

**DIRETO TŠA BAPEDI : AN ACTIVITY IN FIELD RESEARCH**

**BY**

**CATHERINE LEKGOLETŠI MOKOENA**

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**SUPERVISOR : PROFESSOR R.S. CHAPHOLE**

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**GO YO GODIMODIMO KE RE KE A LEOGA. LEINA LA GAGO A LE TUMIŠWE GO IŠA GO SA FELENG.**

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**DECLARATION**

*I declare that:*

***DIRETO TŠA BAPEDI: AN ACTIVITY IN FIELD RESEARCH***

*is my own work, that all the sources used and quoted have been indicated and acknowledged by means of complete references. This dissertation was not previously submitted by me for any degree in any other University.*

signed.....



**CATHERINE LEKGOLETŠI MOKOENA**

**DEDICATION**

*This work is dedicated to :*

*My daughter Avery Mahlatse, my parents, Jacob Setekudi and Lena Malebotho Mokoena, and my sisters and brothers.*



## SUMMARY

This research project is an investigation of the Bapedi clan praises as a sub-genre of praise-poetry. The rationale behind the project is to fill the gap in our knowledge base of the Bapedi, and in a broader context, of African oral literature. My interest in the study of clan praises was stimulated by an observation that this genre has a potential to yield both literary and historical value. The value embedded in them is highlighted by the fact that the poets indicate their origins and achievements in their praising and manipulation of language.

It is evident from the research I conducted that the study of the Bapedi clan praises was not paid attention to, hence, there is no record found on them. This work will therefore, be a contribution to the study of African literature since it is the first attempt to make a collection and an analysis of the Bapedi clan praises.

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## CHAPTER ONE

### 1.0. INTRODUCTION

This study is directed towards an investigation of the Bapedi clan praises as a sub-genre of praise-poetry in order to fill the gap in our knowledge of Bapedi, and in a broader context, of African oral literature. My interest in the study of clan praises was stimulated by an observation that this genre has a potential to yield both literary and historical value especially when it is subjected to field research.

The clan praises collected during research will be classified and grouped according to their respective totems. For example, the Bakwena people will be grouped under the totem Kwena (crocodile). The totem Kolobe (pig) is used by Dikolobe clan and all those who fall under this category will be grouped together. Bapedi ba mootlwa Noko are those of the totem Noko (porcupine) and they will be grouped together. The Batau are those who regard Tau (lion) as their totem and they will also be grouped together, and so on.

### 1.1. THE AIM OF THE STUDY

The aim of this study is to collect and make available the clan praises of the Bapedi clan so as to preserve the value of oral culture, specifically the clan praises of the Bapedi clan.

These clan praises will be analysed according to their poetic and grammatical features.



Their social, historical and cultural aspects will also be looked upon together with the intertextual influence involved in them.

This kind of study has already been undertaken by Mzolo and Masiea . Mzolo in his masters dissertation concentrated on the Zulu clan praises, while Masiea concentrated on the Southern Sotho clan praises in his masters dissertation. This leaves the Bapedi clan praises undone. As a result, this study will try to fill the gap by providing the clan praises of the Bapedi clan. Field research will be conducted in the collection of these clan praises.

The intention is to go into the field to collect data through recording. The recorded information will then be unloaded from the tape recorder and analysed through writing so as to bring out the cultural and artistic qualities contained in the clan praises.

## **1.2. DEFINITION OF CONCEPTS**

### ***1.2.1. WHAT IS A CLAN***

A clan is defined by a number of sources to mean one and the same thing. It is seen as a group of families descended from a common ancestor. It is a large family forming a close group, and can also be defined as a group of people closely connected by similar aims or interests. The Rostrum Study Dictionary (1983:103) explains a clan as "a group of families originally descended from one family which is called a tribe". A clan is a group of families with a common ancestor. Mzolo (1977:4) says these families are linked by patrilineal ties between their male heads and can be regarded as one large family. Among the Bapedi, this magnified



family has a single forefather who is regarded as the founder of the clan. The founder of the clan is called **Kgoši**, king.

### ***1.2.2. THE KING (KGOŠI)***

At the head of the tribe is the king (kgoši) who is in cooperation with various subordinate officials and councils who wield authority. The position of the king is handed down in the male line. The successor is usually the eldest son of the first lady of the reigning king, or, if she has no son, the eldest son of the wife next to her in rank. Where there is no surviving descendant of the king in the male line, the reign is inherited by the descendants of the king's brother next to him in rank.

### ***1.2.3. THE BARD***

A bard is the poet who does the praising. He is the person who delivers the praises orally. In Sepedi the praiser is called 'sereti'. Sereti is a deverbative noun derived from the verb "go reta" which means to praise and praise-poems are called "direto" also from "go reta". The bard performs as he or she sings.

### ***1.2.4. A TOTEM***

A totem is an object, a natural phenomena or an animal considered by a specific group as the emblem of their clan or family. Masiea (1973:52) says that among the Basotho a totem (moeno) is an animal (not an inanimate object) which a particular group revere. The members of such a group have to observe certain taboos and usages in connection with their totemic animal, for

example, not to eat (go ila) its flesh, and so on, lest some serious misfortune or ill-luck (madimabe) befall them.

### 1.3. METHOD OF STUDY

This research is based on field research which is qualitative in nature. That is, it involves the process of going out to collect information from the researched group. The data collected during research are regarded as original for they are collected directly from the primary sources, and thus they are first hand information. This kind of information cannot be accessed without the researcher going out into the field to the relevant primary sources. To support this, Burgess, R. G. (1992:15) says:

Field research involves the study of real-life situations.

Field research, therefore, observes people in the setting in which they live, and participate in their day to day activities.

Different methods can be used in conducting this kind of research. For example, informal discussions and unstructured interviews will be used as some of the techniques of gathering information in the field where the Grounded-theory approach as explained by Glazer (1978:39) will be considered. Concerning this theoretical approach, Glazer says:

While in the field, the researcher continually asks questions as to fit relevance and workability about the emerging categories and relationships between them.

By raising questions at this point in time, the researcher

checks those issues while still has access to the data. As a result, he continually fits his analysis to the data by checking as he proceeds.

This research will take place in the areas around Nebo District in the Northern Province because this is the seat of the researched clans. Since the sample selected in research should resemble properly the area of research, in this case, it should give a clear picture of the Bapedi clan praises. The following places will be visited during research, **Mamone** under the leadership of kgoši Sekwati, **Mashabela** under the leadership of kgoši Mashabela, **Marishane** under the leadership of kgoši Marishane, **ga-Moloi** under the leadership of kgoši Madihlaba, **Phokoane** under the leadership of kgoši Matlala, and **Vlakfontein** under the leadership of kgoši Mahlangu.

The selection of informants will include old and young people to see if there are similarities or differences in their understanding and association with their praises. This will be done through looking at the same clan praise said by two or more persons from the same or different age groups. The grouping will also indicate if there are any intertextual influences on the clan praises. Access to the areas of research will be gained through asking permission from the leadership of those areas. Arrangement of the interviews will be made prior to the meeting and if possible the venue will be at the king's homestead. In instances where this is not possible, the subjects will be visited at their respective homes and at community schools.

Before the interview starts, an explanation of what this research is about and what purpose it will serve will be given to the relevant leaders and interviewees for the reason that the aim of



the study will give them an idea of how important our meeting is, and will also make them feel responsible for making their own culture accessible to other people.

The clan praises will then be analysed to see if they qualify as praises and to look at the language used in the praising. Historical aspects of clan praises will also be looked at so as to find out their originality. It will also be important to look into the cultural and social aspects of these clan praises to see their purpose in society.

#### **1.4. SCOPE**

This study comprises five chapters. Chapter Two will provide a discussion of research methodology involved in conducting qualitative and quantitative research paradigms. Methods stipulated in this chapter are regarded as significant in the carrying out of a research study.

Chapter Three presents the first part of the analysis of the collected clan praises of the Bapedi. Emphasis is on the poetic features of these praises.

Chapter Four is a continuation of the analysis of the clan praises centred around the linguistic features of these praises, their history, culture and social function, together with the influence involved in them.

Chapter Five will look back on what have been achieved and concludes the study.

Addendum will be the last part of this work just before bibliography. It will consist of the presentation of the Bapedi clan praises collected. The idea is to make them available as original data collected for the first time through field research

## 1.5. LITERATURE REVIEW

Although it was discovered during the preliminary phase of data collection that not much has been done on clan praises, Mzolo's and Masiea's works will be taken as a starting point since their contributions on the subject has a bearing on the present study. According to Mzolo (1977:71), clan praises constitute a type of praise-poetry common amongst South African Bantu-speaking societies, but they have largely escaped the attention of scholars of traditional oral literature. He maintains that only one collection of such praises is available from the (Cape) Hlubi.

Masiea (1973:52) discussed the totemic games of the Basotho which is part of clan praises. He noted that "among the Basotho a totem (seboko) is an animal which a particular group revere. The members of such group have to observe certain taboos and usages in connection with their totemic animal, for example, not to eat (hoila) its flesh, and so on, lest some serious misfortune or ill-luck (bomadimabe) befall them". He further asserts that most of these revered animals are carnivores and not edible. He states that "how each group came to choose its totem is still a mystery". Unlike Mzolo who discusses the Zulu clan praises in an inclusive way, Masiea in his work concentrate mostly on the traditional games of the Basotho and only a small section deals with totems which relate to clan praises.

Mzolo states that clan praises scarcely figure in such intensive studies of praise-poetry as may be found in the unpublished theses of Dr.B.W. Vilakazi (1946) and Kunene (1962) or in published works on the Tswana Schapera (1965), the Southern Sotho Kunene (1971) and Zulu Cope (1968); or in more general studies of African oral literature such as Finnegan's (1970).

Jordan (1957:102) claims that every clan amongst the Hlubi has its own praise. This is also the case with the Bapedi clans, where we get different clan praises. Jordan further states that the subject of a praise-poem may be a nation, a tribe, a clan, a person, an animal, or a lifeless object. This is supported by Finnegan (1970:122) when she says "although normally addressed to distinguished human beings, praise-poems can be concerned with almost anything-animals divining bones, beer, birds and clans". These statements suggest that it is not only exceptional persons who may be praised, but also a number of things including the above-mentioned.

As can be seen from the above discussion, nothing has been said about the clan praises of the Bapedi. This serve to suggest that the Bapedi clan praises have received little or no attention so far.



## CHAPTER TWO

### RESEARCH METHODOLOGY

#### 2.0. INTRODUCTION

The thrust of this chapter is to describe the various methods used in conducting a research, and then focus on the methods relevant to this study. This approach will lead us to the understanding of the reason for collecting the clan praises appended at the end of this work, and the reason for their analysis in Chapters Three and Four.

#### 2.1. METHODOLOGY

Mouton (1988:16) defines methodology as the logic of the application of scientific methods to the investigation of phenomena. According to Mouton's definition, methodology refers to the logic of the decision-making process in scientific research. This definition agrees with Kaufman's suggestion that research methodology is the theory of correct scientific decisions (1944:230).

Methodology is defined by the Rostrum Study Dictionary (1984:377) as "the set of methods used for study or action in a particular subject". It is a mode of uncovering ways that can be employed to help one in reaching his goal of valid knowledge.

The methodology we are talking of here is that of research which follows a set of steps in conducting a research study. These steps can provoke a series of questions concerning research including the methods used in research, different forms that research can take, different types of research and the different beliefs by different research critics.

Let us now look broadly at what research is so as to give a global picture of what this project is about. The discussion will include the following: different forms of research, theories underlying the types of research, and the methods of research.

## **2.2. RESEARCH**

Knowledge enriches our lives in various ways, broadens our horizons and enables us to understand our world. It helps us to make informed decisions and cope more effectively with daily challenges. One might ask, what should we do in order to gain knowledge? Different people may give different answers to this question, like, we gain knowledge and understanding through research. Bless and Higson-Smith (1995:9) support this statement by saying:

The starting point and basis of knowledge is the direct contact of humans with the environment, but this superficial knowledge has to be deepened, generalized and expressed in the form of a theory. Facts and theory interrelate at each step of the process of knowing. This is reflected in the plan of the research process which expresses the systematic scientific method.



According to Cohen (1980:40), the term research may take on a range of meanings and thereby be legitimately applied to a variety of contexts from, say, an investigation into the techniques. Research has to do with a search for knowledge which is well substantiated and which can provide a fairly reliable representation of reality. It can also be defined as a way of seeking information or knowledge about something so as to enable one to make an informed judgement. Research is concerned with the collection and analysis of data to enable one to arrive at reasonable conclusions. It is a journey with a specific purpose in mind. To support this argument, Allison et al (1996:4) say:

Research is a particular form of enquiry but, of course, any enquiry has to be enquiry into something. It is a systematic enquiry which allows the researcher methods and the outcomes to be accessible to others (1996:4).

To add to what has been said above, Hitchcock (1989:12) says "research is concerned with systematic inquiry". In undertaking research, one has to follow some methods which will enable him to get the information he is enquiring about. Research can be regarded as a way of learning and gaining knowledge about our selves and the world around us. It does not necessarily mean only to gain knowledge and discover new things, but to put that knowledge into practice. Hence Herbert maintains that:

For clinical psychologists, psychiatrists, medical practitioners and social workers, research is not only about the extension of knowledge in the field of human problems, but also the application of such knowledge for practical purposes, namely, helping or healing process and policy development (1990:1).

Usually people engage in research because they have problems to solve or questions which need to be answered. Therefore, we would say in this case, research is concerned with the search for solutions to problems or answers to questions. Allison argues that it is not possible for one to undertake a research study in order to find out about questions like "What ought to be", but one can conduct research with an aim of answering questions like "What is" or "What might be".

According to Allison (1996:4), "it is not possible to do research without having a problem which needs to be solved or a question which needs to be answered". Adopting the following definition of research which treats research as a process of creating an empirical test to support or refute a knowledge claim, we will refute the above statement by Allison, on the grounds that research is not only concerned with answering questions or solving problems, but it can also be conducted to add to one's own body of knowledge and that of others. This is supported by Bless and Higson-Smith (1995:9) when they say "Research usually arises from some need, so that it has a certain purpose to fulfil".

Research can be conducted for a number of reasons, among which are the following, to solve a problem, to answer a question or because there is a need for it to be conducted. We, almost everyday involve ourselves in research unaware, for example, by watching television, reading books, reading newspapers, reading articles and even listening to the radio. We do not always involve ourselves in the above activities because we have problems to solve or maybe questions which need answers.

But it may be for entertainment purposes or for the purpose of avoiding boredom only to find that we learn or gain information or knowledge in the process. For that reason, we can say research involves a number of things including the above-mentioned activities. There are two most important terms one has to acquaint himself with in conducting a research study. They are validity and reliability which will be discussed under the quantitative research paradigm.

There are two major research paradigms in which we can engage ourselves in order to understand human behaviour and the world we live in, namely, the quantitative and qualitative paradigms. By the term paradigm, we mean a conceptual framework - a body of assumptions, beliefs and related methods and techniques shared by a large group of scientists/ practitioners (Herbert 1990:35).

These paradigms can be philosophical, religious or cultural. Each paradigm is informed by a specific philosophy. The philosophy of the qualitative paradigm is phenomenism whereas positivism informs the quantitative paradigm. The positivist theory is principally based on positive facts and observable phenomena whereas the phenomenalist theory is principally concerned with the description and classification of phenomena.

Let us explore the differences between the two paradigms from a philosophical perspective. Their surface differences will further be distinguished by their philosophic underpinnings which are Positivism and Phenomenalism. The discussion on positivistic philosophy will be followed



by the explanation of the quantitative paradigm. An explanation of the philosophical assumptions of the qualitative paradigm will lead to the discussion of the paradigm itself.

### 2.3. POSITIVISM

The positivists explain human behaviour in terms of cause and effect. According to Mouton(1996:14), the Positivists suggest that scientific knowledge ought to be built on solid foundations. These foundations are usually factual statements which are more easily verifiable than theoretical statements. Statements that are seemingly irrefutable and indubitable can be regarded as the foundations of the house of science.

Maykut (1994:3) asserts that the word positivism was first coined by Auguste Comte as early as the 1830s and for Comte, positivism was synonymous with science or with positive or observable facts.

Within the broader discussion of the history of science, positivism has come to mean objective inquiry based on measurable variables and provable propositions. The positivist research orientation holds that science is or should be primarily concerned with the explanation and the prediction of observable events. It is the insistence on explanation, prediction, and proof that are the hallmarks of positivism.

Herbert (1990:33) extends this explanation by saying that, Positivists employ tight, preselected and prestructured conceptual frameworks, sampling frames, research questions, data collection instruments and methods, data reduction, coding and analytical techniques. The quantitative researchers believe that the outcome of their research is valid and provable as compared to those of the qualitative researcher.

According to Tim May (1993:4), for a positivist, the social scientist must study phenomena in the same state of mind as the physicist, chemist or physiologist when he probes into a still unexplored region of the scientific domain. Research in the natural and social sciences adopts the scientific method and can generally be described as positivistic, and it is therefore characterised by an absolute or varying level of generalisability. Given that positivistic research frequently draws upon measurable evidence, it is sometimes referred to as quantitative.

## **2.4. THE QUANTITATIVE PARADIGM**

Mertens (1995:20) states that quantitative research rests upon certain positivist assumptions about the nature of social reality and the methods by which it can be "known". This type of research is rooted in the positivist paradigm which holds that the purpose of research is to develop our confidence that a particular knowledge claim about educational phenomena is true or false by collecting evidence in the form of objective observations of relevant phenomena.

The quantitative paradigm concerns an enquiry whose results take the form of measurable information in a form of quantity, as the term suggests. Numbers or figures are a key concept in quantitative research. To support this statement, Maykut (1994:2) says:

Quantitative research is based on observations that are converted into discrete units that can be compared to other units by using statistical analysis. While there may be modifications and variations on this general picture of quantitative research, statistical analysis is an essential part of quantitative research.

Best and Kahn (1989:89-90) extends the above definition by saying that "quantitative research consists of those studies in which the data concerned can be analysed in terms of numbers". They continue to say this form of research is based more directly on its original plans and its results are more readily analysed and interpreted. They say that a quantitative research is valid and useful, and is mutually interrelated with the qualitative research. An explanation of the latter is still to follow.

Blaxter (1996:60) asserts that "quantitative research is concerned with the collection and analysis of data in numeric form. It tends to emphasize relatively large-scale and representative sets of data, and is often falsely, in our view, presented or perceived as being about the gathering of "facts". This is upheld by Herbert (1990:33) when he says that by employing large samples and seeking statistical generalizations, quantitative research tends to be insensitive to "local perturbations (disorders) and unusual effects".



Sherman and Webb (1988:7) claim that research which is quantitative in nature is indirect and abstract and it treats experiences as similar, adding or multiplying them together, or "quantifying" them.

Quantitative research is, according to Layder (1993:2), carried out primarily to test theories which use structured techniques of data collection such as content analysis or a social survey with a standard questionnaire. It is a form of research which requires that details of sampling and data collection be tightly planned in advance and that data be quantified and presented in a research report, in the form of tables or other statistical means.

## **2.5. TYPES OF QUANTITATIVE RESEARCH**

There are different types of quantitative research which can be used. Since the basic aim of research is to produce data that are accurate, generalizable and valid, it is required of the researcher to choose research types which are reliable and valid for his research.

For one to be able to come up with such a type of research, one should ask himself questions like: Does the type generate answers to the research question or need? Does it adequately test the hypotheses if it is a hypotheses-testing study? It is very important for the researcher not to let the analysis to dictate or restrict his research completely. One needs to be flexible since the types themselves overlap. A brief explanation of the following types of research will be given with more emphasis on Field research, which is the method adopted in this study.

### **2.5.1. EXPERIMENTAL RESEARCH**

Experiment is used in research that seeks to answer the question "what if?". In essence, an experiment is when the researcher introduces some new element into a situation to observe the effects, if any, which that intervention produces. Allison (1996:17) maintains that the purpose of experimental research is to identify causal connections. In an experiment, some of the relevant variables are controlled or held constant, whereas the other relevant variables are manipulated. This (the manipulating and controlling of some variables) is done because the experimental research seeks to move into the area of prediction.

In conducting an experiment, the experimenter typically divides the phenomena being studied into two matched groups, one of which is subjected to the experimental treatment and is defined as the experimental group and the other has no treatment and is defined as the control group. Prior to the experimental treatment being administered, both groups are tested on the relevant variables in what is termed the pre-test.

At the conclusion of the treatment given to the experimental group, both groups are tested again in what is termed the post-test. The results of both pre-test and post-test for both experimental and control groups are compared in order to assess the effects of the treatment on the experimental group.



Bailey (1978:217) asserts that experiments are the major methods of data collection in the physical sciences but is less widely used in the social sciences. We typically think of experiments as being conducted in laboratories. This type of method is particularly associated with the physical sciences, where materials and non-human life-forms are more amenable to experimentation. An experiment involves the creation of an artificial situation in which events that generally go together are pulled apart. The participants in an experiment are called subjects.

The elements or factors included in the study are termed variables. There are two types of variables which are independent variables and dependent variables. Independent variables are those that are systematically altered by the experimenter. Allison termed them the control group. Those items that are affected by the experimental treatment are called the dependent variables, that is, the experimental group according to Allison's definition.

Babbie (1983:212) states that experiments are especially well suited to research projects involving relatively limited and well-defined concepts and propositions. He says experimentation is appropriate for hypothesis testing. It is also appropriate and has been successful in the study of small group interaction.

Cohen (1980:40) asserts that research is best conceived as the process of arriving at dependable solutions to problems through the planned and systematic collection, analysis, and interpretation of data.

It is a most important tool for advancing knowledge, for promoting progress, and for enabling man to relate more effectively to his environment, to accomplish his purpose, and to resolve his conflicts. This being the case, it is imperative for researchers to strive for reliability and validity.

### **2.5.1.1. RELIABILITY**

Reliability refers to the extent to which a test or procedure produces the same results under similar conditions at all times. It means that the same results could be obtained if the same method is used over and over to perform a particular test.

Mcneil(1985:12) says that if a method of collecting evidence is reliable, it means that anybody else using this method, or the same person using it at another time, would come up with the same results. The research could be repeated, and the same results would be obtained.

Bell(1987:65) identifies a number of devices for checking reliability in scales and tests, such as test-retest (administering the same test some time after the first), the alternate forms method (where equivalent versions of the same items are given and results correlate), or the split-half method (where the items in the test are split into two matched halves and scores then correlated).

Bless and Higson-Smith (1995:130) support the above definition when they say "reliability is concerned with consistency of measure". An instrument or technique which always gives the same score when used to measure an unchanging value can be trusted to give an accurate measurement and is said to have high reliability. On the other hand, an instrument or strategy which produces different scores every time is used to measure an unchanging value has low reliability. It cannot be depended upon to produce an accurate measurement.

### **2.5.1.2. VALIDITY**

Validity, on the other hand, means that an item should measure or describe what it is supposed to measure or describe. It is possible to have a reliable item which is not valid to what is being tested. This means that the same item could be producing the same responses on all occasions, but not measuring what it is supposed to be measuring. Therefore, researchers should make sure that the techniques they choose in conducting their research measure the things that they are supposed to measure. Even if one might use an instrument with high reliability, if it has poor validity, it becomes useless.

According to Mcneil (1988:13), validity refers to the problem of whether the data collected is a true picture of what is being studied or not. Bless and Higson-Smith (1995:135) say where reliability asked the question "How accurate and consistent is this instrument?", Validity asks questions such as "What does this instrument measure? "What does the result mean?". The following example explains validity much better.



Suppose a school principal wants to measure the standard of teaching in his school, he constructs a spelling test and administers it to all the children in the school. As a result, the pupils do far better than he had thought they would. Back in his office, he begins to wonder if the pupils' spelling ability is really a good measure of teaching standards. To investigate further the teaching standards in the school, the principal decides to sit in on a sample of classes every day and observe the teachers in action. After a few days, it becomes apparent that the teachers are relying on rote-learning in the classroom, which may work very well for spelling, but which is a very poor teaching method for other subjects.

From this example, we can see that the spelling test was not measuring teaching standards at all, but one particular skill demonstrated by the pupils. As a result, the principal did not find out what he had hoped to. Observation of teachers' actual practice proved to be a far better measure. In this case, we can say the spelling test was not a valid measure of teaching standards, while the observation technique was. The spelling test, however, may have a high reliability but it is useless because it has poor validity. Like reliability, validity of data collection procedures and instruments is very much important in conducting a research study. However, researchers may differ in their conceptions of reliability and validity depending on the respective research paradigms they follow.

## 2.5.2. SURVEYS

Survey method of research can be used both by the quantitative and qualitative researchers with only slight differences. In the case of quantitative research, the results should be in a form of quantity, that is, the problem of research could be transformed into a statistical problem. For example, if one is conducting a survey in a given area, aiming at finding out why the rate of crime is so high in that specific place, the researcher will have to visit that particular area for enquiry.

He could try to answer questions like, How many people live in that area ? How many women and men there are? How many of them are working? And how many are not working? How many children are there in each family? And so on. After collecting the relevant data, he may transform the real life problem into a statistical problem. Maybe statistically, it could be concluded that the rate of crime in that area is high because of the high number of unemployed people living in that area.

On the other hand, the qualitative researcher asks the defined population some questions in order to interpret reality as seen or viewed by the respondents. The researcher takes what his respondents tell him as they say it without making any changes.

Babbie (1989:237) says survey method is the best method available in the social sciences, hence, the social scientist's interest is to collect original data for describing a population too large to observe directly. A detailed discussion on surveys will be given under the qualitative paradigm which is to follow.

## 2.6. PHENOMENALISM

The phenomenological research puts emphasis on the individual and on subjective experiences. The subjective experience in this perspective is at the centre of enquiry. The phenomenologists seek the individual's perceptions and meaning of phenomenon or experience. Typically, the phenomenological research asks questions like: What is the participant's experience like? The intent is to understand and describe an event from the point of view of the participant (Mertens 1995:48).

Allison (1996:8) explains this theory in his book, Research Skills for Students. He asserts that each and every phenomenon is unique and its uniqueness is its most important quality. In this view, every event is conditioned by variables such as time, location and culture, which are interactive, and, therefore, no two situations, by definition, can be identical and cannot be the basis for generalisation.



For example, a wedding celebration which takes place at the town hall cannot be identical to those which take place in the same town hall on other occasions. This research position does not rely on an acceptance of the positivist theory and is sometimes referred to as naturalistic, qualitative or hermeneutics.

Phenomenological research accepts that all situations are problematic to some degree and therefore, the nature of the problems are revealed by examining the situation. Such research normally takes place in natural "everyday" settings and is not preceded by the formulation of research questions as in positivistic research, but anticipates that questions which are peculiar to the situation will arise during the period of the enquiry.

Allison regards this type of research as essentially inter-subjective on the part of the researcher. Therefore, the content of the research and the means by which it is pursued are indicative of the researcher's intention. This idea is supported by Tesch in Allison when he says "the phenomenological approach put emphasis on the individual and subjective experience". He says that it seeks the individual perceptions and meaning of a phenomenon or experience.

The researcher as the observer is not only part of the phenomenon being studied but also exercises clear selection over what is observed. Such observation is essentially observer-oriented. The outcomes of observation in phenomenological research result in descriptions which are expressed as narrative and mainly in qualitative terms.

There are two branches of the phenomenological approach, Hermeneutics and Ethnography. Hermeneutics is a branch of phenomenological research directly addressed to the interpretive analysis of texts. The texts subjected to such interpretative analysis might be, for example, autobiographies, letters and versions of historical events. Ethnography on the other hand, can be defined as a research method designed to describe and analyse practices and beliefs of cultures and communities.

## **2.7. THE QUALITATIVE PARADIGM**

Qualitative research on the other hand, as opposed to the numeric form of analysis in quantitative research, is a language-based form of research. It uses language not numbers to explain its findings. Sometimes one might simply explore with an aim of seeing the factors involved in the explanation of the topic of his research so as to gain understanding about it. Maykut (1994:2-3) explains qualitative research as a form of research which examines people's words and actions in narrative or descriptive ways more closely representing the situation as experienced by the participants. As a result, qualitative research is time-consuming.

The purpose of qualitative research is to accumulate sufficient knowledge that can lead to further understanding. Qualitative research concentrates on theory construction (or theory building), and more often uses participant observation and less structured interview techniques.



Layder (1993:3) explains the process of qualitative research as being much more flexible and more often than not, certain aspects of research design and sampling will be decided during the course of the research. Evidence presented in the qualitative research report tends to be extracts from interviews or statements based on the researcher's observations.

According to Sherman and Webb (1988:7) the term qualitative implies a direct concern with experience as it is "lived", or "felt" or "undergone". Qualitative research therefore has the aim of understanding experience as close as possible as its participants feel it or live it. The qualitative kind of research is said to be more open and responsive to its subjects as compared to the quantitative type of research because respondents are free to explain a situation the way they would like to.

Blaxter(1996:60) says that qualitative research is valid and useful just like quantitative research. He continues to say that qualitative research concerns the collecting and analysing of information in many forms, chiefly non-numeric, as possible. It tends to focus on exploring in as much detail as possible, smaller numbers of instances or examples which are seen as being interesting or illuminating, and aims to achieve "depth" rather than "breadth".

Delamont (1992:viii) asserts that qualitative research is more hard, more stressful and more time-consuming than the other types. He says that it is suitable for people who care about it, who take it seriously and are prepared for commitment.

In the qualitative type of research, the researcher is engaged in an interactive process in which the persons studied teach the researcher about their lives, the aim being to understand experience as unified.

Allison (1996:70) states that a qualitative form of research is sometimes sufficient to give all the information needed. For example, in studying or describing a history of one of the black communities, an interesting and convincing study might be made without any labourious numeric analysis.

Conversely, frequently qualitative research study is done as a preliminary step towards quantitative data. For example, in studying language influence in a specific area, one has to find out which language is spoken outside the home - in the streets and other public places - of the researched area, and why specifically that particular language is used. The reason provided for the use of a specific language should take cognisance of the number of people belonging to the spoken language. In most cases, it will be found that the group of first language speakers is larger in numbers than the influenced groups.

Allison states that there has been widespread debate in recent years within many of the social sciences regarding relative merits of qualitative and quantitative strategies of research. The positions taken by individual researchers vary considerably, from those who see the two forms as entirely separate and based on alternative views of the world, to those who are happy to mix these strategies within their research projects.

From the above explanations, one can conclude that the qualitative and quantitative forms of research are mutually exclusive if we may put it in Blaxter's terms. Hence, in the process of his research, a qualitative researcher in some instances is forced to give a numeric explanation of his findings as a cause of some effects. The same applies to a quantitative researcher who at some stage has to use words to explain his numeric explanation. The two research forms are compatible and the choice for their inclusion in a particular project is determined by the specific research project.

Although these forms appear to represent fundamentally different approaches, they are two aspects of the same endeavour. Allison emphasises the fact that it is rare for any research project to rely exclusively on one form or the other. Herbert notes that there is some convergence between quantitative and qualitative methods. For example, in content analyses a researcher might give numeric explanation together with a narrative or descriptive explanation.

## ***2.7.1. TYPES OF QUALITATIVE RESEARCH***

### ***2.7.1.1. SURVEYS***

Surveys are usually associated with the idea of asking groups of people questions. According to Bailey (1987:243), questions in this type of research are standardized, constructed in advance, used as a framework within which to interpret reality, and yield quantitative data.



