

mathe le leleme 2

TWEETALIGE SUID-SOTHO-KURSUS
BILINGUAL SOUTHERN SOTHO COURSE



mathe

le leleme

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UNISA



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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

Universiteit van Suid-Afrika | University of South Africa
Pretoria

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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)

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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

TSE KA HARE

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TSË 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 D.R. de Villiers of the Theological School at Witsieshoek who contributed to an earlier unpublished guide; and finally, the Department of Publishing Services of the University of South Africa which made this publication possible.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:

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

(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:

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

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

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

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

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

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

(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 *bepaalde 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 programmeerder 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:

- (i) 'n mite
 - (ii) 'n legende
 - (iii) 'n sprokie en
 - (iv) 'n fabel.
- } **DITSHOMO**

(b) *Gestileerde didaktiese prosa*:

- (i) *spreekwoorde*: **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 bewaar 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:

- (i) a myth
 - (ii) a legend
 - (iii) a folktale
 - (iv) a fable.
- } **DITSHOMO**

(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: enersyds 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 verwingsproses word nie. Dit moet slegs bydra om ons taalgevoel — ons intuïsie — te help ontwikkel.

Tsela tshweu!

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.

Tsela tshweu!

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.

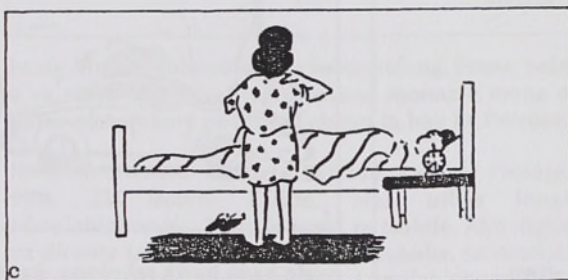
mosa
 seo a se etsang
 -latela; hohle moo a
 yang teng
 re ithute tsa
 letsatsi le leng
 bophelong

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.



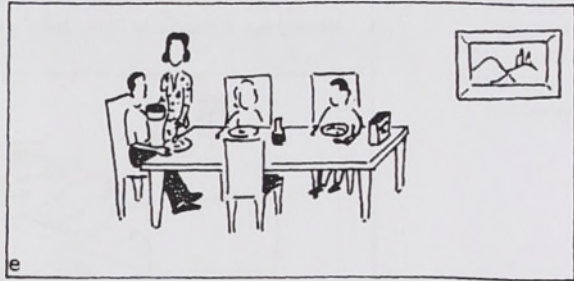
o tsohile
 mose; dikausi
 -qeta;
 -tlola; -intlafatse

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.



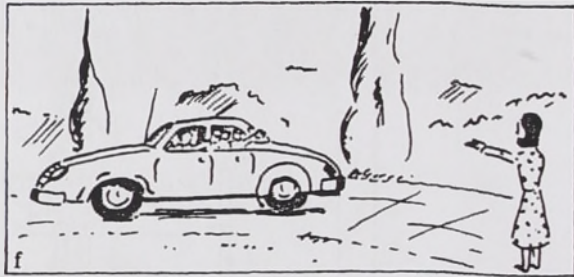
-tsosa
-tsositse; mosebetsi
-qaleha

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



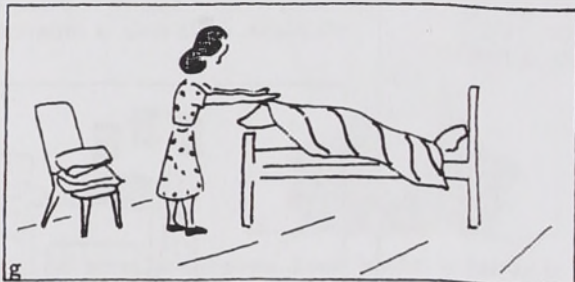
-fepa
borotho;
kgaba; mahe; thipa
fereko
di nwelwa; dikoping
lebese; mabekere
-jewa; -jela

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.

