

Dithooko Tsa Basotho

*Even in its heyday European rule of Africa had limits. Whether through complacency or denial, many colonial officials ignored the signs of African dissent. Displays of opposition by Africans, too indirect to counter or quash, percolated throughout the colonial era and kept alive a spirit of sovereignty that would find full expression only decades later. In *Power in Colonial Africa: Conflict and Discourse in Lesotho, 1870–1960*, Elizabeth A. Eldredge analyzes a panoply of archival and oral resources, visual signs and symbols, and public and private actions to show how power may be exercised not only by rulers but also by the ruled. The BaSotho—best known for their consolidation of a kingdom from the 1820s to 1850s through primarily peaceful means, and for bringing colonial forces to a standstill in the Gun War of 1880–1881—struggled to maintain sovereignty over their internal affairs during their years under the colonial rule of the Cape Colony (now part of South Africa) and Britain from 1868 to 1966. Eldredge explores instances of BaSotho resistance, resilience, and resourcefulness in forms of expression both verbal and non-verbal. Skillfully navigating episodes of conflict, the BaSotho matched wits with the British in diplomatic brinkmanship, negotiation, compromise, circumvention, and persuasion, revealing the capacity of a subordinate population to influence the course of events as it selectively absorbs, employs, and subverts elements of the colonial culture. “A refreshing, readable and lucid account of one in an array of compositions of power during colonialism in southern Africa.”—David Gordon, *Journal of African History* “Elegantly written.”—Sean Redding, *Sub-Saharan Africa* “Eldredge writes clearly and attractively, and her studies of the war between Lerotholi and Masupha and of the conflicts over the succession to the paramountcy are essential reading for anyone who wants to understand those crises.”—Peter Sanders, *Journal of Southern African Studies**

Tongue and Mother Tongue takes on two compelling challenges: the language question and the place and role of the mother tongue in African literature. This collection is the culmination of the fierce, decades-old debate on the question of African literature and its criticism. The fourteen essays range from a variety of critical and theoretical perspectives, covering the theoretical and ideological aspects of the language question, the nature of criticism, the influence of the oral tradition, critical analysis of mother tongue literature and textual analyses.

Perspectives on Composition and Genre

Kgoro Gr 8 T/g Sesotho

Basotho Oral Poetry At the Beginning of the Twenty-first Century

Black and Reformed

Research in African Literatures

The Cambridge History of South African Literature

English: Almost every child dreams of being a superstar, performing at the world's greatest stages and receiving the best awards. However, what happens when it's time to answer the calling? Very often it's never what it seems to be, but most importantly, success is never guaranteed. This book tells a story about an upcoming Hip-Hop Artist by the name of LEQHWA, as he prepares for the journey he's about to take in the Music Industry. It's a collection of his thoughts, vision, and lessons he takes forth on this journey. The book also demonstrates an ancient Basotho oral-tradition of storytelling called "Ditshomo". An illustration of how Leqhwa incorporates the Basotho Culture and Tradition into his Music. Sesotho: Bana ba bangata ba e na le ditoro tsa ho tuma lefatshe ka bophara, ba phatlalatsa dimpho tsa bona sethaleng se hlomphehileng, ba bile ba fumana dikgau ho keteka mosebetsi wa bona. Empa, ho etsahala eng ha ho se ho fihlile nako ya ho nka mehato ho phethisa tsona ditoro tseo? Hangata, dintho ha di etsahale ho ya ka moo motho a nahang kapa a lorang ka teng. Le ha mamello e tswala katleho, empa ha ho na bo nnete ba hore katleho e tla finyeleha. Buka ena e qoqa ka mohlankana a labalabelang hoba e mong wa dibini tse hlahlwa lefapheng la mmino wa Hip-Hop. Lebitso la hae ke Leqhwa, o hlaha botjhabela ba Lekoa. Bukana ena e fupere maikutlo a hae, pono ya hae, le dithuto tseo a ithuteleng tsona e le mahlale ao a tlang ho wa sebedisa ho atleha leetong lena la hae la hoba sebini se hlahlwa, kgeleke ya mongodi a tsebang ho bapala ka mantswe ka dithoko tsa sejwalejwale.