According to Hutton (1990:8), survey research is the method of collecting information wherein a set of questions is asked in a predetermined sequence in a structured questionnaire to a sample of individuals drawn so as to be representative of a defined population.

The whole population can be studied as in the case of census, or one can take the study of a sample of the population, that is, sampling as an alternative.

Babbie (1989:237) says surveys may be used for descriptive, explanatory, and exploratory purposes. They are chiefly used in studies that have individual people as the units of analysis. Although it can be used for other units of analysis, such as groups or interactions, it is necessary that individual persons are used as respondents or informants. The survey method is said to be the best method available in the social sciences, hence, the social scientist's interest is to collect original data for describing a population too large to observe directly.

Allison (1996:15) supports the above statements on survey by saying that surveys are concerned with collecting data about the occurrence or incidence of events or instances in varying situations and circumstances. Surveys include enquiries into public views as expressed in opinion polls, product values as determined through market research, and school surveys (where studies might be made of settings, personnel and pupil behaviour or attitudes), using survey tools such as observations schedules, questionnaires and interviews. Survey techniques are also employed in studies of the provision of human and material resources in, for example, libraries and laboratories, as well as in studies of specific behaviours, such as in job analysis and time-and-motion studies.

Cohen et al (1980:83) maintain that survey method of inquiry is the most used descriptive method. They say that surveys gather data at a particular point in time with the intention of describing the nature of existing conditions or identifying standards against which existing conditions can be compared or determining the relationships that exist between specific events.

Surveys may vary in their levels of complexity, from those which provide simple frequency counts to those which present relational analysis. They may be further differentiated in terms of their scope which includes the collection of information that typically involves one or more of the following data-gathering techniques: Structured or semi-structured interviews, self-completion or postal questionnaires, standardized tests of attainment or performance, and attitude scales. Surveys can be used by the quantitative paradigm together with the qualitative paradigm.

### ***2.7.1.2. DESCRIPTIVE RESEARCH***

Descriptive research aims at describing, in detail, a situation or set of circumstances. The writer wishes to do no more than add to our knowledge of the social world for its own sake. The purpose might be to deepen our understanding of that researched phenomena. The spectrum of descriptive studies includes a large variety of research.

In this case, the term description has developed into an umbrella term used in the two paradigms of research, that is the quantitative and the qualitative paradigms.

Mouton (1988:44) maintains that the single common element in all of these types of research is the researcher's goal, which is to describe that which exists as accurately as possible. Depending on the researcher's preference for qualitative or quantitative research methodologies, and his or her choice of either ideographic or nomothetic strategies, the meaning of the phrase to describe accurately would vary with the context.

The range of contexts include conceptual analysis (the construction of typologies and taxonomies), historical analysis (narrative description), the reconstruction of single cases (individuals to groups), and the use of univariate and multivariate descriptive statistics (frequency tables, correlations, and analyses of variance). One of the most important considerations in descriptive studies is to collect accurate information or data on the domain phenomena which are under investigation.

### ***2.7.1.3. EXPLANATORY RESEARCH***

This type of research sets out to explain some social phenomenon. It usually starts off with a question to be answered or a problem to be solved. This may be a social problem or sociological problem. Herbert (1990:8) explains a sociological problem as any aspect of social life that needs explaining.



He further defines social problems as those aspects of social life that cause private unhappiness or public friction and are identified by those in power as needing some kind of social policy to deal with. Herbert claims that the distinction between descriptive and exploratory research is often very blurred because any explanation requires description, and it is difficult, or perhaps impossible, to describe something without at the same time explaining it.

#### ***2.7.1.4. ACTION RESEARCH***

McNeill (1985:9) says this term is used to describe research that is conducted when some reform or change has been introduced. Its purpose is to monitor the effect of change and to decide whether it has achieved what it was supposed to achieve. Various methods are employed but the researcher has to be closely involved in the introduction of the reform being studied.

### **2.8. FIELD RESEARCH**

#### ***2.8.1. THE THEORY AND STAGES OF FIELD RESEARCH***

Field research is one of the methods of data collection which is also referred to as fieldwork. Burgess (1982:1) says this method is also referred to as a qualitative method, interpretative research, case study method and ethnography. McNeill (1985:54) defines ethnography as a method of field research which involves writing about a way of life.

It involves the researcher in describing the way of life of a group of people. Such a group may be large, as in the case of community studies of whole towns, or quite small, as in the study of groups of school pupils, or people in institutions such as colleges or mental hospitals. He says that ethnography is also referred to as field study or even fieldwork. This is sometimes confused with survey-type research which may also involve going out into the field.

Burgess (1982:1) maintains that field research involves observing and analysing real-life situations, studying actions and activities as they occur. Jackson (1987:11) asserts that this technique entails much more than merely knowing what to observe and how to record, process, and present it. The fieldworker must explain his or her presence and purpose to others, gain their confidence and cooperation, and develop and maintain mutually acceptable relationships.

According to Frankfort-Nachmias and Nachmias (1992:272), field research is the most central strategy of data collection associated with qualitative methodology. He says in general terms, field research is defined as the study of people acting in natural courses of their daily lives. Burgess says that the field researcher relies upon learning firsthand about a people and a culture.

The above critics maintain that the goal of field research is to develop a theory that is "grounded", that is closely and directly relevant to the particular setting under study.

Using this grounded-theory approach, the researcher first develops conceptual categories from the data and then make new observations to clarify and elaborate these categories (1992:284).

Glazer says:

While in the field, the researcher continually asks questions as to fit relevance and workability about the emerging categories and relationships between them. By raising questions at this point in time, the researcher checks those issues while still has access to the data. As a result, he continually fits his analysis to the data by checking as he proceeds (1978:39).

The analytic induction method is the alternative theoretical approach to field research. It differs with the grounded-theory in a sense, the researcher in this case begins with a tentative hypothesis explaining the phenomenon observed and then attempts to verify the hypothesis by observing a small number of cases. If the hypothesis does not fit these cases, it is either rejected or reformulated so that the cases account for it. With the grounded theory approach, concepts and tentative hypothesis are developed from the data collected.

The above- mentioned theories were used in this study. The analytic induction method was used in the sense that, I had a hypothesis before I went into the field for research. The idea was that the researched clan praises seem to be daily losing value since they are rarely used these days. If one could listen when they are sung, one could realise that some of the words which were included in the original clan praise are left out. This shows that they will vanish as time goes on. The grounded-theory approach was also used as an approach in this study.



As I was in the field collecting data, the information I got made me to develop some questions which I needed clarification on whilst I was still in the field. I started questioning the history of the researched clan and the purpose served by their clan praises. I also realised, whilst I was in the field that there are some differences in the same clan praises recited by different people. This means that two people can recite the same clan praise differently with only a particular portion of the praise appearing in both praises maybe because it is the most important part of the praise. As a result, I had to find out why it was like that ? The following are the important stages in conducting field research:

### ***2.8.2. CHOOSING THE RESEARCH TOPIC AND THE RESEARCH SITE***

Seeing that the clan praises of other tribes, like the Zulu and the Southern Sotho, were researched and put down on paper, I decided to close the gap which was left on the side of the Northern Sotho and add to the existing body of knowledge by collecting the Bapedi clan praises so that they are kept on record for the up-coming generations. Another reason is that these clan praises are gradually vanishing due to the changing times. They are rarely sung as they used to be in the past and as a member of the Bapedi clan, I saw it important for me to choose this topic so as to help preserve the culture of this tribe.

After one has chosen the research topic, it is very important to choose the research site, the appropriate place where the research could be conducted.



In the case of this study, the site of research is the Nebo district in Northern Province. This is because Nebo is the seat of the researched clan. Hence, the sample selected in conducting a research study should be representative of the researched area. The people living at these selected areas are basically Northern Sotho speakers. They have not been influenced by other nations. As a result, they still follow their traditional way of life. This made me to believe that whatever information I will get from them will be primary.

### ***2.8.3. GAINING ACCESS***

The following places were visited during research, Mamone under the leadership of Kgoši Sekwati, Mashabela under Kgoši Mashabela, Marishane under the leadership of Kgoši Marishane, Phokwane under Kgoši Matlala, Ga-Moloi under Kgoši Madihlaba and Vlakfontein under the leadership of Kgoši Mahlangu. The Bapedi clans found in the above-mentioned areas are grouped together with no other tribes amongst them, except at Vlakfontein where we also find the Ndebele tribe, even the king himself belongs to the Ndebele tribe. Not all the areas in the Nebo district were visited but only those which are mentioned above.

The first thing I did in order to gain access at the respective areas of my research was to put on an attire which will be acceptable to the people I had to meet. This was not a problem to me as I belong to the very same clan. I knew that I should put on a long dress or skirt and something on my shoulders to show respect. I then visited the leadership of these places personally and asked permission for conducting my research.

I did not personally go direct to the king to talk to him but my request went through the kinsman (Batseta) to the king and everything concerning my visit was taken to the king through them.

After my request was accepted, I then sat down with them and explained my position as a researcher of their clan praises and also explained the importance of this research to them. After this explanation, I then arranged for an interview which I used as a method of collecting these clan praises from them. I asked them to organise the experienced members of the community who know the praises of their clan. This is because not all the members of a particular clan know how to recite their clan praises, and it could have been difficult for me to identify those who know how to recite their clan praises since I am not a resident of those places. That was an easy task for the kinsmen since they have their own people who perform during important occasions at the king's kraal. The venue for the interview was organised at the king's kraal, and in some cases, I had to visit the informants at their respective homes.

#### ***2.8.4. ESTABLISHING RELATIONS WITH MEMBERS***

For one to be successful in gathering the needed information from the researched group, one has to establish a fruitful and favourable relationship between them. Jackson (1987:11) asserts that this technique entails much more than merely knowing what to observe and how to record, process, and present it.

The fieldworker must explain his or her presence and purpose to others, gain their confidence and cooperation, and develop and maintain mutually acceptable relationships. What I did in this case was to make them see me as one of their daughters. I made sure that I speak Pedi so that they feel at home to talk to me freely. It was difficult in some instances where I found that the interviewees did not believe that I am a Pedi even if I spoke the language so fluently. In one of the areas of research, one of the interviewees, an old woman, asked me". Why do you want to know our culture because you do not belong to us, you are a coloured?" I felt embarrassed but I had to explain to her that I'm not a coloured but a Pedi. I had to recite my clan praise and tell her the history of my clan to make her believe that I belong to the Pedi tribe. After the explanation she was finally convinced that I am telling the truth. All this made it a little better for them to talk to me and for me to feel at home.

### ***2.8.5. LEAVING THE FIELD***

In conducting field research, one is not sure whether he will have to come back to seek clarification on some of the collected information of which he need or whether he has everything he will need to write about. As a result, it is very important for the researcher to leave the field of research in a way that he will be accepted should he come back.

What I did when leaving the field was to give my interviewees a token to say thank you and I also made sure that I sent something to the leadership of the respective areas to say thank you for giving me an opportunity of conducting my research.



In conclusion, we could say that, research is a systematic attempt to examine a knowledge base. It is an attempt to collect information about an identified problem, question or need with the aim of analysing that information and applying the evidence thus derived to confirm or refute some prior prediction or statement about the problem. The following is a chapter on data analysis based on the clan praises found in the addendum of this work. The clan praises were collected because there is a need to do so.

### 3.1. POETIC FEATURES OF THE CLAN PRAISES



## CHAPTER THREE

### 3. 0. INTRODUCTION

This chapter provides an analysis of the clan praises which were collected to fulfil the aims of this research study. Focus is on the poetic features of clan praises as a sub-genre of oral poetry.

Finnegan (1970:117) suggests that:

Most praise poetry, above all the official type, seems to adopt a more or less obscure and allusive style. The language may be archaic and lofty, there are often references to historical events or people which may need interpretation even to listeners, and figurative forms of expression are common.

The following are the poetic features of the collected clan praises.

### 3.1. POETIC FEATURES OF THE CLAN PRAISES

Finnegan (1970:131) asserts that the poetic style of praise poems emerges more fully when one considers the language and forms of expression in some detail. She says the language used differs from that of ordinary prose (and to a large extent from that of other poetic genres among the Southern Bantu) in its archaic nature as well as the introduction of foreign words which add colour to the poem.

The following poetic techniques will be discussed in this chapter: repetition techniques, alliteration, assonance and parallelism. We will also discuss Imagery as one of the poetic techniques.

### 3.1.1. REPETITION TECHNIQUES

Okpewho (1992:71) states that "repetition is no doubt one of the most fundamental characteristic features of oral literature". It may be the repetition of a phrase, line or a stanza. Repetition produces a certain musical quality to the poem or praise.

Repetition in this case is used for giving beauty and attractiveness to a piece of oral expression. Okpewho maintains further that it also serves the purpose of a utilitarian value, i.e. it serves certain practical purposes in the overall organisation of the oral performance. On this subject, Kunene (1971:68) proposed that "there is always a device included in the aesthetic repetition for purposes of "alleviation" among other things".

Repetition can be divided into different sub-categories. We will concentrate on the following, Alliteration, Assonance, and Parallelism as forms of repetition. A discussion of these types of repetition will follow together with relevant examples from the clan praises given in the previous chapter.

### 3.1.1.1. ALLITERATION

Alliteration and assonance are, according to Finnegan (1970:131), usually appreciated and exploited by the poet. Pretorius (1989:24) explained alliteration as a poetic device in which consonants are repeated, especially at the beginning of successive words. Hendry and Gardyne (1994:28) have the following to say about alliteration:

alliteration is the repetition of a consonant, usually at the beginning of words but also in the middle or at the end of words, for added impact. The effect of the alliteration depends on the quality of the sound, which is determined by the way in which the consonant is sounded.

The following are examples from the collected clan praises. The repeated sounds will be indicated by bold letters.

***BA BINA TLOU:***

***BA RAPOLAI***

*Re Bahlako re bowa Sehlakwane*

*Naga' Matebele, naga' kgomo le motho.*

*Re bowa Sephaku se se Hlogotlou*

*Ga Tšiana mamatopa tšiana tšie*

(We are the Bahlako we come from Sehlakwane  
the place of the Ndebele, the place of the cattle and people.)

We come from Sephaku in Hlogotlou  
 At Tšiana the one who picks up the grasshopper).

From the above examples, the repetition of the sound *s* is found in the first line and that of *tš* in the second line. The following is also found from the same clan praise:

*Re batho ba bo Moraswi Madiege,*  
*Modiegi moepa digwere...*

(We are the people of Moraswi Madiege,  
 Modiegi the one who dick up roots).

*Segowe segoagoa legodimo le batho*  
 (Segowe the one who shouts the sky and the people).

The poet repeated the sound *m* and *g* in the above examples.

**BA BINA PHOKA**

**BA MAKUA**

*Re ba tšwa Saalane*  
*Re tšwa Saalane kua ga thaba'*  
*mehlaga mebedi nkago mabela basetsana.*

( We are the people who come from Saalane.  
 We come from Saalane where there is a mountain with two  
 Peaks that resembles the breasts of girls).



There is a repetition of the sound **m** in the above examples. This kind of repetition can be found in most of these praises if not all and it beautifies the clan praise.

### 3.1.1.2 ASSONANCE

According to Cuddon (1980:60), assonance is sometimes called vocalic rhyme which can be defined as the repetition of similar or closely similar vowel sounds, usually close together to achieve a particular effect. Hendry and Gardyne (1994:28) describe assonance as "the repetition of a vowel sound in a number of words used close together in poetry or prose. The emphasis is on sound, and assonance has nothing to do with the way in which a word is spelled". It is evident from the examples above that we have in them more than alliteration. What we get from them is a combination of both alliteration and assonance. To illustrate this point, let us make use of the same example we used above from the clan praise of **Rapolai**:

**BA BINA TLOU**

**BA RAPOLAI**

*Re bowa Sephaku se se Hlogotlou*

*Ga Tšiana mamatopa tšiana tšie*

*Kgaladi sethopa kgomo ka mono.*

(We come from Sephaku which is in Hlogotlou

At Tšiana the one who picks up tšiana the grasshopper

Kgaladi the one who took other people's cattle from this side).

**BA BINA TAU****BA BAPELA**

*Re batho bao re boago Seoko*

*Seokodiba sa merithi mebedi meraro mong maloba.*

Re bana ba kgoši ba Makgahlela Lesiba la Kanyane.

(We are those people who came from Seoko

Seokodiba of two three shades the owner of yesterday

We are the children of king Makgahlela Lesiba of Kanyane).

**BA BINA PHIRI****BA MATLALA**

*Nna re tšwa Hlogotlou le Sephaku, re tšwa ga*

*Maraku marape malewa ke mohlwa maboladitheto*

Nna ga gešo digorišane ke basadi dišikara ke banna.

(We come from Hlogotlou and Sephaku, we come from the

place of Maraku marape the one who is eaten by the ants maboladitheto

At my place digorišane are women and dišikara are men).

The repetition of the vowels **e**, **a** and **i** above creates an interesting sound effect when the clan praise is sung or recited.

### 3.1.1.3. PARALLELISM

Finnegan (1970:131) says parallelism and repetition are marked features in praise poetry. Pretorius (1989:18) describes parallelism as linguistic similarities observed between certain successive poetic lines. This poetic technique forms an integral part of traditional poetry and takes various forms. The following is a discussion of different techniques found. The repeated parts will be bolded:

#### 3.1.1.3.1. PARALLELISM BY MEANS OF INITIAL LINKING

This occurs when initial words, parts of words or phrases of two successive lines of poetry are marked by a linguistic correspondence. This kind of repetition is used by poets for aesthetic effects. The following are examples to illustrate what has been said above:

***BA BINA TAU***

***BAPELA BA LETLEPO***

*Fetoga lehohomedi la thaba,*

*Fetoga seoka o itlhabanele*

*Magageno ga ba go rate.*

(Change into a lizard of the mountain

Change into a thorn and fight for yourself.

Members of your family do not love you).

*Motho ga a hloke mosebedi mohwenahweni,*

*Motho o sebelwa ke wabo*



(A person always have somebody to whisper to about what is happening around, a person always gets the news from a member of his family).

**BA BINA PHOKA**

**BA MAKUA**

*Re bana ba bo Tšhuba'Mmangwakwaledisa,*

*Re bana ba bo Namudi'a Maswene*

(We are the children of Tšhuba'Mmangwakwaledisa,

We are the children of Namudi of Maswene).

**BA BINA NOKO**

**BA BINA NOKO**

*Re boa Mohlake re boa mohlaka malota,*

*Re boa Mohlopi wa mmasebitša ka nakana sa dimo.*

(We come from Mohlake we come from the wet place the saver,

We come from Mohlopi the one who calls by a whistle of the ancestors).

**3.1.1.3.2. PARALLELISM BY MEANS OF FINAL LINKING**

Final linking takes place when the last words or parts of words of successive lines of poetry show some form of linguistic correspondence as shown in the following examples:

**BA BINA TAU****BA MABALANE**

*Nna ke mothuhu wa noka' Lepelle,  
Ke motaga selemo ke morobatša wa ka Lepelle.*

(I am mothuhu of the river of Lepelle,  
I am the one who shines in summer,  
I am the one who put to sleep those of Lepelle).

**BA BINA KOLOBE****BA MPHELANE**

*Ba re ke tswetši ya Maphori  
Ba gama ba ekaekilwe ke Matenyana'Maphori.*

(They say it is the cow of Maphori  
They milk it surrounded by Matenya of Maphori).

**BA BINA KWENA****BA MORAMAGA**

*Ba moramaga ba boa Gono legonoga batho,  
Leo le gonogilego Basotho le Matebele  
Ga gešo ga go moropa ga go koma'Matebele.*

(Those of Moramaga come from Gono which bred people,  
That which bred the Basotho and the Ndebele,  
At my home there are no drums there is no circumcision of the Ndebele).

**BA BINA KGOMO****BA MONARENG**

*Ga gešo ga mpšhe maganodutwa **Madumo***

*Lešikara mpša ga ke šikare ke **Ledumo***

(At my home of the ostrich the one who does not want to

be hidden Madumo, The one who carries the dog, I do not carry I am Ledumo).

**3.1.1.3.3. HORIZONTAL LINE REPETITION PATTERN**

Repetitions in this case may occur within one and the same line, as in the following examples:

**BA BINA TAU****BA BAPELA**

*Re batho ba bo **nngeneng** ka selepe motho o **ngenwa** ke dikgaetšedi tša gagwe.*

O ngenwa ka Puana Matšobane Lehlaka, batho ba bo Rasibitsile 'a Mokgatla moena lehlaka.

(We are the people of who says chop me with an axe a person is chopped by his brothers or sisters, He is been chopped by Puana Matšobane the reed, the people of Rasibitsile of Mokgatla vows by the reed).

**BA BINA KWENA****BA SEBESHO**

*Re bagale kwena ba Malope,*

*Re dikwena tše **di tšwago** Udi **di tšwago** Maulauleng.*



*(We are the brave crocodiles of Malope,*

The crocodiles that come from Udi, that come from Maulauleng).

*Mojane ke Mojane Matšee 'a Sereke le Mashomanye,*

*Matšee ga a tšea leoto a tšea letsogo a tšea le nama 'ešo segoba.*

(Mojane is Mojane Matšee of Sereke and Mashomanye,

When Matšee takes a leg, he takes a hand, he takes even our meat the muscle).

### 3.1.1.3.4. OBLIQUE LINE REPETITION PATTERN

One part of a poetic line which is repeated in the next line occupies a different syntactic position in the latter line, examples:

**BA BINA TAU**

**BA LETHUBA**

*Mojane ke Mojane **Matšee** 'a Sereke le Mashomanye,*

***Matšee** ga a tšea leoto a tšea letsogo, a tšea le nama 'ešo segoba.*

(Mojane is Mojane Matšee of Sereke and Mashomanye,

When Matšee takes a leg, he takes a hand, he takes even our meat the muscle).

**BA BINA LESWIKA**

**BA MALEKA**

*Re ena Rakanyane re dutše **swikeng**,*

***Swikeng** le legolo Maleka mohlwantsweng*

(We are of the totem of Kanyane sitting on a rock

A big rock Maleka the one who spends his time at the peak of the mountain).

**BA BINA TLOU**

**BA RAPOLAI**

*Re bowa Sephaku majwe maramaga,*

*Majwe magolo ka mabedi o kago mae a tšhilwane*

(We come from Sephaku the rock of Maramaga,

The two rocks that resemble the eggs of tšhilwane).

### 3.1.1.3.5. CROSS LINE REPETITION PATTERN

In the cross line repetition pattern, more parts of the first line are repeated in the second line in different grammatical positions.

**BA BINA TAU**

**BA MAMOGOBO**

*Ke bana ba kgomo e ntsho,*

*E ntsho molapong kgomo ya maswi mantši.*

(They are the children of the black cow,

The black one in the bush, a cow full of milk).

If we could draw lines to match the similar parts of the example given above, a cross will be formulated.

### 3.2. IMAGERY

Imagery is one of the poetic elements which are used in clan praises to create rich and interesting poetry. Cuddon (1980:322-323) maintains that imagery as a general term covers the use of language to represent objects, actions, feelings, thoughts, ideas, states of mind, and any sensory or extrasensory experience. Mzolo (1977:101) says clan praises are rich in metaphoric expressions, for imagery is the essence of poetry. Finnegan (1970:133) asserts that imagery provides a striking contrast to the much more straightforward expression in prose. He says that metaphor is the most common form of imagery. Many images, if not all, are conveyed by figurative language like the ones we will be discussing in this section. A selection of some examples to illustrate the use of images in clan praises is given and discussed in this section. As far as imagery is concerned, the following will be considered : allusion, simile, personification, metaphor and symbol.

#### 3.2.1. ALLUSION

Okpewho (1992:100) says this technique shows how a people's language grows by borrowing images and ideas from real experience or from imaginative literature such as folktales. This is found as much in oral as in written literature. In allusion, an idea or image is used in a tightly compressed form, the origin or source of the allusion is hardly apparent from the context in which it occurs, but the user assumes that the speakers of that language already know that source.



Allusion is also explained by Hendry and Gardyne (1994:38) as an indirect or passing reference to something that the writer/ speaker assumes is common knowledge shared by a specific group of people. The following are a few examples:

**BA BINA KWENA**

**BA MAKGOBA**

*A šala a thibathibetša lesoro ka kotse  
ngwana moja sa gagwe.*

(He is left trying to protect the entrance with a spear, a child who eats his own things).

In the above example the bard borrowed the bolded words from the Northern Sotho proverb that say:

*Moja sa gagwe o a fihla a re go bonwa a se lotwe.*

**BA BINA TAU**

**BA MONOGE**

*O re lepe saka se nkamogile bogale,  
Ke itše ga ke re ke nna thaka' Mereleba,  
Sa re ke nna thaka' ditshitswana,  
Sa re ke nna malamakopokopo, sa re ke nna  
malamalelele a maja' sa khora' thaka Mereleba.*

(He says my axe took away my bravery,  
When I say I am the companion of Mereleba,  
it said I am the companion of small pieces of iron,

it said I am the longest intestines  
Which does not get full when it eats,  
a companion of Mereleba.)

The bolded lines from the given example above are influenced by the Northern Sotho proverb that says:

***Ge o le nkwe ke lepogo, bobedi re di thamaga.***

The bard manipulates language in an interesting way. This makes the praises rich and it also beautifies them. The images also help in the development of theme in the poems. The above proverb,

**Ge o le nkwe ke lepogo, bobedi re di thamaga**, expresses the fact that the poet is brave and has no fear.

### 3.2.2. SIMILE

Pretorius (1989:36) says traditionally, simile is defined as an explicit comparison, as opposed to the metaphor where the comparison is implicit. In the simile, a comparison is made between two things which may differ in all respects except for one specific characteristic which they have in common.

Hendry and Gardyne (1994:64) extend this definition by saying that in simile, a comparison between two things that are essentially dissimilar but share a common quality, using the word "like" or "as", is made. The following are examples:

**BA BINA TLOU****BA RAPOLAI**

*Re bowa Sephaku majwe maramaga,  
Majwe magolo ka mabedi o kago mae a tšhilwane*

*(We come from Sephaku the rock of Maramaga,  
The two rocks that resemble the eggs of tšhilwane ).*

The rocks, from the above example, are compared to the eggs of the bird called tšhilwane. The comparison is explicit, the poet suggests that those rocks are like the eggs of tšhilwane. The poet compares two different things, a rock and eggs. What is common in them is that they are both big. This comparison suggests that the rocks of Maramaga are big and important to the people of Rapolai in the sense that it is not easy to find the eggs of tšhilwane, unless one goes out specially to hunt the nest of this particular bird for the eggs.

**3.2.3. PERSONIFICATION**

This type of image is traditionally regarded as giving human qualities to inanimate objects. Hendry and Gardyne (1994:64) say in this case, a kind of metaphor in which living or human qualities are attributed to an inanimate object. This is presented in the following example :

**BA BINA KWENA****BA MADIHLABA**

*Re bana ba Seropodi sa ntlwe kgolo ba*



*sedibeletša matlakala,  
ba rego phefo ya borwa e se tsene.*

(We are the children of Seropodi of a big house,  
The one who prevents dirt so that the eastern wind does not come in).

In the above example, the poet personified wind in the sense that he says they prevent it from coming in as if it has legs to walk with. Another example is from:

**BA BINA TAU**  
**BA MAHLASE**

*...Sepitsi e rwele nkata' kgomo  
e etela Mogodumo, e etetše **Mogodumo**  
wa bana ba šikwe wa Nape.*

(...Sepitsi is carrying the hoof of a cow  
it is visiting Mogodumo, It visited Mogodumo  
of the children of šikwe of Nape).

Sepitsi referred to above is a mountain, but the poet gives it the qualities of a human being by saying it carries the hoof of a cow. A mountain cannot carry like it is said above because it is not a living being, but the poet personifies it.

The poet further says Sepitsi visits Mogodumo, something we know cannot happen for both Sepitsi and Mogodumo are mountains, therefore, they cannot walk or move. The same type of personification with the same idea embedded in it is also found in the following clan praise:

***BA BINA PHIRI***

***BA MOKGWATŠANA***

*Re boa Sepitsi se rwele nkata'a kgomo  
se etela Mogodumo, kua ga gešo ga **thaba**  
**tše kgolo** go ratana go etelana.*

(We come from Sepitsi which carries  
the hoof of a cow visiting Mogodumo,  
At my home where there are big mountains  
which love one another and pay one another a visit).

Big mountains of Sepitsi and Mogodumo have been personified. They are given the qualities of human beings of visiting one another. Personification is also used by the poet in the following clan praise:

***BA MONOGE***

*O re **lepe** sa ka se nkamogile bogale, ke itše ge ke re  
ke nna thaka' mereleba sa re ke nna thaka tshitshwana.*

(He says my axe took away my bravery, when I say I am  
the companion of Mereleba it said I am the companion of small pieces of iron).

It is generally known that an axe is an object, therefore, it does not have hands to take away somebody's bravery, unless if that is used figuratively to mean something else. The bard personified an axe by giving it the qualities and power of taking the bravery of the praised one above. This aspect of poetry, personification, is also found in the following example:

***BA MAGANE***

*Ke Matlogahlola morwa 'a  
Mogoba le Malebala ntepa,  
Mola ntepa e le mogogadi wa lerago.*

(He is Matlogahlola the son of  
Mogoba and the one who forgets Ntepa,  
Whereas ntepa is the mother-in-law of the buttock).

The bard gives **ntepa** which is a non-living thing, it is a leather made out of the skin of a cow for women to wear on their bottom, human qualities of having in-laws. Buttocks are also personified in the sense that they are given qualities of having in-laws like people. The poet treats both, **ntepa** and **buttocks** as if they are living beings. We know that it is only people who can be or have in-laws, not animals or objects.

### 3.2.4. METAPHOR

Pretorius (1989:32) defines metaphor as an implied comparison. Words in this case are used to mean something different from the literal meaning. Finnegan (1970:133) asserts that the hero can be associated with an animal, often the animal which is symbolic of his particular clan.

Hendry and Gardyne (1994:64) add on these definitions by saying that "a direct comparison between two things that are essentially dissimilar but share a common quality is made". This is illustrated in the following examples:

**BA BINA TLOU**

**BA MAHLAELA**

*Sebata ke legodimo la bo mokiritlana sethole,  
Ke kgomo se šia badiši.*

(Sebata is the sky of mokiritlana the cow,  
He is the cow that runs away from the sheperds.)

In this example, the king is referred to as sebata, a dangerous animal, which is compared to the sky. A figurative meaning is implied in this metaphor in that the poet suggests that his king is as big as the sky for no one knows where the sky starts and ends. He suggests his greatness and the respect they give to him by identifying him with the sky, hence this saying "the sky is the limit"

**BA BINA TLOU**

**BA MAHLAELA**

*Ke tau ye e boago kua ga gabo Tswakong  
Ga Mmaselepe Mahlako. Ba re selepe gomela mere  
O remile, o tlobe o reme le mehweletshipi.*

(It is the lion that comes from its home at Tswakong,  
Of Mmaselepe Mahlako. They say the axe should stop cutting  
the bush, for it will end up cutting mehweletshipi).



In this example, a person is identified with a lion, hence, the poet addresses him as lion. A figurative meaning is embedded in this metaphor. The poet does not directly mean that the praised one in this case is a lion, but he could be suggesting that the praised one is as brave as a lion. He says he is the lion that comes from Tswakong.

***BA BINA TAU***

***BA MALEKA***

*Ke bana ba mohlwa mmolaya tšhemo*

*Beng tšhemo ba lla. Ke ba Tshwaane 'a Mampuru.*

(They are the children of the ants which destroy the ploughing field  
And leave the owners of the field in tears. They are the children of  
Tshwaane of Mampuru ).

