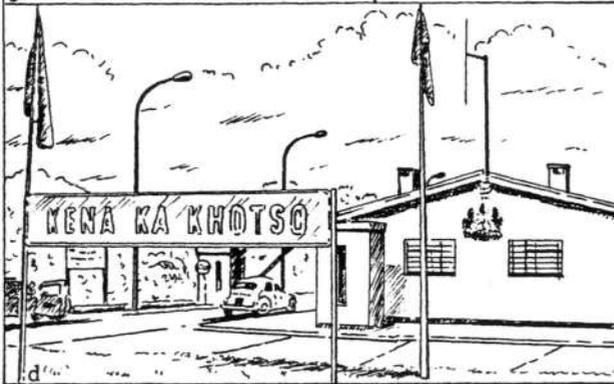
[.....]

(b) Na Basotho ba ahile mahaeng feela?

[.....]

O nepile! Ba ahile le metseng e mengata ya Afrika-Borwa.

C



Setshwantshong sena re bona goro e kgolo ya Lesotho, borogong ba Maseru. KHOTSO, PULA, le NALA ke lepetjo la Lesotho. Ke lepetjo le letle. Ka ntle ho pula h'a ho na bophelo. Le ka ntle ho kgotso bophelo bo ke ke ba tswela pele. Ha ho na le Pula, Kgotso le Nala, ke hore tswelopele, e tla ba teng. Lepetjo la Lesotho ke eng?

[.....]



Sheba setshwantsho sena. Basadi ba rata ho bopa dipitsana ka letsopa. Dipitsana di bopjwa ka eng?

[.....]

E, dipitsana di bopjwa ka letsopa. Ke mosebetsi wa basadi. Mane Kolonyama, haufi le Teyateyaneng, ho na le lebenkele le rekisang dipitsana tse na le dintho tse ding tse ngata tsa letsopa.



Monna o loha katiba. E, Basotho ba rwala dikatiba. Lesotho ho na le mabenkele a raangata a rekisang dikatiba. Mane Maseru ho na le lebenkele le bitswang "BASOTHO HAT". Lebenkele lena le rekisa dintho tse ngata tsa bohoholo.



Hlalosa:

[.....]

E, monna o palame pere. Empa, re ka re: Mosotho o palame pere. Basotho ba rata pere haholo. Pere ya Basotho e na le sebopeho sa yona. E tumile hohle lefatsheng. E tseba hantle ho thotha diphahlo le ho tsamaya hantle.

## 21.3 MANOLLO

**21.3.1. Ke a kgo!wa o a ba tseba** (Lett. *Ek glo jy ken hulle*) — *ek hoop jy ken Tulle*. Die eerste werkwoord fungeer as 'n hulpwerkwoord, maar aan die struktuur van die sin het ons hier twee neweskikkende *sinne*, albei indikatief-modus, lang vorm, positief.

**21.3.2** Die meerderheid werkwoorde in hierdie les is in die indikatiewe modus. Dit spruit voor uit die feit dat die inhoud uit reekse feitlike mededelings bestaan. Die volgende is voorbeelde:

- 1 **Ba ahile mahaeng...**
- 2 **Ba dula ka ntle ho...**
- 3 **Ba dula dipolasing...**
- 4 **Ba na le mekgwa...**
- 5 **E fapane le ya merabe...**
- 6 **Ha e fapane haholo...**
- 7 **Re t!a qoqa...**
- 8 **Ba bangata metseng...**, ens.

**21.3.3** Wanneer 'n gewone werkwoordstam soos **-batla** hulpwerkwoordelik gebruik word, neem die hoofwerkwoord die vorm van die infinitiefmodus aan:

**Re batla ho le phetela** (*Ons wil u meedeel*)

**E tseba ho thotha**, ens.  
(*hy (die perd) kan dra (vervoer)*)

**21.3.4 KGOTSO** (*vrede*). Op die illustrasie staan **KHOTSO**. Die **KH** is volgens die skryfwyse wat nog in Lesotho gebruik word vir die affrikaat **kg [kxh]** in die ortografie wat in die RSA en **QWAQWA** gebruik word. U moet die twee nie verwar nie. Die **kg** is amptelik en u moet dit deurgaans gebruik.

**21.3.1 Ke a kgo!wa o a ba tseba** (Lit. *I believe you know them*) — *I hope you know them*. The first verb acts as a deficient verb. Seen from a structural point of view, however, we here have two co-ordinate sentences, both in the indicative mood, long form, positive.

**21.3.2** Most of the verbs in this lesson are in the indicative mood. This is due to the fact that the contents consist of a series of factual utterances. The following examples serve to illustrate:

- 1 **Ba ahile mahaeng...**
- 2 **Ba dula ka ntle ho...**
- 3 **Ba dula dipolasing...**
- 4 **Ba na le mekgwa...**
- 5 **E fapane le ya merabe...**
- 6 **Ha e fapane haholo...**
- 7 **Re t!a qoqa...**
- 8 **Ba bangata metseng...**, etc.

**21.3.3** When an ordinary verb stem such as **-batla** is used as a deficient verb, the main verb often occurs in the infinitive mood, cf.