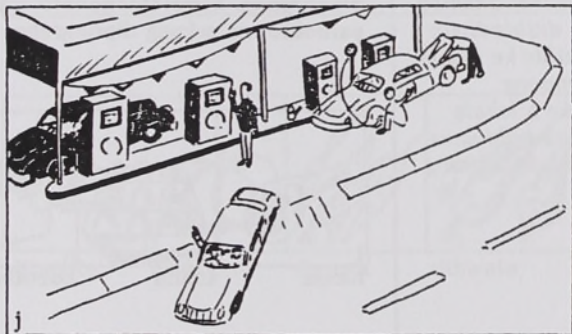
pele
mafureng
karatjheng;
-tlatsa; petrole



Jwale Mmalehlohonolo o ya lebenkeleng. Empa, pele
o ya mafureng (karatjheng). Mona monna e mong o
tlatsa 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.



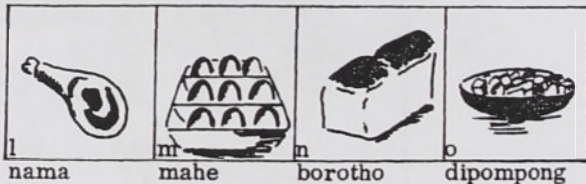
o qetilwe; o lokile
a ka kganna
ha monate
-hlompha
basebeletsi

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



-fihlile;
-rekela; phofu
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

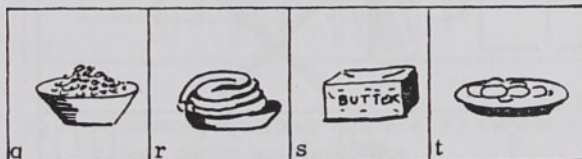
Mmalehlohonolo o fihlile lebenkeleng. Mona o
rekela lelapa la hae dijo. O reka phofu ho pheha
papa, le dijo tse fapafapaneng jwale ka nama, mahe,
borotho, reisi, boroso, botoro le dikuku. O reka le
meroho e fapaneng. Lebenkeleng ho na le ditapole,
mekopu, dinawa, dihwete, bete, khabetjhe, ditamati,
jwalojwalo. 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.





o tshwanetse;
a lefe
theko
mehleng 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 le-benkele o bala theko ya dintho tse fapaneng. Kgele! Theko ya dintho mehleng ena! Ke diranta tse mashome a mararo le metso e meraro. Basadi! Re tla phela ka eng hosane?

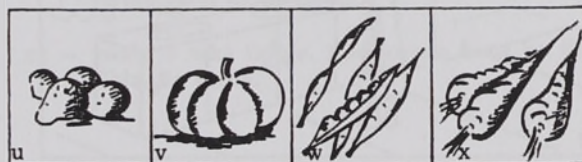


reisi

boroso

botoro

dikuku

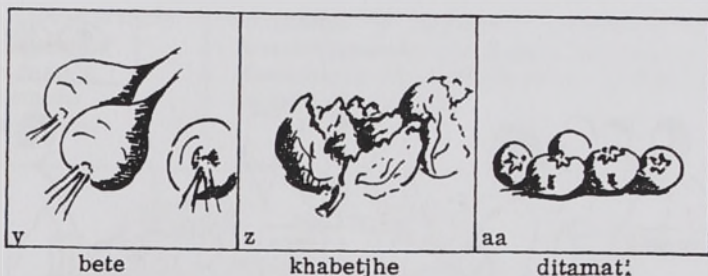


ditapole

mokopu

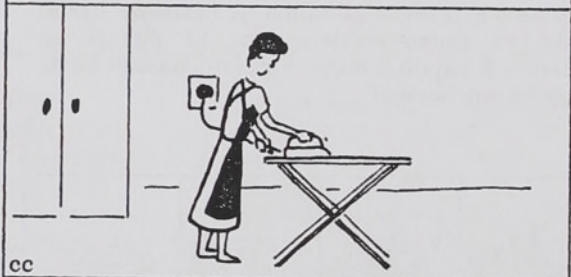
dinawa

dihwete



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

*Piaposing tse ding o
tla polesha.*



Jwale o hlatswa
masela. Motsheare o
tla tereka.