The people of the clan of Maleka are compared to the destructive ants that destroy completely. The poet suggests that the people belonging to this clan are dangerous in the sense that the ants they are compared to are said to be dangerous in a way that they can destroy a ploughing field and leave the owner crying.

### **3.2.5. HYPERBOLE**

This device is defined by Cuddon in Pretorius (1989:50) as a figure of speech which contains an exaggeration for emphasis. The following quotations from the clan praises of **Dolamo**, and **Lentsoane la Mabeng** illustrate this technique:

**BA BINA TLOU****BA DOLAMO**

*Re ba Tseka a Bapela,  
A llogo sebetse sa kgomo 'e bogale,  
A tšame a betologela ditšhaba.*

*(We are those of Tseka Bapela,  
Who ate the liver of the brave ox,  
And went on vomiting to other nations).*

Hyperbole is highlighted, in this example, to explain the brevity of Tseka Bapela. The poet uses the term vomit to exaggerate Tseka Bapela 's defeat over other nations. Therefore, the term vomit is used figuratively in this case because it does not literally mean to vomit as such but to defeat. His bravery is a result of eating the liver of a brave ox. Another example is taken from the clan praise of

**Ba Lentsoane la Mabeng.****BA BINA TAU****BA LENTSOANE LA MABENG**

*Ke batho ba Lentsoane la Mabeng 'a Mogale,  
Madimo a Mmangwato dithamagana tša melapo,  
Tša phiri maja a boifa madimo a Mmangwato.*

*(They are the people of Lentsoane of Mabeng of Mogale,  
The gods of Mmangwato the spotted animals that dwells along rivers,  
Those of hyena the one who eats being scared of the gods of Mmangwato).*

The poet in this case exaggerates the brevity of Lentsoane of Mabeng in the sense that he says even the hyena is scared of him. Generally people are scared of a hyena as it is a dangerous animal, yet in this regard it is scared of a human being? This aspect of hyperbole is also found in the following lines from the clan praise of **Mashabela**.

*Le ntheretseng la re ke Phaswane,  
mola le tloge le mpona ke le tau ye ntsho ya mariri lehotla.*

*(Why did you say I am Phaswane,  
While you can see that I am the dark lion with the huge manes.*

The praiser identifies himself with the lion, hence he complains that they should not call him **Phaswane** but the dark lion with huge manes. The huge manes suggests that he is not just a mere lion but the male lion which suggests being strong and brave. There are numerous examples from the collected praises but the cited examples will suffice for this study.

### 3.2.6. SYMBOL

This is another device which occurs as much in oral as in written literature. Okpewho (1992:101) says "a symbol is a concrete or familiar object that is used in reference to, or as an explanation of, an abstract idea or less familiar object or event". Cuddon (1980:671) defines a symbol as an animate or inanimate object which represents or stands for something else. For example, a dove can be used to mean or symbolise peace; a rose for beauty; and so on. Usage of symbols is a particular useful means of conveying certain important truths or lessons about human life and problems of existence. The following are examples:



**BA BINA TLOU****BA MAHLAELA**

*Re bana ba kgoši ba nkwe ya  
go loma baditi, ba re nkwe e lomile bagokana  
ba koma, e lomile baditi ga Mphahlele.*

(We are the children of the king, the leopard  
that bit the initiation leaders",  
they say the leopard bit the initiation leaders,  
it bit the initiation leaders of Mphahlele).

In the above example, the king is associated with a leopard, and the leopard in this case is used as a symbol. It symbolises the bravery of the king. This symbol could suggest that the king kills like a leopard. It could be that he tears off one's skin from the head to the bottom like a leopard. In that sense, the king is praised for being as brave as a leopard. This also shows that a leopard is respected by this clan, hence, they compare their king with it.

**BA BINA TAU****BA BAPELA**

*Tseka Bapela o lle sebetse sa kgomo ya  
bogale bja gagwe, a tšame a betologela ditšhaba.*

(Tseka Bapela ate the liver of the ox of his victory,  
and went on to other nations vomiting).



The meaning of the term vomit in this context suggests bravery. The poet exaggerate the bravery of Tseka Bapela by saying that he conquered and defeated many nations. He became brave as a result of eating the liver of the brave ox. The meaning of the term vomit in this context is figurative. The following is also found from the same clan praise:

*Re batho ba bo mamokebe*

Šeše se menoša motse hlaka,  
motse wa šala ka bogolo feela.

(We are the people of the dropsy Šeše  
the one that took off the roof of the house and  
Left the house with only the walls).

In this case, the bard uses the dropsy(mamokebe) as a symbol. It is known that “mamokebe” is a very dangerous snake which can take different forms, sometimes it can be a woman, or an animal and so on, no one knows its exact appearance. It is also believed that it does not want to be angry because if so, it can destroy people, buildings and animals at the sametime. Therefore, the poet in this context uses mamokebe to suggest that they are a very dangerous clan. No one can even predict how dangerous they are, hence, no one knows the exact form of mamokebe.

In conclusion, we could say that, clan praises are characterised by a figurative form of expression. The poetic features discussed in this chapter have been appreciated and exploited by the poets. As you read throughout the praises you will see that there is always a poetic device included in every

idea introduced. All the devices used serve certain practical purposes. This takes us to the next chapter on the linguistic features of clan praises which also play an important role.

## CHAPTER FOUR

### 4.0. INTRODUCTION

Looking at the grammatical features of the Bapedi clan praises, one will realize that there is a deviation from the normal way of using language. This deviation is one of the factors which make them interesting. Finnegan (1970:131) claims that "there are many syntactic constructions peculiar to the poems: the use of special elaborate adjectives and adjectival phrases means that there is a special style which has to be mastered by a composer of praise poetry". In clan praises, there is a special use of possessives which mark the difference between them and other types of praise poetry. The following is a discussion on the grammatical features of the clan praises.

### 4.1. LINGUISTIC /GRAMMATICAL FEATURES OF CLAN PRAISES

#### 4.1.1. THE USE OF SE- AND MA- PREFIXES

Finnegan (1970:131) maintains that there is a use of special prefixes suitable for praising in praises. For example, **se-** which indicates the habitual doing of something and is common in praises to suggest the hero's habit or character, and **ma-** which appears in names with the idea of doing something extensively or repeatedly. This usage is also found in the Bapedi clan praises. For example,

***BA BINA TLOU***

***BA RAPOLAI***

*Re ba Thamaga'a 'naka lekgopo,*

*Seroba dingwe melala.*

(We belong to the spotted animal of the crooked horn,  
The one who have the habit of breaking others'necks).

**BA BINA TAU**

**BA MASEMOLA**

*Ke sekgomara phuthi gobedi...*

*Ke mošemane setentšha methepa.*

(It is the one who firmly grips on a springbok  
It is a boy who makes ladies tired).

**BA MADIEGA**

Ke mafifadi madumela boswana maganwa ke bohulwana.

(It is the dark one, the one who allows darkness, who is being refused by redness).

**BA BINA TAU**

**BA MAMOGOBO**

*Gagešo ga marekuru a magolo*

*kua ga Mahlaku masega.*

*Maepelwa malewa ke mohlwa,*

(At my place of the big marekuru,  
at the place of Mahlaku the one that loughs.  
The ones who have been buried and eaten by the ants).



The use of the prefixes mentioned above also has a striking sound effect in the clan praise.

#### 4.1.2 THE USE OF POSSESSIVES

Possessives are used in clan praises so as to express the feeling of belongingness. Hence, clan praises are used to denote one's origin and belongingness. Finnegan (1970:143) says "praise poetry is also a vehicle for the recording of history as viewed by the poets". The possessives sometimes refer to persons and in some instances may refer to their respective totems or places. The possessive particles are used to denote belongingness. In some cases, the possessive particle is omitted, sometimes not the whole particle, but, a part of it . Examples :

***BA BINA KWENA***

***BA MORAMAGA***

*Re bana ba Seropodi sa ntlo'e kgolo*

*Sedibeleiša matlakala gore phefo ya borwa e se tsene.*

*Re batho ba bo Potoko Madihlaba,*

*Potoko Rapshiri Thamaga...*

(We are the children of Seropodi of the big house,

The one who prevents dirt so that the southern wind does

not come in, We are of Potoko Madihlaba, Potoko Rapshiri Thamaga...)

**BA BINA KGOMO****BA MONARENG**

*Re batho **ba** bo Magalane Radisele magala maukganama,  
Ba re e nkgale mohla e se wego.  
Re batho **ba** bo Nkwetona Ramathoke...*

(We are the people of Magalane Radisele magala who like meat,  
they say it smells even if it is not there,  
We are the people of Nkwetona Ramathoke...)

**BA BINA TAU****BA MONOGE**

*Re badimo **ba** moteba la kgomo...  
Ke batho **ba** bo Maswele 'a Kgalaubane...  
Re **ba** bo Pebane mo ya sifeng...*

(We are the ancestors of the moteba of a cow...  
They are the people of Maswele of Kgalaubane...  
We are of Pebane the one who goes to the funeral ).

In some cases, the morpheme of a possessive particle is deleted, maybe because of the speed involved in the recitation of these clan praises. The following are examples:

**BA BINA KWENA****BA MOKGOMOGANE**

*Ba re o a bitša ngwana 'a mokgatha 'a kgomo*

instead of

*Ba re o a bitša ngwana wa mokgatha wa kgomo*

(They say he is calling the child of mokgatha of a cow)

**BA BINA PHUTHI****BA MAGANE**

Re tšwere ka Thutšanka 'a bokone

instead of

Re tšwere ka Thutšanka ya Bokone

(We are dressed of Thutšanka of Bokone )

In some instances, the final vowel of the possession noun is omitted and not pronounced. For example:

**BA BINA PHOKA****BA MAKUA**

*Re tšwa Saalane kua ga thaba 'a mehlaga mebedi*

*Nkago mabel 'a basetsana.*

Instead of

Re tšwa Saalane kua ga thaba 'a mehlaga mebedi  
Nkago **mabele** a basetsana.

(We come from Saalane where there is a mountain with two  
peaks which resemble the breasts of the girls ).

Sometimes the possessive particle as a whole is left out (omitted). For instance, in the clan praise of  
**Rapolai**, we find the following example:

*Nagamatebele nagakgomo le motho*

Instead of

*Naga ya Matebele naga ya kgomo le motho*

(the place of the Ndebeles, the place of cattle and people).

### **BA MONOGE**

*O re nkaba ke boa Dumane ke ke re **ngwanake** ga a lla...*

Instead of

*O re nkaba ke boa Dumane ke re ngwana **wa** ka ge a lla.*

### **4.1.3. THE USE OF IDEOPHONES**

Lombard and Mokgokong (1985:180) explain ideophones as constituting a word category that shows paranormal phonological structures. These words function as the phonic representations of human perception like seeing, hearing, feeling, smelling, tasting and also inner feeling. Examples from the clan praises are :



***BA BINA TAU******BA BAPELA BA LETLEPO***

O Letlepo la Bapela le Mokwena ‘a Mmadire,

A llege sebete sa kgomo bogale,

*A tšame a betologela ditšhaba tša gabo a re **hoo!***

( You are Letlepo of Bapela and Mokwena of Mmadire

The one who ate the liver of the ox which he took to show his bravery,

and went on vomiting to his own nations saying **hoo!**).

In this example, the ideophone **hoo!** is used to imitate the sound of vomiting. It is used in this case for aesthetic effect and the meaning is therefore figurative.

***BA MASEMOLA***

*Ka kua ga mmilana kgolokgothwana,*

*Go tsena kgomo feela, ge e tsena e re **mpoo!***

( Where there is a small road,

Only a cow can enter and when it gets in it says **mpoo!**)

The ideophone **mpoo!** Is used to imitate the cry of a cow. The bard used this ideophone for sound purposes and for aesthetic effect. This makes the rhythm of the clan praise to be more interesting .

The following ideophone is also found in the clan praise of,

**BA BINA TAU****BA MAHLAELA**

*Makotopo o hwile le pelo ya lehutwana,  
ke rwaarwaa! sebata ke legodimo la bo mokiritlana...*

(Makotopo is dead with a knot like heart,  
It is rwaarwaa! the brave one is the sky  
of mokiritlana...

The poet used the above ideophone to mean killing or destroying completely. The praised one is complemented for killing his enemies in large numbers. Let us have a look at word order as one of the devices used in clan praises.

**4.1.4. THE USE OF WORD ORDER**

Word order has to do with the unusual arrangement of words in a sentence. The normal word order of a sentence in poetic context is often changed to create a better sound effect. The changing process is known as inversion or hyperbaton. Poets defamiliarise sentence construction in order to beautify and make the praises interesting. They do not always obey orthographical conventions in the formation of sentences. Pretorius (1989:2) states that word choice and word order are usually not related to meaning only, but also to rhythm and sound. Rhythm and sound also contribute towards an aesthetic effect in a poem. The following are examples from the collected clan praises.

**BA BINA KWENA****BA MAMORAKE**

*Ga gešo Boroka re hweditše noka e tletše.*

*(At my place Boroka we found the river being full).*

The normal order of this sentence should be in this way:

*Re hweditše noka e tletše ga gešo Borokwa.*

*( We found the river being full at my place Boroka).*

In the changed word order a better sound effect is achieved. This also informs the listeners about focus and specification of words which are determined by the position of a particular word in a sentence. Now in the above example we can see that the poet 's focus is on his place of origin which is Boroka. He also tells us of a specific river situated at Boroka. Another example is taken from the clan praise of **Ba Makgwale**.

*Ke kgoši ke Nape maja a šadiša,*

*A re ke šuela ba gešo Mokhulwana.*

*(He is the king Nape the one who eats and reserve some,*

*He says he reserves for his own people Mokhulwana).*

The normal order of this sentence should be :

*Nape ke kgoši maja a šadiša,*

*(Nape is the king the one who eats and reserve some).*

Word order can also be used in a form of estranging proverbs from what we know. For example:

**BA BINA KWENA**

**BA MONOGE**

*O re lepe saka se nkamogile bogale,*

***Ke itše ge ke re ke nna thaka' mereleba,***

***Sa re ke nna thaka' ditshitswana.***

*(He says my axe took away my **bravery,***

*When I say I am the companion of Mereleba,*

*It said I am the companion of small pieces of iron).*

The bolded lines above are an adaptation of the proverb “**Ge o le nkwe ke lepogo, bobedi re dithamaga**” which suggests fearlessness.

**4.1.5.TENSE**

Mapanje and White (1983:5) state that the oral poet in describing historical events is never happy for long with past tenses, but prefers the present for greater vividness. Mzolo (1977:87) argues that clan praises are expressed in the past tense form as they also refer to past events. When clan praises refer to stable habits or characteristic features of a clan, they are expressed in the present tense. In examining the collected clan praises, I came to the realization that the poets use the past tense where they give a narrative expression of what happened in the past and use present tense when they give a description of the clan. For example:



**BA BINA TAU****BA LETHUBA**

*Re dirokoloana tše nnyane,  
Tše di ikoketšago ka go nkgā.*

(We are small calmus,  
which extends itself by smell)

**BA BINA KWENA****BA KGAPHOLA**

*Nna re Batau re bowa Seokodibeng se  
Se meriti mebedi merara meng ya maloba,*

(We are the Batau we come from Seokodibeng  
That of two shades the one which confuses the owners of yesterday).

From the above example, we can see that the poet is giving a description of his clan, therefore, the present tense is used.

The following is an example of the narrative form presented in the past tense:

**BA BINA KWENA****BA MMAKAU**

*Ba re o ba bone ga ba etela Potane?  
Ba e ya kua ga mmadibo tše dintšhi,  
Gongwe mokgekolo a etetša mokgalabje a re  
Koriye moo batho ba a re šia, a re o tlake o re laetše Basotho.  
Nna re boa Modimolle 'a thaba,*

(They say have you seen them when they visit Potane?

Going to the one with many caves, in some cases an old woman walk behind an old man, saying let's go people are leaving us behind, saying you will show us the Basotho. We come from Modimolle of the mountain).

In some instances, the poet start by narrating what happened and extends the narration with a description. For example:

**BA BINA PHOKA**

**BA MAKUA**

*Re tšwa Saalane kua ga thaba 'a mehlaga mebedi*

*Nkago mabel 'a basetsana.*

*Re tšwa Saalane - narrative expression*

*ga thaba 'a mehlaga mebedi - description*

*Nkago mabel 'a basetsana.*

(We come from Saalane,

where there is a mountain with two peaks,

which resemble the breasts of the girls).

Sometimes the bard starts by giving a description of the clan followed by a narration.

For example:

Re ditlou tša Mamphele Malokoana,- **Description**

Re bowa Sephaku majwe Maramaga.- **Narration**

(We are the elephants of Mamphele Malokoana

We come from Sephaku the rocks of Maramaga).

## 4.2. INFLUENCE IN CLAN PRAISES

The concept of intertextuality is brought in to support Ntuli's (1984:15) proposition that it is common knowledge that an artist cannot work in a vacuum. For him to produce anything, a number of influences shape his thinking and the creative process. In the first place, these influences are his experiences which come to him in the medium of his choice. In the second place, he is influenced by the models of expression found in his cultural and artistic environment.

What I gathered when going through the clan praises collected during field research is that, there seems to be similarities in them. It is for this reason that I say that there are influences involved in these clan praises. Some of the clan praises have been influenced by others as their parent clan. When looking at them, one would realise that there is an element of human activity which involves working together and exchanging information in a way of collective composition.

### 4.2.1. THE CONCEPT INFLUENCE

The term influence is used in literature to show the impact a writer or a work of art has on an individual writer or another work. Bloom, as quoted by Holman and Harman (1986:257), states that:

influence involves a misprison  
or misreading-something quite

remarkable- of a previous writer as an unconscious strategy of creativity so that every poem is a misinterpretation of a hypothetical parent poem.

*In the case of clan praises, we will refer to the impact made by other reciters on the others. For those who are influenced are so because of listening to and imitating the parent reciters. Influence is a very remarkable concept in these clan praises. It is further enhanced by the fact that clans originate from other clans, they do not exist in isolation from others. Put differently, the parent clans always have influence on their subordinated clans. When the subordinated clans get independent, they adopt some of the concepts from their parent clan and use them to shape their clan praises. As they create their clan praises, they do so along the lines of their predecessors. The remarkable incidents from their predecessors are always incorporated into their clan praises, if the subordinate clan does not deny the fact that it originates from that particular parent clan.*

The diffusionists and the evolutionists are two groups of scholars discussed by Okpewho (1992:7). The evolutionists believe that if two tales from two societies show similar elements and similar patterns, it is because human beings all over the world thought alike and the tales reflected the same stage of cultural development in both societies.

The diffusionists on the contrary, believed that where there are such similarities, it could be because at some time in the distant past the two societies had some contact with one another which caused the borrowing of certain ideas by one of them from the other.



The borrowing of ideas can be explained as the influence one group has on the other groups. Therefore, the group from which ideas are borrowed will be termed the host and those who borrow ideas are called the parasites.

#### **4.2.2. HOST AND PARASITE**

A host in this study refers to a parent clan, that is, a clan which existed before other clans, gave rise to them and have influence on them . In the case of writing, a host refers to older writers who influence or act as inspirations to new writers. This is a clan from which other clans borrow ideas as argued by the diffusionists.

A parasite on the other hand, refers to a new writer who has been inspired or influenced by older writers or those who wrote before him. In this study, a parasite will refer to a clan which has been inspired or influenced by the clan they originated from, a clan which has a shaping influence on their clan praises. This is a clan which borrows ideas from the parent clan.

Let us have a look at a few examples of clan praises which belong together, to indicate the existence of influence in them.

**BA BINA KWENA**

**BA MADIHLABA**

Gagešo nna re boa legono,

Re boa legonoga batho,

Le le gonogilego Basotho le Matebele.  
 Re bana ba seropodi sa ntlwe kgolo  
 ba sedibeletša matlakala,  
 ba rego phefo ya borwa se tsene.

(At my home we come from Legono,  
 We come from Gono which bred people,  
 The one which bred the Basotho and Ndebele.  
 We are the children of Seropodi of the big house  
 Those of the one who prevents dirt so  
 That the wind of the south does not come in).

### **BA NKGADIMA**

*Ba boa Legono legonoga batho,  
 le le gonogilego Basotho le matebele.  
 Ke bana ba Seropodi sa ntloe  
 Kgolo sedibeletša matlakala ye ba rego  
 phefo ya borwa e se tsene.*

(They come from Legono,  
 We come from Gono which bred people,  
 The one which bred the Basotho and Ndebele.  
 They are the children of Seropodi of the big house  
 The one who prevents dirt so that the wind of the south does not come in).

### **BA MORAMAGA**

*Ba Moramaga ba boa Gono le gonoga batho,  
 Leo le gonogilego Basotho le Matebele,*

*Ga gešo ga go moropa ga go koma Matebele,*

*Re bana ba Seropodi sa ntlo 'e kgolo*

*Sedibelešša matlakala gore phefo ya Borwa*

*E se tsene.*

(Those of Moramaga come from Gono,

That which bred people,

The one which bred the Basotho and Ndebele.

At my home there are no drums, there is no circumcision

for the Ndebele, we are the children of Seropodi of the big house,

those of the one who prevents dirt so that the wind of the south does not come in).

#### **BA MMATEKOLA**

Ke batho ba ba boago Legono legonoga batho,

Leo le gonogilego Basotho le Matebele.

Ke bana ba ntlwe kgolo ya sedibelešša matlakala,

Ba rego o bone phefo ya borwa e se tsene.

(They are the people who come from Legono,

which bred people, the one which bred the Basotho and Ndebele.

They are the children of the big house,

The one who prevents dirt so that the wind of the south does not come in).

Looking at the above examples, one will realize that in all of them, the bards start by narrating their place of origin which is **Gono**, and extend their narration by giving a description of **Gono**.

This explains that the people of Madihlaba, Moramaga, Nkgadima and Makola developed from the same clan. As members of the same clan, all the developing clans borrow some ideas from their predecessor in order to shape their own clan praises.

During field research, I enquired as to how come that their clan praises are similar at the beginning, and the answer was that, it is because the people of Moramaga, Nkgadima and Makola developed or originated from those of Madihlaba. This means that Madihlaba is the host to them and they are the parasites. This is supported by the fact that Madihlaba is from the royal family as he is even the king at Ga-moloi and other neighbouring villages there. The people of Madihlaba even have the right to hold the initiation school as they belong to the royal family, and this is happening even today.

The following clan praises also show similar features which stress the aspect of influence in them: **Bapela, Lethuba, Mabalane, Bapela ba letlepo**. For the reason that they originate from one parent clan, all parasites borrowed some of the ideas included in their clan praises from the host, that is, their parent clan. The following are some of the similar aspects found in the above mentioned clan praises to support the question of influence:

### ***BA BAPELA***

*Re le bana ba kgoši Tseka Bapela Mmaswi,  
Tseka Bapela o lle sebetse sa kgomo ya bogale  
bja gagwe a tšama a betologela ditšhaba.*



(Being the children of king Tseka Bapela Mmaswi,  
Tseka Bapela ate the ox liver of his braveness,  
and he went on vomiting to other nations).

**BA LETHUBA**

*Motho wa bo Tseka Bapela,  
ba ba llogo sebete sa kgomo,  
ba tšama ba betologela ditšhaba.*

(A person of Tseka Bapela,  
Those who ate an ox liver,  
And they went on vomiting to other nations).

**BA MABALANE**

*Re ba Tseka 'a Bapela a llogo  
sebete sa kgomo e bogale, a  
tšame a betologela ditšhaba.*

(We are the people of Tseka of Bapela  
who ate the liver of the brave ox, and  
went on vomiting to other nations).

**BA BAPELA BA LETLEPO**

*O Letlepo la Bapela le Mokwena 'a Mmadire,  
A llogo sebete sa kgomo bogale,  
A tšame a betologela ditšhaba tša gabo ahoo!*

(You are Letlepo of Bapela and Mokwena of Mmadire,  
The one who ate the liver of a brave ox,  
and went on vomiting to his own nations).

Looking at the above examples, one can see that at one stage the given clans met each other and one group may have influenced the others. What they are all saying in the above examples is that they all belong to Tseka Bapela. This means that they are of the same origin. This is also found in the clan praises of **Matlala**, **Mahlase**, **Rapolai** and **Madiega**. There are some similar ideas found in all of them, such as:

#### **BA MADIEGA**

*Nna gagešo ga re bowe mono,  
re bowa Sephaku majwe Maramaga,  
majwamagolo ka mabedi nkego mae a tšhilwane.*

(At my home we do not come from here,  
We come from Sephaku the rocks of Maramaga,  
two big rocks that resemble the eggs of tšhilwane).

#### **BA MAHLASE**

*Re bowa majwe Maramaga,  
ba re ke majwemagolo ka mabedi  
nke ke mae a tšhilwane*

(We come from the rocks of Maramaga,  
They say it is two big rocks,  
that resemble the eggs of tšhilwane).

***BA RAPOLAI***

*Re bowa Sefhaku majwe Maramaga,  
majwe magolo ka mabedi o kago mae a tšhilwane.*

(We come from Sefhaku the rocks of Maramaga,  
the two big rocks that resemble the eggs of tšhilwane).

***BA MATLALA***

*Nna re tšwa Hlogotlou le Sefhaku  
Re tšwa ga maraku marape ga malewa  
ke mohlwa maboladitheto.*

(We come from Hlogotlou and Sefhaku  
We come from maraku marape the one which is  
eaten by the destroyfull ants).

These similarities show that there is a connection between these clan praises. It is either these clans originate from one clan or they were at some stage together at Sefhaku and Hlogotlou where the influence happened. These similarities help the numerous members of one clan to trace their connections with each other. Even if the members can be found widely scattered throughout the country, through the clan praise they will recognise each other.

Having examined the issue of poetry, grammar and influence in the Bapedi clan praises, we may now trace some of the historical and cultural aspects of our subject.

### 4.3. THE HISTORICAL AND SOCIAL ASPECTS OF CLAN PRAISES

#### 4.3.1. THE CLAN

A group of families that formulate a clan are linked by patrilineal ties between their male heads and can be regarded as one large family. Mzolo (1977:4) says these families are linked by patrilineal ties between their male heads and can be regarded as one large family. Among the Bapedi, this magnified family has a single forefather who is regarded as the founder of the clan. The founder of the clan is called king, **Kgoši**.

For example, during field research I gathered the following information concerning the families of those of the totem **Noko (porcupine) at Mamone**. This tribe originated from Thobela who took over the leadership after his father's death. As he was not liked by the Bakgatla tribe with which they lived with, he and his followers left Bokgatla to avoid conflict. Kabu the son of Thobela extended the pedi tribe by giving life to Thobela the second and Thobejane. Thobela the second passed away and only Thobejane was left. Thobejane ruled the tribe of the Bapedi after the death of Thobela. Thobejane was followed by his son Moukangwe who reigned after him.

Moukangwe had three sons, Leseilane, Mohube and Mampuru. Leseilane passed away and his brother Mohube the second, took over him.



He was also killed by those of Komane as it was during the reign of terror. His younger brother Mampuru took over the government, but Mampuru was not supposed to reign, he was just helping Morwamotšhe, the son of Mohube and according to Monnig (1983:20), was still young to be as the rightful heir. He was supposed to hand over the leadership to Morwamotšhe when he is ready. By the time Mampuru had to hand over the kingship to Morwamotšhe, Mampuru refused. He did not want to hand over the throne to Morwamotšhe since he felt that he also deserved to be a king. They then started fighting over the throne. That resulted into a spirit of two groups where Mampuru had his followers and Morwamotšhe also had those who sided with him.

That is where the tribe of Bapedi was divided into two groups, those of Maroteng were under the leadership of Morwamotšhe. Mampuru and his followers were called Magakala. Morwamotšhe gave life to Thulare and Dikotope. After the death of Morwamotšhe, his two sons, Thulare and Dikotope fought over the kingship of the tribe. Thulare defeated Dikotope and reigned even if he was younger than Dikotope, meaning that he was not supposed to take over after his father, but Dikotope. Thulare procreated Phethedi, Matsebe and Malekutu (Mohube), who did not live long. After his death, Phethedi took over the leadership. He fought with his brother Matsebe and killed him. From all these generations, the Bapedi nation developed. Mampuru from this lineage came to settle at Mamone. He gave life to Malekutu who procreated king Sekwati and king Sekwati gave life to Malekutu the second. All of them stayed at and even their thombs are still there at the king 's palace in Mamone.

All those who are mentioned above in the history of **Bapedi ba mootlwa noko** originate from a single forefather who is claimed to be the founder of their clan. The same applies to other clans even if we cannot mention all of them in this study. The following is a line of surnames belonging to another group of clans from Maserumule in Phokwane which have originated from one founder like the above example. They are: Mashifane who is said to be the founder, followed by Matlala, Maebana, Makola, Mokolo, Mokgohlwa, Ramasehla, Tšhwenyana, Mošwaneng, Mmanaswa and Mmameši. These clans belong together, and that can also be indicated by their clan praises.

#### **4.3.2. THE POSITION OF THE CLAN**

Clan praises are the pride of the culture of the Bapedi people. They give them a sense of belonging. Clan praises are a way of transmitting invaluable information or message about a clan orally (through word of mouth), from generation to generation.

They are an aspect of oral literature which was in the past alive out of print, in the bookless of the ancients as explained by Guma (1983:1). They were sustained through re-telling, with individual variations here and there. They can be regarded as one major aspect of revealing or telling a culture or history of the Bapedi clan to other groups of people or new generations of the Bapedi clan so as to teach them about their history. It is not just telling as such, but, an artistic way of telling. It is an artistic way of telling because the praiser performs as he praises. Praises cannot be told in a passive manner, but one has to actively do so. For example, the praiser uses his hands and gestures to dramatize what he says.

The history transmitted through these clan praises can be based on a number of aspects promoting their valued achievements. A particular respected person who is regarded as a hero of that clan can be part of the clan praise, or a history based on the way the whole clan survived the early conflicts amongst themselves or with other tribes. These praises are composed by outstanding personalities in the community to make other people gain better insight into the history of their clan. Okpewho (1992:6) says:

...the texts of the oral tradition can be seen  
 as the common property of the community and  
 as a product of joint or communal authorship.  
 As a story passed from one narrator to another,  
 each narrator added his or her own touch to it,  
 and there is no way of distinguishing one person's touches from another.

What Okpewho says above is evident in the clan praises collected. One will find that the same clan praise is sung differently by two reciters, with some similarities here and there. Let us for instance have a look at the following clan praises of **Mokgomogane** and **Madihlaba** to expantiate on this point:

### ***BA MOKGOMOGANE***

*Nna re batho ba Ngwawkwabosana Mahlatši,  
 Batho ba Malalakwena madiba,  
 Ba maja Mpša'bo Molopo maila Thaga,  
 Batho ba ba itšego ba ja Mpša ba re ke*



*Konyana mošalagae wa marumo.*

*Ga e le rena ga re Bakone re Baroka ,*

*Batho ba ba tšwago mothopo'o mogolo,*

*Tlase ga Mongatana Mašabela.*

*Šoo mogale'a marumo,yo a itšego a tsena*

*Ga Mašankotwane,kgomo a thopa a be a tšea*

*Morole a olela,bana ba šala ba llela mašokotšo,*

*Ba re o a bitša ngwana'a Mokgata' kgomo*

*Talantšane, wa gokgo sa Borwa Mantšitole,*

*Ke motho wa bo Setekudi sa Bokone motho'a nkalala.*

( We are the people of Ngwakwabosana Mahlatši,  
the people of the crocodile infested pools,

who eats the dog of Molopo,

the one who does not eat Thaga.