**Re batla ho le phetela** (*We want to tell you*)

**E tseba ho thotha**, etc.  
(*It (the horse) can carry (transport)*)

**21.3.4 KGOTSO** (*peace*). In the illustration you will notice that this word is spelt **KHOTSO**. This is according to the orthography still used in Lesotho, for the affricate **kg [kxh]** in the orthography used in the RSA and **QWAQWA**. The **kg** is the official spelling and should be used throughout.

**21.3.5 Monna o palame pere** (*Die man ry te perd*). Hier het ons die statiewe vorm van die werkwoord in die indikatiefmodus.

**21.3.5 Monna o palame pere** (*The man is riding a horse*). Here we have the stative form of the verb in the indicative mood.

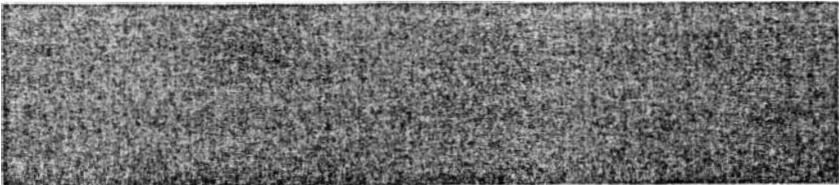
## 21.4 HO ITLHAHLOBA

### 21.4.1 DIPOTSO KE TSENA:

- (a) Maikemisetso a dipolelo (dithuto) tsena ke afe?
- (b) Basotho ba ahile kae?
- (c) Na Basotho ba bangata Natala?
- (d) Basotho ba ka nna ba fumanwa kae Koloni?
- (e) Meetlo ke eng?
- (f) Polelong ena re utlwa ka tsa eng?

### 21.4.2 HLALOSA:

- (a) Ke a kgolwa.
- (b) Ba ka nna ba fumanwa.
- (c) Phapang e kgolwanyane.
- (d) Mahaeng.
- (e) Ba dula ka ntle ho...
- (f) Jwalojwalo.



# THUTO YA MASHOME A MABEDI LE METSO E MEBEDI (22)

## 22.0 SEPHEO

\* Om *MOSHWESHWE*, die stigter van die Basothovolk, aan u voor te stel.

\* To introduce you to *MO-SHWESHWE*, the founder of the Basotho nation.

### 22.1 MANTSWE\*

*meferefere*

*karolo; -hloka mopholosi; e ne e le; hona mora (mora wa) o ne a ahile noka; haufi le o ile a hodisa*

*lebitso la pele*

*ba tsebang o ne a hlahe selemo sa; ha e sa le ngwana o ne a bontsha borena; o ne a le bohlale ho phelekanyetsa dira*

### 22.2 MOSHWESHWE

**TAELO: BALA, O ARABE DIPOTSO TSE LATELANG:**

E, hara meferefere ya dintwa tsa Difaqane ho ne ho bonahala hantle hore karolo ena ya Afrika-Borwa e hloka mopholosi. Mopholosi eo e ne e le Moshweshwe. Hona mehleng eo ya dintwa Mokgatjhane, mora Peete wa ba Mokotedi Bakwena, o ne a ahile pela noka ya Hlotse, haufi le Leribe. Mona Hlotse Mokgatjhane o ile a hodisa mora hae Lepoqo. Lepoqo e ne e le lebitso la pele la Moshweshwe.

Batho ba tsebang hisetori ba re Moshweshwe o ne a hlahe selemong sa 1786. Moshweshwe ha e sa le ngwana, o ne a bontsha borena ba hae. O ne a le bohlale. O ne a tseba hantle ho phelekanyetsa dira tsa hae. Batho ba ne ba re o tseba ho kuta ditedu tsa motho a sa bonwe, a mo re shwe-shwe feela! E, ke moo lebitso le tumileng la hae le ileng la hlaha ka teng.

Ke mora enwa wa Mokgatjhane ya neng a nke borena hodima ditjhabana tse fapafapaneng tsa karolo ena ya Afrika-Borwa, ditjhabana tse neng di phetse le

a sa bonwe  
a re shwe-shwe

le ileng la hlaha

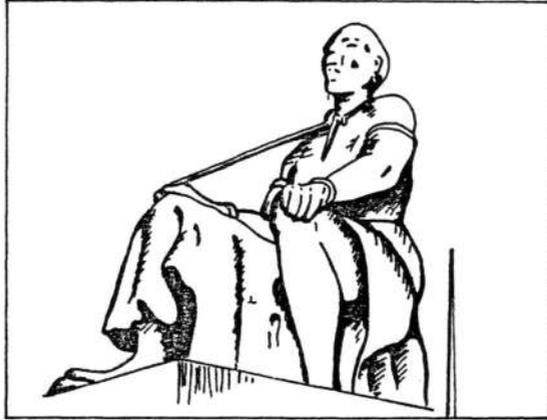
ya neng a nke

tse neng di phetse  
serame  
ho papaela  
o ne a bokelle  
-lwantsha  
se setjha  
se le seng  
ba ne ba phuthehe  
borena

lebeola  
-beatse

pharu

tlala le serame le ka ho papaela le dinaha. O ne a di bokelle ditjhabana tsena tse se nang moetapele, a lwantsha madimo, a qala ho bopa setjhaba se setjha se le seng. Batho ba ne ba phuthehe ke bohlaile ba Moshweshwe le ke borena ba hae.