*motsheare
-tereke
-polesha*



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

*-ebola
-lokisetsa
ditapole*

-hlatswa
mpjhane
dintho tse hlwekileng



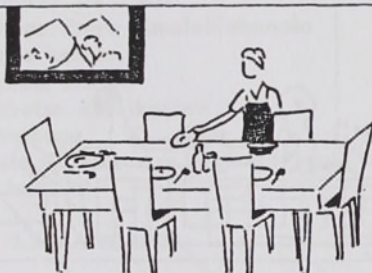
ee

setofo sa
motlakase



ff

-teka
haufinyane
ba lapile



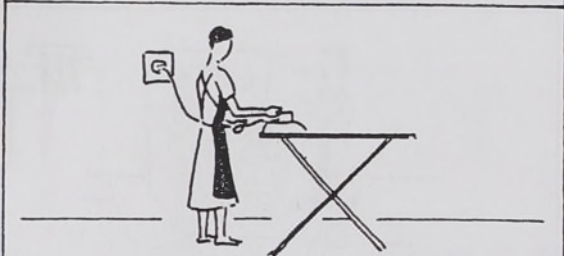
gg

- 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.



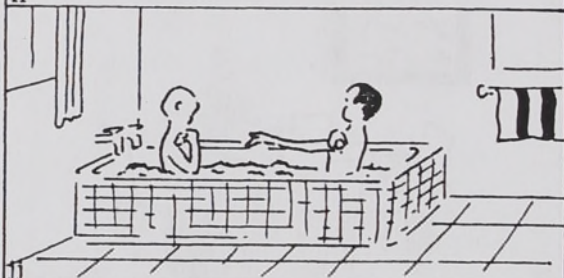
hh

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

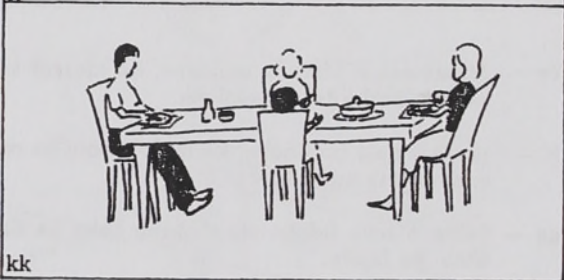


ii

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

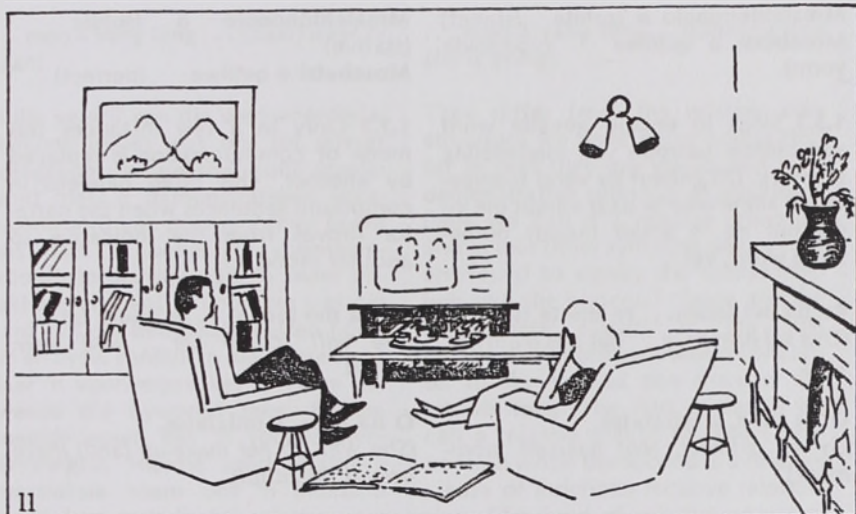


Bana ba a tola.
Hoba ba qete ba
apara diaparo tsa ho
robala.