Vol. 1- , spring 1970- , include "A Bibliography of American doctoral dissertations on African literature," compiled by Nancy J. Schmidt.

lithoko le lithothokiso tsa basotho : buka ea pele

An Annotated Bibliography of Southern Bantu Praise Poetry

Theoretical Issues and Sample Surveys

letlole la dithoko le lithothokiso tsa Sesotho

Fiction in Sesotho

African Books in Print

First Published in 1997. Can South African theatre continue to maintain its autonomy and exercise its critical role? Can one rethink form and find new content? Can a concept of post-protest theatre be developed? How might theatre contribute to post-apartheid society? These are just of the questions addressed in this book. The real and present

difficulties South African theatre is facing, as well as possible future orientations, are clearly shown, at one of the most complex moments of political transition in the history of the South African society. The authors include contributions from playwrights, actors, visual artists, poets, directors, administrators, critics and theatre academics. Their comments and thoughts portray the active process of reflection and reappraisal, redefining their artistic and political aims, searching for new and vital theatrical forms.

This book contains a major research into, and deep investigation of Basotho language oral poetry in Lesotho at the beginning of the twenty-first century. The classical form, the dithoko, which was inspired by tribal wars or battles fought by the Basotho, is explored fully, but the absence of wars, and urbanisation with the economic and social imperatives of modernism, have inspired new forms of poetry. The new forms include dithoko, i.e. 'praise poetry'; the difela, 'mine workers' chants', and the diboko, the latter which as 'family odes', are still performed in rural areas. The research work involved the live performances of 33 diroki, i.e. poets, watched and recorded in their natural environments. The investigators were led by the late Professor Abiola Irele, then of Ohio State University.

Sotho Dithoko Tsa Marena

Literatures in African Languages

Folklore

Kgoro Gr 8 L/b Sesotho

Diboko tsa Basotho

These essays represent a forceful, relentless engagement with the political, social, economic, and theological pillars upon which South African apartheid rested. In the renewed struggles against global apartheid, Boesak's writings, in their theological grounding and with their social and political challenge, come across as alive, relevant, and powerful as they were in the struggle against South African apartheid, offering valuable insights and lessons for ongoing justice struggles today.

Zimbabwe is one of the few countries in the region with no comprehensive information on its language situation. This book seeks to fill the gap. Language policy in Zimbabwe has evolved around the three official languages, English, Ndebele and Shona. The author, a lecturer in Bantu linguistics at the University of Zimbabwe highlights the status of the indigenous minority languages by identifying communities speaking minority

languages, their locations, and the role minority languages have played in the education system and in the media. Languages covered are Kalanga, Hwesa, Sotho, Shangani (Tsonga), Tonga of Mudzi District, Venda, Tonga, Chikunda, Doma, Chewa/Nyanja, Khoisan (Tshwawo), Barwe, Tswana, Fingo or Xhosa, Sena and Nambya. The author also gives recommendations of how minority languages may be incorporated into future language policy.

Lithoko tsa Marena a Basotho

sehlopa sa leshome (1995+)

Kgoro Gr 10 T/g Sesotho

Poetry in Sesotho

African Literature and the Perpetual Quest for Identity

Kgoro Gr 10 L/b Sesotho

Throughout Africa, oral literature is flourishing, though it is perceived by some as anachronistic to the modern world. This work refutes this idea in its entirety by presenting 22 chapters, which firmly place the study of oral literature within contemporary African existence. The study analyzes how oral literature relates to media, music, technology, text, gender, religion, power, politics and globalization.

In spite of the rich repertoire of artistic traditions in Southern Africa, particularly in the areas of drama, theatre and performance, there seems to be a lack of a corresponding robust academic engagement with these subjects. While it can be said that some of the racial groups in the region have received substantial attention in terms of scholarly discussions of their drama and theatre performances, the same cannot be said of the black African racial group. As such, this collection of thirteen chapters represents a compendium of critical and intellectual discourses on black African drama, theatre and performance in Botswana, Lesotho, South Africa, and Swaziland. The topics covered in the book include, amongst others, ritual practices, interventionist approaches to drama, textual analyses, and the funeral rites (viewed as performance) of the South African liberation icon Nelson Mandela. The discussions are rooted mainly using African paradigms that are relevant to the context of African cultural production. The contributions here add to the aggregate knowledge economy of Southern Africa, promote research and publication, and provide reading materials for university students specialising in the performing arts. As such, the book will appeal to academics, theatre scholars, cultural workers and arts administrators, arts practitioners and entrepreneurs, the tourism industry, arts educators, and development communication experts.

The Basutos

Drama in Sesotho

Functions in Contemporary Contexts

Setho: Afrikan Thought and Belief System

Theatre & Change in South Africa

Botjhabela Ba Lekoa

The Poetry of K.E. Ntsane describes and evaluates the poetry of K.E. Ntsane. Human nature, biblical stories, the judgement day and death feature prominently.