Sefika sa Moshweshwe, Maseru.

**"Ke yena Moshweshwe,  
Moshwaila wa ha Kadi, lebeola:  
O beatse Ramonaheng ditedu..."**

**"Ngwana Mmamokgatjhane, Thesele, Thesele,  
pharu\* e teleletelele, kgomo di kene ka yona, di sa  
ile; Le batho ba kene ka yona, ba sa ile!.."**



**Moshweshwe, morena wa thaba,  
Mmopi wa setjhaba sa Basotho.**

## 22.3 MANOLLO

**22.3.1 -bonahala** (*sigbaar wees/word*). Dit is 'n neutropassiewe werkwoordstam met **-ahal-** die neutropassiewe ekstensie.

**-mehle**ng is sinoniem met **matsatsing** en beteken *tye*.

**22.3.2 O ne a bontsha... o ne a le bohlale...** (*hy het getoon... hy was slim*); **...a bontsha en a le bohlale** is onderskeidelik 'n werkwoord en 'n kopolatief in die partisipiale modus.

**22.3.3 ...tse neng di phetse** (*wat gelewe het...*); **tse neng** is 'n relatief bestaande uit die relatiefskakel **tse** en die hulpwerkwoordstam **-ne** plus die relatiewe agtervoegsel **-ng**; **di phetse** is in die partisipiale modus, voltooide tydvorm, positief.

**22.3.4** In die leesstuk vind ons vier voorbeelde van 'n perfektumvorm wat u nog nie voorheen soos hier teengekom het nie. Die stamme **-hlaha**, **-nka** en **-phutheha** neem normaalweg die gewone perfektumuitgang **-ile**. Volg hulle egter op die hulpwerkwoordstam **-ne** wat 'n handeling in die verlede aandui, word **-e** as uitgang gebruik, vgl.

**Moshweshwe o ne a hlahe.**  
**Mora ya neng a nke...**  
**Batho ba ne ba phuthehe.**  
**O ne a di bokelle.**

**22.3.5** Kortliks weer oor die kopolatief van die partisipiale modus. Ons erken hom aan die feit dat hy in die positief altyd **le** en in die negatief altyd **se** gebruik. By die identifiserende kopolatief is die skakel 'n onveranderlike **e**, **e le** dus; vgl.

**22.3.1 -bonahala** (*to become/to be visible*). This is a neutro-passive verb stem, **-ahal-** being the neutro-passive extension.

**-mehle**ng is synonymous with **matsatsing** meaning *the times*.

**22.3.2 O ne a bontsha... o ne a le bohlale** (*he showed... he was clever*); **a bontsha** and **a le bohlale** respectively are a verb and a copulative in the participial mood.

**22.3.3 ...tse neng di phetse** (*which lived*); **tse neng** is a relative consisting of the relative concord **tse** and the deficient verb stem **-ne**, plus the relative suffix **-ng**; **di phetse** is in the participial mood, perfect form, positive.

**22.3.4** In this passage we find four instances of a perfect form which we have not met in this form yet. The verb stems **-hlaha**, **-nka** and **-phutheha** normally take the basic perfect ending **-ile**. However, when they follow the deficient verb stem **-ne** which indicates an action carried out in the past — **-e** is used, cf.

**Moshweshwe o ne a hlahe...**  
**Mora ya neng a nke.**  
**Batho ba ne ba phuthehe.**  
**O ne a bokelle.**

**22.3.5** A brief reference to the copulative of the participial mood. We recognise it by its positive morpheme **le** and its negative **se**. In the identifying copulative the invariable concord **e** is used, thus **e le**; cf.

**Lepoqo e ne e le lebitso. . .**

In die nêgatief word **le** deurgaans met **se** vervang, vgl.

**Lepoqo e ne e le lebitso. . .**

In the negative **le** is replaced by **se**, cf.

**Lepoqo e ne e se lebitso la Mokgatjhane**

By die bepalende kopulatief van die partisipiële modus is die morfeem steeds **le**, maar die skakel is nou die onderwerpskakel van die betrokke naamwoord, vgl.

**Lepoqo e ne e se lebitso la Mokgatjhane.**

The morpheme of the descriptive copulative in the participial mood is still **le**. Its concord, however, is the subject concord of the relevant noun, cf.

**Mosweshwe o ne a le bohlae**

In die negatief word **se** steeds gebruik, vgl.

**Moshweshwe o ne a le bohlae.**

In the negative **se** is used again, cf.

**Moshweshwe o ne a se boi.**

**Moshweshwe o ne a se boi.**

## 22.4 HO ITLHAHLOBA

### 22.4.1 ARABA DIPOTSO TSE LATELANG: DI NGOLE BUKENG:

- (a) Ke eng e neng e bonahala hantle nakong eno?
- (b) Mopholosi e ne e le mang?
- (c) Ntata Moshweshwe o ne a ahile kae nakong eno?
- (d) Lebitso la pele la Moshweshwe e ne e le mang?
- (e) Ha Moshweshwe e sa le ngwana, o ne a bontsha eng?
- (f) Ditjhabana tseo di ne di bokellwe ke mang?