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.



11
*phirimana
 -phomola
 thelebishene
 o kgathetse
 ho bonahala eka
 o se a robetse
 borokong
 hona jwale
 ha e be boroko!*

**Ka phirimana, ntate le Mmalehlohonolo
 ba a phomola. Ba sheba
 thelebishene. Empa Mmalehlohonolo
 o kgathetse haholo.
 Ho bonahala eka
 o se a robetse. Ke a kgotla
 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 bepalande 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 raša 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 handeling 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 slaapklerre 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 *betreklieke* voornaamwoord), én deurdat daar 'n ander sintaktiese element in 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 sebotsang 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 sebotsang 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 illustration 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 sebotsang 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:

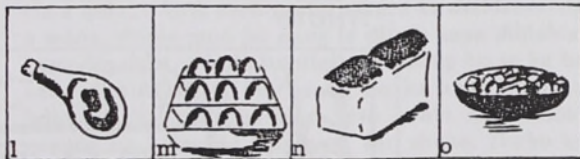
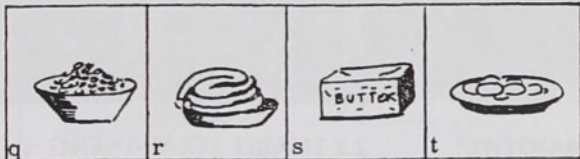
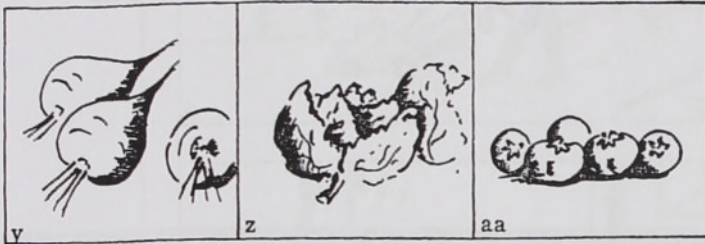
(bana ba banyenyane) bao bomma bona (i.e. bomme ba bona) ba sebotsang letsatsi lohle. . . ((little children) whose mothers are working the whole day. . .) This sentence/clause is called an indirect relative of possessive relationship, because of the possessive relationship which has been established 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) -tereka/-terekela (d) ho intlafatsa (e) dijana (f) mpjhane (g) setofo sa motlakase (h) ho tola (i) ha e be boroko!

THUTO YA BOBEDI (2)

2.0 SEPHEO

Om die basiese taai aan te leer
wat in verband met die TUIN ge-
bruik word.

To learn basic language used in
connection with the GARDEN.

2.1 MANTSWE*

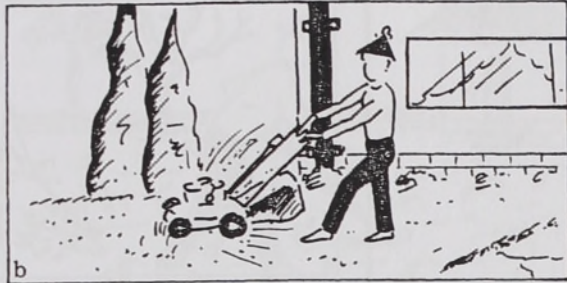
2.2 THABO SERAPANENG

TAELO: BALA, O SHEBE DITSHWANTSHO, O
ITHUTE:



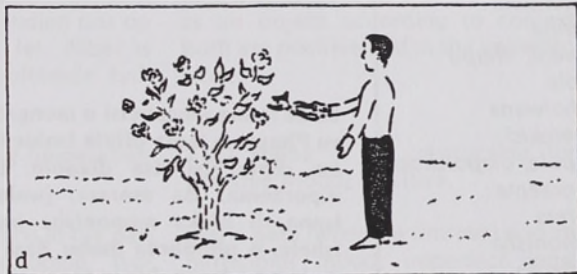
serapaneng
ka tsatsi le
leng le le leng
dirapaneng
Mmantaha
monna ya tsebang
dirapa
-hlosetsa
moo thuso e
hlokahalang teng
-hela; mohlwa
motjhini