The people who ate a dog and say it is the lamb  
for those who are left home in times of war.

As for us we are not the Bakone but the Baroka,  
the people who come from the big pot,  
down at Mongatane of Mašabela.

There comes the brave man who went to Mašankotwane  
And took their cattle. He even took the dung of the cattle  
And left the children crying for the cow's milk.

They say he is calling the child of Mokgata of the cow,  
Talantašane that of the spider of the South Mantšitole.

He is the person of Setekudi of Bokone  
the person of Nkalala).



**BA MOKGOMOGANE**

*Nna re batho ba Malalakwena madiba,  
 Batho ba Ngwakobosana Mahlatši,  
 Batho ba maja Mpša Molopo maena Thaga.  
 Re batho ba go ja Mpša ba re ke konyana  
 Mošala gae, ba re tloga tloga digorile,  
 Ba re šeo konyana ya marumo.  
 Ba re ge ele rena ga re Bakone  
 Re Baroka, re batho bao ba  
 Tšwago tlase mothopo wo mogolo ga  
 Mongatana'Mašabela.  
 Re batho ba ba rego  
 Ge ele lena Mapono hleng bao le sego  
 Ba Ngwatši'a Mpša Mamolopo wa lla,  
 A re nkabe ke le Moroka nna ka loba ditshelo.  
 Ba re šoo wa tšwa lehlanya  
 O gopotše Boroka, šoo o tšwile o itše  
 Ge a tsena ga Mašankotwane, ga e le kgomo  
 A thopa a ba a tšea morole a olela.  
 Hleng bana ba šala ba llela mašokotšo,  
 Ba re o a bitša ngwana Mokgata'a kgomo  
 Talantšane, wa Gokgo sa Borwa Mantšitole,  
 Motho wa gabo se tsenela matšema.  
 Ke motho wa bo Setekudi sa  
 Bokone mothoankalala.*

(We are the people of the river that sleeps crocodiles inside,  
 The people of Ngwakobosana Mahlatši, the people who eat the dog of Molopo and does  
 not eat Thaga. We are the people who eat a dog and say it is the lamb  
 Which stays home. They say tloga tloga digorile,  
 They say there comes the lamb of swords.  
 They say as for us we are not the Bakone but the Baroka.  
 We are the people who come down from the big pot of  
 Mongatane of Mašabela. We are the people who say  
 as for you whites, why those who are not of Ngwatši of the dog  
 of Mamolopo cries, and say I wish I were a Moroka.  
 They say there goes the mad one facing Boroka,  
 there he is entering Mašankotwane, he took their cattle and  
 Even took the dung of the cattle. He left the children crying  
 For the milk of the cow. They say the child of Mokgata of the  
 cow Talantšane is calling, the child of the spider of the South  
 Mantšitole, the person of those who join Matšema, it is the person  
 of Setekudi of Bokone the person of Nkalala).

### **BA MADIHLABA**

*Gagešo nna re boa Legono legonoga batho le le  
 Gonogilego Basotho le Matebele. Ba re re bana ba  
 Kgoši ba seropodi sa ntlo 'e kgolo ba Sedibeletša*

*Matlakala. Ba noge 'ntsho ye merithi magoga 'a  
 Bo Malesa morena, ke re ka gaša ka mobu ga  
 E tsoge, e hloka le go galagala Letšedi la  
 Mmamoroka pula. Bana ba Kgoši ba Mmaseropolotšeng  
 Mohlabeng a Gono ba mosela ukama bodiba.  
 Ba Kgoši ba Sehlare Matšedi,  
 Sehlare gola re go dule moriti,  
 O se etše ye Tšetši mmamakgetla 'a Gono  
 Moloi 'a gale.  
 Ba Kgoši ba Setuma mangana ka setumo ke  
 Rraweno, ke Motlaka ke motswetsi. Ke morwa  
 Mmamasele ke lehlalerwa ke lehodu le maano.  
 Ke tilo ya go ja ba malekana lehlodi 'a Mampa  
 Majela koma ka marumo, le nkgabeng ke sa le  
 Golele le, la Mpatamela ke hlola dulo. Ke hloletše  
 Mmewešu ditsetselo wa ngwana mosadi ye moswana  
 Mabeši ye a bešitšego Ramotau diferong. Ramotau  
 Nka mmeša ka di tlhaka a tuka.*

( At my home we come from Legono the one that bred  
 The Basotho and Ndebele. They say we are the children  
 of the king of Seropodi of the big house,  
 of the one who prevents dirt, of the black snake  
 Magoga of Malesa the lord, even if I throw it with the  
 Soil it does not get up, it doesn't even shift Letšedi of  
 Mmamoraka of the rain. The children of the king of  
 Mmaseropolotšeng at the soil of Gono, of the tail that  
 points at the river, of the king Sehlare Matšedi, the  
 Sehlare grow up so that we can sit in your shade,  
 you must not be like Tšetši Mmamakgetla of Gono

the old witch, of the king Setuma Mangana with Setumo  
 your father. He is Motlaka the motswetši. He is the son of  
 Mmamasela, he is the wild cow the thief with a plan.  
 He is Tilo that ate the people of Malekana Lehlodi of Mampa  
 Those who ate for the initiation school with swords. Hurry up  
 When you see me from a distance because when I am near  
 I will make people cry. I caused misery for my mother of the child of  
 The black woman Mabeši the one who burnt Ramotau at the gate.  
 I can burn Ramotau with dry maize stalks and he will burn.

***BA MADIHLABA***

*Gagešo nna re boa Legono,  
 Re boa le gonoga batho,  
 Le le gonogilego Basotho le Matebele,  
 Re bana ba Seropodi sa ntlwe kgolo ba  
 Sedibeletša matlakala,  
 Ba rego phefo ya borwa se tsene,  
 Re bana ba mosadi 'a mogoragora 'a  
 Mohwadiba a tlhogana matšeng a gorago  
 Ntlo ka go ruma kolokotong.*

( At my home we come from Legono,  
 We come from Gono which bred people,  
 The one which bred the Basotho and Ndebele.  
 We are the children of Seropodi of the big house  
 Those of the one who prevents dirt so that the  
 Souther wind does not come in



We are the children of the woman of mogoragora of  
 Mahwadiba of Tlhogana Matšeng 'a gorago  
 Ntlo ka go ruma kolokotong).

The situation has since changed from traditional olden days wherein these clan praises were effectively used. This is maybe because the lifestyle we live today is different from that which was lived by our grandparents. But that does not change their value in the society. Hence, during traditional ceremonies, parties and weddings, you will find these clan praises being sung.

#### ***4.3.3. TOTEMIC ORIGINS AND BELIEFS***

Masiea (1973:52) says that among the Basotho a totem (moeno) is an animal (not an inanimate object) which a particular group revere. On the contrary, in the case of the Bapedi, there are clans which regard objects or natural phenomena as their totems. For example, those of the clan of Maleka adopted a stone (leswika) as their totem. Those of the clan of Makua have dew (Phoka) as their totem and it is a natural phenomena. Totems are highly respected by their respective clans. When a member of the clan takes an oath (go ikana), it is done in the name of what they believe to be their totem.

Reasons regarding the choice of these totems differ according to clans. During field research, I found out from my informants at Vlakfontein that, the people of Matlala initially regarded tlhantlhagane as their totem, but as time went by they started eating the flesh of this bird whereas it is believed that misfortune or ill-luck will befall them if they do eat it as Masiea said above. As a result of not obeying the rules regarding their totem, the people of Matlala started having problems with their eyes. It is believed that their eyes started having eye illness in a form of rush which caused their eyes to be small and not good looking inside. They believed that this problem was caused by the disobedience of their totemic bird. For this reason, they decided to change their totem from **tlhantlhagane (a bird)** to hyena (phiri). As to why they chose hyena of all things is not clear. Each an every clan has a reason for choosing their totem.

I also discovered during the research process that some of the Bapedi clans have adopted their totems as surnames or clan names. For example, there are those of the clan of **Mokgomogane** who have adopted their totem, crocodile (kwena) as a surname and no longer use their original surname. Since then, the descendants of this group use Mokwena as their surname. Mokwena is a noun consisting of the personal noun prefix Mo- plus the noun Kwena ( crocodile).

#### ***4.4. THE SOCIAL ASPECTS OF THE BAPEDI CLAN PRAISES***

Clan praises play an important role in the social and cultural life of the Bapedi. Among other scholars, social aspects of clan praises were highlighted by Finnegan (1970:5) who proposed that “oral literature is oral - it has to be performed to be appreciated”.

Moving from what Finnegan has said it can be suggested as demonstrated below that clan praises have a social context given that their enactment requires a performer and an audience. To cite a few social aspects of clan praises, the following will be considered:

Usually, clan praises are sung when ceremonial rites and rituals are performed. This is done as a form of communication between those who perform the ritual and ceremonial rite and their ancestors.

Clan praises are also recited during marriage celebrations wherein old women and men sing them to make themselves known. Usually, the bride's aunt is called to come and honour the bride by reciting her clan's praise. In this context, clan praises are recited to ensure that the bride does not forget her cultural background as she will be adopting her husband's clan name and praise thereafter.

The singing of these clan praises is also heard during initiation ceremonies when young men go to and return from the initiation school. These new men and women will be respected through their clan praises for the initiative they took in becoming responsible adults. Put differently, clan praises are sung when there are social gatherings. For instance, during joyful feasts, people dance (go hlakela) whilst they drink and enjoy themselves. It is during these occasions that opportunities for praising arises. This is to cheer the dancer as an expression of approval as well as appreciation.



The significance of the social situatedness of clan praises was observed by Mzolo (1977:67) who says that "the recitation of personal praises is never out of social context". Under normal circumstances, when the praising takes place, there must be the praiser and an audience. When clan praises are employed for ritual purposes, they are addressed directly to the ancestors.

The spirits of the ancestors are expected to react as a response of what the ritual is all about at some stage even if it is not immediately. Even in this case we can see that the clan praise serves a social purpose since there is the praiser and an audience in the form of ancestors.

It is because of the social aspect of these clan praises that, in the distant past, our tribes never had what is called stress, tension and other psychomatic diseases caused by stress because these clan praises used to function as stress or tension- relief activities. They relieve stress or tension, educate and entertain at the sametime. People used to gather regularly and sing them if they felt like. The praising occurred spontaneously as a result of their conversations. Therefore, they did not have enough time to think of stressful issues as they spent most of their time in groups.

According to Finnegan as quoted by Mzolo (1977:27), one is inclined to designate a piece of literature as oral if the finished product is intended to be presented only orally. The Bapedi clan praises adhere to this definition. They were initially intended to be recited orally before an audience. It is in recent times, with the introduction of books, that the social influence of the clan praises is on the decline.



Mzolo further observed that texts are now circulating from one society to another and they become the subject for scholastic study far afield. He says that they no longer carry the value which they are supposed to carry. This is caused by translations attached to them when found in other societies with different cultures and languages.

#### 4.5. CONCLUSION

To conclude this chapter we could say that there is evidence of strong belief, by the clans, on the sense of perfection. This is brought about by the use of the prefixes **se-** and **ma-**. The appreciation of ownership is also expressed by the use of possessives which shows that communities believe in ownership of their clan praises. The aesthetic effect is also highly achieved by the implementation of ideophones and the use of word order. The communal aspect of the Bapedi clan praises features strongly when looked from the linguistic perspective. This is highlighted by the occurrence of influence, historical and social aspects found in them.

## CHAPTER FIVE

### CONCLUSION

#### 5.0. LOOKING BACK

This study made my love for the culture of the Bapedi deeper than I had imagined, and I hope this work will also create the same feeling among readers who will come across it . Taking a closer look at the collected clan praises and their historical embeddedness stimulated an interest in me to know more about other aspects of Bapedi culture. From what I have gathered, I think more research still has to be done on the Bapedi and their culture so that succeeding generations may know more about the cultural practice of this nation.

During the research study I realised that even the old people who should be available to give us information seem not to have a deeper knowledge of their culture and clan praises thereof. When you ask them questions such as, "Why was a specific animal, bird, natural phenomena or object chosen as a totem of their clan?", some will say that they do not know and others said to me that only old people know, and if you look at the very same person you are talking to, you would realise that he or she is old enough to know. This is an indication that in the near future clan praises are likely to become rare because everyone will keep on saying that only old people know about them, as if they are made for old people. This could go on until we lose the art and history embedded in the clan praises together with the Bapedi culture in terms of which knowledge is transmitted, if we do not record and preserve them today.

I regard my engagement in this study as a very brave step towards making, not only the Bapedi clan praises, but also African clan praises, as they have much in common part of the knowledge to be studied and known by other researchers and scholars, including the upcoming generation. This is because if we do not research and write about African cultures the existence of indigenous languages and traditions will be threatened. In my opinion, if clan praises are made available in educational institutions such as libraries and are studied and even taught in schools, the younger generation will learn to appreciate and reincorporate them into modern African culture.

One may ask why do we need to study clan praises? It is for the same reason that we study Western poetry, and history as subjects at secondary and tertiary levels of education system. Clan praises also provide us with knowledge that human beings are social beings and that they do not live in isolation from one another. We have learnt a number of things through this research, like gaining insight into the origins of clans, the history of clan praises, how they influence one another, the grammar and poetry found in them, their social and cultural functions, and the pleasure involved in the choice of totems.

A lesson we derive from this is that African art is very rich and includes a number of issues one cannot even think of. It is through research that this knowledge can be made available to us today. That is why there is a call for all of us to engage ourselves in research so as to make the unknown elements of our cultures known.



Okpewho (1992:329) says " as an African I cannot help hoping that it will be more valuable to Africans in gaining a better understanding of and respect for their literary traditions than anything else previously published may have done".

For the benefit of other researchers, I must caution that it is not that simple to conduct field research. One has to anticipate and prepare for the pains and pleasures involved in this type of research. This point is worth stressing because that is not what I thought when I went into the field of research. For instance, I never thought that I will at other times find myself in very stressful situations, but this I realised during the actual research process. The following is an illustration of one of my personal experiences during this journey.

It was a very hurtful situation, during a hot sunny day, far from home in one of the areas of my research, at ga-Moloi. As I did when gaining access to other areas, I went to the king's kraal as I explained in Chapter Two. They called one of their people whom they know very well that she knows exactly what I want and will be able to help me. When that woman arrived, she said to me "nka se kgone go go thuša" I cannot help you. I asked her, Why? She said to me "Ke palelwa ke go go kwešiša", which means "I fail to understand you". I tried to explain to her several times, until one of the educated ladies around that village was called to come and explain. After some time, she failed to hide her true feelings, not to say she does not understand our explanations, and she said, for the mere fact that I do not know you, I do not care whether you are a Pedi or not, I just can't help you. I tried to explain to her why I needed her help but she refused and said to me,



If I were her daughter she could have helped me, knowing that my joy will be hers, since I am not, she can't. I thought she was joking, only to find that she seriously meant what she was saying. I was hurt and went home unhappy.

I then told myself that I am no longer continuing with the research, but my mother and the people around me encouraged me to go on. They made me realise the importance of my research and that not all the people will react like that old woman. That kept me going until I was through with this research. Even if researchers' attitude towards their informants can be positive in a way that it will initiate and encourage a good conversation, they will still find some people who are not prepared to give them the information they need. It is very important for them to always keep in mind the aims of their research so that they have the courage to continue even during difficulties.

## **5.1. CONTRIBUTIONS TO LITERATURE**

This study makes a great contribution to oral literature of the Bapedi and, more widely, of African literature. It is a contribution indeed since this is the first attempt to make a collection of the Bapedi clan praises and analyse them. From the analysis of these praises, one can see the extent to which poetic language is used in them and the grammar involved. The work covered in this study show how rich these clan praises are in the use of language. One will realise that poets are not restricted as far as grammar is concerned. They exploit grammar in an interesting way. This will help us in gaining insight into the values of enjoyment and play we seem to lack in our modern days. Even if converting our oral traditions into a written literature means missing an important point.

Listening to them being recited is not the same as reading them, but we do not have a choice in the world of today because preserving them means writing them, if not we will lose them.

### **5.1.THE ROAD AHEAD**

Not everything has been exhausted on this topic, as a result a lot still has to be done, like taking a deeper look into the intertextual aspect of these clan praises, looking at the reasons behind choosing totems by each group and how they were composed. If one can take a closer look one will see that not all the areas at the Nebo district were covered by this research, this also opens vistas for further research so as to cover a wider scope of the Bapedi. Another point is that the researched clan does not only exist in Nebo District, but all over the Northern Province and outside. One can compare the praises found around Nebo District with the praises of those who live outside the borders of this district. This shows that there is still a lot that needs to be done in this field. It is our hope that the scope covered by this study will be of help to future researchers.

## ADDENDUM

### INTRODUCTION

The addendum contains clan praises of the Bapedi as collected during field research which I conducted for the purpose of this study. These clan praises were collected through interviews which were tape recorded. They were then offloaded from the cassettes and written down without change. These clan praises were collected from the following areas: Mamone, Mashabela, Marishane, Phokwane, Ga-Moloi and Vlakfontein. It is our hope that these clan praises will be collected in an anthology for wider circulation and for preservation.

### ***BAPEDI CLAN PRAISES***

#### ***BA BINA TLOU***

#### ***BA RAPOLAI***

*Ke rena ba Rapolai 'a Mlangeni,  
 Re ditlou tša Mamphele Malokwana.  
 Re bowa Sephaku majwe maramaga,  
 Majwe magolo ka mabedi o kago wa re  
 Ke mae a Tšhilwane.  
 Re Bahlako re bowa Sehlakwane,  
 Naga' matebele naga' kgomo le motho.  
 Re bowa Sephaku se sehlogo tlou,  
 Ga Tšiana amatopa tšiana tšie,  
 Kgaladi sethopa kgomo ka mono,  
 Ga mabogo a sego bohloko.  
 Mabele re lemela dinonyana,  
 Re lemetše bo mankuroane sethole.  
 Ga metse mathata a bokone,  
 Metse maropola ntsoe,  
 Metse manwewa ka modutu,  
 Masego keya mafalalo.  
 Re ba thamaga 'a naka le kgopo,*



*Seroba dingwe melala.*  
*Re batho babo mankate a bošego,*  
*Babo kobo makgobola,*  
*Kobo ya bo se adingwa sa bošego.*  
*Rena ga gešu ga re Basotho re Matebele a mokoro.*  
*Re batho ba tlopo ya sethama,*  
*Re bana ba Kgoši Sefoloko,*  
*Sa morodi wa Maila wa mmangwako,*  
*Se ba rego setutsi ke kapoko šokeng,*  
*Go se kotse go se ntlo ya motho,*  
*Go se ne seroto sa go rwala.*  
*Re ba gabo Segopane Ramagošhi,*  
*Segopane segopela Matebele,*  
*Mola Basotho ba gabo ba tletše.*  
*Re batho ba bo Segowe Napo,*  
*Segowe sa bo Matawane 'a Rapolai' a Mlangeni,*  
*Ke Segowe segoagoa legodimo le batho.*  
*Re batho ba bo kgwane 'a Motolong,*  
*Yo a yego a thope maradi mantabalaba,*  
*A thope Magwadi a enetše motse,*  
*Motho wa bo seapola tlalo la motho,*  
*La kgomo re tšhaba matssetse.*  
*Re Matebele a Mahlako a Makoro,*  
*Re batho ba bo Mmaselepe Mahlako,*  
*Maswanyana selepe gomela mere,*  
*O remile o tla ba wa rema le kutu*  
*Tša mehlare wa sekukubanya malootšo.*  
*Re batho ba bo Tshwaane 'a Masenya,*  
*Ba re ge a senya o itsHENYETŠA,*  
*Le ge a 'aga o ikagela,*  
*Bana ba mmasetimane Phuti.*  
*Re batho ba bo Pheladi Matawane 'a Makoa'*  
*Rapolai 'a Mlangeni.*  
*Re batho ba bo Moraswi Modiegi,*  
*Modiegi Moepa digwere,*  
*Re batho ba bo Mphele kwetšane sejato*  
*Setlatla sa go ja ditšhukudu Manganeng.*

## **BA MADIEGA**

*Nna ga gešo ga re bowe mono,*  
*Re boa Sephaku majwemaraga,*  
*Majwemagolo ka mabedi,*



*a nkego mae a tšhiloane.  
 Ga thabanapedi tša ga Mphelane,  
 Bošego di lala tšohle,  
 Ge di ekwa meso di a gašana.  
 Ke mafifadi madumela boswana,  
 Magana ke bohulwana,  
 Ke batho ba bo Nkgobane Nakhwadi,  
 Ba bo moekelela senyalo.  
 Ke ba Kgoši, ke ba kgongwana mamonyadiwe,  
 Ye ba rego manaba a se hlwe a ntšhetše morago.*

### **BA MAHLAELA**

*Ba boa Thitlong ga Mmalebese'a Nape,  
 Ga tawana kgalagatšana,  
 Mo ba rego tau gomela,  
 Batho o robile, ba re batho ga se  
 Diphoofolo tša go bolawa maokeng.  
 Ke bana ba Kgoši ba Ledumadumela Lekwa,  
 Ba Lekwa lekile la thumegetša batho  
 Makgophong, kua selegagana le motse  
 Wa Serutle Matebeleng, ke ngwana wa  
 Kgoši wa kgomaredi'a ntwā, mogale ga'  
 Katakata Letebele, a tloga a kata le  
 Leso, la ga mmahunegela ruri, ye ba rego  
 Makotopo o hwile le pelo ya lehutwana.  
 Ke rwaarwaa! sebata, ke legodimo la bo mokiritlana  
 Sethole, ke kgomo sešia badiši, ke ye e  
 Šiilego mme mankala sehlogo, e šiilego  
 Segonogela Tubatse. Ke ba Kgoši ba Moretsela'Bogopa  
 Bja ga Mokwegadi'a Phogole, bothakga ke gore  
 Wa boa ga geno Mohlake Mahlako, wa boa sebola  
 Mathebo, a elego mola o se ke wa boa Mohlake  
 Bapedi re be re tlo bina mang Motšhabo?  
 Ke Kgoši ya ga Moretsele wa ga Bogopa  
 Bja ga Mokwegadi'a Phogole, ke mmapetše  
 Ka legosu Legasa la ga Motodi le Radipilwane  
 'a ga Motšha, a ba a šitwa ke go metša  
 Digoba, a šitwa ke go metša tša kgomo'a bo Nakhulwana.*

**BA MAHLAELA**

Nna ga gešo re boa Thitlong,  
 Ga Mmalebese'a ga Nape,  
 Ga tawana kgalagatsana,  
 Ga tawana gomela batho o robile,  
 Ba re hleng batho bale ga se diphoofolo tša go bolawa.  
 Ba kgoši ba mogologolo Ramaleke,  
 A hlokilego maoto a hloka dipalelo,  
 A ba a hloka le tša go tsogela Maokeng.  
 Nna re bana ba Kgoši ba ledumadumela  
 La Lekwa, ba rego Lekwa la ka le kile la  
 Duma Makgophong, ba re hleng Lekwa la ka  
 Le dumile ga mamogolo'a Mabutšwa Matebeleng.  
 Ba Kgoši ba Moretsele 'a Bogopa bja Basudi,  
 Ba mogogadi 'a Phogole, ba rego Mahlako mola  
 Ke seke ka boa Mohlake, ka boa Mohlake wa  
 Marole, ka boa Mohlopi wa mmasedutla sedimo,  
 Seolo mathebo se se naka dira le magole,  
 Ba re hee! lena basadi ba Mahlaela Mogohlo,  
 Nkabe le bina mang botšhana ?  
 Le bina morwedi wa Difolane tša Rantobeng  
 Ka diswana Marota, ba re ga e šita namane  
 Ya kgomo e ya mo swanela,  
 Ke sehlaba se itlhabela Magolopong,  
 Kua ga Mmamorutlela'dira.  
 Ba Kgoši ba Tladi ya ga Mašile a gatiša  
 Ka lekopelo, ke tšhike tše tala mankgatoge,  
 Ye e sa kego e loma motho a tloga,  
 Ba re ya loma motho a ya ga madikela' hlogo  
 Ya letšatši. Ba Kgoši ba senkororo se lla molapo,  
 Ba re ke mmototše ka legoswi legafa,  
 A ba a šitwa ke go metša dinama tša kgomo  
 'abo nakhulwana. Nna re bana ba Kgoši ba  
 Sehlomela dithaba, ba sehlomela lekgwareng,  
 Ga gešo kua moeding wa bo Phepe.  
 Ga gešo ga hloka mohola ya bo pela e hlokile,  
 E hlokile mohola ga gabo Malakeng maso.  
 Ba re tla le boneng magagabo ba a mo sega,  
 Ke mašweu ka dikala tša ngwako wa morwa moso.  
 Ba Setlabake, ba maboaboa a botšhabo,  
 Ba re Setlabake o tloga a dutše dithopa le  
 Banna ba gagwe, ba re Setlabake o dutše thopa le

*Ba bogwe bja gagwe. Re bana ba Kgoši ba Mphuphuthana,  
 Bana ba Kgapiane ba phuuphuu nonyana,  
 Ba re Mphuphuthane le mo reta le sa mo tsebe,  
 Mola Mphuphuthane e le mogolo wa Dikgoši,  
 E le mogolo wa Matsebe le Phušumane.  
 Ba re Mphuphuthane o tlile maetane,  
 O tloga a hlaga kua ga gabo ga Mmatladi  
 Moruleng. Re bana ba Kgoši ba Nkwe ya  
 Go loma baditi, ba re Nkwe e lomile  
 Bagokana ba koma, e lomile baditi ga  
 Mphahlele. Ke morwa Mampadi Kgwadi ke  
 Sebata, ke segwentete ke seja Mašapo'a  
 Loma, ba re hleng tšhwenyana manaba  
 Ga' hwile ga a llelwe, mola llo sa gagwe  
 E le moropa. Re bana ba Pheladi'a Ngwamorei  
 'a Kanyane, ba re tau ahlama re go bone  
 Mahlong, ba re tlang le boneng magalapa'  
 Bo tau mabeša dinama. Ke tau ye e boago  
 Kua ga gabo Tswakong ga Mmaselepe Mahlako  
 Ba re selepe gomela mere o remile, o tlo be  
 O reme le mehwelere tshipi,  
 O tlo be o reme le mehlare ye e sa tsebjego.  
 Nna re Manapo a magolo a Mantshetseng a Borwa,  
 Ga re Manape ga ba ithute go tšwara phaga,  
 Ba re tla le boneng ba gešo,  
 Manape ba tšwile ba tšwara pedi di hlobega.*

### **BA BINA TAU**

### **BA BAPELA**

*Re batho bao re boago Seoko,  
 Seokodiba sa merithi mebedi meraro mong maloba.  
 Re bana ba Kgoši ba Makgahlela Lesiba la Kanyane,  
 Kua ga gešo ga mariri a tlola leraga,  
 Dipheta nke o Selemela,  
 Nkego o mokadi wa mosadi,  
 Wa Masemola wa Mmilana  
 Kgwelekgwehlana. Re le ba kgoši,  
 Ba legopo la kgomo ya mmofo,  
 Ba segopela Matebele,  
 Mola Basotho ba geno ba tletše.  
 Re batho ba bo Mamokebe,  
 Seše se menoša motse hlaka,*



*Motse wa šala ka bogolo feela.  
 Re batho ba re boago Motsetladi,  
 Ga bo digome, re boa Mpepedumeng,  
 Ga megoko meroga beng.  
 Re le bana ba Kgoši ba Tseka Bapela  
 Mmaswi, Tseka Bapela o lle sebete sa kgomo  
 Ya bogale bja gagwe, a tšama a betologela  
 Ditšhaba, ba gabo ba Masemola a Mahlako,  
 Ba rego mašweu ka dikala.  
 Tseka Bapela ke ngwana Kgoši wa Matumala  
 Le Kgaba, wa mosenya ngwaga Malema.  
 Rena ga gešo re batho ba re boago Leolo  
 La Tšhupagadi ya Mabetha Bokone.  
 Re batho ba bo Nngeneng ka selepe,  
 Motho o ngenwa ke dikgaetšedi tša gagwe,  
 O ngenwa ka puana Matšobane Lehlaka,  
 Batho ba bo Rasibitsile 'a Mokgatla moena Lehlaka.  
 Re batho ba bo Peba e kgolo, Sedingwane sa  
 Ramogale Mmakadikwe Moletši,  
 Kgapšiane ya Mmakadikwe Moletsi,  
 Kgapsiane ke ngwana wa Marapo  
 A mathata, bošego a bo sepelwe,  
 Ba mo a kanyetša boloi.*

## **BA LETHUBA**

*Ke Lethuba letšea matlakala  
 Le maudi, motho wa bo Motidi  
 Fetoga segaswa, kua gabo  
 Diale Tabana Mokwena,  
 Hotlo sepela bošego,  
 Tša mosegare o di bone.  
 Ke batho ba ba bowago Seoko,  
 Seokodibeng sa merithi mebedi,  
 Maabane nke maloba.  
 Motho wa bo Tseka Bapela,  
 Ba ba llogo sebete sa kgomo,  
 Ba tšama ba betologela ditšhaba.  
 Dirokoloana tše nnyane,  
 Tše di ikoketšago ka go nkg.  
 Motidi itlhabanele dinaka ga se tsa gago,  
 Mokoena Mmadire.*



**BA MALEKA**

Ke Bahunoto bao ba tšwago Phakakang,  
 Gabo Kanyane 'a Gobetse.  
 Batho bao re tšwang Phakakang  
 ga re nene, re moloko mong,  
 Re hlwele re ena Rakanyane Swikeng.  
 Ke bana ba Mmankale Madimetša ,  
 Ba meriri mebe ga ke bolwe, ka bolwa  
 Ke ya dingakeng. Ke bana ba Mogokolodi  
 A nakana, seripa hlogo se sepela  
 Gwa šala sebelebele.  
 Ke ba Maleka 'a lehwiti la gare ga Tšhemo,  
 Ba segamelo sa mefoka,  
 Moo ba rego pula e nele bošego,  
 Ra tsoga re kgotsa di noka go falala.  
 Ke bana ba mohlwa mmolaya tšhemo,  
 Beng tšhemo ba lla.  
 Ke ba Tshwaane 'a Mpuru,  
 Ka dira a epa segwere le mong Tseka.  
 Ke Mapono a Mzilikazi 'a Matšhoba,  
 A rego ka mo tia Moswatsi ka Motia.  
 Ke bana ba Moruthane 'o mogolo,  
 Selepe sa Mafolo 'a Kanyane,  
 Ba rego ke bo mang bale ba lego mola,  
 Ba re ke lekoko la Moruthane.  
 Ba re selepe se wele molapong,  
 Ba re se letša ke mang ?  
 Ba re se letšwa ke Moruthane.  
 O rema Mere, o tlabe a rema  
 Le mekabi ya bo kgoši,  
 E lego leboka tšie le mašemong ao  
 E sego a bo lona.  
 Ke ba Mmadingwe tša Rapudi,  
 Ba Phuti seena mokokotlo,  
 Beng butši ba ena sebelebele, ka  
 Moribeng wa Hunoto, ba re re  
 Tšhaba baditi.