### 22.4.2 HLAŁOSA:

- (a) Moferefere.
- (b) Moetapele.
- (c) Ho phelekanyetsa dira.
- (d) Lebitso le letjha la Moshweshwe.
- (e) Ho phutheha.

**ELA HLOKO: DIKARABO LE DIHLALOSO DI FUWA MABANTENG.**

# THUTO YA MASHOME A MABEDI LE METSO E MERARO (23)

## 23.0 SEPHEO

\* Om u die een en ander mee te deel  
oor **THABA BOSIU – MOSHWE-**  
**SHWE** se beroemde bergvesting.

\* To tell you something about **THABA**  
**BOSIU – MOSHWESHWE**'s famous  
mountain stronghold.

### 23.1 MANTSWE\*

*mothei*

*ho ne ho se  
tshireletso e ntle  
di ne di se di kene*

*-qêta  
e ka kgona ba fallele  
e nngwe*

*ba wela tseleng  
ho falla hona  
dikotsi  
dibatana*

### 23.2 THABA BOSIU

Re se re itse Moshweshwe ke yena mopholosi. Re ka nna ra mmitsa mothei wa setjhaba sa Basotho. Ke ka lebaka lena ditjhaba tse ding ha di bua ka Basotho di re ke "Bashweshwe", ke hore batho ba Moshweshwe.

Ke selemo sa 1821 ha Mmanthatisi a kena Lesotho le mabotho a hae, Moshweshwe le batho ba hae ba ile ba fallela ka nqa Leboya la Lesotho, Butha-Buthe. Empa mona Butha-Buthe ho ne ho se tshireletso e ntle, hobane Mahlubi le Mangwane, ditjhaba tse ding tsa Mazulu di ne di se di kene Lesotho Maloting. Jwale ha Moshweshwe a bona ntho ena a qeta hore e ka kgona ba fallele tulong e nngwe.

Tulo ena e ne e le Thaba Bosiu. Ba wela tseleng ba ya Thaba Bosiu. Ho falla hona e ne e le taba e nngwe. Dikotsi di ne di le ngata, madimo e ne e le a mangata, le dibatana tsa naha di ne di le teng. Tsatsing le leng madimo a tshwara Peete, nstatemoholo wa Moshweshwe, a mo ja!

Ka lehlohonolo Thaba Bosiu e ne e le qhobosheane e ntle. Hodima thaba ho ne ho le lebala le lehlole

qhobosheane  
lebala  
-batsi; ditselana tse  
neng di ya teng  
o ne a kgone; -hlola

-leka  
a ntse a leka ho hlwa  
bahlabani;  
-pitla; mafika

labobedi; ba hlotswe  
ruri  
ba se leke laboraro  
baromuwa  
-tlisetsa; mofaho  
kahisano

boo  
masene

batsi. Ditselana tse neng di ya teng di ne di le nyane di sa bonahale hantle. Mona Moshweshwe o ne a kgone ho hlola Mahlubi le Mangwane le Matebele a Mzilikazi. Ka selemo sa 1833 mabotho a Mzilikazi a ile a leka ho kena Thaba Bosiu. Empa ha mabotho a ntse a leka ho hlwa thaba, bahlabani ba Moshweshwe ba qala ho a pitla ka mafika a maholo a thaba eo. A! ba Mzilikazi ba kgutlela morao! Empa, bona, ba leka la bobedi! Empa, tjhe, ba hlotswe ke bahlabani ba Moshweshwe! Jwale ba kgutlela morao ruri, ba se leke la boraro. Mme, ha ba ntse ba le tseleng, ha fihla baromuwa ba Moshweshwe, ba ba tlisetsa mofaho, ba re Moshweshwe o dumedisisa Mzilikazi, o batla kgotso le kahisano.

E, ke boo bohlae ba Moshweshwe le masene a hae.

Moshweshwe, mothei wa Basotho, re a o dumedisisa!

“Ke yena Moshweshwe,  
Moshwaila wa ha Kadi, lebeola:  
O beotse Ramonaheng ditedu. . .”



Thaba Bosiu



Lebitla la Moshweshwe, Thaba Bosiu

### 23.3 MANOLLO

**23.3.1 Re se re itse** (*Ons het al gesê*). **Re itse**, die hoofwerkwoord, is in die partisipiale modus, *voltooide* tyd-vorm. Die perfektum van *-re* (*sê*) is *-itse*. Dit is 'n interessante stammetjie, dié *-re*: sy passief is *-thwe*.

**23.3.2 Re ka nna ra mmita** (*ons kan hom ook noem*). *-Ka nna* is twee opeenvolgende hulpwerkwoordstamme — *-ka* ken u reeds as die morfeem van die potensiale vorm wat *kan* weergee. *-Nna* is 'n hulpwerkwoordstam met die betekenis van *ook/maar*. Net soos dit die geval is met *-ile*, word *-nna* ook deur die konsekutiewe werkwoord gevolg — vandaar *ra mmita*.

**23.3.3 . . .A kena Lesotho** (*Hulle gaan toe Lesotho binne*). Dit is nog 'n konsekutiewe handeling.

**23.3.4 . . .ho ne ho se tshireletso . . .**  
**. . .di ne di se di kene . . .**

In albei sinne het ons die tyd-vormende hulpwerkwoordstam *-ne*, maar dan gaan elk sy eie weg — al lyk hulle redelik eners. In die eerste sin is *se* 'n ontkeningsmorfeem van die partisipiale modus *se* identifiserende kopulatief, terwyl die tweede *se* hulpwerkwoordstam is wat *reeds* uitdruk.