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 sebetse dirapaneng tsa Makgowa a
fapaneng. Kajeno ke Mmantaha. Mmantaha o sebetse
ha Rahloho. Thabo ke monna ya tsebang dirapa
haholo. Setshwantshong sena Rahloho o hlosetsa
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 tsena di hloka monontsha (manyolo). Hoba a di tshela, 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 tshele
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 dihwele, 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 *indikatiwe* 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 HLALOSA (DIKARABO DI NGOLWE BUKENG):

- (a) Raserapa.
- (b) Ho kuta mohlwa.
- (c) Seratswana.
- (d) Hoba a di tshela.
- (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 op die daaglikse aktiwiteite van 'n PREDIKANT betrekking het.

* 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 mmitsa 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 mmitsa 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.



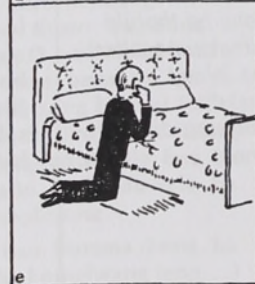
*-fasa; tae
-phatsima
sutu e ntsho*

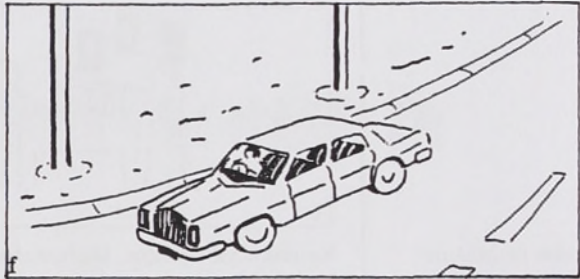
O fasa tae ya hae. Ha a qeta, o tla apara baki, mme o tla rwala katiba. Dieta tsa hae di a phatsima! (O apere sutu e ntsho).



*thapelo
e mong le e mong*

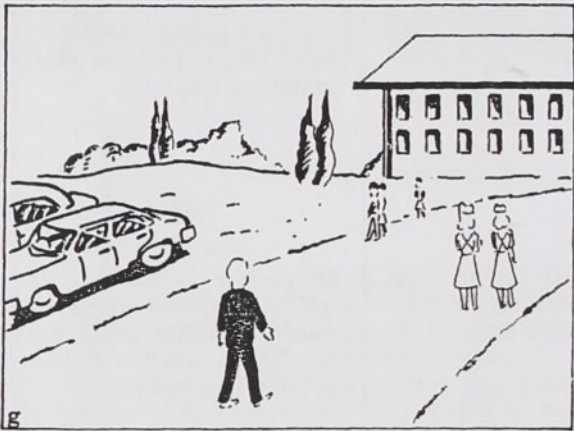
Empa, pele a tsamaya, moruti o kopana le Modimo wa hae. E, o a rapela. Thapelo ke ntho ya bohlokwa bophelong ba motho e mong le e mong.





*sepetlele
ho na le bakudi ba
matshediso*

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

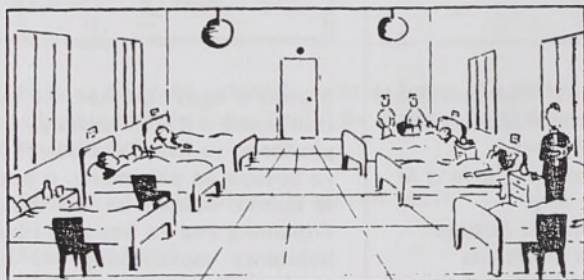


*-tshedisa; -tlile
baoki; ba thabile
mathata; mosebetsi
o sa feleng
-tjhakela
mmintshi; dibini
-binela*

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. . .