**BA DOLAMO**

Re ba Tseka a Bapela,  
 A llege sebete sa kgomo 'e bogale,  
 A tsame a betologela ditšhaba.  
 Tseke o ile Tseke masegare a le monana,  
 A gaba Magohlwane a be a mo jela kgomo,  
 Mapudutswane ya tswalela lwaleng la šušu,  
 Ya gamela dingwetši maswi.  
 E gametše bo mangata bohlolo,  
 Le mahlwana Madimetše.  
 Re batho ba bo Nhodi 'a Makhina,  
 Ba bo Letsoku Ramodikwa dikotong,  
 Yo a rego tsoku laka ke le šitši mokgothulo,  
 Ka kgwatha ka pharapharetša Marota,  
 Digolokgwane ka moka tša hubala tša bo Mmeši  
 'A Maroteng, ka re hee! lena ba  
 Rakgwadi ba ga Matlala,  
 Pitše kgolo ga e apeye lekeretla go dutla,  
 E apea magasa, e apea ka go sekametša magasa,  
 E lego Nape Ramodikwa dikatong,  
 A llege sebete sa kgomo e bogale,  
 A tšame a betologela ditšhaba  
 Tša gabo tša Masemola Mahlako.  
 Re batlogolo ba Mosehla maganwa  
 Bosekala ditlou, ba bo Sekate ga a kate,  
 O hlabana ntwā' Marota.  
 Bana ba Mankgape o moso tšhitšadi,  
 Re ba bo Mabowe, ba bo Makgati  
 A mefarafara ka medu,  
 Kgati tia bagwera ba rrago o itie bo lebo...  
 Lebo... ba bangwe ge re tloga re laelane,  
 Re ba tlametše kgašana di molaleng.  
 Naa ga le re Nape molato ga owo,  
 Hleng ga go kwale mošito wa ga  
 Lelekiša Tšhegana le Matise wa dimpana?  
 Ke šabašaba la noka Ngwaritsi,  
 Le se nego Mpsa lebelo.  
 Re ba bo Mokhulwane 'a Moletalegola,  
 Batho ba bowago Seoko Seokodibeng,  
 Batho ba bo serunya o runya bjang? ge  
 O swara naga wa kgeretla, ka mebotong  
 Ye megolo ya Thetiane. Batho bo

Matšwang tšwang lebelo,  
 Ba bo dithebe dirolwa tlatsweng,  
 Di hloka ntlo ya go lala,  
 Tša go okametsa bafeti.  
 Motho wa bo Kgolana 'a Mamokabi,  
 Wa segwete se mela Ntsweng,  
 Fase ke tšhaba Phoka le Mere.  
 Motho wa bo Segabetle o letše Mahwela,  
 Ya re ka Masa a gabetla batho  
 Ka mphaka wa Madisa 'a Lepelle.  
 Gwa thwe ngwana Selepe gomela mere o remile,  
 O se tlabo wa rema le Mehwelešana thabeng,  
 Wa rema le mehwele tshipi,  
 Wa se kukubatšha malootšo.  
 Re ba bo Sekwati mohlang wola  
 Wa ntwana, le mo epeleng a sa le kgole.  
 Ke modimotšana wa noka ya Tubatse,  
 Borotsodi 'a Rathebe kgoro, kgoro 'a mekgopa,  
 Se yo bina kae? kua ga melodi ya megwati,  
 Seraki ke baka nago bogwadi,  
 Ke reng wa re o thamaga,  
 Nna ka re ke thamaga 'a Mabjana a Kgwadi,  
 'A bo metla ka Rakgalake,  
 Seetla se lebelo sa ramogolo kgomo  
 Mmutla ke šia lesele.  
 Ke tšhaba ge ntšha kopokadi ke thamagatsana,  
 Tse dingwe ke Mosilikatse wa matshobane,  
 Ka botswako ka na ka tsokulela,  
 Ke be ke na na le motho kgale,  
 A wela moetsana ka wela, ka sela  
 Gobedi ka etsa hlwala, ka be ka etsa phudufudu  
 Ya bokgalaka ya Ramapulana tswetla.  
 Ka re mola o ntshie, ke be ke tla go romela  
 Ntshi ya moloji wa di fehla kitimisito  
 Ya Rasimane, batho re a lelekwa,  
 Re lelekwa ke bo mogolele,  
 Le batho ba lethako lesele.  
 Re ba Dolamo 'a modikeng 'a makwa,  
 Kgati seitia baloi kgaswana.  
 E lego Dolamo o bolaile ka ba kae?  
 A re lesongwana feela,  
 Nna ke Mothuhu wa noka Lepelle,  
 Ke motaga selemo, ke morobose wa ka Lepelle,  
 Ke Tudu 'a sekete, ke thunya sa modumo 'o mogolo.



*Ka nano kantoro ' ga se bodulo,  
 Ke bosekelo bja ditaba,  
 Wena mošimanyana tena, o ya ga Tswetla,  
 O fete o botše mmago le rrago,  
 O re bana ba gago ba tseba sekgowa,  
 Matswitswa manaba Maisiisi,  
 batho ba go tsena ka sekepe metseng.  
 Kgomo di a thopša Mathamaga le Matuba a Moletši,  
 Kgomo di thopša le mamane.*

### **BA MAMOGOBO**

*Re boa Sehlale le Sehlajane,  
 Re boa Sehlale noka 'a Diphohu,  
 Re boa ga mareku maseuga,  
 mabola dithito,  
 A bola mang a sa aga.  
 Ga gešo re Matuba re baso,  
 Re batho ba bašweu ka dikala,  
 Ga gešo bošweu ga re bo tsebe  
 Bošweu bo tla le basadi ka nlatla.  
 Re boa ga Mangwane a Tala Lesiba,  
 Ga Motemetema 'a lehwana,  
 A hwana la senwa makhura,  
 Kua ga bo Nape 'a Mosebjadi.  
 Ke motho wa bo Sekabate  
 Sa bo Ramodike a Dikotong,  
 Sa dikoto dija Barwaledi,  
 Ba rego kgalankgatha masogana,  
 Tšhukudu tšwaa ditlhoding,  
 Go tšwa ka madi ga go bose.  
 Ke seolo sa bo basetsana,  
 Ke seolo sa bo Mamatsene le Ramohlomeng  
 A Rakgoadi, ke motho a bo Maphišane a phaleng,  
 E bago Phuthi se ena Mahlokolo,  
 Ge e le botši bo ela Mmele.  
 Ke motho 'a bo Makgatla Matšedi,  
 Ke Makgatle 'a bo Mathume le Tapite,  
 Ba re Morudi ga a se ne noto,  
 Le ka leswika o a kgatla dibatana.  
 Ke Khunampana 'a bo mmago Kgampe,  
 Ba rego ke amule mme ka huna mafahla,  
 Ke amule mme ngwana Morodi a Ntšipana'  
 Mokwena.*

**BA MAMOGOBO**

Ke setlogolo sa Matuba,  
 Ba rego ke Matuba a maso,  
 Ke mašweu ka dikala,  
 Ke batho ba bo mmaborabora sekgweng.  
 Ke seoka le mabele a ditloboko,  
 Seoka o reng wa ba le mabele,  
 O se mosadi o le monna o sa amuše?  
 Re bowa Seoke Seokodibeng, sa  
 Mmamerithi mebedi moraro,  
 Mola mere mengwe e sa eme  
 Kua ga Mmare mesola diale.  
 Ga gešu ga marekuru a magolo,  
 Kua ga Mahlaku Masega,  
 Maepelwa malewa ke mohlwa  
 Mabola dithito, mola mang a sa eme.  
 Ke motho wa bo selepe gomela mere o remile,  
 Ba re selepe o tlo be o reme le mehwelele,  
 O tla be o reme le mehwelele,  
 Wa ba wa rema le kutu tša mehlare,  
 O tlo be o reme le meholešana thabeng.  
 Heela! motho wa ba Makgatle,  
 wa bo Ntuwe le Ntereke,  
 Ba re ka leswika o a kgatla Makgatle  
 'A matšedi a dinoto go lla.  
 Motho wa bo hlokwalatsela ntshebele,  
 Motho ga a hloke mosebedi mohwenahweni,  
 Motho o sebelwa ke wabo.  
 Ke motho wa ba Mantshweng Morwaswi  
 Lepatakaiswe, ba rego magoreng a mannyane  
 Ga a tsene, o tšeme a ema magakwa,  
 A ema mankedima, a ema le magorong a mannyane  
 Kua ga Mogaladi wa go galala batho.  
 Ke motho wa Manyakana Lesiba Motebejana,  
 Moswana wa koto le tshela legora,  
 Lengwe la hlabana ntwā,  
 La hlabana ntwā 'a marumo.  
 Ke motho wa ba Sekabate sa bo Ramodikwe dikotong.  
 Ša ba kgalankgatha maswene,  
 E leng kgaetšedi ya Mmaphišana Phaleng,  
 Ba rego Tshukudu tšwa dithloding,

Go tšwa ka madi ga gobotse.  
 Ke amule mme ka huna mafahla,  
 Ke amule mankgwana ntšipana,  
 Mamosa 'a Mokwena,  
 Ke batho ba Motati kgomo ga tona.  
 Ke batho ba bo Motati kgomo mmofo.  
 Kua ga segopela Matebele,  
 Mola Basotho ba gabo ba tletše.  
 Ke batho ba bo thari sebelega bangwe,  
 Ba re ka babedi ka boraro o ka ba hlaela.  
 Ke motho wa ba matematema lehwana,  
 Wa hwana la senwa makhura Phohu,  
 Wa ba Thubua Mobejwadi wa Nape.  
 Ke bana ba kgomo 'e ntsho,  
 Ye ntsho molapong, kgomo ya maswi mantši.  
 Ke tšhaba mediti.

### **MASEMOLA**

Re bana ba tshipi ngwato mosadi 'a Bapela,  
 'A mokgalagadi 'a Mokwena,  
 Wa sereto nke sa monna,  
 Mola e le mosadi 'a thetoa nkopo,  
 Ba rego ke feta bjang banneng.  
 Ke phenya banna o fentšwe ke tlala,  
 Ba re magagabo a segela dikobong,  
 Ba re e lego Kgoši ya manape e tlo ba mang?  
 O re ke garola sebata, ke phukubje ya  
 Morwedi 'a mokgalaka 'a malete,  
 Ke pholo 'a boditsi bogolo phukubje.  
 Ke ledumadume la lekwe le a duma,  
 Lekwa le kile la ribega batho,  
 Malebana le motse wa Matebele.  
 Ke kgorong ya Serutle Matebeleng.

### **BA MASEMOLA**

Re ba bina Tau ra šokwa ra phetla molala.  
 Ke motho'a Bapela Mampholo Makgahlele,  
 Kua ga Lesiba la Kanyane.  
 Re boa Motsetladi wa bo digomo tša Kadikwe,  
 Kua Mpepedumeng tletlolo Mogoko,



*Moroga beng o roga le batswadi ba ona.  
 Ka kua ga mmilana wa kgolokgothwana,  
 Go tsena kgomo feela, ge e tsena ere mpoo!  
 Ga manamane a Mosotho nko Letebele,  
 Ke nna motho wa bo Mamannye 'a Bapela,  
 Wa bo tlhoka mohola, o hlokile mohola  
 Ga gabo ga Masemola Malakeng maso,  
 Ba letlepo la Bapela le Mokwena.*

### **BA MAHLASE**

*Ke mophoto mogolo, wa mmago nare wa phaka,  
 Wa tawana metse go lala,  
 Ba rego e kile ya fara diakaota,  
 E logile mano a go tsoga.  
 Ke Mohunoto mogolo, wa Mmankala Madimetše,  
 Ba rego ke wa Mmankala šaaše.  
 Ke ngwana' setebetebe sa Matlala.  
 Re bowa Mohlaletse Leotswana,  
 Re bowa Mohlaletse wa mmasebitša sa dimo,  
 Kua ga seolo mathebo,  
 Ba rego ga go ne Meetse a go nwewa,  
 Go ne metse a go hlapa diatla.  
 Re bowa lešabašabeng la Boake,  
 Boake Marake.  
 Ke rena batho ba bo Ntšhimanyana Ntšhimi,  
 Wa sehlwa le motho lekubeng,  
 A re mosegare a mo hlanogela.  
 Re batho ba bo ka tšatši  
 Re tšhaba go tiba, marega re tšhaba go tonya.  
 Ke motho wa bo Sešunkwane sa Bokgatla  
 Nkhungwane, sa re sa mpona sa inamainama.  
 Ya be nke ke mogwe a bona mogwegwadi.  
 Nna re bowa Malope Mmamorarana kopana,  
 Phorogohlo phulela ba rego ke thaba  
 Tše pedi go ratana go etelana,  
 Ba rego ke Sepitsi, e rwele nkata' kgomo,  
 e etela Mogodumo, e etetše Mogodumo wa  
 Bana ba Šikwe wa Nape.  
 Re bowa majwe Maramaga,  
 Ba re ke majwe magolo ka mabedi,  
 Nke ke mae a tšhilwane.  
 Ke pholophotha ke ba dilete ba etla,*

*Ba magorwana mannyane,  
Ba Mogaladi wa go galala batho.*

### **BA BAPELA BA LETLEPO**

*Ba Letlepo, re batho ba bo Mapholwane,  
Ba rego Mapholwane fetogo lehwahle,  
Fetoga lehohomedi la thaba,  
Fetoga seoka o itlhabanele.  
Magageno ga ba go rate,  
O Letlepo la Bapela le Mokwena 'a Mmadire,  
A llogo sebete sa kgomo bogale,  
A tšame a betogela ditšhaba tša gabo a hoo!  
Rena re batho ba boago Moteti wa  
Kgamatona a thari sebelega bane,  
Ba rego babedi ya ba hlaela.  
Batho ba hlokwa la tsela ntshebele,  
Motho ga a hloke mosebedi mohwenahweni,  
Motho o sebelwa ke wabo.  
Re batho ba bo Maselepe Mahlako,  
Ba rego Selepe gomela mere o remile,  
O tla be wa rema le mohwelere mong  
'A maloba.  
Re tšhaba mediti."*

### **BA MONOGE**

*Re badimo ba moteba la kgomo,  
Re mabapola tlalo la motho,  
Re matšhaba le kgamelo 'a kgomo,  
Re maanega le bošego marwala.  
Nna ga gešo re boa Dumane managa letlopo,  
Ba re Mosabo Dumane o a duma,  
O re nkaba ke boa Dumane,  
Ke re ngwanake ga a lla,  
Ke re homola Tswako,  
Ke re homola Tswako wa Mampobane.  
Ba re Mpobane ga a monyenyane,  
Reto sa gagwe ke maina fela,  
Mpobane ga a retele go tšhaba,  
Yena o retela go hlabana,  
Gobane ele ngwana mmupi 'a thagana 'a letsopa.*

*Ba kgoši ba bo Makalabutle 'a maja ka selepe,  
 Ba rego ke tsatsanka masogana,  
 Goba ele pheko Ramokhutšana 'a marumo.  
 Ke batho ba bo Mašwele a Kgalaubane,  
 Ba re motšha a sena moditi, yena molao  
 O tšea ka tsebe.  
 Re ba bo Pebane moya sifeng, ba re tatane  
 Ke moya lehung wa go tseba.  
 Ga kgoši bo marangrang a ditsela di mankwe,  
 Ba rego ke mokgwenyana' Phaahla,  
 manyala 'a hlala, a boela a ilo gapa,  
 A re namana kgomo ye e swana le ya gešo,  
 A re e bile e swana le Thomo ya Maphokwaneng.  
 Yena o re mosadi wa borwa šo wa nkgerula,  
 O ntebelela ka ditshekamahlwana,  
 O re mokgwenyana ye ke mokgwenyana mang,  
 A rego a e tla bogwe, a be a swere selepe,  
 A bile a swere maja a sa khora a thaka'mereleba.  
 O re lepe saka se nkamogile bogale,  
 Ke itše ga ke re ke nna thaka 'a mereleba,  
 Sa re ke nna thaka ditshitshwana,  
 Sa re ke nna malamakopokopo, sa re ke nna  
 Mala malele a maja' sa khora 'a thaka mereleba.  
 Nna re batho ba bo noka tšatši moreola,  
 Ba re noka tšatši ge e tletše,  
 E ya ntle e ya kgakala,  
 E bile e ya makala dihlare.  
 Re badimo ba motema la kgomo,  
 Re mabapola tlalo la motho,  
 Re matšhaba le kgamelo ya kgomo,  
 Re maanega le Bošego marwala.  
 Yena o re ke nna Makgale ke a hlaba,  
 O re ke hlabile modiši wa dikgomo,  
 Kua ga Sekotome, mmagwe a mo kakatela mokata,  
 Tatagwe a mo leta magogobane selemo,  
 Kua ga bo Mpedi 'a go rekwa.  
 Re ditau re di ponega ka mahlong,  
 Re ditebala mollo tša mosadi 'a Bokone.*

## **BA MASHA**

*Nna re bana ba ga Kgoši ba Lengwai la bo Mafetla,  
 Ba bo lekhwekhwe le tšwa baima,*



*Ba rego batswetši le ya ka selao.  
 Bana ba Kgoši ba Masha,  
 Ba mmagoseba Modipa,  
 Ba re Modipa holofela kgomo,  
 Ga e le mabele ke mpholo re epa nageng.  
 Ke batho ba bo Phatane,  
 Ba bo morwa Mammini  
 Wa bo Tšhupu 'a ka thula 'a mereleba.  
 Ka na ka thula le mere ya difata ke lla,  
 Ke re šaba lešo ga le bowe.  
 Gwa na gwa boa lešeleba,  
 Ga sa le a eya Bokgalaka.  
 Gwa boa lephara motho mmele,  
 Gwa boa le lepharilego Mankalane dinoka.  
 Bana ba ba tšwago Hlabetsi leila nyabanyaba,  
 Ba re la nyaba nkego magala 'a marumo.  
 Ke batho ba bo pitše kgolo Kgadikwe,  
 Ya bo sekata mangana. ke pitša' bo Moelo  
 Le bo morwa Mphagahla Letuba la masha.*

### **BA LENTSOANE LA MABENG**

*Ke batho ba Lentsoane la Mmabeng 'a mogale,  
 Madimo a Mmangoato, di Thamagana tša Melapo,  
 Tša phiri maja a boifa,  
 Madimo a Mmangoato,  
 Di Thamagana tša Mmupudu.  
 Ke batho ba Lentswe le legolo la Mabeng,  
 Bana ba Tawana matsogo go lala,  
 Batho ba Lethole la Phaka 'a Monare,  
 Bana ba mabala a Mokwena.  
 Ke batho ba bo Tšhungoana 'a Malema,  
 Batho ba bo maphopholetša 'a mosadi 'a Hwapu,  
 O tšame a phopholetša mekaka,  
 Marepha nko 'a Lentsoane la Mmabeng.*

### **BA GA MAGANE**

*Re batho ba ba boago Maifo a  
 Magolo Lekolo Mohlaka,  
 Kua go tibago Tibane Rantiba nko,  
 Go tiba kgoi, go tibago*

*Mosehla e se monyanana*

*Tlapanyana' magoro.*

*Ke matloga hlola, morwa Mogoba le Malebala ntepa,*

*Mola ntepa e le Mogogadi wa lerago.*

### **BA DIGAOTO**

*Ga gešo re boa kua Legaletlweng*

*Le pedi, ga mmašošo a Lomago,*

*Ba rego Tšhotšo e lomme mothopa*

*Ngwetši, ba rego Ngwetši sa nyaroge*

*Ka morago, ga ele rena Tswako re Fihlile.*

*Ke Tswako le meleka, le meleka bašimane,*

*Le meleka ka mebedi,*

*Ga gešo ba ga leroba Ditau.*

*Ga gešo re tšwa kua Tswako,*

*Kua meetse mehlaba Raphoko,*

*Ga noka'e kgolo tlhoka matšibogo,*

*Re e tshela ka dihlekehlekeng le Meetseng.*

*Re batho ba ga magala mankga nama,*

*Re batho ba bo Segwatane sa Taung se*

*Gwatela Matebele, Basotho ga re ba gwatele.*

*Re batho ba bo mokolwana Digaoto,*

*Ga bo Mokolwana tlhakapedi sehubeng,*

*Ga bo Leraka leaga thoko,*

*Leraka nke nkabe le sa tswale,*

*Marakadi ke lesome,*

*Ga bo selo sa metse mebedi,*

*Se be se lle se kwale ga gabo mogolo.*

### **BA TAU**

*Ke diponega ka mahlo, ditebala mollo*

*Tša Mmangwako a Bahwidi ba dira.*

*Rena re boa Dumane managa Letlopo,*

*Re boa bo Bukunyana Bokone bja tlakwa*

*Marumo a Pono. Re bana ba Makolometša*

*Magapa tša batho, re gapile Tulutšana*

*Le Kanka kgorong ya mabuša kgomo.*

*Nna Tau le ge ke se botse mmele*

*Ke boreledi. Re bana ba kgoro ya ga*

*Motsela molaka marumo, rena re nka dinama,*

*Mola bangwe ba nkgā megwedi ya Maburu, re nkgā dinama  
Tša barwa ba Tau ya morei ya Komane.  
Rena re boa Mašiši a magolo a Manyapa Hlabirwa,  
Re boa Triskop managa Letlopo.  
Mo ga Tau ga go na sekobo, mmele ke  
Marediredi le mehlafo re beile,  
Re Ditau re Rorela fase,  
A re boweleng Dumane.*

### **BA BINA KWENA**

#### **BA SEBESHO**

*Re bagale kwena ba Malope,  
Re Dikwena tše ditšwago Udi,  
Di tšwago Maulauleng.  
Ke Kwena tše di tšwago  
Ga mkgapa 'o mogolo wa Matseba.  
Re batho ba bo sedikodiko sa Mokopa  
Wa Tladi, wa bo seopooopo sa Makanyane,  
Re batho ba bo legora le letona la Matseba,  
La bo Mmajohamane a Moopong.  
Ke batho ba bo khulwana kgomo thakga mosepelo,  
Ba re khulwana kgomo nna ke a gana, ke re  
Ga ke khulwana kgomo, ke nna Tšholle ke  
Kalealea le melapo Thamaga,  
Ge e le marako a mabega ke tsene.  
Ke motho wa bo tau e ntsho ya mariri,  
Mojane ke mojane, Matšee a Sereke  
Le Mashomanye, Matšee ga a tšea leoto,  
A tšea letsogo, a tšea le nama ešo segoba.  
Ke motho wa bo Mmamokutupi wa šaga,  
Wa bo Phothogo 'a mabjana, yo mosehla  
Motsena lefeng gwa re pelo ya modisa  
Ya roga. Ke kwena kgolo ya Udi,  
Kwena kgolo ke godile ke mela lehlaka.  
Ke kwena kgolo ga ke bolawe ke a ila,  
Ke mekgaritswane e megolo ya mankgā leraga.*

### **BA KGAPHOLA**

*Nna re Batau re bowa Seokodibeng, se  
Se meriti mebedi merara meng ya maloba.*



*Re batho ba bo selepe maekaeka a sa tlo rema,  
 Ba bo selepe gomela mere o remile,  
 Hleng Tau o tla ba wa rema le mehweleretshipi,  
 O tloba wa rema le megaba thabeng.  
 Re bana ba kgoši ba Lekgale la Mmakaparaboswana,  
 Ba re kgoši o apere le matsika a Mahubedu.  
 Re Menoka re bana ba noka' gae,  
 Ba noka go phatša Motse Mphanama.  
 Re bana ba kgoši ba Dibone se roge Mogolwago,  
 Wa mmona Mašilabele ke mogolo,  
 Ke mogolo o okeditšwe ke megaba thabeng.  
 Ke rena Mapono ke rena bana Ba Nkwana,  
 Ba Nkwana'a Mahlabathi, Nkwana ke tšwa  
 Tswako ke Ya Tswako. Ke rena batho ba bo  
 Tau hlatloga meetseng, Tau o bone Ditau di se  
 Tlo kgatha leraga, kua ga mosadi wa  
 Thethwa'nkopo o feta bjang banneng.*

### **BA MOKGOMOGANE**

*Nna re batho ba Ngwakwabosana Mahlatši,  
 Batho ba Malalakwena madiba,  
 Ba maja Mpša'bo Molopo maila Thaga,  
 Batho ba ba itšego ba ja Mpša ba re ke  
 Konyana mošalagae wa marumo.  
 Ga e le rena ga re Bakone re Baroka,  
 Batho ba ba tšwago mothopo'o mogolo,  
 Tlase ga Mongatana Mašabela.  
 Šoo mogale'a marumo, yo a itšego a tsena  
 Ga Mašankotwane, kgomo a thopa,  
 A be a tšea morole a olela,  
 Bana ba šala ba llela mašokotšo.  
 Ba re o a bitša ngwana'a Mokgata' kgomo  
 Talatšane, wa gokgo sa Borwa Mantšitole.  
 Ke motho wa bo Setekudi sa Bokone motho'a nkalala.*

### **BA MOKGOMOGANE**

*Nna re batho ba Malalakwena madiba,  
 Batho ba Ngwakobosana Mahlatši,  
 Batho ba maja Mpša Molopo maena Thaga.  
 Re batho ba go ja Mpša ba re ke konyana*

Mošala gae, ba re tloga tloga digorile,  
 Ba re šeo konyana ya marumo.  
 Ba re ge ele rena ga re Bakone  
 Re Baroka, re batho bao ba  
 Tšwago tlase mothopo wo mogolo ga  
 Mongatana' Mashabela.  
 Re batho ba ba rego  
 Ge ele lena Mapono hleng bao le sego  
 Ba Ngwatši'a Mpša Mamolopo wa lla,  
 A re nkabe ke le Moroka nna ka loba ditshelo.  
 Ba re šoo wa tšwa lehlanya,  
 O gopotše Boroka, šoo o tšwile,  
 O itše ge a tsena ga Mašankotwane,  
 Ga e le kgomo a thopa,  
 A ba a tšea morole a olela.  
 Hleng bana ba šala ba llela mašokotšo,  
 Ba re o a bitša ngwana Mokgata'a kgomo  
 Talantšane, wa gokgo sa Borwa Mantšitole,  
 Motho wa gabo se tsenela matšema.  
 Ke motho wa bo Setekudi sa Bokone motho'a nkalala.

### **BA MANTSIE**

Ke rena ba bo Kope, ba bo kotswana Mangana,  
 Ba bo kgomo e rwele khuruga morwa Ntsie 'a Kopa.  
 Ba re morwa magoši itlhabanele,  
 Ga o ne le mohlabeledi,  
 Ga gešo re hlabana ka mogašwana Ntswaneng.  
 Morwarrago Ke kotse 'e pududu, gona kua ga  
 Mmakopa morongwa wa Mashabela.  
 Bana ba kgoši ba dikeleketetšapheta,  
 Ba nke ba mo lefe thekollane se rekolla Direbe,  
 O rekolotše le baditi e se ba gagwe.  
 Ke bana ba bo Mmakgoko wa molalaphathakga,  
 Nare ya gabo Morokanamphaga,  
 Mola a bona Matekemuše a sa thwala marumo,  
 Kua nageng tšabo Sepeke'a magana.  
 Bana ba kgoši ba phatša lesogana,  
 Ba Mphahla ngwana theko'a lerumo.  
 Mphahla o kwa bose o sa retwa Matšeding,  
 O retwa ke motswalago Mogokong,  
 O retilwe ga Machacha Tau'a Diagwane tša Pheladi.

**BA MORAMAGA**

*Ba Moramaga ba boa Gono le gonoga batho,  
 Leo le gonogilego Basotho le Matebele.  
 Ga gešo ga go moropa ga go koma Matebele.  
 Re bana ba Seropodi sa ntlo 'e kgolo  
 Sedibeletša matlakala, gore phefo ya Borwa  
 E se tsene. Re batho ba bo Potoko Madihlaba,  
 Potoko Rapshiri Thamaga, Phuthigatšana  
 Sethole, Phuthi nkabe ke le Tau,  
 Moroka nkabe a sa tsene.  
 Ga gešo ga mosela o okama bodiba,  
 Mohlaka e ba Mosammakwena.  
 Ga gešo ga Mpšhe maganodutwa madumo,  
 Lešikara Mpša ga ke šikare ke Ledumo.  
 Re batho ba bo Malesa morena,  
 Seleta dibola a šala a kgobakgobela  
 Morujana, a re ke morujana  
 Nkwana tšešo.*

**BA MMATEKOLA**

*Ke batho ba ba boago Legono legonoga batho,  
 Leo le gonogilego Basotho le Matebele.  
 Ke bana ba ntlwe kgolo,  
 Ya sedibeletša matlakala,  
 Ba rego o bone phefo ya borwa e se tsene.  
 Ke rena maila kgomo sebete sa namane.*

**BA MAKGOBA**

*Ke ba Makgoba Magoši,  
 Baroka ba ba tšwago Utswane,  
 Kua ga Mmaphologa thotlo,  
 Go ratana go etelana.  
 Ba ba tšwago Mahlatši a Magolo,  
 Mahlatši le Mahlatšana,  
 Ba tšwa mahlatši thaba nkgokolo,  
 Thaba di sa bowe.  
 Ba boa ga monokane o mogolo ke swele,  
 Kgolo ke šetše ke ena Moroka tlou.*



Re boa Seruane sa mahlagare a go lala,  
 Ga thabana fula merole,  
 Ga magolo maja boifa.  
 Re batho ba bo Mmatlake,  
 Ba bo Tlaka maloma malomanye,  
 Ba bo Tlaka ge a tšame a ema  
 Marothobolong, a re nna magoro  
 A mangwe ga ke a tsene.  
 Ka go ba ke le kgogotswaadi,  
 Ya bana ba Sekoke le Lethebe.  
 Ge ele lešaba ke le kwele mošate,  
 Ge go be go bakwa dinkwe tša rena  
 Di sepelwa tša go phaswa.  
 Le hlaba Nkwe ka selepe,  
 Le lema la ga phaswa. Nkwe  
 Ke e hlabile le ngwana  
 O timile a makwa, le rrago  
 Mmamolapong wa boraro,  
 Ya ba ngwana Tala Lesiba.  
 Ke phaswa ya bo Mmakanyane Tshekego,  
 Phaswa ke tswetšwe ke mosadi,  
 Goba ele mosadi o tšwa a bekwa,  
 A leba ga bo Ntladi a Makhina,  
 A šala a thibathibetša lesoro  
 Ka kotse, ngwana moja sagagwe  
 A re mola ke sa fele ke ituletše  
 Mo lapeng la mme la Mankgwana  
 A Motšipa Mokwena.  
 Kua boilong go Matšea,  
 Ba re o tla be o bolle neng motena?  
 Ka re nna ge ke se Motena ke Phalatša,  
 Ke motho yo ke phaladitšego Matuba  
 A ga Sekhukhune.

## **BA KOMANE**

Komane 'a Pedi Makgantšapele,  
 E kgantšago bjala le morokong,  
 Ga bo hlotlilwe bo fetoga setoto.  
 Ke bana ba seakalala 'a mahloa  
 Mahubedu, ba selwa ka tšatši 'a komana.  
 Ba re ka pula bo tšhabang? ba re ke tšhaba  
 Mo ntšha naga.