**23.3.5** In die prysgediggie waarmee die leesstuk afgesluit word, vind ons meer besonderhede oor die oorsprong van Moshweshwe se naam. Daar staan:

*Dit is Moshweshwe  
Die Snyer van Kadi se plek, Skeermes:  
Hy het Ramonaheng se baard geskeer.*

**23.3.1 Re se re itse** (*We have already said*). **Re itse**, the main verb, is in the participial mood, *perfect* tense. The perfect of *-re* (*say*) is *-itse*. The passive of *-re* is *-thwe* — quite an interesting little stem!

**23.3.2 Re ka nna ra mmita** (*We may/ could also call him*). *-Ka nna* are two consecutive deficient verb stems — *-ka* you already know as potential morpheme conveying *may*. *-Nna* is a deficient verb stem communicating the idea of *also*. This stem is followed by the consecutive form of the verb, as is the case with *-ile*, hence *ra mmita*.

**23.3.3 . . .A kena Lesotho** (*Then they went into Lesotho*). This is another consecutive action.

**23.3.4 . . .ho ne ho se tshireletso . . .**  
**. . .di ne di se di kene . . .**

In both sentences we have the tense-forming deficient verb stem *-ne*. In what follows the sentences differ, however. The *se* in the first sentence is the negative of the identifying copulative of the participial mood, while the *se* in the second one is a deficient verb stem which communicates the idea of *already*.

**23.3.5** In the little praise-poem at the end of the discourse, we find more information about the origin of Moshweshwe's name. It says:

*This is Moshweshwe  
The Barber of Kadi's, Razor:  
He shaved the beard of Ramonaheng.*

Hierdie is 'n verwysing na die ware insident toe Lepoqo op vernuftige wyse Ramonaheng se beeste gebuit het. Kyk weer by THUTO YA 21.

This is a reference to the real event when Lepoqo cleverly captured the cattle of Ramonaheng. Refer to THUTO YA 21 again.

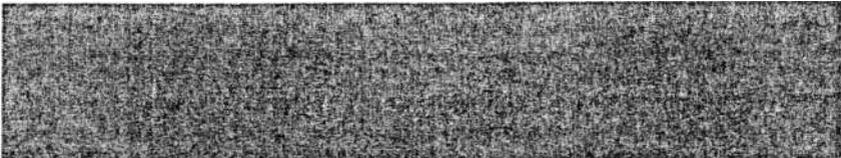
### 23.4 HO ITLHAHLOBA

#### 23.4.1 DIPOTSO KE TSENA:

- (a) Butha-Buthe ho ne ho se tshireletso e ntle, hobaneng?
- (b) Ha Moshweshwe a bona Mahlubi le Mangwane a kena Lesotho, o ne a etse eng?
- (c) Tseleng ba kopane le dikotsi dife?
- (d) Thaba Bosiu e ne e le eng? Hlalosa.
- (e) Moshweshwe o ne a kgone ho etsa eng Thaba Bosiu?

#### 23.4.2 HLAALOSA:

- (a) Re se re itse.
- (b) Mothei.
- (c) E ka kgona ba fallele.
- (d) Qhobosheane.
- (e) Ho kgutlela morao ruri.
- (f) Masene.
- (g) Ha fihla baromuwa.



# THUTO YA MASHOME A MABEDI LE METSO E MENE (24)

## 24.0 SEPHEO

\* Om u te laat kennismaak met  
*MOSHWESHWE* as staatshoof.

\* To introduce you to *MO-  
SHWESHWE* as head of state.

### 24.1 MANTSWE\*

*diketekete*

*-kopa  
-amohela  
bodulo  
maralleng a  
matala  
ba ne ba ka ba*

*-rena  
tse fokolang  
a sa dumelle  
boferekanyi  
-hlompa  
a sa di tshwenye  
se seng le se seng  
-romella  
dimpho*

*mahlomola  
-kopanya  
mmoho  
ba be kgokanaphiri*

### 24.2 BORENA BA MOSHWESHWE

Ka mora Difaqane diketekete tsa batho di ile tsa kgutlela dithabeng tsa Lesotho ho kopa tshireletso ho morena wa thaba, Moshweshwe. O ile a ba amohela ba eba batho ba hae, a ba fa bodulo maralleng a matala a naha ya hae. Selemong sa 1829 batho ba hae ba ne ba ka ba dikete tse tšaro, bahlabani ba ne ba le dikete.

Moshweshwe o ne a rena ka bohlale. Ditjhaba tse fokolang o ne a di tshwara ka letsoho le matla, a sa dumelle boferekanyi. Ditjhaba tse matla jwale ka Mazulu le Matebele o ne a di hlompha, a sa di tshwenye ka letho. Selemong se seng le se seng o ne a romella Tjhaka, morena e moholo wa Mazulu, dimpho. Ka lebaka lena Tjhaka ha a ka a mo futuhela.