O tihakela mokgatlo wa mafumahadi a kereke. Basadi bana ba thusa mosebetsing wa kereke. Ba bokella tjelele ho thusa maqheku, bana ba se nang baholo le batho ba bang ba futsanehileng. Mona moruti o ba hlalose tsa moo thuso ya bona e hlokalang 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 hlokomelang 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 hlokomelang teng. . .)

mokgatlo

-bokella; tjelele
 maqheku
 ba se nang baholo
 ba futsanehileng
 -hlalose tsa; moo thuso
 e hlokalang teng
 bolella
 e ka kgona ba
 thehe keretjhe

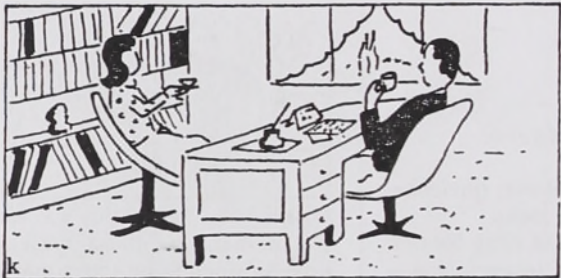
dintlha tse itseng
 morero
 taba
 -dumela
 o moholo ona



-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. Hantlentele 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 Bibeletse. 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 du.

... **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 toekomstige 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 voor-naamwoord 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



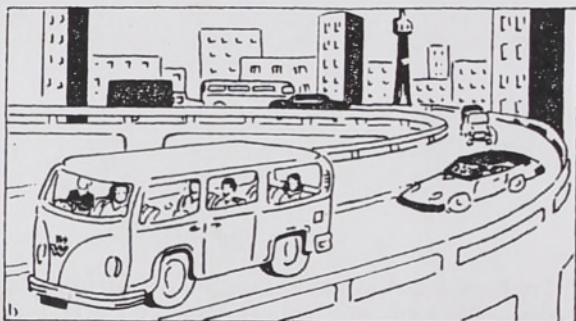
-laisa
sutukeisi

khemera

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 khemera 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 di-
jo. 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

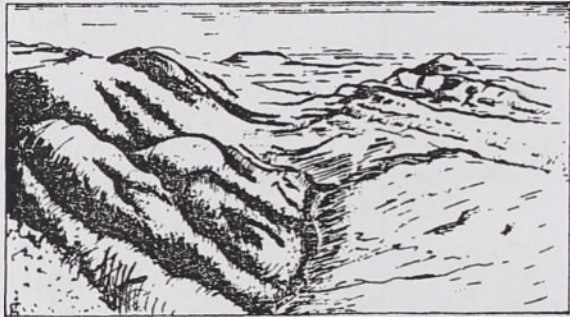
se seng le se seng
boipuso; -ipusa
Tonakgolo

-ikahela
mane



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

Jwale ka Lesotho, Qwaqwa ke naha ya dithaba. E ntse e 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.



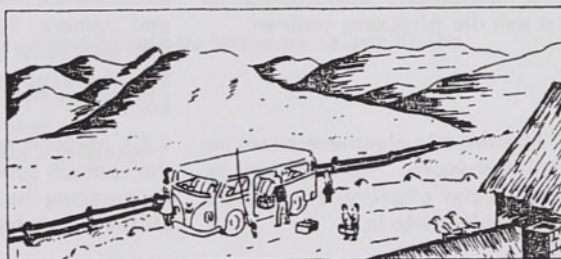
-hlahlamang
botle bo bokaalo
-ithabisa
-lefjwa; disente
mashome a mabedi
le hlano

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; mmimo
dipolata mme

Ke phirimana. Batjha ba ithabisa ka ho tantsha. E, ho bapalwa mmimo 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 onvoltooide tydvorm is. Let weer op die feit dat die voegwoord **hore** die subjunktiefmodus insieer.

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!

4.3.7 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 $f + w > fjw$.

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

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

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 (*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.