A Xhosa prince reluctantly leaves the University College of Fort Hare and goes back to the land of his ancestors to take his place as king of the Mpondomise. The clash of his modern ideas and the traditional

beliefs of his people mirrors the dash of the western way of life with African custom and tradition -- church-people versus traditionalists, school people versus 'red-ochre people', boarding school activities versus the inkundla or assembly at the royal place. The conclusion, that disaster can be averted only by the willingness of opposing forces to work together for mutual comprehension of the legitimate claims of tradition and modernity, gives a foretaste of the spirit that governed modern South Africa's political transformation. Ingqumbo Yeminyanya -- The Wrath of the Ancestors -- is a classic of Xhosa literature. A C Jordan has a keen eye for detail, a delightful sense of humour and a dramatic style. Literal translations of Xhosa images, idioms and proverbs transport readers to the Tsolo district and conjure up the memorable speeches of the Mpondomise counsellors.

Diboko Tsa Basotho

Meloli

Power in Colonial Africa

The East of the Vaal [EasternVile]

Or, Twenty-three Years in South Africa

Manti

Although African literatures in English and French are widely known outside Africa, those in the African languages themselves have not received comparable attention. In this book a number have been selected for survey by fourteen specialist writers, providing the reader with an introduction to this very wide field and a body of reference material which includes extensive bibliographies and biographical information on African authors. Theoretical issues such as genre divisions are discussed in the essays and the historical, social and political forces at work in the creation and reception of African literature are examined. Literature is treated as an art whose medium is language, so that both the oral and written forms are encompassed. This book will be of value not only to readers concerned with the cultures of Africa but to all those with an interest in the literary phenomena of the world in general.

South Africa's unique history has produced literatures in many languages, in both oral and written forms, reflecting the diversity in the cultural histories and experiences of its people. The Cambridge History offers a comprehensive, multi-authored history of South African literature in all eleven official languages (and more minor ones) of the country, produced by a team of over forty international experts, including contributors from all of the major regions and language groups of South Africa. It will provide a complete portrait of South Africa's literary production, organised as a chronological history from the oral traditions existing before colonial settlement, to the post-apartheid revision of the past. In a field marked by controversy, this volume is more fully representative than any existing account of South Africa's literary history. It will make a unique contribution to Commonwealth, international and postcolonial studies

and serve as a definitive reference work for decades to come.

Rebirth - A Poetic Journey

Explorations in Southern African Drama, Theatre and Performance

The Wrath of the Ancestors

History of the Basuto, Ancient and Modern

Heroic Poetry Of the Basotho

Conflict and Discourse in Lesotho, 1870-1960

Tlahisetso ka diboko tse fapaneng tsa setjhaba sa Basotho. Buka ena e fana ka motheo wa Basotho, motso wa diboko mme e qetella ka dithoko tsa diboko. Dithoko, dithothokiso le dithoholetso tsa sesotho Mantile tlele la dithoko le dithothokiso tsa Sesotho Sotho Dithoko Tsa Marena Perspectives on Composition and Genre Basotho Oral Poetry At the Beginning of the Twenty-first Century Kwara State University Press

Motataisi ya tjhatsi

African Oral Literature

The Poetry of K.E. Ntsane

Tongue and Mother Tongue

A Survey of the Minority Languages of Zimbabwe

Dithoko, dithothokiso le dithoholetso tsa sesotho

Three hungry goats roam the South African landscape where, just across the bridge, there is a koppie—a small hill in the middle of the land—that is covered in sweet, green grass and would be delicious to eat. They're too afraid of the fierce monster that lives on the other side of the bridge to cross, until one day they are hungry enough to try. Each goat must test their bravery and attempt outsmarting the monster or be gobbled up. A retelling of a beloved children's fable, this story reflects African contexts while maintaining the universal quality of the original.

Chaka is a genuine masterpiece that represents one of the earliest major contributions of black Africa to the corpus of modern African literature. Mofolos fictionalized life-story account of Chaka (Shaka), translated from Sesotho by D. P. Kunene, begins with the king's birth followed by the unwarranted taunts and abuse he receives during childhood and adolescence. The author manipulates the events leading to Chaka's status of great Zulu warrior, conqueror, and king to emphasize classic tragedy's psychological themes of ambition, power, cruelty, and ultimate ruin. Mofolos cleverly adds symbolic value. Kunene's fine translation renders the dramatic and tragic tensions in Mofolos tale palpable as the richness of the author's own culture is revealed. A substantial introduction by the translator provides valuable context for modern readers.

Chaka

Limi

Apartheid, Liberation, and the Calvinist Tradition

The Three Billy Goats Gruff