Mahlomola a dintwa a ne a kopanya batho ba fapaneng ba Moshweshwe hore ba eme mmoho, ba be kgokanaphiri. Ke ka moo ditjhabana tsena di neng di be setjhaba se le seng, ke hore Basotho ka teng. Ke ka moo puo e ntle ya bona, Sesotho, e neng e hlahe ka teng. Sesotho se na le mantswe a tswang ditjhabeng tse ngata, (empa kajeno ke puo e nang le sebopeho sa yona. (Wena o reng? Se monate na?)

ka moo.  
 ka teng  
 sebo;neho  
 ho tloha  
 -fallela; bohareng  
 A qetella; -ikahetse  
 ba ne ba pheha kgang  
 moedi; mahareng  
 ho ne ho latele  
 dilemong; kgabareng  
 le ne le behwe  
 mathata; -behilwe  
 -boela  
 -behwa; Mofumahadi

Tonakgolo

Ho tloha ka selemo sa 1834 Maburu a mangata a Koloni a qala ho fallela bohareng ba Afrika-Borwa. A qetella a ikahetse Natala, Teransefala le Foreisetata. Basotho le Maburu a Foreisetata ba ne ba pheha kgang ka moedi mahareng a bona. Ho ne ho latele dintwa tse tharo dilemong tsa 1858 le 1868. Kgabareng Lesotho le ne le behwe tlasa tshireletso ya Engelane. Empa, ka baka la mathata a mangata le behilwe tlasa mmuso wa Kapa ka selemo sa 1871. Ka selemo sa 1884 la boela la behwa tlasa borena ba Mofumahadi wa Engelane.

Lesotho le fumane boipuso ka selemo sa 1966. Morena e moholo ke morena Seeiso Bereng, ke hore Moshweshwe II. Tonakgolo ya Lesotho ya pele e ne e le morena Leabua Jonathane.



Motlotlehi, Moshweshwe II,  
 morena e moholo wa Lesotho.

Morena Leabua Jonathane.

### 24.3 MANOLLO

**24.3.1 Diketekete tsa batho.** In THUTO YA 3 het ons op die effek van die herhaling van 'n woordstam gewys. Hier het ons weer so 'n geval. Om die klem op **dikete** te laat val, word **-kete** verdubbel. **Diketekete...** beteken *duisende der duisende*.

**24.3.1 Diketekete tsa batho.** In THUTO YA 3 we referred to the effect of the reduplication of a stem. Here again we have such an instance. To emphasise **dikete** the stem **-kete** is reduplicated. **Diketekete...** means *thousands and thousands*.

**24.3.2** Ons herinner u weer daaraan dat die ontkenningmorfeem van die parti-

**24.3.2** Let us again remind you that sa is the negative morpheme of the parti-

sipiale modus **sa** is. Dié modus dui aan dat 'n spreker 'n handeling beskou asof dit gelyktydig met 'n handeling wat eerste genoem word verloop. Kyk na die volgende twee gevalle in die leesstuk:-

**O ne a di hlompha, a sa di tshwenye. . .**  
(Hy het hulle gerespekteer, *terwyl* hy hulle nie gepla het nie)

**O ne a di tshwara ka letsoho le matla a sa dumelle boferekanyi** (*Hy het hulle met 'n sterk hand regeer terwyl hy nie onrusstokery toegelaat het nie*).

U is reeds deeglik bewus van die feit dat dié modus in verskeie ander taalgebruiksomgewings sy verskyning maak: ná voegwoorde soos **ha, ka ha, ho tloha, ho fihlela, le ha** en baie ander; ná hulpwerkwoorde soos **-ne, -se, -ntse** en ander; dan verskyn sy negatiefmorfeem ook in die relatiefkonstruksies.

24.3.3 'n Ander verlede tydvorm wat dikwels in die leesstukke voorkom, werk met die hulpwerkwoordstam **-ile**, vgl.

**O ile a ba amohela**  
(*Hy het hulle ontvang*)

**O ile a futuhela**  
(*Hy het aangeval*)

**Di ile tsa kgutlela. . .**  
(*hulle het teruggekeer na. . .*), ens.

Die hoofwerkwoord bevind hom in die konsekutief, vgl. **a ba amohela, tsa kgutlela**. In die negatief het ons weer 'n saamgestelde vorm wat kenmerke van die indikatief-perfektum verraa. Die negatiefmorfeem is dié van die indikatief, nl. **ha**; plus die betrokke onderwerp

cipial mood. This mood indicates that the speaker regards an action as if it is happening simultaneously with the action he mentioned first. Look at the following instances occurring in the discourse:

**O ne a di hlompha, a sa di tshwenye. . .**  
(He respected them, *and* did not bother them)

**O ne a di tshwara ka letsoho le matla a sa dumelle boferekanyi**  
(*He governed them with a strong hand, not allowing trouble-making*).

You are well aware of the fact that this mood occurs in various other environments of language usage: it follows certain conjunctions, cf. **ha, ka ha, le ha, ho tloha, ho fihlela** and many others: it follows after deficient verbs such as **-ne, -se, -ntse** and others; its negative morpheme also appears in the relative constructions.