**BA MASHABELA**

Re boa Modupe,  
 Rena re boa Mapalakateng.  
 Ba re re boa naga mmakopa,  
 Morongwa 'a Mashabela.  
 Tilo go boa banna,  
 Gomme basadi re bowa Tilwane.  
 Ke bana ba Kgoši,  
 Ba Phaswana marutla a ntlo dipalelo.  
 Ba re Hlabirwa o reng a rutla ntlo dipalelo,  
 Gomme ntlo 'a mathudi ya šala kgakala.  
 Ke batho ba bo Hlabirwa wa bo Mmadinoge  
 Motenega se tentšha mafahla,  
 Ba re šaba lešo ke le topetše,  
 Le kwala Moetlane,  
 Ba re dira tšešo di kwala Matebeleng,  
 Di kwala kua ga ba ga Mahlako 'a Makoro.  
 Ke ba Kgoši ba kgatabila Tlou,  
 Ba Thoka 'a bo Mamoraka,  
 Wa modiša 'a dihlašana.  
 Ba re tlouthoka ka bona ge di fula madibaneng,  
 Mola Maketemiša a sa thola marumo,  
 Kua nageng tša bo Ramogago ga Kgaphola.  
 Ba re ke magoši a Mantobeng ka diswana,  
 Ba re ke a Mašiba a mo wela batho,  
 Ke a mo wela batho 'a mathiba,  
 Ba re go o wetše ba bedi ba raro,  
 Motho a hlatloga,  
 Motho a šala a bolela le Kgoši,  
 A bolela le Ntane ngwanana 'a Mathibeng.  
 Nna gagešo re ipona ka hloya,  
 Ka lebese re tšhaba dilabi.

**BA MASHABELA**

Rena re Baroka.  
 Re boa Modupe, re boa Mapalakateng,  
 Re boa naga mmakopa morongwa 'a Mashabela.  
 Ba ba rego Baroka re hweditše noka e tletše,  
 Ra fihla ena lehlaka, hleng re enne hlaka

La bo mantshehleng ke alla, ba re ga ešita bo  
 Mahutwane ba sa llela go sela.  
 Rena ke rena bana ba Kgoši ba Phaswane 'a  
 Marutla, wa Leseilane la Bogi le  
 Babotšane 'a Mokgokong, yela ba rego  
 Le ntheretšeng la re ke Phaswane,  
 Mola le tloge le mpona ke le Tau  
 Ye ntsho ya mariri lehotla,  
 Ke le mogwera Mokwatši.  
 Ba re Hlabirwa Mohlabane hlakodiša  
 Lehlakodiša Bakwena, wa e bona kwena e  
 Tšea motho e mo iša bodibeng,  
 E tloga e mo gopotša ka Tilo sebopong  
 Sa dikwena madiba.  
 Rena banna ba boa Tilo,  
 Basadi re boa Tilwane,  
 Re boa madiba Kgolo ka mabedi mawela dikwena.  
 Ke rena bana ba Kgoši Ba Nkgonyeletše 'a Kone bjo  
 Bothata, Tlou thoka 'a bo Mmamorake  
 'A modiša 'a dihlašana, ye ba rego  
 Tlouthoka ke gana ge di fula madibaneng,  
 Mola Maketemiša a sa thola marumo,  
 Kua dinageng tša bo Sepeke 'a magana.  
 Ke wa Kgoši leina le ntshe,  
 Ke hloka kgaitšedi ya go ntheta,  
 A re ke nna ngwana 'a bo Madinoge,  
 Motenaga se tentšha Makgwahla,  
 Yela ba rego šaba lešo le ntenne,  
 Le nna ka le tena,  
 Ba re bangwe ba bile ba kwala Moletlane.  
 Ba Kgoši ba re nkabe ke be phodi,  
 Ke be thaka ke namile neng?  
 Barwa ba kabe ba nkgele morogo,  
 Ke kgelwe ke ba ga Ramogaga Kgaphole.  
 Ba re Hlabirwa 'a ga Mohlabane,  
 Hlakodiša lehlakodiša Bakwena,  
 O a e bona kwena e tšea motho,  
 E mo iša bodibeng,  
 E tloga e mo gopotša ka tilo,  
 Sebopong sa dikwena madiba.  
 Ba re hlabirwa o reng wa rutla ntlo dipalelo,  
 Gomme ntlo ya mathudi ya šala kgakala.  
 Nna ga se rena Makgala re Makgalana,  
 Ke rena Makgala a manyane, a ga



Magoši a Mantobeng ka diswana,  
 Ke ba Kgoši ba Masele a lebabayatwane,  
 Ba mošima gare ga dilema,  
 Molema moema batho ba Matuba,  
 Ye ba rego mošima o wetše babedi bararo,  
 Mongwe a hlatloga, mongwe a šala a bolela le Kgoši,  
 A bolela le Ntane ngwanana 'a Mathibeng.  
 Nna gagešo re ipona ka lebese,  
 Ka hloya re tšhaba bontsho Letebele,  
 Kua ga Tebele la ga Mahlako 'a Makoro,  
 Ga Tebele la mmasegana ke babo,  
 Mola modimo a eme naye Lethamaga.  
 Ke nna Raseomane 'a Manala,  
 Magohla mankga diretse,  
 Wa kokoleka lena basadi,  
 Kgona motse wa ngwana mariri.  
 Ka leka ka bolaya matopo ka tla ka lefa,  
 Ke ngwana bo Mpotwana 'a Magaba,  
 Wa Lekukunku la Magohla ke kgonare,  
 Ye ba rego motho ge a se na ga gabo ke tšhukudu,  
 O bona sekgwa se se beago 'gwere.  
 Ba re ga nke ke roma ngwana lešapeng,  
 Ke tloga ka noši, nna tatago Mamorakong 'a manala.  
 Ke wa Seitlhotlhedi ka molamo 'a tshipi,  
 Raseomane a kgantšha, a fologa kua swiie  
 A kgahlwa ke bagatša ba mogolwane ba tšhephile.  
 Ke wa sekgoro ka pele ke Mphaswa,  
 Ba re ka nthago ke nna Kgonathe ye mpsha ,  
 Ya moisa 'a mohlanka.  
 Ke nong ye ntšhwa ya gare ga maratwa,  
 Ya lebolaisa phefo,  
 Ba re go hloka le mošemanyana wa ga  
 Matšhatšha lejwana,  
 Ye a yo go bona temana 'a maratwa mpatakana,  
 Ba re nke ke seotlo o ja basadi.  
 Ba re ehleng basadi ke ba hweditše,  
 Ba ntsheba ba sa mpone,  
 Ba tloge ba belege serišane magetleng.  
 Ba re šoo o etla sehlola ngwana hlola se,  
 Ka re ga se nna sehlola,  
 ga ka tswalwa tseleng,  
 Ke belegwe ke mme Morakamokgadi  
 kgošana godula thoko.  
 Moswanomogolo wa mmatladi 'a Botlokwa.

*Ke pholo ga objwe molala Poulo,  
Ke Ledisa ke mogwera Thongwane.*

### **MMAKAU**

*Ke Montshwane 'o mogolo,  
Wa Mmatladi 'a Botlokwa,  
Lekgopanelo 'a Seanego,  
Ba re kgopa e šetše maruping a bahu ba hlokohloko.  
Ke batho ba bo Tšhetše 'a se bona badimo baeta,  
Ba re o ba bone ga ba etela Potane,  
Ba e ya kua ga mmadibo tše dintšhi,  
Gongwe mokgekolo a etetša mokgalabje,  
A re koriye moo batho ba a re šia,  
A re o tlake o re laetše Basotho.  
Nna re boa Modimolle 'a thaba,  
Gomme Modimolle e rwele nkata 'a kgomo,  
E etela Mosebo Maroteng. Ba re tla le boneng,  
Thaba tše kgolo go ratana go etelana.  
Ke batho ba bo Mphete 'a Mangana,  
Ba bo sefeta mabjala,  
Sa bo Mmokwana 'a Maisela.  
Ba re Monare 'a Phaahla,  
O feta ka bogwe bja gagwe bo Hlotlwa,  
Ba re Monare o feta bo le mohlotlong.  
Ke motho wa bo Mafitišane, ke mpša ya Mokgoma,  
Ke mpša 'e tilo ya bo morena Kgadime.  
Ba re Motsetsane ga a putla ke mmone,  
Gomme ka mogerula ka leihlo la mokgoma.  
Ke mogale 'a marumo, morwa Sekgoane,  
O re ka selepe, o re ka lerumo, o leka ka  
Lerumo le le letšwago Mašiši 'a magolo  
A Mmanyepo 'a Hlabirwa, o leka ka makunyana'  
Mpete. Ke Monare 'a Phaahla a khutšiše,  
Ba re monare a khutšiše le mahlapa 'a dule,  
Ba re a phatše ke meetse kgomo tše dinana,  
Ba re ke kgomo tša bo Maapokwane  
Nogwane 'a bo dumela. Ba re ye a kakago morwa Sokwane  
A ka seka nonyana, a seka ke kwelele ya makgoweng.*



**BA MMAKAU**

*Re bowa Moutswaneng wo mogolo wa  
 Mmatladi 'a Motlokwa wa Seanoge,  
 Ba re kgopa e wele maruping a bahu  
 Matlobotlobong. Mosetšewe Modimolle o  
 A lla Moutswaneng, o re nna nkabe ke tšewe ga  
 Raphakaleholwana, mola a bona ga gešo re sa  
 Tšeye re hlaola, re hlaola ba bašweu le ba ba hulwana.  
 Nna re bana ba Tšhošane selomi sa mantšiki wa Mafulo.  
 Ba re motho waka ke mo hlabile a etla Mamone,  
 Ke mo hlabile a kgapakgapetša lekgeswa,  
 A tloge a re ke kgauswi le motse wa Kgapšane.  
 Re bana ba kgoši wa morei 'a Mmakopa,  
 Ba kgoši sebakonong, ba re kgoši o baka nong  
 A sa tlo e ja, a tlo e fega mafateng.*

**BA KGARI**

*Ke rena bana ba Kgoši ba Mmašabašaba Kgari,  
 Mašabašaba leswara baloi.  
 Re batho ba bo Kunene Mopedi mo tšwa Ntshwaneng.  
 Ba re motho yo a illego ke nna Phaahle ga a šite,  
 Gomme o hlokile nko a hloka molomo,  
 Ya ke o lle ke tau sefirolokwane.  
 Re batho ba bo metša kgomo morwa Nthekwane 'a diphofa,  
 O se ke wa etša bo Sediti ba go metša maraka,  
 Gomme mafodi a tsoga a ba tletše dimpa.  
 Ke rena batho ba bo Malebatša a leho,  
 Ba bo ngwana tshehlana ya go tšwa Mphanama,  
 Batho ba bo Lekaleka ngwana mosadi 'a šana.  
 Ba re lekanya maoto le ba diokotlo,  
 Ba re šeo e a šibašiba malebatše,  
 Ba re sogana tše di maoto e swareng,  
 Ba re šeo masogana diphaka,  
 Šeo e šibašiba e leba Mmakgatle.  
 Bo tšhweu 'a Ngwato se lwa le makgowa,  
 Ba re tšhweu o tloge a elwa le masole malwantwa,  
 Gomme kefana tša maroibaki tša wa,  
 Gomme tshehla di itše tša goga mefaka,  
 Gomme tšhweu wa ga Ngwato a goga wa gagwe,  
 Gomme kefana tša maroibaki tša wa,*



*Gomme moswagwe Kwelekwele a akela,  
A ba a reta Masogana,  
A reta le batswadi ba go mo tswala.*

### **BA MADIHLABA**

*Gagešo nna re boa legono le gonoga batho,  
Le le gonogilego Basotho le Matebele.  
Ba re re bana ba Kgoši,  
Ba seropodi sa ntloe kgolo,  
Ba Sedibeletša matlakala.  
Ba noge' ntsho ye merithi magoga 'a  
Bo malesa morena.  
Ke re ka gaša ka mobu ga e tsoge,  
E hloka le go galagala letšedi la  
Mmamoroka pula.  
Bana ba Kgoši ba mmaseropolotšeng,  
Mohlabeng a Gono, ba mosela ukama bodiba.  
Ba Kgoši ba Sehlare Matšedi,  
Sehlare gola re go dule moriti.  
O se etše ye tšetši mmamakgetla 'a Gono,  
Moloi 'a gale.  
Ba Kgoši ba setuma makana, ka setumo ke  
Rraweno, ke motlaka ke motswetsi.  
Ke morwa Mmamasele,  
Ke lehlalerwa ke lehodu le maano.  
Ke tilo ya go ja ba malekana,  
Lehodi la Mampa majela koma ka marumo,  
Le nkgabeng ke sa le golelele,  
La Mpatamela ka hlola dillo.  
Ke hloletše mmewešu ditsetselo,  
Wa ngwana mosadi ye moswana Mabeši,  
Ye a bešitšego Ramotau diferong.  
Ramotau nka mmeša ka di tlhaka a tuka.*

### **BA MADIHLABA**

*Gagešo nna re boa Legono,  
Re boa legonoga batho,  
Le le gonogilego Basotho le Matebele.  
Re bana ba Seropodi sa ntlwe kgolo,  
Ba sedibeletša matlakala,*

*Ba rego phefo ya borwa se tsene.  
 Re bana ba mosadi 'a mogoragora, wa  
 Mohwadiba 'a tlhogana mats'eng, a gorago  
 Ntlo ka go ruma kolokotong.*

### **BA MAMORAKE**

*Ke rena bana ba Kgoši,  
 Ba kgathabila tlou,  
 Ba tlouthoka 'a bo Mamorake 'a modiši 'a  
 Dihlašane. Ba tlouthoka ke ganne ga di fula  
 Madibaneng, mola Matekemuši a sa thola  
 Marumo, kua seleteng gabo Sepeke 'a magana.  
 Ba Kgoši wa le ntheretšeng la re o Phaswane,  
 Mola ke le Tau ye ntsho ya mariri lehwatle,  
 Ke le mogwera bo Mokotatšie.  
 Ke le selepe ga kgwale se lle Namane,  
 Sa tloge sa fetetša Motswako.  
 Nna ke ngwana bo Mmadinoge mothepa se  
 Tentšha Makgwahla,  
 A rego šaba lešo ke le tenne le ile Moletlane,  
 Nna hlatse ya ka le botšeng Serakalale,  
 Le botše le ngwana Ngwato makgoweng.  
 Ke ye wa go bona lerole le thitiane,  
 Ge phukubje e goga mosela sebjane sa Ramogale.  
 Ga gešo Boroka re hweditše noka e tletše,  
 Ra fihla ra ena hlaka la bo ntshehleng ke a lla,  
 Re boa Tilo le Tilwane,  
 Re boa madiba kgolo ka mabedi.*

### **BA SELLO**

*Ke ba ga Sello se lla gale,  
 Sello ge se lla bo botlaneng,  
 Le bontšhing se a lla.  
 Kua ga Lebea la Tlapadi.  
 Ke ba Kgoši ba majadihlong a potua,  
 Mošate magaba disana,  
 Kgoši ga e swaelwe e a begelwa morwasetleng.  
 Ke ba Kgoši ba Makgoelele,  
 Wa Modimo 'a barwa Namudi 'a ditšhaba,  
 Marumo nkgoetše barwa ba ga Masemola.*

Ke ba Mmamahwa 'a Botlokwa,  
 A re ke tšwile Botlokwa ke se ka thanya,  
 Nna ke re ke fihlile Bopedi ke thantše,  
 Thaka tša ka ke di badile Marota,  
 Ka hwetša ba fetša lesome fela.  
 Motšo ba ntšha ka Seraki sa Kgalantlola 'a Makwa.  
 Ke mogadibo morulana 'a Setleng,  
 O itše ke tla Šitega ka itshwarelela  
 Ka sebekara ngwetši,  
 Ka itshwarelela ka jwang jwa Sehlake.  
 Seraki wa serutla ga a tloge a rutla ntlo dipalelo,  
 Ntlo le mathudi e šale e eme,  
 Hlabirwa Leseilane la bo Babudi le Babotšane 'a bo  
 Mokgoko le Mokgoko wa ga Rasenyane.  
 Nna gagešo re boa Modupše,  
 Re boa Mapalakateng,  
 Kua ga naga Mmakope,  
 Ga bo morongwe 'a Mashabela.  
 Ga e le ka Tilo go boa banna,  
 Basadi ba boa Tilwane,  
 Madibana maso madiba kgolo ka mabedi,  
 Mawela dikwena.

## **BA MAKGWALE**

Rena ga gešo re Mokhulwane  
 Wo mogolo wa mo leta legola,  
 Ba Makgwale Ramolwantwa ya marumo,  
 Ba Kgoši ba Molefe hlogo 'a kgomo ya mothupša,  
 a hloka le go sega tšhupša a beša,  
 Kua legabeng la mmatšhatšha tau a Diagwane.  
 Ke bana ba Kgoši ba Makgwale 'a ntwana 'a marumo,  
 Wa Sekgope se lala Tšhiding,  
 Mola sengwe se robala dikgwaletšong tša bana le  
 Bo mmabana. Re ba Kgoši ba Komana,  
 Morwa maswika a mabele a kgajana,  
 Mabele se fele pitšeng, ba re hleng ga ke  
 Fela ke tla go hlolela boatla.  
 Ke ba Kgoši ba Tšhetšhe,  
 Morwa Mariri le Mothwanyana Mphaga.  
 Ba re Mpedi o lle mong,  
 E lego Mpedi wa gabo e tlo ba mang?  
 Re ba Kgoši 'a lebeta la Rangwadi a malatswa 'a



*Ga Ntswane. Ba Kgoši ba mogoka noka mohloga  
 Selemo, ba re hleng o hlogile mono ga bo lebete.  
 Ke ba Kgoši 'a Nape moleki 'a namane Motloulela,  
 Ba re Nape o lekile namane 'a ga dikhulong,  
 A tla a šitwa ke go leka tlale 'a kgomo.  
 Ke Kgoši ke nape maja kopola a šadiša,  
 A re ke šuela ba gešo mokhulwana  
 Wo mogolo wa moleta legola.  
 Ba Kgoši ba ngwale ga ke na moditi wa koma,  
 Hleng molao ke tšea ka tsebe,  
 Nna ke tšea molao wa Manyana.  
 Ke ba kgoši ba mmeka ngwetši selemo,  
 Ba re pelo e itše ya beta masogana.  
 (ke tšhaba baditi)*

### **LEOKANA**

*Re batho ba Selote sa Mmangwajana,  
 Kua ga šaša la mmangwakwana rulela.  
 Rena re batho ba bo lešohlororo,  
 Rena re batho ba bo sethokgwa se sebe morwa Mampeng,  
 Sethokgwa se tšhabela dirathana,  
 Se se tšhabetšego Mmanala Bogopa.  
 Tlase ga matlapa re tula mošito,  
 Kua ga morula masenkane,  
 Kua ga morula senkga temong.  
 Rena re bana ba Phohu mae a  
 Sedipha, kua moeding wa bo phohu.*

### **BA NKGADIMA**

*Ba boa Legono legonoga batho,  
 Le le gonogilego Basotho le Matebele.  
 Ke bana ba Seropodi sa ntlo 'e kgolo  
 Sedibeletša matlakala,  
 Ye ba rego phefo ya borwa e se tsene.  
 Ke bana ba Kgoši, ba noga 'e ntsho,  
 Ye meriti Magoge Mampa lekokotlo.  
 Noga 'e ke re ka gasa ka mobu ga e tsoge,  
 Ba re hleng moka le go galagala Letšedi,  
 Ba re ke tšedi la bo Mmamorope a pula.  
 Ke bana ba Kgoši ba maphara matšedi,  
 Ba re phara motho ka boloko,*

Mošimane moriti mafotla,  
 Ye 'ago a fotle molato a thome o šele,  
 Ba re hleng o tloga a thomile o mogolo,  
 Kua Moramageng wo mogolo wa Mannyatha.  
 Ba rego kgomo ya monne e lemile bjang?  
 E reng ya tšea dinaka ya tsenya metseng,  
 Gwa šala go le diphaphano?  
 Ke batho ba bo Rapoto 'a Mmadihlaba,  
 Mošifa 'a kgomo 'a morago,  
 Ya seipapi sa ba gama tšhukudu 'a Mmathakane,  
 Tšhukudu ya tloga tseleng,  
 ba re hleng tšhukudu ye e eme ka dibopororo.  
 Ke batho ba bo Mathibele 'a dibolla,  
 Ba re Mathibela se fete motho a bolawa,  
 Ba re hleng se fete Ngwato mosadi a bolawa,  
 Kua moeding wa bo Phepa.  
 Ke bana ba Kgoši, ba mogabi wa Mangana.  
 Ba rego Mogabi kua seleteng se segolo;  
 Sa Mankgadima 'a moloji 'a Tubatse.  
 Kgarebe ke kgareba 'a lehoba- hoba,  
 La metlakaila Hobane,  
 Ye barego ga a ithute go tšwara phaga,  
 Hobane sehlare mabalaka, ba re hleng  
 O tšwere dipedi dihlobega.  
 Ke sekgomara phuthi gobedi,  
 Monna makgola la boraro a na a swara mmutla.  
 Ke mosimane se tentšha methepa,  
 Ba re hleng o tloga a tentšhitše mathari a magolo,  
 E bile o tentšhitše ngwale,  
 A le dihlahleng tša koma.

## **BA LEBOTSA**

Ba boa Legono, ba boa legonoga batho,  
 Leo le gonogilego Basotho le Matebele.  
 Ke ba noga 'e ntsho,  
 Ye merithi Magoge Mampa Lekokotlo.  
 Noge ke re ka gaša ka mobu ga e tsoge,  
 E bile e hloka le go galagala Letšedi,  
 Ke Tšedi la Mmamoroka 'a pula.  
 Ke bana ba Kgoši ba Mokgatha' dira kobo 'a Lengana,  
 Ke ba la mušu Mamphepane,  
 Ke ba kobjana tšhweu,

*Lebotsa la ga moloi'a Tubatse,  
 Ba re hleng ga le robale le a bona?  
 Ba re hleng le fela le lebalebela kobong?  
 Ke ba bo sehlaba nkwe, balata ba šigama,  
 Ba re hleng bahlanka ba tsenwa ke pelokgolo,  
 Ba tsenwe ke pelokgolo ya bo Mpatlanamagohla.  
 Ke Mangana Maponti, ke ba Mmathabakgomo,  
 Ke ba kubjanatšhweu,  
 Lebotsa la ga Moloi 'a Tubatse.*

### **BA BINA PHUTHI**

#### **BA MAGANE**

*Agee Molla!  
 Agee! Molla'mašotlanašotlana,  
 Ba rego šotlana le le emetšeng?  
 Le emetše mahlapa bana baka.  
 Mo ba rego thupa o ka be o tsoga,  
 O tle o bone re tšwere ka'ng?  
 Re tšwere ka Thutsanka 'a Bokone.  
 Nna ga gešo re batho ba bo Matolwana,  
 Matia phoka le mohlang phoka e sego.  
 Ba dula ba re fora ba re Bolla ke kgole,  
 Bolla ga se kgole, bolla ke ka mafuri  
 Re hloka ba iši, re hlokile dikgaetšedi.  
 Thupa tsoga o tie magora, mo re yago ntshe  
 Ga re ilo bapala, re ilo hlabana ntw'a marumo.  
 Batho ba bo Seropodi sa marumo, ba rego Bogotšadi  
 Tsoga o beše mollo, o bešetše banna kgorong.  
 Phuthi mogaragara sefula Mabana,  
 Ba rego mosegare e ya malaong.  
 Bakone ba mmanakana 'a go gana go bušwa,  
 Magana go bušwa madumela Thaga.*

#### **BA MAGANE**

*Bolla ba mmašotlanašotlana,  
 Ba re šotla le le emetšeng mo?  
 Le emetše mahlapa bana baka.  
 Ga re tlo re thupa tia meetse a,  
 Magogodi a kgone go feta.  
 Rena mo re yago ntshe ga re yo hlaola,*



Re ilo tlaiša. Ke šabašaba la bo  
 Kgwadi ya Mongatana Matebele,  
 Pitsi e etetše Mogodumo,  
 Ya ba ya etela le ba malapa a šele.  
 Mo ngwana'ntshe a rotago semonene,  
 Wa rota wa gogomoga, wa tlala diatla.

**BA BINA PEBA**  
**BA MASHIFANE**

Re batho ba re boago Sedingwana sa Ramogale.  
 Ye ba rego ga a ene Peba.  
 Re wa ka seloka se yè le noka,  
 Se ye le bodiba.  
 Ke ba ye e tšwang Sedingwana sa Ramogale,  
 Re boa Makutu a noka 'e kgolo,  
 Lepelle la Mamogodu maputuputung.  
 Nna ga gešo ga Mmabule Ke o moso,  
 Mothamaga ke o monala, ke o mokhulwana.  
 Ke batho ba bo Mphanamagasantana,  
 Ke ngwana mpša tša Madimo,  
 Ke batho ba bo Mmamodisa 'a Makwa,  
 Ba bo Rotsima le Hlogokgwana.  
 Ke Ngwato se ya le makhura nokeng,  
 A re go hlapa a tlola,  
 A šiele Ngwato le Maralegaganeng.

**BA MASHIFANE**

Ke Mashifane 'a Marekeng, ke wa Nkoana.  
 Ke nkwethomo ya bo Malebana Mmapitša Thamagana,  
 Mosesa' Mmangwato maboredi bjo fakaneng.  
 Nna ke tšo tšeela Letebele,  
 Nna ke tšeetše ngwetšitlela,  
 Ke wa moleka kgomo o leka ka taa!  
 Le ba madibana-maswana,  
 Nna re ba ngwetšana,  
 Re ba Monyane se ya le makhura Nokeng,  
 A re go hlapa a kgwatha a tlola,  
 A neele Ngwato a Tlole,  
 Ngwato a tlole le Maare,  
 A tlole le Maare motlodi' a Marena,

*A be a tlole le Sepowanyane sa gabo,  
 Jaane 'a Phoko wa ga Mashifane.  
 Nna re boa maputuputung,  
 Ke maputu a noka 'e Kgolo Lepelle  
 La Mamogodi 'a Mabula 'a noka  
 E tšolelwa Makgeswa,  
 Ke makgeswa le makgabje,  
 Le makgebje a Bašemanyana.  
 Re batho ba bo ramakana 'a Maila le ana Tlou,  
 Kua Mahlabje a itlhaganela,  
 Kua kgakala le thaba 'a Sephaku.*

**BA BINA PHIRI**  
**BA MOKGWATŠANA**

*Rena ga gešo re boa Mogodumo 'a bana ba šiko la Nape.  
 Re boa Sepitsi se rwele nkata 'a kgomo,  
 Se etela Mogodumo, kua ga gešo ga thaba tše kgolo go  
 Ratana go etelana.  
 Ga gešo nna re bitša Sepitsi,  
 Re lla Sepitsi, re be re ikopanye ka megokgo.  
 Nna ke ngwana kgoši wa Hlathamotse,  
 Ba rego Hlathana o tšwile dira o otile,  
 O tšwile dira le ka basadi ba gagwe,  
 O tšwile dira le ka bo morena Mahlathe,  
 Ke Mmitle ke mogatša 'a Tlapadi.  
 Nna ke wa kgoši wa Ntwampe,  
 Mmatalane 'a Mokgatla Motlokwa utamolomo,  
 Mola go bolayana Matubatse,  
 Ka Medimo ya gabo ya ga Thobejane 'a Hlabirwa.  
 Nna re ba kgoši ba Katedi 'a Lerotana,  
 Ba Kgolwa ga Mabutswana ' Mamphele.  
 Nna re ba ga kgoši ba kgarebe  
 Sehvirihwiri, ba marumo malalakgotla,  
 Ba rego mabane a o letše kae Mokgatla?  
 A re nna ke letše ke robetše Maroteng,  
 Ba letše ba ntshameditše wa mosampotoka,  
 Wa kwa ge! Nna ke nna Tshwane a Tlokwa Matuba,  
 Ba rego Tshwane sa robe gong leo,  
 Tshwane o tlo re hlohlorela Manyonyo,  
 Mola Manyonyo a e le a bo Ratšatši 'a Nthole.*

**BA MATLALA**

*Nna re tšwa Hlogotlou le Sephaku re tšwa ga  
 Maraku Marape ga malewa ke mohlwa Maboladitheto.  
 Nna ga gešo digorišane ke basadi dišikara ke banna,  
 Dišikara ngata'marumo.  
 Ke rena ba Kgoši ba Mammutla'Matlala,  
 Ba koma lehlola nageng,  
 Ba rego ba gae ba tla ka go hlaka,  
 Mathaka a tla ka go boga.  
 Ba re nkadime nopanopa Moraswi ke kgabe  
 Marotse a ba ga Mmela,ke Kgabe ke  
 Fularela segohlwane sa gešo sa ga Phogole.  
 Hee! weni Motale'a Ramagoga'a Ngwakwane,  
 Ga o re o goga wa tšhabiša nko go  
 Kgotla lerole la tlou?  
 Re ba Kgoši ba Makgolomotho'a Mputi,  
 Wa Segwere sa Mpholo'a kgomo.  
 Ga gešo digorišana ke basadi  
 Dišikara ke banna, dišikara ngata 'a marumo.*

**BA MATLALA**

*Re ba ga Kgwadi,  
 Re ba Kgwadi o kaka mang Matlala?  
 Kgoši ga e iphatola Mphatane,  
 Kua marapameng'a thaba 'a mejako.  
 Ke marabamatlhwana ke marabaraba a noka Lepelle,  
 Ke noge' kgolo ya Mmalekometše la Rakgwadi 'a nokeng.*

**BA BINA KOLOBE**  
**BA GA MPHELANE**

*Nna re tšwa ga Mmamabolo,  
 Re tšwa boena kolobe.  
 Re tšwa Hlogotlou le Sephaku Majamaramaga,  
 Re tšwa ga thaba tše kgolo go ratana go etelana.  
 Ga gešo re fologileka Kgopotše, ra tla ntswaneng,  
 Ga re lebile Phori gabo Kgobisa,  
 Mola Kgobisa e le lekwa morwa Mphelana'a pudi'a  
 Mokwanamatšeding.  
 Re batho ba bo ngwanamaroma a romea,*



*Ye a'go a rongwe pheko Tubatse,  
 A ye go ya le go bowa,  
 A be a tle le nonyana khubelenyane,  
 A be a tle le nong thomo ya Lehlaka.  
 Ba kae batho ba bo Segadime sa Lesiba?  
 Ba bo Segadimela Matebele, Basotho  
 Ba sa ba gadimele? Ba ile kae ba gešo  
 Matlopong Mogolodi? Ba re ke Kolobe tša  
 Mamphele 'a ngwaketse.  
 Re batho ba bo Tumana Mankwe.  
 Ba re ke tswetši ya Maphori,  
 Ba gama ba ekaekilwe ke Mantenyana'Maphori,  
 Nkabe ke le moo, o a kwa mogolo wa ka.*

**BA BINA KGOMO**  
**BA MONARENG**

*Rena re tšwa kua Mogodumo 'mogolo,  
 Wa bana ba Tšhite 'a Nape,  
 Ga thaba tše kgolo go ratana go etelana.  
 Ke Sepitsi se rwele nkata 'a kgomo, se etela Mogodumo,  
 Ke Mogodumo 'o mogolo wa bana ba Tšhite 'a Nape,  
 Ga thaba tše kgolo go ratana go etelana.  
 Re batho ba bo Magalane Radisele, magala maukganama,  
 Ba re e nkgale le mohla e sewego.  
 Re batho ba bo Nkwetona Ramathoke,  
 Ke Nkwetona nkwe sefologa thaba,  
 O fologile ka Manyane,  
 Ra šala re roga mabala a fetile.  
 Re batho ba bo Sealoo sa phukubjatona,  
 Ba re ke phukubje bo khungwaneng,  
 E rwalang mohla makgowantlhang,  
 Mohla bodulo e a dula.  
 Re batho ba bo Searara sa magoši,  
 Ba re ke magoši mahlwa pelo,  
 Sethubela bangwe dibaka.*

**BA BINA NARE**  
**BA TŠHWEU**

*Rena re bowa Sepitsi se rwele nkata 'a kgomo,  
 Se etela Mogodumo wa bana ba šiko 'a nape,*

Ga thaba tše kgolo go ratana go etelana.  
 Re boa Botlokwa,  
 Bo šalerwa Boopobosana,  
 Bo setla mobu wa sebiri bo kganya mmele.  
 Ga gešo monokwane o swele mabala,  
 Bo kgomo ra ena molora,  
 Kua mašegeletšo maopo, a nkego mafego a  
 Pitša 'a mokgako.  
 Re bana ba Kgoši ba Madihlaga tebele,  
 Ba tšopi a hlaga mphato,  
 Ba rego beng mphato ba a lla,  
 Go llile ba leokana la Rampedi 'a mašego.  
 Bana ba Kgoši ba thabakgolo molobi ntlatlapapatanka,  
 Leswene ke kgomo 'a meroba dilepe,  
 Thamaneatšane a nkwe, le wa setšwa legopheng.  
 Ba Makgopše ke thaba, ke morone tlapa la bo ntlame  
 Ga ke kukwe, thabe e šitile majakane tšibogong,  
 E tloga e šitile ba ga mmege dinkwanyane.  
 Ga pholo 'a bo Mmamahudu šatadi,  
 Makgoro a botse go namela thaba,  
 Kua ga seponkola mašego le mmotwana gosebo.  
 Ga gešo re makarapa a legola, maja hlogo 'a  
 Nku, maila seetse.  
 Ye ba rego thunya dioka le di gomeng,  
 Le šie Matwale le šie poo 'a di nare,  
 Ye re tlogo šala re ikanela Mogodumo,  
 Re re age! Motlokwa Mamphele moena Thamaga.