24.3.3 Another past tense form which often occurred in the discourses uses the deficient verb stem **-ile**, cf.

**O ile a ba amohela**  
(*He received them*)

**O ile a futuhela**  
(*He attacked*)

**Di ile tsa kgutlela. . .** (*They returned to. . .*), etc.

While the main verb finds itself in the consecutive (cf. **a ba amohela, tsa kgutlela**), the negative is a compound form resembling certain features of the negative of the indicative perfect. The negative morpheme is **ha** of the indicative; plus the concord of the relevant

se skakel; plus a; plus die hulpwerk-  
woordstam -ka, vlg.

subject; plus a; plus another deficient  
verb stem -ka, cf.

**Ha a á ka a ba amohela**  
**Ha a a ka a futuhela**  
**Ha di a ka tsa kgutlela**

**Ha a a ka a ba amohela**  
**Ha a a ka a futuhela**  
**Ha di a ka tsa kgutlela.**

Die vorm dui 'n handeling in die verlede  
aan.

This form denotes an action in the past.

24.3.4 Oor twee idiomatiese uitdruk-  
kings: **kgokanaphiri** en **ho pheha kgang**.  
E.g. beteken letterlik *die spier van die*  
*hiëna* — *sterk en eensgesind*; lg. bete-  
ken — *om te twis*.

24.3.4 The idiomatic expressions:  
**kgokanaphiri**, *the muscle of the hyena*,  
means *strong/united*, while **ho pheha**  
**kgang**, *conveys to quarrel*.

## 24.4 HO ITLHAHLOBA

### 24.4.1 DIPOTSO KE TSENA:

- (a) Moshweshwe o ne a rena jwang?
- (b) Hlalosa karabo ya hao ka mohlala.
- (c) Maburu a ne a tswa kae?
- (d) Boipuso Lesotho le bo fumane selemong sefe?
- (e) Kajeno Tonakgolo ya Lesotho ke morena mang?

### 24.4.2 HLA LOSA:

- (a) Ho rena.
- (b) Ditjhabana tse fokolang.
- (c) Boferekanyi:
- (d) Selemong se seng le se seng.
- (e) Dimpho.
- (f) Morena e moholo.
- (g) Ha a ka a mo futuhela.
- (h) Mahlomola.
- (i) Ho ema mmoho.
- (j) Kgokanaphiri.
- (k) Sebopeho.
- (l) Maburu.
- (m) Ho fallela bohareng ba Afrika-Borwa.
- (n) Tshireletso.
- (o) Mmuso.
- (p) Mofumahadi wa Engelane.
- (q) Boipuso.
- (r) Tonakgolo.
- (s) Ba ne ba pheha kgang.

# SAAKREGISTER

Aanvangsherhalingslyn 13.4.2  
Abstrakte naamwoord 14.3.6  
Adjektief 18.3.1  
Affrikaat 21.3.4  
Afgeleide naamwoord 11.4.2, 14.3.3  
Agtervoegsel 22.3.3  
Applikatief 20.3.3  
Assimilasie 13.3.3  
Assosiatiewe kopulatief 20.3.6  
  
Besitkonstruksie 1.3.4, 2.3.3, 3.3.3,  
10.4.2, 10.4.4  
Besitskakeel 2.3.3, 3.3.3, 10.4.2  
  
Demonstratief 16.3.1  
Deskriptiewe/Bepalende kopulatief  
16.4.6, 18.3.4, 22.3.5  
Deverbatief 6.2.3, 12.4.4, 13.3.4,  
13.3.11  
Dithoko 13.2, 13.4.1  
  
Ekstensie 16.4.8  
Emfase 16.3.1  
  
Identifiserende kopulatief 3.3.1,  
14.3.1, 18.3.1, 20.3.2  
Ideofoon 7.4.2, 15.3.10, 17.3.6  
Idioom 5.3.4, 6.3.2, 9.4.2, 14.3.4,  
18.3.4, 19.3.2, 24.3.4  
Imperatief 2.3.2  
Indikatief 2.3.1, 3.3.1, 4.3.5, 8.4.5,  
10.4.2, 16.3.1, 16.4.1, 21.3.1  
Infinitief 2.3.1, 5.3.4, 6.3.1, 8.4.1,  
18.3.2, 21.3.3  
Instrumentale prefiks 7.4.2  
  
Konsekutief 2.3.4, 8.4.1, 15.3.9, 23.3.2,  
24.3.3

# INDEX

Abstract noun 14.3.6  
Adjective 18.3.1  
Affricate 21.3.4  
Applicative 20.3.3  
Assimilation 13.3.3  
Associative copulative 20.3.6  
Augmentation 14.3.3  
  
Compound noun 4.3.4, 12.4.4, 16.4.4,  
18.3.3  
Co-ordinate sentence 21.3.1  
Conjunction 3.3.2, 24.3.2  
Consecutive 2.3.4, 8.4.1, 15.3.9,  
23.3.2, 24.3.3  
Contrast 14.3.1  
  
Deficient verb 7.4.1, 7.4.2, 8.4.1,  
18.3.2  
Demonstrative 16.3.1  
Derived noun 11.4.2, 14.3.3  
Descriptive copulative 16.4.6, 18.3.4,  
22.3.5  
Deverbative 6.2.3, 12.4.4, 13.3.4,  
13.3.11  
Diminutives 9.4.3  
Dithoko 13.2, 13.4.1  
  