**BA BINA LESWIKA**  
**BA MALEKA**

Re Bahunoto, re ba bina leswika.  
 Re batho ba boago Phakakang,  
 Ga bo Kanyane 'a Gobetse.  
 Re hlwa re ena Rakanyane,  
 Re dutše swikeng,  
 Swikeng le legolo Maleka Mohlwantsweng.  
 Re batho ba bo Thaka, kgapa 'a Mamonamane  
 'A Madingwana.  
 Thaka ga ke bjalwe ke banyana ke a ila,  
 Ke bjalwa ke maditi mahlanyaneng.  
 Re batho ba bo Mankala Madimetše,  
 Ba meriri mebe e se boolwe,

Ge ke boolwa ke ya dingakeng.  
 Ke ba mogokolodi o moso monamela tsela,  
 Mogokolodi 'a nakana ke a riparipa,  
 Ke ripa hlogo ke sepela,  
 Gwa šala sebelebele sa motho.  
 Ke ba Maleka lehwiti,  
 Lehwiti la gare ga tšhemo,  
 Mong wa lona o a lla temong.  
 Ke batho ba bo Mantšhomašoma 'a Ramushu,  
 'A thabana ditlou,  
 'A thabana kodu maololo.  
 Ke motho wa bo lehlaka legolo  
 La bo Mantomane 'a gabo Mashomanye,  
 Ngwana o lomilwe ke lekganthwane molomo,  
 E se la loma nna feela,  
 Le lomile le Mantoma 'a gabo Mašomanye.  
 Re ba sošše la Mamalekane, maakafelo bola  
 Mola Marotse mere mang a sa enywa.

**BA BINA PHOKA**  
**BA MAKUA**

Re ba tšwa Saalane,  
 Re tšwa Saalane,  
 Kua ga thaba'a mehlaga mebedi,  
 Nkago mabele a basetsana.  
 Re bana ba sehlare gola ke go dule moriti,  
 Ke moriti o mogolo kukama ditšhaba,  
 Wona Ga o dulwe ke banna,  
 O dulwa ke dinanana.  
 Re bana ba Tšhuba Mmangwakwaledisa,  
 Tšhuba nka be ke sa tšhuba,  
 Nkabe ke sa šie mmušo,  
 Ka ba tšhumelela Baphuthi,  
 Ba Mašilwane'a molotšana Tšatši.  
 Re ba Letlakana le Mmatla Sekgobo,  
 Mola Matlaka ka moka a fedile, gomme  
 Letlaka go šetše le tee feela,  
 Le šetše ka tekua ya lerumo.  
 Re bana ba bo Tšhuba 'a Mmangwakwaledisa,  
 Re bana ba bo Namudi'a Maswene,  
 Namola dilo ke tša bo mmalegetlana Thuhu.  
 Ba re ga gešo ga re Magobe,



Re lebalelo la mathudi a ntlwo'e  
 Kgolo ya bo Hlakudi'a Bafokeng.  
 Re bana ba kgoši ba Leokaoka,  
 Ba lehlanya Matšedi, yena ke wa sehlare  
 Gola ke go dule moriti,  
 Moriti wa Bokone kukama ditšhaba,  
 Wona ga o dulwe ke banna.  
 Re bana ba kgoši ba sebokuboku  
 Sa morwa Thuhu hlapa ya thelela,  
 Ye e theletšego nokana 'a Molototsi.  
 Ba re bona ke ba la ba šibašiba,  
 ba lebile Mautswaneng,  
 Ba re a bohubeu bola sefateng nkago letsoku,  
 Ba re ga se letsoku ke lehlolela motho.  
 Ba re hleng ke lela le a šibašiba,  
 Le lebile kua Mautswaneng ga Mamohlala Phukubje,  
 Mo ba go dumela thaba tša mabeta Bokone,  
 Go dumetše bo Mogalakane le Seduku šole.  
 Mmopadira tša ga Seroka tšhoma mašego,  
 Ba rego ngwanantshe o rota semonene,  
 Yena a gogomoge a tlale diatla.  
 Ke ngwana kgarebe ye e boago Tšetše re hloka baiši,  
 Kua ga Tebele la hlogo'a ntlatlapa,  
 Nkago Moraka'banna.

### **BA BINA NOKO**

#### **RETO SA BAPEDI BA GA:**

SEKWATI, MALEKUTU, THULARE, MANALENG  
 TSWALEDI, NKOANE, MAMPURU, NKAHLOLENG, NTŠANA, MAKOPOLE,  
 SEKHUKHUNE (GO TŠWA KA MAMONE)

Nna re Bapedi.  
 Re Bapedi, re Digolokwane tša  
 Tšate lerobatša Mohlaka,  
 Dibolaya di ipolayela Marota,  
 Marota a mahubeu, a bo mathaba bogoši.  
 Ba re rena ga re tšame re ikgobeletša meloko,  
 Rena re tseba difero,  
 Re tseba dikgolokgotha metse,  
 Re be re tsebe le pherwana tše di yago ka mafuri.  
 Re boa Mohlake, re boa mohlaka malota,  
 Re boa Mohlopi wa mmasebitša ka nakana

*Sa dimo seološa mathebo, gona kua ga metse  
Mašweu mahlapa diatla,  
Ga mabje magolo ka mabedi,  
Nkego mae a tšhilwane.*

The praises that follow belong to the kings and brave men of those who belong to the totem mentioned above, Noko. When those who belong to Sekwati, for example, recite their clan praise which is given above, they will at the end extend the clan praise by adding the praise of Sekwati as their hero or their king. The others will do the same by reciting their heroes' praises as given below.

### **SERAKI**

*Ke nna Makweleana ' Marota,  
Ke Makweleane 'a Ntlole.  
Phaahle Mohlang wola ke tshela Lepelle  
Ka na ka hwetša dira di nthera morero Bapedi  
Ba tloge ba ntutše koma kgororwane.  
Nna Phaahle ka re ka pele gaka ga go na Kubu ga go na  
Kwena ga go na bata se tšwago meetseng.  
Batswadi baka ba fetile ba ntheke, leina ke reetšwe  
Ke Ngwato 'e Hlabirwa 'a Bauba mogale ngwana 'a kotse'  
A marumo mohlabaniantwa.  
Ba re ke nna Nkgope 'a majaditala thoba dingwe melala,  
Ka re ke nna Nkgope ke nna ngwana mogale 'a marumo,  
Ke tswetšwe ke Ngwato le Mahlako le Bauba le Mogale  
E itše mohlang wola ke etšwa Bokgalaka,  
Ke tsena Tswetla ga Ramapulana, ke hweditse  
Banna ba tletše kgorong, basadi bona ba tšwile ka malapa  
ba riba maribe, ba nkopela leope.  
Go tšwile kgarebe tšhweu ya bo Tswetleng,  
Ka ngwakong ka dula setulo, ya nkapeša mathebo,  
Kganthe ke maano a go ja nna ngwana  
Mopedi mogale mohlabani'a ntwā,  
Wa Mopedi ka baka la bohlafe ka hlalefa,  
Ka re hee! wene ngwana mosadi tena 'a Tswetleng,  
A o reng wa nkapeša mathebo mola o mpona ke le mohlotha  
Mogatša thole selepe.  
Ke tedukhubedu ya bo Mopedi,  
Ya bo moikgantšhi wa tlala go thunya molomomoso,  
Nkego ke motho a thotha mabele mašemong.*

Ke ngwana' tšhidi ya marumo ke sešidibe se segolo  
 Sa marumo a Bopedi,  
 Yeo barego lesa kgomo o sware motho Mašikinye,  
 O bulele le dira tša gago di go šale morago,  
 O bulele le dira tša marumo a bogale.  
 Nkgope ka baka la go kgopama,  
 Ka na ka re ke a bula ka bula bošaedi,  
 Ke buletše thakatšhimane feela,  
 Bašimane ba itše ba tšea dithemo,  
 Ba mphile molamo 'a mohlware,  
 Phaahle ka ema ka maoto ka topa molamo  
 Wa mohlware ka o retha,  
 A re hee wene ngwana mosadi  
 Wa mamonyadiwe tena, wene o itšego o rema mokabi  
 Wa re ke a lomeletša, o se o bone mahlogeledi a bo  
 Mokabi ke hlogile, go hlogile nna khulong ya makgwatha  
 Tšhikane 'a dilepe tlou ya marota,  
 Tlou ya dinaka o itlhabanele o a ipona o mmotlana,  
 Nna ke ye mmotse ke ye moseke ke letsaroga phoka,  
 Le a mmona Phaahle ke ye mošweu ke ye, mmotse,  
 Ke ye mosehla le tsebe tša gagwe,  
 Ke hlakanoke la hwiti ya Lepelele  
 Leo le kgahlilego basadi ba Kopa ba etšwa mahlakung,  
 Ge ba le reta ba re: le a tekateka lehlaka,  
 E bile nke ke lehlakanoke la meetse a Ngwaritsi.  
 Eitše mohlang wola wa mohlomogolo ga ke fologa  
 Thabekgolo ya lebotho pipagadi ya mabetha Bokone,  
 Le olela mathebo.  
 Ke hweditše Motšhe mogolo wa Bokone  
 A dutše leweng, ka mohlaba ka lerumo ka mo katela  
 Dikgopo teng, kganthe ke ngwana Kgoši ya Bokone  
 Ga ke tsebe, Bakone ge ba re Phaahle o ka re go hwetša  
 Ngwana Kgoši a dutše wa mo hlaba ka lerumo,  
 Ya ba nke o lomilwe ke mpša 'a lehlalerwa,  
 Phaahle ka re kua gagešo Maroteng,  
 Ga re ehwa ga nke re hlabana ntwā bothakga,  
 Ge ke fošitše rumo la ka le tee la motholo  
 Mošwana, laka ga le boa ga nke le boa fela,  
 Ga le boa le boa le rotha mookola,  
 Moo le tšwago le tšo senya,  
 Le tšo tšame le senya metse ya batho,  
 La ba la fetša ka go bolaya go lomeletša.  
 Bakone ba re Phaahle leina la gago la bogale o mang?  
 Ka re ke nna khudu kokomoga wa bo Mahlako le Sebotse



*Hlapogadi ya marota, motho yo a gatilego khudu,  
 O gatile magala a mohwelere,  
 O gatile wo mogolo mokopa mogwašagwaša,  
 Ke mokopa wa hloko bjo bogale  
 bja go phatlalalanya marena,  
 Ke bohloko bjo bo paletšego Bakone ba Marangrang  
 Le mpša mahwibi tša ga Poulo 'a Mabasa.  
 Ke mohlang wola ke etšwa bosela-ka-tswati,  
 Ke etšwa bosela bja tlala.  
 Maburu ba mphoša ka meši ya dithunya,  
 Bangwe ba mphoša ka merodi mokokotlo.  
 Kolo ka e tee e thuntšhe phatlana  
 Mašia theko la marumo,  
 Ya tšea serisane ya lahla fase,  
 Tshehla tša rwala tša lahla tše merala sepetlele  
 Dingakeng, tšatši o ile a šitwa ke go sepela.*

### **MAKWELEANE**

*Ke Makweleane 'a marota,  
 Ke morwa mohubedu, wa  
 Matlapana botlolojiwa Tubatse.  
 Ke sekgatlaganya marabe ka molamo,  
 Tatago Ntane 'a Mathibeng, ye barego mohubedu  
 Wene gape o kgatle ka molamo wa mohwelere tshipi,  
 O botše Bapedi o re molamo wola wa dira ke sentše,  
 Ka na ka kgatlaganya marabe.  
 Ke ngwana wa morwa 'a Mathibeng lešaedi lepetlo,  
 Ye ba rego Phaahle mmagwe o retwa ke Tautona,  
 E bile o retwa ke makau 'a bo Mologadi.  
 Ke kgomo ka thula ya Maroteng Thamaga,  
 A o malome Kgwapa 'a Makgala 'a Tšate,  
 Ge o mpona ke sa ituletše,  
 Wa mpiletša kolobe ke a hlaba,  
 Mola o mpona ke se na dinaka,  
 Thema 'a Makgala 'a Tšate.  
 Ke be ke le mmamoratwa 'a Talane,  
 Tate a re go nyala mosadi wa bobedi a ntlhoya,  
 A tloge a raka mmame,  
 A tšea dithotho a mo agela motse thabeng,  
 Thetho tša mmame tša thothwa ke diphukubje,  
 Gare ga bošego re robetše.  
 Ka tsoga ka masa, ka topa kotse tšaka le marumo,*

Ke re ke ilo hlabana ntwā,  
 E le mohlang wola ke re ko tsoma mmane,  
 Monne tate a tšea kotse tšaka le marumo,  
 A di gafela balata,  
 A tloge a di fa bana ba lapa le lenyane.  
 Rangwane a tlaŵa ke pelo a tšea tšhidi ya marumo,  
 Ka e tlola ka tsena gare ga lešoka,  
 Ka tšea mahlare a monare ka tšwara ka fetoga sebatana,  
 Ka ema ka maoto ka kgaritla, ka swana le tau ya lešoka,  
 E tswetše mafahla gare ga lehwelere,  
 Madira a Ngwato a dula fase a robala boroko.

### SEKWATI SA MATHOMO

Ke Sekwati ke sekwatakwatiša motho botlakala,  
 Ke Sekwati sa moforohla 'a bokgomo,  
 Ke Sekwati sa bo Kgothong ke Bakone,  
 Sekwati ke sehlwa le ngwanana ntlong,  
 E le maano a go ja tatago ngwanana ele maano  
 A go ja rrago Lekgala la Motebele.  
 A Sekwati ke baka bo gwadi le sa mme Seraki, ke reng  
 Ka re mola ke re ke kgwadi, wa re ke thamagana mabjana,  
 O mpona ke le kgwadi ya bo kgaetšedi,  
 Ke le kgwadi ya bo Kgola le bo Molefe.  
 Kgwadi ka lenaka ke hlabile ke epoloditše,  
 Nna ke bile meta kgwadi ya metlaka, ke bile  
 Meta kgwadi ya metlaka ya ga Rakgalake.  
 Ke mang yola wa kala 'a puana 'a magoši?  
 Ke Sekwati sa bo Mošiane 'a bo Moraka,  
 Ke Phaahla 'a bo Maila 'a Mogoto.  
 Ke yena a rego marole 'a thunyago Ngwaritsana,  
 Ga se marole 'a dikgomo ke marole 'a batho,  
 Ke marole 'a dikgokonyane.  
 Nna ke Phalo ya mmasefala mathoko,  
 Ba re e gare ke filo phula kobo maroba,  
 Ke tšhaba maboya gare ga dipilong.  
 Ke Sekwati wa marumo a mantšhi wa marumo a  
 Pšhagahla. Ke Sekwati wa marumo nke Selemela,  
 Ke Sekwati 'a tseba makgale ke a hlaba,  
 A rego ke hlaba ka rumo la kete mešito,  
 La marole 'a disehla,  
 A kete mešito 'a maraka tšhimane batho re a lelekwa,  
 Re lelekwa ke ba mogolle re reng,



*Re lelekwa ke ba mogolle le ba lethako lešele.  
 Ke Mmamešidi ya merowe, ke kgatsatswa Lengana,  
 A rego nna ga ke tlole makhura, ke tlola tšhidi ya marumo.  
 Sekwati ga ke tlotše tšhidi ya marumo,  
 Bantlhoi ga ba nthete ba ba nthatago ba a ntheta.  
 Ba tloga ba re: Sekwati ga a wela moetšana ke a wela,  
 Ga a rotoga morotoga ke a rotoga.  
 Ke Mmamešidi ya merowe, ke mang yela wa puana  
 Mahwidi? Ke Sekwati se kwatakwatiša motho.*

### **SEKWATI SA MALEKUTU**

*Ke Sekwati sa sehula bošego,  
 Ke yena a rego mošolešole wa borwa  
 O a ya, nna mošala lapeng wa borwa ke  
 Šetše, ke šetše lapeng le letona le le  
 Botse la bo Modipadi.  
 Ke kgokgoronkgopa mokgopa sepoko  
 Ke yo bina kae? sepoko ke yo bina meetlweng.  
 Ke mohlang wola Sehlinkgetše a leba  
 Legaletswe, Tseke a leba Boapeakgobe,  
 Ka re hee! wene mosadi tena wa tlopo Mauše,  
 A o a tseba nna ke thula masese ka tšwa  
 Lethamaga, ke mogale ga sa tšee kgang le  
 Motho, mogale ga tšea kgang le motho bogale  
 Bo a fela, bogale go šala bja melomo feela.  
 Phefo e tšea madiga e a lahlele ka Ngwaritsi 'a  
 Lefakana, Ngwaritsi e rwale ka lephoto la meetse  
 E fihleletše barwa ba ga Masemola maleta thojana  
 Kua ba rego ngwajana ntshe o letše a robetše  
 Šokeng, a hlokile kgong tša go ya mošate go yo  
 Loba Thupantlong, ka moswane a tsoga a kgapeditše  
 Meokgo ra re phumula meokgo 'a  
 Gago ngwa tena wa ga Mmaswe, gagešo Bopedi  
 Ngwale ge a lla o a hlola.  
 Sa gago ke ge o ka rwala dikgong o lebe mošate  
 Go loba Thupaatlong, o phale barwa ba ga Masemola  
 Di beša kgong tša morula, wa bona Sekwati o wišitše  
 Ngata kgong tša mohwelere.  
 Gagešo Bopedi morula ga o bešwe, bakgomana ge re  
 Ka rwala kgong tša morula di re bolaiša dinao,  
 Maoto a rena re be re šitwe ke go sepela go o tllola  
 Mešifa.*



**MALEKUTU WA MATHOMO: MORWA THULARE**

Ke Malekutu ke Kgoši Ngwato ke Phenyelela  
 Lesweneng, ke sehula bošego sa bo  
 Ngwato le bo Modipadi. Ba rego Ngwato a ka re  
 A fentše banna a tla a fenywa ke basadi kua Moepetsane 'a  
 Leope, a ba a tloga a fenywa ke basadi ba gagwe.  
 Letša naka Mohube 'a Seopela, o bone mpša tša  
 Gago di se tšhabe le batsomi di se tšhabe le bo  
 Sepeke Magaka la a magolo, a Makodimetša 'a  
 Matlopo Mogodumo wa dikgomo le batho.  
 Ke Thage tala ya bo Mohube setaga lehlakeng,  
 Ga ele melodi etšwe ka difate tša manyala.  
 Kgoši Ngwato ke reng ka re ga ke ema Bapedi  
 La ntšhupa ka dišupa Baloi mekokotlo, la lala  
 Le ntutše komiti bošego le nthomela ka Mathumaša  
 Di tšhikinya maetse, Thumaša la ka le lale le nkokotela  
 Dikobong, le re le lale le robetše Mošate le tsoge le  
 Ntšea madi a letheka dinokeng, le ile go a gafela  
 Manong ele mohlang wola re ipakelela difokeng.  
 Nna Kgoši Ngwato ka re ke hwile ke a fofa ke ya  
 Marung ga ele foka tšešo tšona le ka se di bone,  
 Tšešo di dutše moseo di dutše khutlong sa thaba,  
 Di letetše beng ba tšona ba etla. Ke mabone 'a mabedi  
 A ga Phenyane leswena ke mabone a mabedi a panyapanya,  
 Ke a bona šeale a nyaretše fateng sa ga Mokgoba,  
 Ke mabone a mabedi a ga Phenya leswena ke bone  
 Le legolo le le lennyane. Ke mabone a mabedi a tuka Maroteng,  
 Ka lapeng le lebotse le letona la bo Ngwato le bo Modipadi.  
 Šela e a fofa Ponyane ka kgorong ya tatane, e bile e sobelela  
 Mokgolokgotheng, goba yo dula kae seroka garetse, e dula nna  
 Kgoši Ngwato Seboka 'a Hlabane le wiša namana.  
 E tšea naba laka e le romela Mphanama gona kua  
 Gabo Phukubje le bo Motodi le Tselele. Naba la ka  
 Bapedi ke kwele ditshebi di le bolabola Mohlaleletsi,  
 Kganthe ditlaela bana ba Barwa ga ba tsebe,  
 Nna naba laka ke le hlabile ka sehlabasatsana mokokotlo,  
 Ya ba nke lehlabilwe ke phefo ya marega,  
 Tšhotšhwane tše khubedu di etla ditshehla di di kokona  
 Dimelong, goba dio lahla kae garetse, madi a manaba a  
 Tlo šala a ithwele megono. Rena ba mmušo wa Ngwato ra  
 Tšea mokgopa 'kgomo ra bea kgorong, ra dula fase ra topa  
 Diphalo ra gopa ditlholeng, bomme batšea moeta 'a dikgogo,

*Ga ele masea ra apeela mathaša, bana ba ngwato ba re  
Ai - ai!ai! ga ele lehono gona madi a manaba  
Re khutšitše, re tlo robala boroko.*

### **MOHUBE MANALENG**

*Nna ke thage tala mohube ya bo  
sethole sa matšema, Madikwadikwe 'a  
bo Rakgoši Mohube Ngwato ke fološa  
letseselele thabeng, thabeng ke  
fološa Phaswa Mogodumo, Phaswa ye  
Kgolo ya bana ba Šikwe 'a Nape,  
ye ba rego letša naka Mohube  
Mpša tša gago di se ye le batsomi,  
mpša di se ye le bo Sepeke Magakala,  
Magakala 'a magolo Makodimetša,  
motšwa Phaswana 'a Marutla 'a tlou e  
bakwang kua gabo phenyane 'a leswene  
Phenya banna. A ga le bona motho a ka  
fo re a fentše banna a tla a fenywa  
Ke basadi Moopetsane. Hee lena ditlaela  
tenang tša ga Mankepeng 'a Makwatlala 'a letswai,  
tlang le kweng setlaela sa ga bo lena sa ga Mankepeng,  
setlaela se wetše bohlale godimo se re ke  
Thage ' tala Mohube ke Thaga ke lla lehlakeng,  
Gomme melodi e tšwa ka difatana tša ga Manyana.*

### **MALEKUTU WA BOBEDI**

*Ke Malekutu ke Seepi sa ntwā,  
Ke Tau ye tona ke kgologolo ya Bapedi.  
Ke kotse ya mang le mang ke kotse ya go  
Thibela tše bogale Phenyane ' la Leswene.  
Nna Ngwato wa nkhwetša ke ituletše Mahlole  
Thaba matlapa 'a go befa, thaba 'a go lahlīša batho makoko.  
Manaba a lahlile kgotlopo tša marumo  
Morwa Šopeane,,mekaka e šetše fateng sa  
Mokgoba, la ga Rakau 'a motšha'  
A Malema ke Sekgabutlela batho Lekgwareng,  
Ga ele bathwana ba ga Mahubahubane bona  
Ke gana nnang, ke gana ge morwa Sopiane  
A tloga a leba naga sehlaba le seloko,  
Ka re nna ke Sethunya ke sa melomo ye  
Mentšhi frege, moketeketa go tsoša Kgoši bošego,*



Wo ba rego Ngwato tsoga manaba 'a setlo go  
 Rakelela mešašeng, nna ka re aowa ke  
 Kgamaru ke a mabu mogatša Masenya,  
 Ke mogatša basadi ba go tšofala,  
 Ke Ngwato 'a bo Matopo le Modipadi.  
 O re ke Lethobeswane ke la noka Tubatse,  
 Ke mogami 'a kgomo 'e tšhupša Tšeke la bo  
 Mmammolla pele, lona le nkego mmolotši'  
 A bjale bja basadi. Ke kgomo 'a Manala a  
 Bo Maselatole sa Mabjana, bagami ba yona  
 Ba e gama ba eme ba tšhaba boditsi go tlola  
 Ditšhila, e itše Phorohlo e ragile Moroka  
 E ragile leleke la ga Mphahlele ya le lahla meetseng,  
 Leo le bego le tšee mabele le re ke yo šila,  
 Gomme bontšhi bja ona bo fetšwe ke Peba  
 Manganeng. O re rwala mmago thoto mmago Mohube 'a  
 Tlanyane 'a bohlole bja Tubatse,  
 Nna re ikele Bothokwa Matebeleng,  
 Bothokwa kua gabo Mmašetella 'a šitli  
 Gabo šetla la nku le a bethwa,  
 Gomme re tšea moko ra nea bašemanyana  
 Ba go diša. O re nna Bauba ga ke  
 Sale Mopedi ke manogile ke Letebele,  
 Ke šetše ke enwa dihlama Matebeleng.  
 Kgarebe tša Makotopong nkego tša Sethebe  
 Tša Moletlane, nna kgarebe tša Makotopong  
 Di a lla, di fela di re a ga le bona yo Bauba  
 O reng a hlwa a enwa hlama tša rena a homotše,  
 A fela a re ke nketekete ya meriri ye metona,  
 Yeo a rego nna ba gešo ba ntlhoile e bile ba  
 Nthakile le lehung la mong 'a ka,  
 Ke tšame ke boolwa meriri Matebeleng,  
 Selete sa gabo nkonyana 'a nkotsana?  
 Hee! Mapogo Letebele, Lekwebepo la ga  
 Modingwane, a e bago o kwa le fe?  
 O kwa le fe la ga Modingwane?  
 Hle! moka o upše o mpoole o ntšhie  
 Meriri le dikgofe, mohlampe pelo ye e  
 Ka lebala Seefe, ya lebala Seefe  
 Mphakangwana la morwedi a Mokitlana a Tšatši,  
 O re nna Bauba ke tšwile go šetše Bakgaga ba ga  
 Thobela, Bauba ke tšwile go šetše le Bapetšana  
 Ba ga moja dijo di apea tšhoga ka legonyana.  
 Fa mogale a rego a ekga dikgati e be legokaro,



*Dikgati e be lekerere letalala koma.*

### **MALEKUTU WA PELE**

*Nna ke Kgoši ke Mamašia di rotoga madisa  
Ke phenyane 'a leswena, o re nna ka moso ke sa  
Tlilo roma manaba 'aka kua Tswapong la thaba,  
Kwang ge a re lena basadi le go kwa ga lekwe,  
Le re le tlo kwa e be ele mola pula e seola.  
O re lena basadi sa hlweng le roma baima go yo  
Sela, le a bona baima ba ba bedi ba hwile tseleng  
Kua mmotong wa tšatši la go fiša, o re wena  
Letau hlabela Makgola mokgoši o ba botše o re:  
Nna ka moso re yo seka ditaba, re ya kua  
Mowakgwatheng wo mogolo wa moja kgomo  
Tša Thulare, gabo a o a rata,? A o a dumela?  
Ga o tloge o fo dumela go nyalwa ke nna Lekwe  
Mogwera tatago?*

### **TSWALEDI**

*Yena o re ke Lehlokwana ke la bo Pheladi,  
Ke Morekgomo ke wa manamelo Tswaledi,  
Ke Tshepe 'a Mahwelere lehlaba kolobe la ga  
Ramaube 'a dilepe, ba re a ga le bona yela Dimo  
Ka letheka o tloga a swana le mang?  
Dimo ka letheka o tloga a swana le kgaetšedi o  
Swana le maano ke le le botse la bo mmabatho,  
Le le rutilago a mangwe Mathamaga maano,  
Le tloge le rutilo Bapedi ba ga Mojagobedi moja ka  
Selepe. O re ke Nkgalagala ke atla di ya makgagala,  
A ga le bona tladi yela ya ga Kgolwante ke tladi mang?  
Tladi yeo e rego go tia ya ba ya boeletša moeng  
Modumo, o re nna Tswaledi ga nke ke jela thabeng,  
Nna motho wa ka o fo ba ka mo mafuri kgauswi,  
Mokgwa ke seke ka hlwe ke ekwa le re Makate  
Makate, a ga ebago Makate ka mošola ke mang?  
Mola Makate ele nna morekgomo wa manamelelo Tswaledi,  
Ke katakile dipitsi ka be ka ja kgomo tša Maburu.*

**NKOANE**

Ke Letšhuma la batho Marota, ke Khulong ya  
 Makgwatha ya bo Mante malesenyi  
 Le Lephawane le Maphulane mphebatho, nna Bauba  
 Ngwato mogale mohlang wola wa mohlo mogolo  
 Ka na ka wela madiba a bo Kubu a bo mogale  
 Maanwane. Nna mohlang wola ke tšwago meetseng ka na ka  
 Hwetša šaba la ka le dutše kgorong, ka dula fase  
 Ka khutša ka tloga ka re ke a tamisa, lona la na  
 La ribamiša difahlego, mola bangwe ba nteba ka  
 Meseko 'a maahlo, ka ra dikgolo bo morwa kete  
 A se nago leina, a nka re kete nka itlhoiša.  
 Nna ka re ke Kgolo ke Kgwadi se kgotlela madiba,  
 Ke tloge ke kgotletše madiba 'a Bakone, gomme  
 Šibale Bakone ba šala ba lla dikgolo ditšwa Mogodumo  
 Ditšwa ga Mmaselepu Mahlako, ba re o ile kae mogale  
 Selepe se omanyane sa bo monna mongwe, selepe sa bo  
 Monna ga aehwa ga a rtheletšwe meetse.