Emphasis 16.3.1  
Extension 16.4.8  
  
Imperative 2.3.2  
Identifying copulative 3.3.1, 14.3.1,  
18.3.1, 20.3.2  
Ideophone 7.4.2, 15.3.10, 17.3.6  
Idiom 5.3.4, 6.3.2, 9.4.2, 14.3.4, 18.3.4,  
19.3.2, 24.3.4  
Indicative mood 2.3.1, 3.3.1, 4.3.5,  
10.4.2, 16.3.1, 16.4.1, 21.3.1  
Infinitive mood 2.3.1, 5.3.4, 6.3.1,  
8.4.1, 18.3.2, 21.3.3

Kontras 14.3.1  
 Leenwoorde 4.3.2  
 Negatiewe morfeme 18.3.2, 20.3.6  
 Neutropassief 3.3.3, 16.4.8, 18.3.3, 22.3.1  
 Neweskikkende sinne 21.3.1  
 Nominale relatief 2.3.3, 3.3.3, 6.3.1, 6.3.2  
 Onderwerpskakeel 2.3.4, 7.4.1, 8.4.5, 12.4.3, 13.3.1, 16.4.6  
 Ontkenningsmorfeem 23.3.5, 24.3.2  
 Onverbonde werkwoordprefiks 7.4.1, 7.4.2  
 Ortografie 21.3.4  
 Parallelisme 13.4.3  
 Partisipiale modus 2.3.2, 5.3.1, 5.3.4, 6.3.1, 6.3.2, 7.4.2, 8.4.3, 10.4.1, 14.3.4  
 Passief 4.3.7, 6.3.2, 13.4.3, 17.3.9, 17.3.10, 23.4.1  
 Possessiewe konstruksie 18.3.1  
 Potensiaal 2.3.4, 5.3.4, 23.3.2  
 Perfektum 22.3.4, 23.3.1  
 Persoonsnaam 2.3.5, 4.3.1, 10.4.4, 13.3.12  
 Prefiks 4.3.1  
 Prepalatalisasie 4.3.7  
 Prysnaam 13.3.6, 13.3.9, 16.4.3  
 Refleksief 4.3.8  
 Resiprokaal 20.3.3  
 Saamgestelde naamwoord 4.3.4, 12.4.4, 16.4.4, 18.3.3  
 Sinonieme 14.3.7, 16.4.4, 17.3.7, 22.3.1  
 Skuinsherhalingslyn 13.4.2  
 Spreekwoorde 11.4  
 Statiewe werkwoorde 3.3.3, 21.3.5  
 Subjunktiewe modus 2.3.4, 3.3.2, 4.3.5, 6.3.1, 6.3.2, 7.4.2, 8.4.3, 9.4.1  
 Initial repetition 13.4.2  
 Interjection 6.3.2, 8.4.4, 9.4.1, 16.4.2, 16.4.5  
 Instrumental prefix 7.4.2  
 Loan-words 4.3.2  
 Negative morpheme 23, 3.5, 24.3.2  
 Neutro-passive 3.3.3, 16.4.8, 18.3.3, 22.3.1  
 Nominal relative 2.3.3, 3.3.3, 6.3.1, 6.3.2  
 Oblique line repetition 13.4.2  
 Object concord 12.4.4, 13.3.2, 16.4.2  
 Orthography 21.3.4  
 Parallelism 13.4.3  
 Participial mood 2.3.2, 5.3.1, 5.3.4, 6.3.1, 6.3.2, 7.4.2, 8.4.3, 10.4.1, 14.3.4  
 Passive verb 4.3.7, 6.3.2, 13.4.3, 17.3.9, 17.3.10, 23.4.1  
 Perfect 22.3.4, 23.3.1  
 Personal name 2.3.5, 4.3.1, 10.4.4, 13.3.12  
 Possessive concord 2.3.3, 3.3.3, 10.4.2  
 Possessive construction 1.3.4, 2.3.3, 3.3.3, 10.4.2, 10.4.4  
 Potential 2.3.4, 5.3.4, 23.3.2  
 Praise-name 13.3.6, 13.3.9, 16.4.3  
 Prefix 4.3.1, 2.3.5, 16.4.7, 18.3.1  
 Prepalatalisation 4.3.7  
 Proverbs 11.4  
 Reciprocal 20.3.3  
 Reflexive 4.3.8  
 Simile 19.3.3  
 Stative verbs 3.3.3, 21.3.5  
 Suffix 2.3.3  
 Synonyms 14.3.7, 16.4.4, 17.3.7, 22.3.1  
 Totem 10.3.4  
 Verbal relative 5.3.1  
 Vertical repetition 13.4.3

Totem 10.3.4  
Tussenwerpsel 6.3.2, 8.4.4, 9.4.1,  
16.4.2, 16.4.5

Verbale relatief 5.3.1  
Vergelyking 19.3.3  
Vergroting 14.3.3  
Verkleinwoordvorming 9.4.3  
Vertikale herhaling 13.4.3  
Voegwoord 3.3.2, 24.3.2  
Voorvoegsel 2.3.5, 16.4.7, 18.3.1  
Voorwerpskakeel 12.4.4, 13.3.2, 16.4.2

Werkwoordrelatief 3.3.1, 16.4.7