**MAMPURU WA BOBEDI**

O re ke Bauba ke Mpurukgolo a bo magata  
 Ke Kgoši ke thelediša marota,  
 Ga ele nna Mohlako 'a Bauba ke ba theledišitše  
 Morota, šibale ba šetše ba swere ba šele, ba swere  
 Bahlakwane ba bo Ramogo ba nea babedi ba go tšhoga  
 Ka leroto ga ele nna wa Kgoši ye mogolo ke ile ga  
 Mašišimale, wa Kgoši wa mašišimale wa ga bo moikwetši  
 Wa Tlou Mabasa, yo a rego nna Manala ke eme lapeng  
 Ke eme go le lebotse lapa le letona la bo Ngwato le  
 Modipadi. Ke re hee! wene mogatšake, mmago kgoši Mathejwane  
 'A Ngwato a bo Tlou Letubatse, tloga o tšea thoto re sepele,  
 Nna re ikele kua fase Botlokwa bothopša naga Matebele,  
 Fase gabo Mmatšekelela tšeke ba rego ga ele šetla la  
 Nku le a betlwa Matebeleng, ga e le moko ona re  
 Tšea re nea bašemanyana ba go diša dipudi.  
 Ke re nna ke sekiti ke se modumo, ke sekiti sa mmameriri  
 Ye megolo. Ke re wene ye mogolo moisa Mapogo Letebele,  
 Tlogo mpoola o seke wa ntšhia dikgofe, wa bona  
 Thaka gešo šele e nthakile, ba tloge ba nthakile  
 Le meriri ya mong 'a ka, nna ka tšame ke bolayakga  
 Naga, mola fase gabo Seefe morwedi a Mokitlana



Tšatši, ke re ke le legolo Letšeke la bo mmammolla  
 Pele lepšhenkga mphororo, Letšeke la bo mmampeta 'a basadi.  
 Ke re ga ele kgarebe tša ga Makotopo di tloge di  
 Hlwele di lla Matebeleng, e bile go lla le a magolo  
 Mapota 'a Sethobolo, ba re Kgoši Bauba ga se wa  
 Go hlwa le motho, Bauba o reng a hlwe a enwa hlama  
 Tša rena a homotše? Kganthe ke mola pelompe a mo  
 Swere pelong, a re ke ye kgolo kgomo ya bo  
 Maselatole sa Marota, kgomo Mana 'a ke itšego ka  
 Tšea le leke ka lahla meetseng, ke tloge ke tšere le  
 Legolo le leke la ga Mphahlele, kganthe mohlang  
 Wola wa mohlomogolo nna ka na ka bona dikgati  
 Mogokano kgorong ya tate, nna ka hloma ke bone  
 Mohlagiša koma selemo kganthe ke ra ga ke bone  
 Kgolo moditi a Bjale bja basadi mohlagiša koma  
 Selemo.

### **SEKWATI WA BOBEDI**

O re ke nna Sekwati sa sehulabošego 'a Tšate,  
 Ke Phaahle ke kgatswatswa Lengana, ke Kgoši  
 Ke Modimotšane ye monyane 'a noka Tubatse,  
 Ke nna Tsodile 'a Thebe ke kgogoro Mokgopa,  
 Ke re ga e le nna Phaahle Sepoko ko bina kae  
 Kua ga molomi 'a Magwateng. Šibale thake 'šo  
 Ba šetše ba nthera leina ba re ke Baoka Bogwadi  
 Seraki ke Sethamaga Nkwe, ga Seraki a re ke  
 Kgwadi nna ka re ke Thamaga.  
 Ke ye kgolo Kgwadi Thamaga ke reta Mabjana,  
 Ke Kgwadi ya bo Mamabu, ke Kgwadi'  
 'A bo Mamabu 'a Maleka, a Maleka 'a Mogwatwa  
 Mabalana kgwale, Ke re ga e le nna kgwadi ka  
 Lenaka ke a hlaba kgwadi e bile ke epuluditše,  
 Ke tloga ke epile metakgwadi ya Metlaka, ke epile  
 Metakgwadi ya metlaka ya metlae ya ga Rakgalabje.  
 Ke re ke se segolo senye se lebelo, ke senye sa bo  
 Kgomommutla 'a koše a lesolo, ke tloga ke šiile dikgolo  
 Bo Jakopo Jakopokadi ka thamagatša metse mengwe,  
 Dingwe ebe ele bo Moselekatse a Matšhwene.  
 Ke re ga e le nna Phaahle ga nke ke rakana le  
 Motho a wela moetšana ka wela, nna ga ke tshele  
 Go bedi ke etša hhwela, ke etša Pudubudu Kgamana'  
 A borwa yela ke tšwago nayo fase kua Botlokwa



*Bjo bogolo bja ga Ramapulana 'a thobela.  
 Ke re mošaa Rabatona 'a sewe, nna mola o ntšhie  
 Ke be ke tlo go romela ntšhi ya moloi wa nyama.  
 Phaahla Ngwato 'a Baube ke re ke mogale ga ke sa  
 Retwake gagolo, ga ke retwaka gagolo bjaka bogale  
 Bja feela, bogale go šale bja molomo. Ke tšhabatla  
 Malema a Mmamešidi ya meroba ya tsebe ke rego  
 Ga e le nna Kgoši Makgale ke a hlaba, Phaahle goba  
 Gobane ke a hlaba ke tloge ke hlabile Kubu magetleng,  
 Yaka kubu ya na ya tshela gobedi ya ba yake e hlabilwe  
 Ke Sehlabatakana sela sa phefo ya marega.  
 Ke re ke moloi wa difihla kiti mešito, difihla kiti mešito  
 Tša maraka tšhimane ba rego ga le nna thake kgwadi  
 Batho re a lelekwa, nna re hlwile re rakwa ke ba ga  
 Mogolle, ba ga mogolle e le baisa ba lethako lešele,  
 Babe ba tloge ba rakile yo mogolo Kgoši leisa  
 La tšwa boreneng, ba raka ye mogolo Mopedi a bo  
 Lekgolane, Ka re ga e le nna Phaahle a Bauba ke šetše,  
 Phaahle ke tloge ke šala ke reta Kgaladi, ka reta Kgaladi 'a  
 Makgopo ke reta Kgaladi ngwana mosadi 'a Morwa.  
 Ke re ke Lekala la Mangana a fa le leng la borwa  
 Ga le tšewe ke phefe, phefo e tloge e tšere madiga  
 A ba tše nnyane, ga ele nna Phaahle 'a Bauba ke befile  
 Ke manyobonyobo, Phaahle ga ke swere mammo ke a  
 Thakga, gobane ke tloge ke kgona go bolaya motho  
 Maleng, ya šala eke tsiba sa kgokong, nna ye mogolo  
 Wa Jwana la Mankepeng 'a botšha bja koma ka Maroteng.*

### **NKAHLOLENG : MORWA MAMPURU**

*O re ke nna Nkahloleng 'a Meratelo,  
 Ke Kgoši ke thato 'a dibatana,  
 Ke pheko ye e tšwago mošate kua gabo Mašile  
 A gatišago Diphale ka Lekopelo.  
 A fa le kwele kua fase ga gešo Boroka  
 Bana baka ba lla bogodu ba Tubatse,  
 Ba tloge ba hloka morapeledi,  
 Laka Lepono le tloge le lla le re joo!  
 Maebabo!, le lla le re ko iša kae bana baka?  
 Ka re a fa le se bone ke mohlang wola,  
 A ga se emaema sefoka fofa la mpšhe eno,  
 Ke mola ga re etšwa ka gae  
 Rena thaka kgwadi 'a matlapana a*

Matlapana 'a ntlo ' a bo tlororo Tubatse.  
 Ba bo Kgoši seja diteme a Tšate,  
 Ba bo seraka motho lepiripiri Theledi,  
 A re ga ele nna Kgoši Mopedi  
 Ke rakana le motho ke mo uše fase,  
 Ke be ke mo phekgolanye lepheko phiri  
 Lethobeletša la ga Rakau 'a thobela.  
 Ga ele fase Makhutšo ga bo Sekororo ke  
 Tloge ke fihlile kgorong ya banna ka dula  
 Ka bašišimela, ka re ke mogolo ga ke monyane  
 Ke Phohu ga ke ne lebelo, ga ele tšešo di tlo  
 Ntata ke ituletše kgorong ya banna.  
 Ka bona ngwanyana a tsena ka kgoro ka dula  
 Fase ka khutša, ka re ke a tloga ke a tamiša,  
 Yena a na a tloga a teka molala,  
 Ka re hee! wene ngwanyana tena wa dikgala tša  
 Mmatswale, a fa o a tseba gore gagešo motsemogolo  
 Ngwanyana ga a kganya, nna re moepa ka diepo?  
 Ke mo go tlogo nna Motšhemogolo seratlata  
 Sa mmele, ke kgolo ke kgomo tšhwana ya bo Mmakopi  
 Meta makopo.

## NTŠANA

O re ke Thololo Maokeng,  
 Ke Mopedi wa go rwala lengina la tsebe.  
 O re tlapa le kgokologa thabeng  
 Tlapa le rata mošemane wa ga Phaahla 'a  
 Magokubu a mantšhi mabolaya noga,  
 O re leina ke filwe ke Kgoši Phaswana  
 Mabu Mabjana, Phaswa wa motse  
 Wo mogolo mošito, a re motho yola  
 Ke ntlotlobokwane, nna ka dumela ka  
 Re ee! morena ke ntlotloboko seala masogana,  
 Ke ntlotlobokwana magana kgolo di tloga,  
 Ka fela ke re pere o eme fawe, le nna ke  
 Eme fano. O re ke ngwana bo Mmadipere sepoko  
 Se ya le dipere lewatle, ke ngwana Ntšane 'a  
 Kankanyane 'a Magole, kgomo ye botse setšwa ka  
 Mošate pududu, pududu 'a bo makopo 'a Matšedi,  
 Nna kgomo ya tatane e kile ya hlaba motho Ntswaneng,  
 Ya tatane e hlabile Mmakopo morwa Mongatana 'a  
 Mashabela. Bašimane ba e re tile pele ba re:



*Ke Sebudula mong a re ke Mmeša,  
 Mong a re ke Mmupudu 'o mogolo moo go  
 Dulago Kgoši go dutši morwa Mongatana Mashabela.  
 Nna ke phukubjana magaela lepuputla phukubje 'a  
 Lešoka nke mola ke ngwanyana nke di be di tlo  
 Tswalela mekutwaneng ya mašemo.  
 Ga ele botse go bona botse go bonwe ke Mmago nkabe,  
 Ye a itšego a bona motho ge a bolaya batho ka  
 Dihlaba baeka, o bone Lepono ga le katana le le lengwe.*

### **SERAKI**

*Ke nna Seraki, Ngwato ke re marwele a' thunyago  
 Ga se marole a dikgomo ke marwele a batho,  
 Ke mo go tlogo nna Motšhe mogolo Seraki sa  
 Kgalantlole 'a Makwa mekwakwadila tsela,  
 A rego tsela mpoetše morago o etše mola o nkiša,  
 Seraki sa bo Lekošane seraki ke phala ya go sela  
 Merego ka mene, a rego nna ka na ka tena batho  
 Ka tena Motlou, ke tenne dithokwa tša Meraswi  
 Ya Makwa. Ka re hee wene Moroi, o bone batho ba seke ba  
 Tšewa ke ngwang Mohube ' a maloko batho ba tla  
 Ba redimoga, mola batho re tlo fele re ba bolaya  
 Gape. Ke Sekgomo ke ngwana modisi 'a setšokotša'  
 A Makwa, ke nkgo 'a mahwetša di ile go raloka kgomo  
 Go ilo kata mokato e le kgomo tša bo morwa Topi 'a  
 Tsaneng.*

### **MAKOPOLE MORWA SEKWATI**

*O re ke Makopole 'a moswane,  
 Ke Temeding ke molata,  
 Ye nkego molatego wa bogoši,  
 Ka dilepe le ka marumo.  
 Ba ba rego Bauba nna dira tšaka  
 Tšo lala kae? tšaka tšo lala ga maabane.  
 Bauba ba ba rego tate ntšha dira  
 A tloge a nthoma Kgoši Bauba  
 Ka ba ketedi ' a pele la šala le nkutlwa Monate.*



**SEKHUKHUNE : MORWA SEKWATI WA PELE**

O re ke nna Sekhukhune sa Marota ke sa mmamosela  
 Matuba, kua tlase botswetla ga Mmatšhaka Maimela,  
 Nna le a mpona ke Mopedi ke sekobo ke manyobonyobo,  
 Ga gešo mopedi ye Mobotse ga re mo tsebe re a mo fahlogela  
 Re re ke Mopedi mang wa go taga sefahlego.

Ngwane Mopedi ke petlile dipetlo ke tlanyaletše,  
 Nna ga ka tlanyalela fela ke tlanyaletše ke e ya  
 Marumong, mokgomana ga ke eya marumung  
 Ke tšea molata ke etetša pele, nna ngwana Kgoši  
 Ka dula fase ka dula setulo, ka fela ke te nagana  
 Monagano. Ke re ga nke ke roma ngwana a hlonama  
 A teka molala, waka ngwana ga a boa a tšama a  
 Ithwele megono. Nna ga ke ema ga ke eme fela  
 Kea tokelela, ke topa kotse ke tope lerumo kotse ke pheme  
 Ka yona marumo, marumo a fete. Marwele šia a thunya  
 Ke mathungthung a marwele Tubatse, ke marwele a  
 Bapedi ba tšo sahlela, ba nthopetše merafe 'šele ba  
 Thopa bana ba makgowa ba tloge ba ba apeša lekgeswa.  
 Nna mašile a gatiša a bo ngwakanankhumele,  
 Mašile o tla a rwele diphala ka lekopelo,  
 Ga nke ke thopa bana ba makgowa ke thopa thole  
 Sa motho, ka tšea lesea ka etetša pele ka re ga gešo  
 Bopedi thole sa dira ga re se tlaletše, Re tloge re se  
 Bea moseo re se batemetša difokeng, ka moswane re  
 Re tsoge re se alela mathebo.

Ke nna ngwana 'a tšhidi ya marumo ka na ka tšea  
 Tšhidi ya marumo ka fehla lerwele, ka re lerwele ntšhale  
 Nthago o tšame o mphušeletša lenao, wa bona leoto la  
 Ka le tsongwa ke mahlalerwa. Ke phaswe nala e retwa  
 Matebeleng, e retwa ke mošaanyana Maredi manyana  
 Marota, a rego nna ka na ka ja dijo ka kona mmame,  
 Ka tloge ke eja name bose sehlana ka kona mosadi  
 Ye mošweu Mošopiadi Lekgolwane, ka tšea legopo  
 Ka pharelela dinama, ke re ko fa mogwerake Sethele  
 Moletlane Matebeleng, ka hwetša Sethele a tšhabile a ile  
 Ga gabo Bokgalaka, Ka tsena ka kgorong ya Bokwetla  
 Ka dula fase ka pharelela mereba, ka ba ka phala le  
 Monna 'a mogopo ya šala nke ke nna pheko tša motše woo.  
 Matšhila a na a tšea Mogopo wa gagwe wa bjala a kona  
 Basadi, a ba a kona le mmamoratwe wa gagwe, a tloga  
 A kona le yena Hunadi a Mphela.

**NGWANATSOMANE : MORWA SEKWATI**

*Ke lelau Ngwanatsomane 'lau la hloka kgomo le ja  
motho Maroteng, ba rego Bauba sepumpule morwa  
Ra katana ra tlotšana ditšhila, ra ba ra nkgišana mphufutšo,  
Bauba ka lehope la morwa lerata bothata le thokgile  
lepe saka se se tšwago ga gešo mogolo Bokgalaka,  
ga mmakapara diswana.*

*Nna ke Tshipi ke morwa Bothata ke Seopa se elwa  
Le batho setšhabiwa sa mo tlapeng le lehubedu,  
Ke padile mohlang wola wa mohlang wo mogolo  
Ga ke baka ditšhila le bona Magohla a Magakabje,  
Ka tshela go bedi ka e tša kobi ka e tša Hlwaela,  
Ga re ke nna Pudubudu kgamana Borwa setšwa  
Motageng mohlabeng wo mohubedu.*

*Ka ge e be e dutše mookong e ile ya naba go sela e  
Re mooko wo ke waka ke nnoši, e paletše dira di etšwa  
Marumong, e kgonmwe ke nna Kgobahla Motima le  
Sontaga ke a lema, Bauba ke re ke mo Majakane  
Ga ba bolele ke ba kgetle podi ke ba lahlele Ngwaritsana  
Lejakong. Ke tloge ke ba roma le Motšhe ye mogolo  
Morei wa basadi. Ke nna mohlahlo motala ga ke  
Butšwe ke a ngangabala, ga ke logwa ke motolo  
Ke senaba madibeng ke mokebe Rammopabatho  
Se iša batho letšhading.*

**SEKWATI WA BOBEDI**

*Ke Sekwati ke Phalo ya mphaka ya morwedi 'a  
Mokitlana 'a Tsatši, o re ke phalo ya go fala mathoko  
Gare ke šikologa kobo marobalo, a re ke šia maboya  
A bo Radipilong, ye a rego ga le bona marole a a tupago  
Kua, ba re ke mo go tlogo mang? Ba re ke mo go tlogo  
Motšhemogolo Sekwati sekwatiša batho botlakala,  
Sekwati ba bannyane le ba bagolo ba a mo tseba,  
A ba a re ke mang yola wa kala ya puane,  
Yena wa tšhwahla marumo, wa marumo ao nkego ke  
Ditšhaba tšaka di kgobetše.*

*Ke mogolo ga a sa retwa ka go gola, ga a tšee kgang  
Le motho, ga a tšea kgang le motho bogale bo tlo feela,  
Tšhaba 'a Malema 'a Mmamešidi a Maroba, 'a Mmatsebe 'a  
Makgale ke a hlaba, ye a rego e bile ke ile le pelo ya sefutla,*



*O re hei! wene moloi wa difahlo wa kitimešito,  
 Kitimešito 'a Maraka tšhimane, tla re tšhabeng batho re  
 A lelekwa, rena batho re rakwa ke ba ga mogolle,  
 Ba ga mogolle lelethako lešele.  
 Yena ngwana wa kgoro ya metlae, ya metlae ya Metlaka  
 Ya bo Rakgalake, ye a rego a tšhaba a ba a i pekenya bjalo  
 ka maneredi 'a kotse, o re thula masese nna ko tšwa  
 Kwatala Lethamaga, o re ke latela le tona ye a sa iletšego  
 Thomo Thamaga Majwana, o re o a mpona ke kgwadi ya bo  
 Mamabu, kgwadi ya mampša Mogotwana Mabalana,  
 Hleng kgwadi ka lenaka ke hlabile ke epoloditše,  
 E bile ke beile Mmetega Kgwadi Malema ga nkwana.  
 O re ke beile mmeta kgwadi a Malema a ga Nkwana,  
 A mosadi 'a Tlopong Mauše, a Mauše 'a di Golokwane  
 Tša Dimo 'a ntwā e tloga e buša Bakone ba mošate 'a  
 Mathamageng, ya ba a tsome Phatana 'a mokgoba, a  
 Be a di kgobele di hlatlagantšha thaba, kua ga ngwana  
 Morwedi a morwetšana akga dinao, wa bo Tseke tloša  
 Dinao, ga o bona Mokone o e tshema nare ge a reng?  
 Mokone a ka ba a sa re go bona lehu le mmatametše  
 A rola kotse tša gagwe a ithapeleletša bophelo, a re  
 Ga o bona ke itšeng thake kgwadi ya bo Matlapane '  
 A botšhelo bja Tubatse.  
 Ke tšhaba baditi.*

## **SEPADI MANKWANA**

*Ke Sepadi Phahle ke tlala mpharana, Phaahle wa go  
 Lwa ntwā 'a marumo 'a Hlabirwa, ye ba rego Phaahle  
 Dikgomo ga a diše, hleng ke šikinye 'a pholo, ye  
 Methepa le mathari ba rego mošaa magwagwarapana  
 Tena, a rego a re ke wene šikinya 'a pholo,  
 Barego ga e bago o šikinyang ka gobane le marago  
 Ga o nao?  
 Hee! lena bana tenang le mpitšago marago a dipapatla  
 Le mpheta kang ka gore ka marago ga le nkake?  
 Hleng nna ke Tšekete ke ya ga Modipadi, ke kgauyana  
 Ya Lenkuni ke Maunatlala, moja sagagwe o ja a nkona,  
 A re kgong tša Ntšatši le Moletši, tšatši ga le dikela ke  
 Ge ke šetše ke thutše Moletši teng, mošaa tena se gadime  
 Nna gadima theko ya ruma laka, o a e bona e kgamathetše,  
 E kgamathetše madi a banna, lepiri ke lepiriganya motho,  
 Mpholo koma senaiwa, kua ga Mokoena 'a mabokanya*



*Semotho, a rego a ga le bona kgapha masogana,  
Nku nkare monne disela mokgekolo le mathari ba tla  
Ba e gataka.*

*Ke tšhaba baditi.*

### **SEKHUKHUNE : MORWA RRAGO MAMPURU**

*Hlabirwa ke retwa Matebeleng ke retwa ke Mošawane  
Wa ga Maredi, o re thomo ya ga Modiši ke seitheti  
Kwankwetla thoba dingwe melala, o re le botšeng  
Mošimane wa molamo moso wa segapa ditswetši gore  
A nkemele thabeng Manganeng, nna ke se tlo be ka hwetša  
A lahlile naka lela la pula.*

*O re le botšeng le mosadi yela wa ga kgomo wa Makaepa,  
A seke a hlwa a emaemiša letswalo, ga e le ronwana lela  
La go ja Kgoši Ramatiku ke le bone, e bile ke le išitše ka  
Leope Tubatse, bangwe ke ba išitše ka dikgaga kua ga  
Ratau a magaša ' a ga Letsoalo.*

*O re kua ga Ratau ke hlwile ke sehlela bana moeno,  
Bana ba Bapedi ba fela ba re ka ntate Mašile a gatiša  
Bjalo ka lekopelo, mola ba Mapono ba fela ba re ka  
Ntate ponwane a hwile.*

*Ke tšhaba mediti.*

### **SEKHUKHUNE WA PELE**

*Ke Sekhukhune sa Marota, ke Mantšokodi Letuba  
Morena Mašile, ke kgopodi ya Majaditala thoba  
Dingwe melala. Ke Mašile a tiago Ngwakwane 'a  
Dka lekopelo. A rego nna le a mpona ke Mopedi  
Ke sekobo ke manyobonyobo, ga gešo Mopedi ye mmoetse  
Ga re mo tsebe re a mo fahlogela, re re ke Mopedi mang  
Wa go taga sefahlego?*

*Ngwana Mopedi ke petlile dipetlo ke tlenyaletše, wa  
Mopedi ga ka tlenyalela fela ke tlenyaletše ke eya  
Marumong, mokgomana ge ke eya marumong ke tšea  
Molata ke etetša pele, Ngwana Kgoši ka dula fase ka dula  
Setulo ka šala ke inagana monagano, ke re ga nke  
Ke roma ngwana a hlonama a teka molala, waka ngwana  
Ge a boa a tšama a ithwele megono.*

*Nna ga ke ema ga ke eme fela ke a tokelela, ke topa kotse  
Ke tope lerumo, kotse ke pheme ka yona marumo a*

*Fete. Marwele šia a a thunya ke mathungthung a marwele  
 Tubatse, ke marwele a Bapedi ba tšo hlasela, ba nthopetše  
 Merafe e šele ba thopa bana ba makgowa ba tloge ba ba  
 Apeša lekgeswa, nna Mašile a bo gatiše a Ngwakwana,  
 A bo Ngwakwana 'a Nkhumele Mašile a bo diphala ka  
 Lekopelo, ga nke ke thopa bana ba makgowa ke thopa  
 Thole sa motho. Ke tšea lesea ke etetša pele,  
 Ke re ga gešo thole sa dira ga re se tlaletše re tloge re  
 Se bea moseo re se batametša difokeng, ka moswane  
 Re tsoge re se alela mathebo. Ke nna ngwana wa tšhidi  
 Ya mammo ka fehla lerwele, ka re lerwele ntšhale nthago  
 O tšame o mphušeletša lenao, o a bona oto laka le tsongwa  
 Ke mahlalerwa. Ke Phaahle nala e retwa Matebeleng, ba  
 Rego ka na ka ja dijo ka kona mmane. Ka tloge ke eja  
 Name bose tshehlana ka kona mosadi ye mošweu  
 Mošopiadi Lekgolane.  
 Ka tšea legopo ka pharela dinama ka tšea maratswana  
 Ka pharela, ke re ko fa mogwerake Sethele Moletlane  
 Matebeleng, ka hwetša Sethele a tšhabile a ile ga gabo  
 Bokgalaka, ka tsena ka kgoro ya Botswetla ka dula  
 Fase ka pharela mereba, ka ba ka phala le mong'a mogopo  
 Ya šala eke ke nna pheko tša motse woo,  
 Matšhila o itše a ba a tšea mogopo wa gagwe wa bjälwa  
 A nwa a kona basadi, a be a kona le mmamoratwe wa gagwe,  
 A tloga a kona le yena Hunadi'a Mphele.*

### **THULARE : KGOLOGOLO YA BAPEDI**

*O re ke Thulare ke morekereke 'a Lebotsa ba rego Lebotsa  
 Šole o tlotše motaga molomo,  
 Lebotsa e bile nke ke kgongwane tšhungwana ya ga Lebotsa,  
 O re ke Seitlhohledi sa ga Rakau,  
 Sa ga Rakau'a Modiši'a Dihlašane,  
 Ka molamo wa tshipi ga ke hlatlogela Leolo,  
 Leolo la Tšhupagadi a mabetha'a Bokone,  
 O re nna ke be ke yo bona mogwerake Sethele Moletlane,  
 Sethele ke hwetša a tšhabile, o re wene ngwanana tena  
 'A Dikgale tša ga Molepo, ga ke go feta malobanyana  
 O le motswetši wa mararankganyana, ka re ke boa ka hwetša  
 O le motswetši wa mmele boreledi. Nna ke wa ga sepitla  
 Mangana, ke Sepitla mpa tša ga Ramapula 'a Tswetla,  
 Ke Thulare wa bo mma - ke - etla ke - etla, ke wa go tsoga  
 Ka ditšutša wa bo Senyanyathiša Marota*



## THULARE

O re ke nna Thulare ke nna kgalantlopu puleng ya  
 Makwa 'a magolo a Maroteng, ga e le go kgala gona  
 Ke kgadile , ke kgadile šaba la ga Thobejane  
 Le Thobela, ke Seitlhohledi sa ga Rakabu ka molamo wa  
 Tshipi ke ge ke fologa Leolo la ga Tšhupagadi ya mabetha  
 Bokone, Nna ke lellela teng la ga Rakabu 'a Modiši 'a  
 Dihlašana. ba rego hlašana tše o di tšere kae?

Ke re ke di epile Molobalobe.

Ke mohlang wola re etšwa Tšate re eya Mosebo,  
 Re fologa thaba tše kgolo tša bo Mošopšadi Lekgolane,  
 Ka bona tau ka thunya tau madi a tau a elelela Mphanama,  
 Kua gabo Mohube le bo Motodi letserere, ka re ke thunya  
 Noko mootlwa wa Noko wa taboga wa dula Mamohlokwane,  
 Mamohlokwane o be o swerwe ke mokgomane mogolo  
 Sepogolo sa Maroteng.

Ke Thulare wa mma ke etla, setsoga ka ditšu wa bo  
 MmaMošiane 'a Moraka. Ke sepitla Mangana, ke pitlile  
 Mpa tša monne mogolo Nkwane 'a Magarole, ke morekereke'  
 Wa Lebotsa, ba rego Thulare o tlotše motaga molomo ebile  
 Nke ke kgongwane tšhungwana, ke kgongwane tšhungwana'  
 A bo Maselatole sa Marota, ke ngwana bo mahlaola didimo.  
 Ke seitlhotiledi sa Rakau ka molamo wa tshipi ke ga  
 Ke tshela noka ke hlatlogela Leolo, ke bona mogwerake  
 Monne mogolo Sethele Moletlane.

Ka re hee! wene ngwanana tena wa ga Dikgale tša ga  
 Molepo 'a Mmatshwane, ke reng ka go feta mo molapong  
 O le motswetši wa mmele boreledi, a ke nape ke hloka  
 Le mošimane 'a ka yo bohlejana a tlogo tshela noka  
 A hlatlogela Leolo, a botša monne mogolo Lekoba,  
 A re botša ba merakane e lego ka mošola noka e tloge,

Go šale morakana ka otee wa motswetši wa mmele boreledi,

O a le bona le a tlotloma leru, ke la  
 Bo senyanyathi sa Marota ke ngwana bo Mahlaola  
 Ledimo. Mollo'a rena ke magala, lehono mokgoši šola wa lla  
 Thabeng, mokgoši o re ga o lla o aparela Majwana,  
 O apara thake kgwadi ba



**THULARE**

*O re ke Thamaga mereto ye a rego ka moswane kgwadi  
 E tsene e lla, e apere sekgape sa meokgo, ye ba rego  
 Bašemane ba e boditše lefe, hleng bašemane šeo ba  
 E rotloeditše ditšwaro, lehono šeo e tsena ka šakeng  
 La badimo, e tloga e fetela mosego, ba re ga le bona e  
 Dirang mankga lerageng? Hleng e tloga e dumadumetša  
 Go rapela, e re ka Phaahla Bauba ke širetše, di Dimo 'a  
 Go tswala rena ba go ja marapo 'a hlogo tša bahu moloti 'a  
 Batho. A rego ga le bona Phaahla 'a bauba o tlo šala le mang?  
 Ngwana Kgoši manteteleng ka moroto, šoo o re ko  
 Goma ka Mankwe Dithamaga, o re ko goma ka bagwera  
 Ba Seraki lekgoba la tlou, o re ke motho wa bo mpedi  
 Ke motšea lethebe ke motho wa bo moswa bo  
 Mmalekgolane, hleng lehono ke raka motho lepiripiri,  
 Ke tloga ke raka ngwana tšhweu ya Metlaka, mola  
 Ke ekwa ba re thake kgwadi e ntšhana mereba, ra šia  
 Metheme e le mafateng, megobo lehono še e a tsena,  
 E tsena gabo Ratšhitšhikatšhe ga bo Rakabu 'a Tebele,  
 Hleng morago se a tekateka sefoka, ga ele fofa la  
 Mpšhe le a duma. Lehono diphiri tša na tša di totopa ra feta,  
 Nna ra re šaba la ga modiši 'a Makwa le re šutheleleng,  
 lešaba la ga utlautla serumula,  
 Ge e le mollo wa rena ga o orwe,  
 ga mojakgomo. Ba robetše kgorong,  
 šibale ba letše ba ngangana dinama  
 Ba letše ba thibetše basepetšana leeto,  
 A ke re ba sepetšana leeto,  
 Ke ra bona batho ba sebina koša bošego,  
 Go tloge go se na moletela ye mongwe,  
 Marodinyana kgwadi tša ga Theledi,  
 Hleng re loile Mogotšana morwa tšhaba  
 Sa Makgema.  
 Ke tšhaba baditi.*

**KGOLOKO**

*O re ke Kgoloko 'a Morwa Motšha 'a Mahlodi  
 Maphuthaditšhaba, ke magošollo; a bo noko bo  
 Nokwana ba tšhabe, go tloge go tšhaba noko  
 Ditona, go tloge go tšhaba noko ye kgolo  
 Mmamakeretla 'a Tubatse. Bapedi ba šale ba*

*Bina la nokwana e šele ba bina la kgomeswana  
 Matebeleng, ba šale ba bina boutle bja madikwa  
 Bilwebilwe. Nna ke monnana ke mong, bantlhoi ba feta ba  
 Ntlholela. Ngwato ka na ka kgaya Barwa ba lahla  
 Mahlale, ka re ka matome a sewego mola le ntšhie  
 Ke be ke tlo le romela ka ntšhi moloi la nyama.  
 Ke tšhaba Mediti*

The significance of Bapedi clan praises documented in this chapter is best appreciated through a close analysis of their literary, linguistic and cultural elements presented in chapters three and four.

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